

The Hyperborean Reptilian State - Part One

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By Christian C.

The state of "stone man" after receiving the serpentine gaze of the Gorgon, who, by means of an alchemical mutation, "drinks the blood" and infuses the healed A-mort of the Goddess, is the condition of having g i v e n up one's own cold reptilian blood!

The heart or emotional centre goes from being warm or hot to cold, which means that the emotional state of mind has been completely resigned. Hence the apelative of "man of stone".

This does not mean that emotions cannot be expressed, but that they are kept under control, and can be detached or not, as the strategy requires.

The same alchemical mutation can be activated by another type of contact with the Gorgon, such as that initiatory instance in which the Goddess gives the initiate her own green blood to drink, or also the woman who embodies the power of Pyrena. That is, the initiated Kalli/Kaullika woman who gives the kallas of her menstrual blood.

Blood which, under this initiatory consideration, is that of a serpent woman!

As the "blood of a reptile" or snake woman, it contains the chemical component that refers to Lucifer's or Graif's smermald (greenish-tinted smermald, alusive to the reptile, Lucifer being the Serpent God).

Hence these Luciferian ladies are "guardians of the Grace".

This kaia/eixir enables the awakening of the Minne or blood memory, with respect to the ophidian reptile aspect of the Siddhas in the Origin, after having entered this world through the gate of Venus.

And this Minne, has a double aspect: On the one hand the essential passion of the Great Ancestor, which came back after the confusion, to the reversion of the gnostic glances of the "sphere spirit", and on the other hand the memory of blood allude to the Vrîl, or absolute powerlessness.

Vrîl which, attention, is the runic or runic expression of the very Lady of the Origin, of every Hyperborean, the Hyperborean woman in this world being, on the other hand, pure rune or incarnated Vrîl.

This being so, the avatar aspect in the Venusian origin of the Masculine hyperborean spirit is that of the lagarth Man, and that of the hyperborean lady, the Serpent Woman.

Minne is therefore expressed by Adn reptil.

From the exoteric meaning, a first level of meaning refers to the Tartessian alphabet, after their strategic alliance with the Lydians, in order to protect themselves from a dangerous Phoenician invasion.

However, from the esoteric point of view, and at a deeper level of meaning, these serpents refer to the bijas or primordial sounds, used at the beginning of the cosmic manifestation by the demiurge, but they are bijas that can also be used from a hyperborean resignification, in accordance with the ancestral kabala kabala acústica atlante.

On a deeper level of meaning, these serpents, in addition to the Tartessian alphabet and the primordial bijas, allude to the 13 + 3 runes, and the original pair, or as an initiatory reference to the original pair, Liith and Lucifer.

The reptile aspect, or the "lagarto men" (the highly oblique matrilineal extreme of the design
The Siddhas, for strategic reasons, take it upon themselves to maintain a hostile relationship with the Siddhas.

surrounding environment (cold blood) outside the archetypal lattices of the demiurge, governed or driven by the emotional/emotional.

A reptil aspect, which is, let us understand, an avatar of each Siddha in the Origin.

It was a matter of entering the world of the demiurge, but without being captured by it, maintaining the Vril itself. Hence the analogical mode of the "sphere spirit", or closed in on itself, and the reptil condition of the "sphere spirit".
subsequently taken over.

While the "reptil" as such is a creature of this world, and ultimately an expression archetypal, is the vehicle or means chosen by the Siddhas to manifest in this world (otherwise the hyperborean spirit is completely out of all manifestation as pure spirit and
Thus, the reptil is that state closest to the Origin, given its particular biological conformation and cold blood.

Also, because of the arid and sulphurous Venusian atmosphere, reptiles being the only organic forms suitable for that environment.

If we go further back in time, before the lagarthan man, we find the saurian in a state of pure Berseker fury, as a first attempt and project of the Siddhas to manifest in this world.

Thus, the Saurian is the reptile image of the ancestral Siddhas, under a configuration of bio-logical/archetypal reptile, which caused the intentional (and mysterious to this day) extinction of its species, generated of course by the demiurge.

In the mysterious and controversial Ica Stones of Peru (Actually denied by the infamous synarchic anthropology), one can see talled figures of Saurians coexisting with humans...

It should be noted that after the Siddhas entered this world from the gate of Venus, it was some time before they divided into two groups or camps, becoming known as the Unknowing Siddhas, under Lucifer, and the Traitor Siddhas, in alliance with the demiurge.

In that intervening time lapse, their adopted medium of expression was that of the reptile, as it was the only way to preserve their own Vril, while interacting with this medium.

And the purpose of their initial entry or approach to the demiurgic world was that as Siddhas, they had previously perceived how the infamous demiurge would eventually plan to create a being sufficiently evolved to reflect and enchain within himself an infinite Self, which would motorise through its volitive force, the entelequial development of the Pasu to the Manu.

With what aim? To imitatively recreate the uncreated world in matter by adding the essential component of the spirit or Vril.

It is under this terrible and infamous project that some Siddhas decided to support the demiurge, while others remained faithful to the eternal spirit and the Incognoscible, being in complete disagreement with this project. For in order to execute the plan, it was necessary to betray and deceive some of their peers.

Recall that after the operation of the genetic key operated by the traitor Siddhas, the Pasu mutates into a Virya, after receiving the reptilian gene.

And it is only after this reptilian gene that the psychic structure becomes able, through the symbol of origin in the astral blood, to reflect a lost self.

It is at this point in history that Cro-Magnon arises, which, in addition to being the prototype of the white race, ocultes, after its appearance, "the scales of the reptile", or the ophidian legate.

It is from this "Manu reptilian" aspect that, after the sexual mixture with the race of hominids, the symbol of origin in the blood appears, a symbol that allows us to reflect a vector or gaze of an Ego.

But the same symbol, too, if it is recognised from pure blood, turns into the Iship of liberation.

Thus the traitor Siddhas, in order to prevent this from happening, planned that the primordial reptile structure should be covered by other psychic structures.

So the primordial reptilian brain, or paleocerebrum, or Archicephalon, had to be covered by other layers, such as the mammalian brain, or limbic system, and eventually from rationality, the rational brain, or neocortex.

That is the purpose in which the new race, now lost Virya, would possess one double nature, and two essential matrices: the womb of the hominid Pasu, with its falling blood, and the cold-blooded reptilian womb.

However, in order to recover the Minne, and to access the symbol of the origin, it is necessary to "retrace the steps", or to go back in reverse to the evolutive process.

So, by re-signifying the emotional and rational, and using them according to one's own strategy, one must go up the river of blood in reverse, until one reaches the pure reptile essence, liberating the power of the Archicephaly!

This plenous access to the pure reptil aspect in oriented form is identical to the Tau point, since it is at this point (the first tetrarch of the labyrinth) that the I was first reflected in the I symbol. origin, a symbol bearing the reptil image of the origin.

It is thus that, Ilegar to the origin or Tau point, and eventually to the Selbst, or the Self of the infinite Self, it is impossible to have attained this reptil condition, from pure blood in the Minne.

And to avoid any reminiscence of the reptilian origin, the treacherous Siddhas hid their reptilian aspect, camouflaging themselves with an avian component, thus giving rise to the winged forms of the angels, but behind the bird's matrix lies the reptilian essence.

In this way the traitor Siddhas have remained in this world, preserving their own Vril, but not reversing themselves, and at the same time effecting a great mutation and transformation in the surrounding environment, affecting several species, a sinister operation known as the Ilave Kalachakra.

In contrast, the Siddhas leales, preserved their reptile aspect, and moved to other dimensional coordinates, to the subterranean world of Agartha.

It must be repeated, however, that both the Siddhas and traitors possess a reptilian matrix, only that some made the genetic clave by copulating with the then race of hominids, and others isolated themselves archemonically in Agartha, the abode of the Siddhas.

In the first case, the emergence of the blanca race and subtypes effectively has a reptil matrix, originating from a Manu Reptil.

Likewise, the Hebrew race, as a colective psychic unfolding of the demiurge, has as its prototype or Manu an aspect of the demiurge, known as Adam Kadmon.

In the case of the Agarthan Siddhas of Agartha, they have advanced genetic engineering technology to isolate the reptile genome and expand it through donation.

Of the various types of manifestations and interactions in this world, three main matrices stand out: reptilian, avian and mammalian.

Thus, it can be said that the lost Virya emerges as a hybrid of hominid/ape and reptile, and the sinarca initiate obtains his entityhood through the archetypal/esoteric combination of the aspects mammal and bird.

And the treacherous Siddha camouflages or hides his reptile aspect with the bird-like aspect.

More so the Siddhas leales preserve and maintain their pure reptile aspect without admixture. From this comes the ancient memory and tradition in the Mythos of the serpent Lucifer.

The snake, which, despite the distorted Biblical story, was nevertheless a snake with legs, since the demiurge's curse on the snake in this myth was that in adelante "had to crawl...."

This story rightly seeks to hide the serpentine aspect of Lucifer, for what is an Igarthus but a serpent with legs?

This effectively takes us back to the Igarthus men of the Luciferian star Venus, led by Lucifer.

All this indicates that on the path of return to Origin, the pure reptile essence of the Archicephalus or primordial brain must be sought, making the ape-like Iado the ape.

Moreover, a timely clarification in this instance is that the traitor Siddhas are hiding their But it is different in the case of a snake that is smoked or with wings, as in the case of the Siddha Quetzalcoatl, undoubtedly another memory of blood, in this case of the people. Tolteca, of Lucifer, as Nimrod refers to in Historia secreta de la Thulegesellschaft.

This is so, since at the matricial end of the snake, corresponding to the aspect of the Igarthus men, the configuration also includes the ability to vote, i.e. a snake with legs (Igarthus) and wings,

Indeed, if a Siddha wanted to, he could fly out of this world, out of this world, into Hyperborea.

The initiatory path oriented towards liberation and origin requires passing through the alchemical stage of Nigredo or the work to the black (to control the "black" or hominid). Then, the abyss or finger is reached, when the scales of the snake begin to whiten. That is to say, it reaches the point of cold-blooded reptilianism, which is the work of the bianco, or finger.

And finally, after the falling blood of the mammalian ape, and the cold blood of the reptile, one can reach the runic state, which is the very essence of the "sphere spirit", a stage known as Rubedo, or Rubedo. culmination of alchemical work.

In the first hyperborean initiation, the Self is isolated in the Odal Archimedean, the soul subject being resigned, which effectively precludes having passed through Nigredo.

Further above the rune Odal is the rune Tyr, thus forming the rune Tirodal. This rune Tyr, above Odal, oriented upwards, also represents the resurgence of the Self, or Abedo.

Further, the Self, isolated from the Odal archimedean, in the Tau plaza, can, by means of the initiatory caracol scase, gain access to the Origin or Tau point.

Instance, which, as previously mentioned, allows access to the reptil record of origin.

Then, in the second initiation, by means of the non-logical bridge, or the infinite skyscraper, the Selbst can actually be reached, in the realm of the infinite Self.

Thus, at this stage, in this transition, the reptilian aspect has certainly already acquired alas alas Quetzalcoatl, allowing it to "vote" for the Selbst.

Finally, having reached the Selbst, the reversion of the spirit sphere can then be subsequently consummated, returning to normality.

Moreover, if it chooses to remain in this area for strategic reasons, it can then mutate. It is a mutation of the microcosm (where the lost self used to dwell) into a body of Vraja, which is a body of Vrili, or a "reptil scaly" body. Let us translate the initiatory meaning of the latter: it is a mutation which enables one to acquire initiatory-reptilian properties, suitable for the fine bath, i.e., cold blood, heart of stone, "hard" or invincible body, and scaly (with the capacity for

camouflage themselves or be invisible from the outside), and like the saurian ancestor, pure hostility, pure Berseker fury.

The Hyperborean Reptilian State - Part Two

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It can be seen in the work of Nirmrod de Rosario how the serpent and the dragon are sometimes alluded to, i.e.

The references are to ophidian configurations, either to refer to the demiurge and his infamous work, or to Lucifer, the Grail and the Aeolian Siddhas. Let us look at some examples of both cases in the work "The Mystery of Belicena Villca" to establish the above comparison:

"The Liberator Gods, who in this were as terrible as the mythical Creator God Captivator of Spirits, only attended, as was said, to those who had the will to return to the Origin and exhibited an orientation towards the Origin; to such willing spirits, the Gods said: "You have lost the Origin and are a prisoner of the serpent: with the Sign of the Origin, understand the serpent, and you will be free again in the Origin!". MBV

Don't be afraid son," said the old man called Naaseno in Arabic. No one will harm you here. You are an envoy of the Serpent God, Ophis-Lucifer whom we serve. The Sign you bear marked for His glory proves it."

"Initiates of the Liberating Serpent! Followers of the Serpent of Uncreated Light! Worshipers of the Avenging Serpent! Behold the Bearer of the Sign of Origin! He who can understand the Serpent with His Sign; he who can obtain the Highest Wisdom that is given to the Man of Clay to know! Within this Divine child, in the womb of the eternal Spirit, is present the Sign of the Enemy of the Creator and of Creation, the Symbol of the Origin of our God and of all spirits imprisoned in Matter. And that Symbol of the Origin has manifested itself in the Sign that we, and no one else, have been able to see: Divine child; he may understand the Serpent from within! but we, thanks to him, thanks to his Delivering Sign, have understood it outside, and nothing can stop us now!"

It is in the Gral, the essence of the Luciferian reference where the symbolism and comparison with the serpent is most appreciated:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inventive Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the

Enemy; a Green Vociferous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, one may thus be able to intuit what happened at that crucial moment when Truth was brought within reach of the captive Spirits".

The consideration of the "forbidden fruit", which the folklore has mythically represented as an apple, is also approached from both perspectives. Let us look at the following two extracts:

"O Lucifer, give us the strength of your Green Lightning to resist the vision of the Black Face, so that we may devote to the world the apples of Primordial Treachery, and only then, O Lucifer, shall we be able to find Lillith again and to betroth her, and then to set out again, now transmuted, on the reverse path that will lead us to your army of immortal heroes!"

Away with Kristos Lucifer, the Serpent of Paradise! Away with those who ate of the forbidden fruit: the awakened and transmuted men!"

So too, in the story of Nimrod and Princess Isa, the demiurge Enii is described in the guise of a dragon.

Moreover, we also note that when Kurt Von Suberman was introduced by Konrad Tarstein to other initiates of the Thulegesellschaft, some of them bore names such as Serpens and Draconis :

"I was introduced by Tarstein, and the Initiates greeted me kindly, but did not give their names at any time. On the contrary, they identified themselves by pseudonyms such as Aquilae, Leo, Serpens, Draconis, Corvus, Pavo, Cynus, etc. The Asiatic said to be called "Phoenix Bird".

We must emphasise and accentuate the difference between the demiurgic ophidian or reptile aspect and the serpentine/reptile aspect of the Siddhas and Lucifer.

Not to do so would be to fall into the error of many Viryas in rejecting and anathematizing per se everything serpentine.

This being so, it is well to remember the imitative character of the demiurge with respect to Lucifer and the Siddhas.

Hence this reptil aspect is also copied to some degree by the demiurge.

Thus, in the mystery of Belicena Villca, it is clear that the serpent is to be understood as a symbol of origin.

This non-logical understanding of the serpent (from the origin) means understanding both serpentine aspects, i.e. on the one hand the dextrorotatory demiurgic serpentine aspect (where the serpent represents the greatest possible knowledge for mud man, Design contained in the 22 primordial bijas or sounds and the 10 archetypes of manifestation of the One).

And here we have a draconic aspect of the demiurge, with a reptilian character. Either a draconic figure, (e.g. in the story of Nimrod, where the disincarnated princess Isa is the head of the dragon Enii), or it is also s o m e t i m e s referred to in ancient Gnostic texts as a serpent form with the head of a lion.

On the other hand, the serpentine aspect levogyrous, which in inverse movement to the dextrogyrous, refers to the origin and the serpent Lucifer, must also be understood.

In one case, the demiurge, we have a carcelary aspect of the serpent. And in the other case, Lucifer, the serpentine aspect is re-signified from the Origin, being the serpent of the primordial gnosis.

The process of creation and cosmic manifestation by the demiurge is nothing more than the expression of his Vril in dextrorotatory form, and to this is added later also the voitive force of the hyperborean spirits in chains, under the disorientated aspect of the lost Self.

Thus, the understanding of the serpent with the symbol of origin, a non-logical ophidic understanding, makes it impossible to understand both the dextrogynous and the idiogynous.

These two movements are expressed by the dextrological Swastika, as well as the levogira respectively, and the understanding of both is synthesised in the obliqua or inclined Swastika, which was carried by the Third Reich.

It is precisely for this reason that this Swastika of the Third Reich also featured the 3 colours of the work alchemy. Black (Nigredo), white (Albedo), and red (Rubedo).

Returning to the aspect of the serpent design, it alludes to the way the serpent design expresses and behaves. energy, and all energetic variations (hence the undulating or serpentine oscillatory motion of energy waves, or even the helical motion of the DNA double helix, which resembles a caduceus).

This serpentine/sinoidal energetic movement obeys the demiurgic logos, and its representation in the Microcosm is the serpentine logos Kundalini.

The serpent is then, in the demiurgic realm, an ley or code/logarithm, which governs the dual aspects (hence the dual or sine movement), such as masculine and feminine, day and night, up and down, inside and outside, etc, etc, etc.

This demiurgic serpentine design (which is subordinated to the caracal design, which governs the entire entheic evolutionary process of the entities), has its organic representation in the world of forms in the reptile animal, expressed in a wide range of archetypal matrices, ranging from the common serpent to its entheic, which is in this realm the serpent god of design (as an extreme ubiquitous matrix), in the guise of a living caduceus, and with all its ornamentation.

On the other hand we have the lagarthus, which itself is a more compact aspect of the snake (a snake that has legs).

In a most obvious matrixic extreme, the "lagarth man" is an aspect of hyperborean manifestation, of complete autonomy, an aspect that was assumed by both Lucifer and the Siddhas, from the Origin.

And in this case, the lagarto is the serpentine/senoid of the Siddhas, their Luciferic Vox, as opposed to the demiurgic logos.

Beyond the serpent, and the lizard, we have the dragon, which is an even more pitiful ophidian expression, being a winged ophidian! This is a symbol of Siddhas among Siddhas.

Moreover, they can be Siddhas leales, luciferic dragons, or even the demiurge himself and his rulers. Both because of their imitative and copying character, and in order to hold the power to of these reptilian matrices, in hybridisation with other aspects (such as the demiurge in the guise of a serpent with the head of an aeon).

The power and mastery of the archetypal web, without being subject to illusion, is possible only from the reptile state, which is the primordial, cold-blooded matrix, and without falling prey to the animic, thus that this aspect is assumed by Lucifer and the aeolian Siddhas, as well as by the demiurge and his rulers, and the traitor Siddhas.

At this point it is appropriate to recall the dinosaurs, one of the first irruptions of the Siddhas incarnating on this plane.

Hence its "anti-aesthetic" form conforms to demiurgic canons of beauty, and its hostility to the surrounding environment.

Saurians, who, beware, had their origin of manifestation from the gate of Venus!

All these ophidian aspects are scales of the symbol of the Serpent, the symbol of origin, since they refer, as can be traced in the memory of blood or Minne, to the primordial aspects manifested by the Siddhas (both aeal and traitorous) from the origin.

Reptilian typologies vary widely as is well known (as archetypal matrices, some being better known, others more obscure), with terrestrial reptiles not having the same connotations as aquatic or aerial ones.

And so it is with dragons, which are also winged reptiles.

The colours of these dragons also have different symbolism and meanings. The green dragon refers to the symbol of origin and the Vril, used both in the dextrorotatory (demiurgic) and the evirogyric (iuciferic) form, the created as well as the uncreated, nature in one case, and the pure geometry beyond the time and space of this world in the other. These two expressions of the Vril/symbol of the origin, consequently delineate the path of theuciferic left hand (levogyric), and the path of the right dextrorotatory (demiurgic).

The black dragon (precisely because it is the black color that absorbs and dissolves all the other colors and forms of this plane) refers to Lucifer, while the red dragon alludes to the essence of passion.

In the case of the initiate or sinarca adept, his purpose is to awaken and raise the kundaini serpent (demiurgic logos in the Microcosm), to unite and merge with his God,

Under this yogic/serpentine path, the kundaini serpent also "acquires alas", but in this case, seeking to reach the One.

The Hyperborean initiate, on the other hand, may wish to take advantage of this logos/kundaini aspect, from the left wet way, solely in terms of evoking Lilit, and going up the river of pure blood to reach the Great Ancestor.

And in this case, of course, Lilit is the snake woman, and the Great Ancestor, "Anir", the primordial reptile aspect

Although he possesses the Vril, there is also the "essential passion" by which his disorientation was consummated.

("Anir" or the great ancestor has a double meaning, since it refers on the one hand to the analogical mode of the reversed "sphere-spirit" and on the other to the analogy of the head of the twisted giant, as well as to the "avatar" or reptil projection incarnate of the Siddha, The important thing to note here is that therein lies, from the symbol of origin, the key of the Vril, and the essential passion).

The hyperborean initiate may also at times allow the activation of the kundaini serpent, to harness its energetic caudal, resigning and reorienting it, but without ever releasing the crown chakra into fusion with the One.

This re-signified serpentine aspect, then, is no longer kundaini, but the "lagarto" aspect and potency that ascends through the spine.

Under the above premises, it is now more clearly understood why in many Hyperborean myths there are warriors or Viryas, who fight a serpent or dragon, e.g. Sigfried and Fafnir, Apoio and the Python, the Christianised version of St. George and the dragon, etc. (These myths also have other levels of meaning, which can be treated separately from the subject here).

After slaying this reptile creature, the warrior/kabbalist drinks or bathes in the dragon's blood, which then becomes a "medicine", like the antidote for the snake's venom.

His immortal body of Vraja, the body of Vril, has been shaped, robbing the demiurge of his own substance, and he has become a "dragon's head", covered with a draconic armour. (Vril/logos demiurgic), now transmuted.

Here, in the esoteric interpretation of the myth, it is seen that the warrior has fought the demiurgic reptii/dragon, absorbing its power (blood/venom), transmuting it, and forming from that essence a reptii structure or body fit to manifest itself in this world, fully liberated and plen into autonomous power.

Thus, one has gone from being "snake-charmed" to being a snake-charmer, and holding a reptile aspect, which is identical to that of the Siddhas in origin.

Returning to the initial pantheon, on the one hand we have the snake with which the evolutive pan is created. On the one hand, there is the circuit (caracal design) of the demiurge, and on the other hand, the serpent with which one orients oneself towards Gnosis and Origin, i.e., the Lucifer Serpent!

Not to be omitted at this point is the infamous purpose of the synarchist propaganda that anathematizes all that is

"reptilian thus pursuing the goal of hiding the Hyperborean reptile secret, in the same way that the Judaeo-Christian tradition and the Judaeo-Christian Church for centuries anathematized and demonized the figure of the serpent, distorting its meaning in the Biblical myth of Eden, in order to prevent the Viryas from accessing the forbidden fruit of Gnosis, opening their eyes, and becoming Gods again, as they always were in the Origin.

Evoking that lost message of the much distorted myth of Eden, of the Ancient Serpent, Lucifer: Eritis Sicut dii scientes bonum et malum, "Thou shalt be like God, conscious of good and evil".

The ear and the acoustic reverberation of the Snake

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The complex structure of the human ear is evidence of the link between the human ear and the reptilian ancestry, specifically the agouti, a link that has been sought to be avoided by all means, by inventing the so-called "lost slabon".

Let us remember that at the beginning of time, and prior to the enchainment of the Hyperborean spirits, we had in the world for one side that demiurgic essay of the Pasu, as a race of hominid matrix.

And on the other hand, the visit of the Hyperborean Siddhas to this world, assuming the aspect of lagarthic men, and encountering that test or trial of the Pasu.

After the intervention of the genetic clave, in which a group of Siddhas (the traitors) *i n t e r b r e d* with the Pasu race, the hominid-Pasu mutates, acquiring the reptile gene and DNA.

Under this mutation, some physiological, climatic, chemical and geo-logical changes take place, as well as the appearance of new species (e.g. representative of the instance of the
The two sides of the chain are the birds, bio-logically accompanying the sequence of the occultation of the traitor Siddhas of their reptile aspect, assuming "alas").

Among the physio-logical changes affecting the microcosm of the Pasu, now mutated into a Virya after the accession of the lost Self of a hyperborean spirit, came the continuous expression of the right hand (alluding both to spiritual enchainment and to the secret of its liberation) in the now five-fingered hand, where the thumb and forefinger continually point to the right hand.

So too, the conformation of the pineal ganglion, the remnant of a former third eye, the incursion of a reptile-like reptile-like, RH-negative blood type, and the actual structure of the human ear as it is known today.

To differentiate between the mammalian type and the reptilian type, we have that in the mammalian dento-buccal structure, a so-called dento-squamous articulation is maintained, because it articulates precisely between the so-called dentition and the squamous bone.

Meanwhile, reptiles have several types of teeth, such as dentary, articular, and angual, maintaining an articulation between the square bone and the articular bone, or square articular articulation.

Although the lost Virya, and its currently visible microcosm, is dominated by the mammalian aspect, as the dominant hominid matrix, descended from the Pasu, the reptile aspect is also preserved in aspects of human physiology, such as the specific case of the human ear.

Since the intervention of the genetic key consisted in the resignation of the spiral sign of the Pasu (a sign representative of the matrix functions of the evolutive development of the caracal design) with the symbol of the origin, such resignation allowed the organic actualisation of the affected spiral matrix, as seen in the spiral of the coccyx in the ear.

This is the reason why awakened Siddhas and Viryas perceive the sign of the origin in other Viryas, at the height of the human ear, for it is there that the above-mentioned resignation is organically passed on.

On the other hand, the middle ear bones in the ossicular chain, such as the malleus, incus and stapes, have evolved from the articular system of reptiles, while the angual has evolved into the eardrum of the ear.

These ossicles functioning to the acoustic transmission, derive from the dental system of the reptiles, and in the archetypal-organic conformation operated (where the resignation of the sign Pasu with the symbol of the origin contributed to the evolutive plan devised by the Demiurge), this dental-acoustic set-up was structured as representative of the hungry design of the Demiurge.

So too, the tympanum is derived from the angular of the reptiles, named after the angular it forms in the infero-posterior jaw of the reptiles.

The form of the labyrinth is also seen nucleated or represented in the ear.

In the text "The Red World of Scorpio", we find more initiatory clues of this theme, in relation to the alchemical transmutation of the Virya in his awakening and orientation to the Origin:

This fact is proof of the possibility that the woman has of "healing and c u r i n g", of neutralising and immobilising the "Archetypal Poison" that moves in her blood, it could be said that we are dealing with the presence of an "ANTIDOTE" of effect

For this reason, because of this NATURAL IMPURE condition of the woman, she is not allowed to officiate as a "PRIEST IN THE CRYSTICAL MYSTERY OF TRANSUBSTANTIATION"; in pleno ritual this condition of The Officiant would have devastating effects for the Chaste, since the wine Far from becoming the "Blood of Christ", it would become "Black Blood", "Pure Blood", "Congealed Blood", "Menstruation Cup or Black Blood".

A suitably oriented man seeks this as immovability in his blood, of the "HEAVENLY POISON" which the different "ONTIC REGISTERS", which the Apis Melificas, produce as an effect of their structural influence on the "Acting Conscious Subject", obviously this "Immovability Effect" is linked to the sacrifice of "Exhausting Karma", a very difficult task, since it demands an iron will to endure the conscious suffering that leads to "RIVING THE RIVER OF BLOOD TOWARDS THE CLARITY OF DIVINE INHERITANCE".

This immobilising operation of the Archetypal Poison or depletion of Karma involves a metaphysical change in the realm of blood, the generation of wax, "THE RED BOWL", the "WILL of THE INITIATED" conforms the activity product of the influence of the "Optical Registers" so that "THE MUTA JAM", from being composed of "Apis Melificas" to being composed of "Apis Cerificas", which stretch the Wax in the Blood, generating "THE PANAL OF RED WAX THAT IMMOBILISES THE POISON HONEY", allowing to intuit in the ambit of a "Proper or Transverse Time" product of the Strategic Encirclement that defines "The Archemonic Technique", the path to take in each crossroads of the Labyrinth. The "Evolutive Spiral of the Passover" with the RUNES OF ORIGIN, which is again situated in the spiral of the structure of the human ear, where the acoustic context provides the possibility of recording the Red Wax in a single instant, as a resonant effect of a "Sound or Bija", which would be equivalent to the "VOICE OF THE GREAT PREVIOUS HYPERBOREUM", as we listen to it after the moment in which we knew time under the Scorpio Sun.

"ANTIDOTE", "RED WAX", "HONEYCOMB IN THE EAR".

The extract from the text quoted above shows how, in the chemical transmutation of the Virya, the assistance of the oriented and awakened woman and her menstrual kalas play an essential role.

This kalas, highly valued in the Kaula tradition, is so powerful that it can neutralise the entire structure of soul and karmic conditioning, a structure which is revealed in the actualisation of innumerable ontic registers found in the microcosm of the Virya.

And the fact is that such blood or menstrual kalas is the blood of the serpent, since the Virya-oriented woman, and even the Kali woman who is not conscious of being so, in such an instance embodies the power of the Goddess. Snake.

The link between luna, woman and serpent has also been ancestrally pointed out in folklore and myth, and this is why menstrual blood, infused by luna, manifests itself in cycles. around 28 days, a cycle that refers not only to the lunar, but also has its correspondence in the 28 years of the serpent!

The poWer from the Hyperborean Wisdom

POSTED ON 6 NOVEMBER 2023 BY ADMINISTRATOR

By Christian C.

The editorial created by the Pontiff Nimrod of Rosario, with its representative emblem, the Kraken, or ancestor sea monster in the guise of a gigantic body, signals to the awakened Virya a secret of that sea monster, which lies in unknown depths.

We have the manifestation of the polpo at the beginning of time (recharged time, after the kalachakra), which is why it has "fallen asleep" in the depths of the unconscious.

This concept has been expressed by Lovecraft, in the Cthulhu myths, which refers back to and parallels the Lizard in the deep waters of the unconscious. In both cases it is an allusion to the power of the reptilian brain.

The inclusion of reptiloid aspects in Cthulhu, with dragon-like characteristics, and of the Deep Ones as having similarly reptile traits, are evidence of the above link.

For example, in H.P. Lovecraft's *The Shadow over Insmouth*, the description of Captain Marsh's daughter, who is said to resemble a reptile.

Or to cite a more concrete reference, the description given by the same author in the story *On the Walls of Erix*, where a strange race of lagarthus men on Venus possess tentacles in their pectorales.

Tentacles are in this mythical context analogous to snakes.

And just as in the 16 primordial serpents (to which in the Pyrena talla two more serpents would be added, allusive to the pair of origin), in the archetypal actualisation under the mythical frame, there are also two opposing positions, these tentacles/serpents being representative of the symbol of origin, the two positions being here the mirror image of the original couple.

The ornamentation hailed in Lambayeque, Peru, of the Lord of Sipan, as a crown and pectoral, exhibits serpentine-headed body tentacles. This is a precise indication of the serpentine aspect as a culmination of the esoteric expression of the body and its tentacles. This is undoubtedly where the secret of the serpent is hidden.

The eight tentacles refer on the one hand to the resignation of the double quadrangularity that in the quadruple psychic structure of the Labreix path (the 4 enclosures or tetrarchs of each instance in the Labreix path), a double resignation must be made.

The ego is then able to orient itself in terms of the two acts or sequences of its original misdirection (reversion of the abstract ego or sphere spirit, and later reflection of the infinite ego in the symbol of the origin).

Hence also the suggested semiotic linking of the 8 with the infinite, which under this consideration is allusive not to the potential Infinite, but to the actual Infinite.

On the other hand, given the organic manifestation of the body as an archetypal expression of the argument of the spirit self that has been lost since its first instance in this world, it also reflects the hungry design of the demiurge, insofar as the digestive system of the body is the same sphincter through which it eats and excretes, which has its correspondence in the archetypal demiurgic unfolding, and the subsequent reabsorption or phagocytosis, in each inner cycle of kalpa and pralaya.

And while there is a demiurgic "hunger" or craving, which the lost self takes as its own (due to the confusion of being subsumed in the conscious subject), there is also an "infinite hunger", proper to the self in its infinite dimension as the awakened self in the Selbst, or the Self of the infinite self.

This has its figuration in the "polpo", whose peak mythically delimits with the primordial ocean of infinite milk, in order to feed the "polpo", which here is a figuration of the stone child, the lagarto child!

Such an ocean of milk, by its infinite dimension, necessarily exceeds and surpasses the demiurgic archetypal world.

This is how we understand the stone child, or the pope, and the representation of the virgin of Agartha as "the virgin of the pope", an artistic representation which, consciously or unconsciously, has also been cannibalised. This artistic representation, which consciously or unconsciously, has also been cannibalised.

The marine aspect of the poWer and the sea has also been terribly confused, and perhaps intentionally, by some, with that symbol Ichthus of the fish, attributed to the early Christians. Suffice it to note that in demiurgic cults, such as Christianity, it is neither maintained nor expresses the essential hostility to the created world, as if it is held in opposition by Cthulhu and the deep ones.

That Christianity has adopted the symbol of the fish is due to the fact that its argumental history took place under the constellation of Pisces, to the analogy of the fisherman and his prayers under the evangelizing proselitistic mentality, and to an allusion to the monad of the Pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the design of the Pasu, and to an allusion to the monad of the Pasu, who was once a fish in a lunar sphere, thus holding, under all these considerations, the semiotic expression of the demiurgic design.

But it has no relation to the so-called hybrids, known as the race of the Deep Ones, nor to Cthulhu, who has manifested himself in a purely hostile essence to the demiurgic world.

On the other hand, Christianity, and the whole demiurgic structure, has always derived and imitated principles and symbols that are not its own, adapting them as a slice aspect of the original scheme, in its own context.

It is worth remembering that in the case of Cthulhu, he is not merely a "pope" but has draconic features.

And in the case of the race of the Deep Ones, they are not merely "men" either.

fish", as they are sometimes called, but there is also a reptile-like appearance in their physiognomy, as in the previously cited case of Captain Marsh's daughter in *The Shadow over Innsmouth*.

In H.P. Lovecraft's story *The Monarch*, we find that in the underground city of K'n-yan, Cthulhu and Yig, the Serpent God, appear several times together, both looking at each other, one at the other, and the other at the other.

opposite each other. Lovecraft's link here between the body and the reptile could not be more conspicuous.

Of course, we also find in the polpe a polpe aspect as a demiurgic replic, which assumes these aspects, from a demiurgic resignification.

Thus it can be seen in this sense that the 8 tentacles of the body each function like a brain of their own, and the 8 form One. In the same way, each tentacle is like an "eye", thus seeing everything.

But this demiurgic replic aspect should not be confused with the Kraken, of hyperborean symbology. as set out above.

Thus, in this sense, the Kraken scheme that Nimrod de Rosario took on for the publishing of his books should be appreciated with a highly initiatory implicacy.

It should also be noted that the representation of the pole also alludes to the charismatic link between a chief Siddha of the Hyperboreans, and a group of Viryas, charismatically nurtured around him, in a kind of nexus that can be categorised here as a pole and its tentacles.

And finally, from the Hyperborean Wisdom, it is said that the constellation of the PoWeR, in the eastern hemisphere (ruling from Antarctica where there are Siddhas present as well as a gateway to the world of Agartha) will be the determining eastern configuration in the final bathalla, and that two
The southern cross is as constricted as the eyes of the pole.

The secret of the Lagrgal Order

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By Christian C.

In the sixth volume of Foundations of the Hyperborean Wisdom, the Pontiff Nimrod of Rosario mentions the library of the Books of Christ of Agartha, guarded by an order called "LAGRGAL".

Specifically, it is stated in this regard :

"The Custodians of the Books of Christ form an Order of Wise Warriors, known since ancient times as the Lagrgal Order, and it is stated in the Hyperborean Wisdom that only they, of all the Siddhas of Agartha, have fully understood the Mystery of Lucifer's Grace. The Siddhas Leales of the Lagrgal Order are the founders of the Order of the Tyrodian Cabaleros: THEY AUTHORISED A GROUP OF PRE-EXISTING INITIATES IN THE ARGENTINE REPUBLIC, HYPERBOREAN PONTIFFS, TO CONSULT THE "TIRODAL CRYSTAL BOOK", TO USE ITS SACRED NAME AS A RUNE. THE TWO MEN, TOGETHER, PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE ORDER'S CONSTITUTION. TOGETHER, THEY PROPOSED A MISSION TO THE ORDER, WHICH IS STATED IN THE "LETTER TO THE CHOSEN ONES": TO LOCATE THE CHOSEN ONES AND PREPARE THEM IN THE KNOWLEDGE OF HYPERBOREAN WISDOM TO FACE THE COMING END OF HISTORY WITH HONOUR".

The hidden and encrypted meaning of this word, LAGRGAL, is precisely that of Lagarto!

So the Lagrgal order is the order of the Lizard Men, and it is this order of Lizard Men from Agartha, which has devised the strategy of the Tyrodian order, once led by Nimrod of Rosario.

It is not only an allusion to the Igarthan men of Agartha, but Lagrgal conforms to where transposing the initial letters, LAGR, we have GRAL, and the remaining letters GAL backwards, we get LAG, i.e. Lizard.

So in LAGRGAL, we have the Gral del lagarto!

Let us remember that Lucifer is the Serpent God, and more properly, he has manifested himself in the guise of an lagartite man. And the Grail is the jewel in his crown, hence this is the hidden meaning, as the Grail of the serpent/lizard God, Lucifer.

And this order of lagarto men, Lagrgal, are the custodians of this initiatory knowledge, for of all the Siddhas, they are the ones who have fully understood the mystery of the Grail, of the serpent God Lucifer.

It is worth remembering the identity between Agartha and Venus, as is well referred to in The Mystery of Belicena Villca:

"Inverse to what was at La Brea, on Mount Elbruz there was a Way to Agartha, or to Venus, which is the same thing."

So, as Agartha is Venus, from the Hyperborean and Luciferian, so the Siddhas of Agartha are the Lizard Men of Venus.

Here we have several meanings in the same obvious plane that refer to the Origin: the Hyperborean Siddhas, or lagarthic men of Venus and the Gracefulness of Grace, since Venus has been known since ancient times as the green world, a concept also shared by the lagartos, and the Luciferian Gracefulness of Grace.

Then, considering Venus as a hyperborean expression of Agartha, and the dimensional portal through which precisely the Siddhas entered this world, we have that there has also been a reptilar representation of Venus, as indicative of the lagartan Siddhas and Origin.

Venus being "the green pantheon ancestor", its sulphurous atmosphere conveys a certain reddish tinge, thus gnostically capturing the hyperborean image of a green lagarthus with a red crest!

The Grail, as a "Luciferian jewel" that allows one to orientate oneself to the Origin, also has the figurative image of a green serpent (an aspect reminiscent of Quetzalcoatl, as a "Smoky Serpent"), of a green ray, a sword, and the forbidden fruit of truth that the serpent carries, that fruit offered ancestrally by the Serpent, Lucifer!

Again, we refer to the mystery of Belicena Villca, to validate and certify what is stated here:

"It will be difficult for anyone to imagine the marvellous spectacle of the Grail descending into the seven hells. Perhaps if one thinks of a Green Thunderbolt, of blinding brilliance and gnostic influence on the seer, before whom the Demons turn their fierce faces, frightened with horror; a Thunderbolt that, like the reaping blade of an inventive Sword, goes tearing through the four hundred worlds of Deception, seeking the Heart of the Enemy; a Green Vociferous Serpent, bearing between its teeth the Fruit of Truth, until then denied and hidden; if one thinks of the Thunderbolt, the Sword, the Fruit, the Serpent, it is perhaps thus possible to intuit what happened at that crucial moment when Truth was brought within reach of the captive spirits. Yes, because since the Grail settled on the Vruna of Oriccalco, the Arbor of Science was placed within the reach of those who, utterly confused, lived in Hell believing that they were in the grip of the serpent. Henceforth they could eat its fruit and their eyes would be opened! Aye for Kristos Lucifer, the Serpent of Paradise! Aye for those who ate of the forbidden Fruit: the awakened and transmuted men!"

Then, in LAGRGAAL, we have the L for Lizard, both at the beginning and at the end, which refers to the obvious truth that the Siddhas have entered this world as Lizards, and it is in this reptile aspect, again as Lizards, our return to Origin.

On the other hand, L is a semiotic expression of the right angle! And we know that the reptile brain, in its anatomical arrangement, is precisely located in the right angle.

The secret of the right angle, in front of which one has to stand in a spaced position (the brain is located at the back of the skull, and "in a spaced position" here also means in the opposite direction to the direction of the transcendent demiurgic time, i.e. oriented back to the Origin), is precisely the one in which the brain is located. secret of the reptil aspect.

For only by positioning oneself in the cold-blooded reptile, can one cease the constant quest for lost from the I through the making of sense in the entities. This making sense paradoxically loses "sense" from the reptile aspect.

Then, also in the Fundamentals of the Hyperborean Wisdom, a rune Lagrgral is mentioned, that It blocks the passage of those who do not possess, in order to gain access to the contents of the Books of Agartha, the condition of absolute vaieur and Luciferic Gracious Attitude. That is, the very status of the custodians of the Books of Agartha:

"The only possibility, then, left to an Initiate to get the Custodians to grant him passage to the Books of Christ is to stand before them and display ABSOLUTE VALUE, being willing, as befits a Warrior of the Return to Origin, TO GIVE UP EVERYTHING MATERIAL, TO SURRENDER THE MICROCOSM IF NECESSARY, AND TO PRESERVE ONLY THE WILL GRACEFUL OF THE SPIRIT. With less than this valor, the Initiates will never reach the Gate of the Library of Agartha, for an INFINITE FENCE will prevent them from doing so, that is, a fence that cannot be surrounded: the Gate of the Library is, in reality, an infernal fenestra where the Rune LAGRGAL is engraved, on which the custodians project the infinite pole".

In other words, to access these hyperborean records from the Agarthan Books of Christ, one must also be a Lizard!

The secret of the Serpent in ancient Egypt

By Christian C.

Among various mystical traditions of ancient times, ancient Egypt stands out as a major initiatory focus. The serpent, which is present everywhere, is the very sign of this.

Whether in the crown of the pharaohs, as the Urean serpent, in the pyramid texts, in the texts of the pyramids, the texts of the

The funerary sarcophagi, the divinities represented in temple deities, or the mysteries of Isis and Osiris.

The omnipresence of the serpent in all areas of Egyptian tradition is the clearest indicator of Egypt's mysticism and its guardianship of initiatory secrets.

His very name in antiquity, Khem , provides the key to the mystery.

Etymologically it means "black earth" (as opposed to the red earth of the desert). Plus a The esoteric meaning of the term refers to the domain of the occult arts, the black arts, the dark occult mysteries of death and the abyss. Mysteries into which were initiated the followers of the Snake.

And precisely from the name Khem comes Al-khem, from which we have alchemy!

There should be no misunderstanding that after the collapse of Atlantis, a large migration of Atlantians allied to the traitorous Siddhas migrated to Egypt, since during Atlantian times, there was a strong contact between Atlantis and Egypt, with Atlantians from both groups.

And likewise, despite the outbreak of migration of the atlantes allied to the traitor Siddhas, there continued to be Egyptian initiates who responded to the aleal Siddhas.

It should be noted at this point that, according to Egyptian tradition, the Amenta or underworld, where their ancestors lived, was west of Egypt, and it is the same spatial location that was attributed from Egypt's geographical coordinates to the Atlantis, which means that the Atlanteans were considered by the Egyptians as their ancestors!

So the legacy of the Atlantean-luciferian was certainly inherited by Egypt, which is reflected in the relevance and presence of Egyptian serpentine or ophidian symbology.

A great many Egyptian divinities have ophidian appearances or attributes.

From Toth, associated with the wise initiate Imhotep, god of wisdom and bearer of the serpentine caduceus, Isis, of various aspects or theophanies with a serpentine appearance, e.g. Isis-Thermutis, and her consort Osiris, who is the initiatory process of death, descent to the underworld, and return to life through the magic of Isis.

Osiris was said to have entered through the tail of a serpent and exited through its mouth, which in the initiatory cave alludes to precisely the same process.

There is also the case of Ra, who was said to have "chained the serpent", which is an old way of signifying that he had mastered the serpentine power.

Some divinities expressed themselves directly in the form of a serpent, such as Apophis, the serpent of the Duat or underworld, the serpent Renenutet, or Udayet.

In other cases, hybridisation appears, as in Kebechet, the daughter of Anubis, who had the head of a snake.

Even the crocodile god Sobek is a manifestation of the ancient Serpent. The case of Sobek is embalmatic, because according to certain variants of the myth, he was considered an incarnation of Seth himself.

One of the initiatory tests that the initiates had to pass was to cross a lake or rainy canals where there were crocodiles (representations of Sobek), without being devoured by the adept. With this, an initiatory degree or mastery was obtained, dominating the waters, the passions, and essentially the fear of death, thus being transmuted.

And beyond this, the initiate attained the power of his primordial reptile aspect, represented here by Sobek, who, as mentioned earlier, in association with Seth, brings all the initiatory keys.

The cosmogony and theogony of the Egyptians varied according to region and time, there being four main centres or foci: On or Heiopoies, Memphis, Hermopois, and Thebes.

Regardless of the case in question, the snake always plays a central role.

Atum (supreme divinity in Hieopoieis) was portrayed as a fiery serpent, emerging from the depths of the primordial uncreated waters, the Nun.

The god Ptah, in Memphis, was known as "lord of darkness", "lord of magic", and "lord of snakes".

According to other sources, his manifestation was also said to have had an ophidian character, as he was "born" from an egg laid by Kneph, in the guise of a snake.

In the case of the pair of Gods of the Odgoada (8 Gods) of Hermopois, all of them under the regency of Ra, they had manifested themselves as serpents.

With those paradoxes that myths sometimes present, these eight gods were considered to be Ra's progenitors, and at the same time his sons. Which, considering the serpentine character mentioned, indicates that Ra also possessed this ophidian essence.

And in the case of Amun of Thebes, he was identified with Atum, Ptah and Ra, which made his serpentine power unimpeachable.

It should be noted that Amon means "hidden", which alludes to the Unknowable, beyond this world.

Despite being associated or identified with the sun, under various guises (Khepri at dawn, Ra at noon or Amun himself at sunset), these are hypostatic masks, behind which his true solar character is that of the black sun.

And this brings us to Atum, the black or occult, the Serpent of the origin, who has an unmanifest and out-of-this-world aspect, "A", here indicating the serpent Apophis, and a manifest aspect. "Tum". Atum emanates nine manifestations or Gods, known as the Ennead. Without going into the complexity of the Ennead, and its esoteric significance beyond the apparent, one of these Gods, Seth, is not subject to any cosmic law, but rules over chaos and primordial darkness.

Indeed, the name Seth derives from Suth meaning shadow or darkness, being the shadow God of the desert, the God of darkness and chaos, the ancient Serpent.

Seth is the Serpent in the manifest world, while beyond this world, his occult aspect is Apophis.

Seth was said to protect Ra in his "Soiar boat" ("boat" being a Vimana, being a mode of hyperspace, hyperdimensional and supra-human geometry) from the attacks of Apophis. More to the same time, Seth was an aspect of Apophis! That is to say, behind the duality of this world, and its confrontation of opposites, there is synthesis and transcendence in the serpent.

Illustrating this same point, we have that when Ra looks into the abyss, he sees Apophis. But here, the serpent Apophis is his own dark foundation from the Origin. The dark double of Ra.

In this sense it is said that all the Egyptian Gods were scale configurations of the ancient Serpent, Apophis.

The Egyptian term by which the gods are commonly designated is NTR or Neter (in Pural Neteru). But although Neter was translated as "God" by scholars, a more approximate and correct meaning according to another source would be "dark foundation of the abyss". Thus, behind the visible manifestation of the Egyptian gods in the world or space, there is an occult foundation of their manifestation, the black burachus in space, which has a representation in the uncreated waters of the Nun, which is completely ophidic.

Thus, regardless of their iconographic representation, the Egyptian gods, whether zoomorphic, anthropomorphic or anthropozoomorphic in appearance, have behind their reptile essence.

The faces of such well-known animales as halcon, vulture, chacal, etc., are totemic masks within the cosmic manifestation, masks behind which all the Gods are snakes or reptiloids.

Ultimately the Gods are conceived here (regardless of their function) as the personification of dark primal forces, with totemic masks. And they have as their ultimate foundation an ophidic substratum from the Ancient Great Serpent.

These gods, under the denomination of Neteru, together with the followers of Horus or Shemsu-Hor, They formed in pre-dynastic Egypt the wise ophidian ancestors of all subsequent pharaohs.

As previously mentioned, regardless of the tradition of Heiopoïs, Memphis, Hermopolis or Thebes, the serpent has always been at the beginning, in one instance at the beginning and before cosmic time.

And likewise when the Praiaya, or end of the period and withdrawal of cosmic manifestation, comes. The goddesses of Egyptian cosmogony, it is said, take off their masks of various animales, and assuming their original form of serpents, begin to devour creation.

In the same way the Gods, who from their reptilian condition remain immutable, unaffected by this disolution, remain in the immutable centre. Thus everything is devoured, until it reaches the centre, or "void", insofar as it is free or beyond the conditioning factors of matter, time and space.

Everything springs from the Serpent, and returns to it. That is to say, there is an ophidic foundation behind every manifestation and non-manifestation, and this whole process, as well as the return to the Origin, are explained from the foundation or ophidic substratum, by means of the dextrorotatory and the levogogic.

Without forgetting, of course, the essential component of the "lila" or game-competition of the Siddhas or Gods, on one side or the other, in all this.

All the key to understanding the Serpent from the Origin, i.e. from the blood, with the sign of the origin.

In one part of the Egyptian Book of the Dead, Osiris asks Atum what will happen at the end of time. To which Atum replies that they will only remain in the form of snakes.

It should be noted that Seth is the dark double of Osiris, and Apophis is the dark double of Atum. Seth and Apophis being expressions of the Great Serpent.

The serpent was so important in ancient Egypt that the pharaoh wore the cobra on his crown as a symbol of power, protection and divinity. Being an initiate in the mysteries of the Serpent, and belonging to the Serpent's lineage.

For Pharaoh was an incarnation of the word and dark power of the occult God, that is, the Ancient Serpent.

In addition to the different cosmogonies according to the time and psycho-region, it is in the wisdom of Egypt, under the initiatory vision of the myths, that the Serpent can be perfectly understood.

By attending to the ophidic foundation of Neter, and taking into account the play and interaction of the Gods (Siddhas), the abysmal depth of these ancient and hidden mysteries can be glimpsed.

The secret of the vampire

POSTED ON 25 SEPTEMBER 2023 BY ADMINISTRATOR

By Christian C.

The power of the blood of the vampire (the legendary descendant of Cain - son of the serpent - and Liith - the snake woman) possesses a transmuting power, which is said to be so great that anyone who has been bitten by a vampire is said to have the power of transmutation. vampire (the kiss of the snake), and then drinks the vampire's own blood, becomes alimised and, like the vampire, an immortal being.

This "living-dead" status of the vampire imposes a dominion or power of life and death, whose mythical, symbolic and mythical referent, throughout time and in all parts of the world, has always been the snake!

This same power of transmutation and immortality is reflected in the Ka'i woman, whose mystical capacity makes her the bearer of a life-giving and restorative eixir in her own menstrual blood!

This also has its correspondence in ancient tantric and alchemical ophidian tales, in which the priestess was the bearer of a transmuting Kalas, and thus the blood flowing from her cave. The initiate or adept can be transformed by an eixir.

Hence the symbolic association between the "rose" or symbol of the female organ, with the serpent, bearing both "thorns and flowers" or the venom and blood of the serpent.

This type of woman is a carrier of a poison, which can be both deadly to some, as well as become an antidote and eixir for the more fortunate. And the "poison" is precisely in menstrual blood.

Her menstrual blood, also called the dew of luna in alchemy, was sometimes ingested in a ritual cup, with the energetic capacity to transform the adept.

In the very shape of the pubic veil, around the vagina as the gateway to the world of the gods, the shapes of the runes of origin can be seen, sometimes in a somewhat obscure way.

This blood of the serpent woman possesses the ability to awaken the serpent itself.

It is also, since it is a blood which in that lapso confers on the woman a condition of infecundity, a blood carrying a sign of death, which, if assumed by the adept, is capable of producing a Caput niger, or a son of death, which is the equivalent of a man of stone.

Hence also the petrifying effect of the serpent woman as Medusa, petrifying and congealing life, and arousing in the memory of blood the reptile-like arguments of origin.

Her gaze petrifies, glimpsing in her eyes the unfathomable dark abyss of death, and her menstrual kalas is a tonic that simultaneously cools the "falling blood" and kills the fallen life, w h i l e a t t h e s a m e t i m e awakening and enlivening the spirit.

Thus, an enlace secret can be seen linking Lilith, the serpent, vampirism and the alchemical tantra, on a path leading to transmutation and liberation of the spirit.

The Serpentine Secret of Shiva Lucifer

POSTED ON 23 OCTOBER 2023 BY ADMINISTRATOR

By Christian C.

Shiva is undoubtedly an apelative of Lucifer himself, being very prominent in the culture of ancient India.

His abode, Mount Kaiyas, is an extremely cold and icy place, inducing the image of "the cold stone", being the cold abode where Shiva resides, accompanied by his serpents, among which the Naga Vasuki coiled on his neck stands out.

His Trishul or trident is also a weapon of the Siddhas, and in Hinduism it has multiple meanings. These three prongs of the Trishul mark his dominion over the three modes or Gunas of the material nature or Prakriti (Satva guna or goodness, raja guna or passion and Tama guna or ignorance).

Moreover, he is above the three instances of time, known as past, present, and future. And in a transcendent condition above the Ahankara (the principle of misidentification of the Self with the soul-subject), karma, and the ilusion or Maya.

In this transcendent state of complete liberation without the possibility of being infused by anything material, Shiva-Lucifer has been in a state of perfect plen existence or eternity, infinite knowledge and unlimited bliss. Aspects which have been termed in Sanskrit as Sat-Chit-Ananda.

This is the same symbolism and meaning of the 3 horizontal lines, or Tilak, with which the Shivaist sadhus mark their foreheads.

Also noteworthy is the third eye between his eyebrows (the site of the Ajñā chakra, linked to the pineal gland), through which Shiva can burn to ashes and destroy the whole world.

And also his Damaru drum, which he beats rhythmically when he must perform destruction in his Tandava dance. Hence Shiva is known as Nataraja, or "The king of dance".

Its entangled head is said to contain the flow of the Ganges, which means that it dominates The flow of knowledge and the energetic-serpentine flow of multiples shaktis or potencies.

His body is also covered with ashes from the crematorium, where he is very fond of visiting and dancing, or to bestow his gift to some Sadhu-Aghori, who perform their sadhana in the cemetery, meditating on graves and corpses, and drinking from a human skull.

Thus Shiva is the source of all the siddhis or mystic powers that these Aghoris, Kapaikas, Vamacharins, Naga babas, and other sadhus possess.

Sadhus who, as followers of Shiva, sometimes deambulan completely naked and covered with ashes, like the Naga babas, and/or also carrying a trident, damaru drum, and skull as a vessel.

The meaning and symbolism of the serpent, with which Shiva is always portrayed, has various explanations, ranging from popular folklore to more esoteric explanations associated with tantra and mystical yoga.

Enumerating the main reasons attributed to the serpent, called Vasuki, around Shiva's cheetah, one may mention:

- Snakes therefore inspire fear in many people, and a deep-seated idea ingrained in the collective unconscious, associated with death. So Shiva carrying the snake on his body clearly indicates that he is free from fear and death.

The serpent has always been directly linked to forbidden wisdom, and immortality. So it is another indication of Shiva as knowing the most secret mysteries, and on the transcendental platform, beyond death and all the phenomena of this world.

Vasuki has curled 3 times around Shiva's head, suggesting that Shiva has not been under the influence of time, but possesses full mastery of time in its three phases of past, present and future.

- The Shakti or energy is always depicted as a serpent, due to the undulating, serpentine movement of the energy waves, its upward and downward movement, similar to the way a serpent is chased. Shiva possesses full mastery of the Shakti, as well as, being the perfect Yogi mode, of the ophidian power that has slumbered at the base of the spine.

When through yogic or tantric practices the serpent/agarthus awakens, it is said to ascend through the spine, undoubtedly, by means of two subtle nadis or ducts called Ida and Pingala. Thus, an image is formed as of two snakes around a third duct, Shushumna, in the centre of the column. This is like a caduceus, with a crossover of energies occurring around the central staff.

- In tantric yogic practice, it is common for various siddhis or mystical powers to be activated. These siddhis are said to distract the initiate on his path to transcendence, and as such are dangerous as snakes. This is another meaning of why Shiva is depicted with snakes all over his body, body, arms, wrists As disposing and managing these siddhis.

The snake around Shiva's neck is called Vasuki. The snakes in his ears, Padma and Pingala. The snakes in his arms, Kambala and Dhananjaya, in his tobilleras, Asvatara and Takshaka, and around his waist, Niya. All this is referred to in an ancient Sanskrit text known as the Vamana Purana.

The serpent always keeps his eyes open, and this has a link with the eye of Shiva between his eyebrows, also known to many occultists as "the eye of Lucifer", which possesses the power to destroy illusion, or maya, and stands guard over the initiate on his path to liberation.

Also, of the snakes around Shiva mentioned earlier, special emphasis is always given to Vasuki, the snake that circles around the head.

This is because Vasuki covers Shiva's throat. In the throat there is an energy centre or chakra called Vishudhi. Vishudha means filth. Whoever masters this energy centre or chakra is said to be able to filter out all the poison from outside, be it physical poison, or in the form of emotions, or in the form of emotions.

negative vibes, bad vibes, etc.

Vishudhi filtrates the poison, and the snake carries poison. The venom is distilled by becoming an antidote and an elixir....

The snake in this sense is the guardian of an ancient and secret elixir, which some tantrics and adepts of the kauli path are able to obtain through certain glandular segregation, through certain practices, including the intake of some Kaulas and the maithuna sahaja.

And this elixir has been codified in numerous myths and legends as a mixture of blood and snake venom.

It is from the snake's own venom that the antidote is distilled, and in a more refined elaboration, the chemical elixir of transmutation.

The poisonous power of the snake contains within it the power of its own cure or healing. Thus, since ancient times, some tantrics and ancestral cultures have learned the art of using the poison as an antidote, and even extracting its elixir!

But this elixir can be obtained either externally from the very substance generated by the serpent, and on another internal level, through tantric practices of kauliya, through glandular segregation.

The very bite of the snake gave some shamans or priestesses the serpentine power in their own blood, and they were subsequently immune to this poison.

The contemporary case of Bill Haast, who owned a serpentarium and was bitten no less than 168 times, his blood sometimes being used for medical purposes, proves it. What is remarkable in his case is his appearance a few years ago, when he was no more than 50 years old, and now in his 90th year.

The serpentine symbols on the rod of Squiapius, or the symbol of Higeya, daughter of Squiapius, carrying the caisson with the coiled serpent, which later became the emblem of the pharmacy, indicate that the key to the healing of the poison is in the poison itself.

But there are also variations of poisons, from the chemical poison, to the more subtle poison of some negative emotions, thoughts, or vibrations. And likewise, the serpentine remedy is also on that same vibra or energetic wave, from which the antidote must be distilled.

It is told in the Puranas that when the Devas and daityas churned the ocean to obtain the amrita, or nectar of immortality, many things emerged from the ocean... But the most dangerous was the poison Hala hala, which threatened the Gods themselves.

To remedy this problem, Shiva drank the poison whole, and retained it in his throat, which turned a bluish colour, so that he was henceforth known as Nilakantha, or "the bluish-throated one".

To prevent the poison from passing from her throat, Shiva's consort, Devi, placed a snake in her neck, which thus retained the poison there without letting it pass. And the half-moon was also placed on her forehead, giving it a cooling effect.

According to another version, or perhaps in another kaipa or aeon, the snakes there also helped Shiva in drinking the poison, for which reason Shiva gratefully gave a place of honour in his body to Vasuki, the king of the Nagas.

In this episode of the churning of the ocean, it is said that the Devas, or beasts, and the Daityas, or underworld beings, used the Vasuki serpent, coiled around Mount Mandara, as a rope, pulling on one side and pulling on the other.

Here we have a direct link between the immortality, or the coming forth of the immortality and the serpent, something that is common in many traditions around the world, and well known to the alchemists.

Another version tells that at a very ancient time, the snakes were in danger of extinction, and approached Kailas, the abode of Shiva for refuge, but given Kailas's cold and heirloom condition, the snakes sought shelter in Shiva's body, who gladly accepted them, and since then, the snakes have been seeking refuge in Shiva's body.
always accompany him.

Although there are more stories or "lilas", one that stands out is that Shiva was once wandering in the forest one that stands out is that Shiva was once wandering through the forest after having been deep in the forest meditating. On his way back to Mount Kaiyas, he met the wives of some Brahmins, who, seeing him naked, were aroused with intense passion and desire for him.

The Brahmin husbands of these women were very angry to hear of this and wanted to take revenge on Shiva. For this, with their mystical powers they assumed the form of a tiger, a snake, and a dwarf.

Shiva killed the tiger, put his foot around it as a garment, took the snake as a garment on his head, and put his foot on the dwarf. This depiction of the dancing Shiva, or Nataraja, is well known, and he is shown stepping on the dwarf, as well as wearing the garment of the tiger's foot and the snake.