7- THE MICROCOSMS AND KALACHAKRA KEY. THE FIRE EYE OF THE VIRYA DESPIERT ( expanded ).

Message by DOMINIC FIFTH » 11 Mar 2019 03:19

OCTRA and OCTIRODAE. ORDER OF HORSES AND TIRODAL LADIES.

Greetings to all fellow scholars of Hyperborean Wisdom, SPIRITUAL LIBERATION science of AGARTHA SIDDHS.

In these next publications, the Order of Knights Tirodal will undertake the mission of uploading a series of articles contained in volumes IV, V, VI, VII, and VIII of the Foundations. What we publish are the CONTENT OF CULTURAL REGISTERS that are "hidden" and they cannot be seen in the semantics of these volumes unless the HYPERBOREAN INITIATED VIRYA has acquired ANAMNESIA'S FACULTY. If the kda carries that EYE OF FIRE, you will have no difficulty exploring the AXIOLOGICAL SPACES of these items with GUIBURR and arriving at their ABSOLUTE TRUTHS.

In future publications and their will be analyzed and strategically explored other points of these volumes trying to make VISIBLE truths that participate in the Foundations but that are revealed in an ORAL way to a ELEGED from ORDER by ROSSARY NIMROD TIRODAL PONTIFYFICE.

This task that we have been developing since the FORUM emerged has a STRATEGIC FINALITY: expand the INTELLECTUAL AND GNOSTIC COMPENSION of the Foundations and facilitate access to their ABSOLUTE TRUTES to all the Viryas that are parts of the ORDER, from now on, This KNOWING that we upload to the Forum can be UNDERSTAND by all the WATER VIRYS who are scholars of the Foundations of HYPERBOREA WISDOM.

Part I: MICROCOSMOS AND KALACHAKRA KEY.

At this point we will explore the Microcosm, its connection of meaning with the BEAUTY and active INTELLIGENCE aspect of the THIPERETH SIGN.

The Microcosm is an entity created and designated by the demiurge God. The One with its Shaping Logos designated or named the "forms" ( images and meaning ) of all ARCHETIPES created in the material order or terrestrial logos

In particular, in this article, we will delve into the universal KEY archetype, a key archetype of the REAL KALACHAKRA SYSTEM and its relationship with MICROCOSMOS

That UNIVERSAL ARCHETIPUS "KEY", has hidden meanings that we will reveal, intervenes in the structural conformation of all NATURAL or CULTURAL ENTE, all CREATED DESIGN that participates in the Terrestrial Logos carries in its ontic infrastructure an archetypal image of the KEY.

WE CAN OBSERVE THAT THE KEY, HIS WAY AND FUNCTION IS PRESENT IN THE TOPOLOGICAL INFRASTRUCTURE THAT HAS THE MORPHOLOGICAL STRUCTURE OF ALL NATURAL OR CULTURAL CREATES.

All ARCHUETIP OF THE MACROCOSMIC ARCHUETIPIC PLAN, its ontic infrastructure carries a structural image in which the shape of a KEY is present, from now on, only whoever has that EYE OF FIRE can see that KEY that is "IND" the design, of "BEING IN IT", of the UNIVERSAL FORM that participates in all NATURAL or CULTURAL ENTIs designated by DEMIURG.

But, to have conceptual certainty, we will take as a reference the structure of the real system built by NIMROD DE ROSARIO, namely: the allegorical image that represents the KALACHAKRA KEY, to the REAL KALACHAKRA SYSTEM.

As we affirm, every entity created is present in the TOPOLOGICAL INFRASTRUCTURE OF ITS ÓNTICA AND BIOLOGICAL STRUCTURE, the formal aspect of a KEY, and specifically MICROCOSMOS is sustained its topological infrastructure by the shape of a KEY, even this is VISIBLE in PASU HUMAN ANATOMY.

THE KEY UNIVERSAL ARCHETIPLE: SUPER CULTURAL OBJECT THAT REPRESENTS THE CULTURAL COVENANT AND THE TRAIDOR SIDDHAS OF THE KALACHAKRA.

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Every cultural entity or object participates in its design of an aspect of the UNIVERSAL ARCHETIPUS, the KEY cultural object. Namely: every key is a CULTURAL OBJECT that is made up of its morphological STRUCTURE in three parts: ASA, TIJA and PALETON. These parts constitute the whole of the KEY design, whose function is to OPEN or CLOSE a DOOR, etc

We can structurally classify the three parts of a KEY: the OUTDER EXTREME is called ASA, the MEDIA is called TIJA and a SUPERIOR EXTREME is called PALETON.

¿Why do we exploit an object as simple as a KEY? ¿What is the hidden meaning beyond the Key object?

Well kdas, we must recognize that what we will explore is the CULTURAL REGISTRATION existing in the KEY UNIVERSAL ARCHETIPO, which participates in AXIOOGICAL SPACES that contain very common and horizontal TAKEN CONCEPTS to the most oblique or esoteric, we such that not everything we SEE is what REPRESENTs behind a KEY there is a colossal one-fold archetype that is conducive to the mysteries of ENCHADENMENT and RELEASE.

First of all, we must delve into this hyperborean truth: EVERY NATURAL ENTER CREATED by DEMIURG or CULTURAL created by the intelligence of MAN, is structurally made up of three parts, that is: INFERIOR, MEDIA and SUPERIOR. From that PERSPECTIVE, every entity created its topological and ontic infrastructure participates its image of the form and function of a KEY.

Let's take an example: the ARBOL ARCHETIPUS and look at the relationship of its shape with the KEY ARCHETIPUS studied in volume V of the Foundations.

a ) the extreme SUPERIOR COPA of the tree is related to the "ASA".

b ) the THRONKE finished MEDIUM of a tree with the "LABB".

c ) ROOTS the INFERIOR end of a tree with the so-called "PALETON".

We will have to go deeper.

If we take any universal archetype that supports any entity of mineral, vegetable or animal kingdom, the signature of the "KEY" KALACHAKRA is present in that universal image. In every deniurgic design created, the FORM AND FUNCTION of the KEY ARCHETY is present in those ENTEMPTION DESIGNED by the God Demiurge.

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Let's look at an architectural superstructure such as the VATICAN state and we will be able to observe the KEY shape of its building complex, in reality every TEMPLE in which the Christian CULT is practiced has the shape of a KEY, plus the Golem ARCHITECTURE assimilates it to the CROSS archetype, topic to delve into because CROSS is simply an aspect of KALACHAKRA KIVERSAL KEY ARCHETIPAL.

Just as we mention the universal archetype ARBOL, we can verify the same with any CULTURAL OBJECT, all are related to the ASA, the TIJA, and the PALETON.

color = # 0000FF ] Let the archetype that we explore NATURAL OR CULTURAL the shape of the KEY and its ROLE is present in every entity created by the Demiurge or by the hand of man, whatever system it is, in its topological ontic infrastructure is present the archetypal form of Kalachakra KLAVE, be it as we saw an ARBOL, an RIO, a MOUNTAIN, or a cultural object such as a CROSS, a SELF, a HOUSE, etc, These topological patterns are repeated that reveal behind the ontic structure of the being that expresses, whether natural or cultural, the presence of the structural image of the KALACHAKRA KEY design [ / color ].

However, we must highlight the differentiated MICROCOSMOS created from the Pasú, remember that in his plan or design all the designs created by the MACROCOSMIC ARCHETIPIC PLAN are contained in his ARCHETIPIC MEMORY.

The biological organism entity that constitutes the vehicle of manifestation of the SPIRIT and the SOUL commonly called the HUMAN BODY, its anatomical appearance, its aesthetic structure is supported by its typological ontic infrastructure by the KALACHAKRA KALACHAKRA UNIVERSAL ARCHETIPAL.

The physical body is itself a KEY but unlike other created entities, in the MICROCOSMOS is where you can best appreciate the constitution of the allegorical KALACHAKRA KLAVE made up of Nimrod de Rosario or Felipe Moyano.

In the ontic infrastructure that supports its astral, psychic and vital structure, the Kalachakra Key is made visible. In the figures you can see the relation or connection of meaning to know: .

1 ) Between the upper end of the body: HEAD / THOUGHT with the ASA ( Sign of Origin ) of the allegorical Kalachakra KLAVE.

2 ) Between the middle term of the body, the HEART / FEELING and the TIJA ( extreme middle, which unites the SIGN OF PAIN with the SIGN OF ORIGIN ) of the Kalachakra KEY.

3 ) At the lower end of the body, in SEX / PIEZ and PALETON ( Sign of Pain ) of Kalachakra KEY.

We will explore these relationships between PHYSICAL BODY and KALACHAKRA KLAVE archetype later.

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First part:

a- RUNIC KEY WITH SWASTIKAS

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This SUPER AXIOLOGICAL CULTURAL OBJECT is unique and unique; a RUNIC KEY CONSTITUTED WITH SWASTIKA that expresses the deep charismatic LINK existing between the NATURAL AND CULTURAL PSYCHOREGION of the ARGENTINE REPUBLIC and the LOYAL SIDDHES OF AGARTHA.

This hyperboreal symbolic object represents that KEY that OPENS the X ( je ) DOORS to enter the HYPERBORE TRUE that participate in the BLOOD AND RIGHT of the ARGENTINE NATION.

It is evident that this RUNIC KEY expresses the whole truth of the SIGN OF ORIGIN and of the GRAL, of the eternal and incredible SWASTIKA rune OF THE AGARTHA SIDDHS, opposes the archetypal KALACHAKRA KEY and has the power, the power to foster a KAIROS OF VALUE in the ARGENTINE NATION.

STRUCTURAL ANALYSIS OF THE OPERATIVE ROLE OF THE SWASTAN RUNIC KEY OF WOTAN

Whoever carries Guiburr in his EYE OF WOTAN ( Eye of Fire ) can "perceive":

a- in the ASA the VENUS GODDESS or GODDESS OF VICTORY is carved in relief, a mythological image that is linked to the TRIUMPH of the ETERNAL SPIRIT on the MATTERY created.

It is evident that the VICTORY GODDESS is resigned to the SIGN OF PAIN, this is present in that Masonic image that is captured on the shield, from now on, the meaning of that image must be explored and we will do it another time as the historical context that is required to be explored is deep if it is to arrive at that story that is not significant for what we are exploring.

b- in the TIJA is the CONTENT OF THE HISTORICAL CULTURAL REGISTRY of THE ARGENTINE NATION, it is evident that in this central space the existing cultural records are countless, we can corroborate that the history that can be OBSERVED in the spaces that connote with the TRANSITUATIVE NUCLEUS is COLOSAL, this is due to the countless historical facts that go through the POLIDIMENTIONAL AXIAL CENTER of that HISTORICAL NUCLEUM which unifies the ASA and its SPIRITUAL history, the IMMANENT AND NOOLOGICAL of the BLOOD and HIGHLIGHTE contained in the ARGENTINE NATION with PALETON where history is found sinks into this historical present.

c ) in the PALETON of the KEY RUNIC WITH SWASTIKAS, the SIGN OF ORIGIN AND THE SIGN OF PAIN are UNIFIED and they are VISIBLE to be part of this ACTUAL PRESENT. If you turn SWASTIKA in a LEVÓGIRA sense, you have the power to OPEN DOOR X ( Ji ) that enters you into the VIRYA DESPERT to those AXIOLOGICAL SPACES OF THE ORIGIN SIGN, and if it is strategically NECESSARY and will turn in a DEXTROGY direction and will enter the AXIOLOGICAL SPACES OF THE SIGN OF PAIN, these spaces of the TIPHERETH ILLUSION are entered to DETECT the CONNECTIONS OF SENSE existing between the I / SPIRIT of the VIRYA DESPIERTO and the SIGN THIPERETH, BEAUTY OF DEMIURG.

Only the HYPERBOREAN WARRIOR who conquered SELBST and mutated his BODY IN VRAJA has the power to enter the AXIOLOGICAL SPACES OF THE KALACHAKRA and disintegrate from THE SAME to the SIGN OF DOLLING. Topic that we have been exploring in the TRAP TO THE EYE OF THE TIPHERETH CENTURY.

That KEY WITH SWÁSTIKA LEVÓGIRA expresses to the SIGNO OF ORIGIN and resigns from the Microcosm the archetypes of the sinister KALACHAKRA KEY that determine the Soul and Body to the spiral of the SIGN OF PAIN.

That UNIQUE hyperboreal sacred object in the world can be "observed" in a museum in the city of Bs As. Argentina ( was hidden by the Golen Priests for decades and in this present its operational function is revealed to all the awakened Viryas who seek TRUTH IN ALL THINGS ). It is a reference system that carries a powerful unalterable artificial cultural record that reveals the MISSION that carries the ARGENTINE NATION in STRATEGY OR of the LEAL SIDDHAS.

That KEY is a SACRED SYMBOL that expresses its NOOLOGICAL semiotics the POWER of every HYPERBORAL ORDER that has FÜHRER and SWÁSTIKA as DOORS X ( JI ) of entry into that REAL world which is from the Führer and the SHIDDAS OF AGARTHA.

That RUNIC KEY your Levogyro IWRY THE DOORS OF THE RETURN ROAD TO TAU point and SELBST, to that TRUTH THAT FREE and that participates in the history of the THIRD GERMAN REICH and the BLACK ORDER SS.

Historical contexts where you can explore by connotation or in physical form ( if necessary ) those polydimensional spaces of significance in whose axial "CENTER" or nucleus of transituation can be "observed" the relationship between the ARGENTINE NATION and the TIRODAL HORSEY ORDER and the THIRD KINGDOM, for this reason the ARGENTINO NATIONAL SHIELD is directly conducive to the incredible SWÁSTIKA LEVÓGIRA rune and its BLACK ORDER SS.

This means that there is a RUNIC continuity in this WAR that booked the Third German Reich and GERMANY which made visible the GRAL and the GOLD RUN, and the ARGENTINA, both nations are part of a "future" KAIROS of VALUE that will limit the dominance plans of the GOLEM SYNARCHY. That RUNIC KEY OPENS THE RETURN ROAD IN THE "INTERIOR LABERINTO" ( INTERNAL WORLD ) TO SELBST.

THE ARCO AND SECRET OF THE RIGHT ANGLE RESOLVES YANO'S ENIGMA.

At this point we reveal how it is feasible to corroborate that the I WAKE UP has the capacity of Anamnesia, that power that is of the EYE OF FIRE of all VIRYA BERSERKR.

The SECRET of the RECT ANGLE is closely related to the ENIGMA OF YANO and to understand the reason for this charismatic and strategic connection, a KNOWN DATA must be located that allows us to explore the God BIFRONTE JANO, God of DOORS and ROADS, among other faculties that this Roman God had.

The data an O.C E that we will sign is the "ARCO DE JANO" existing in ROME ( Italy ) and as O.C.R we will affirm the ARCO DE CÓRDOBA ( Argentina ).

With these monumental ARCOS existing in the esoteric COROLOGY of ROME and CÓRDOBA we will constitute a REAL SYSTEM that allows us to OBSERVE the existing HISTORICAL CULTURAL REGISTRATION BETWEEN DOORS, topic that we will expand, but first we must explore the ARCO architectural object and its relationship with a HYPERBOREAN SYMBOL the SECRET OF THE RECT ANGLE

In that "secret" is hidden for the well-closed EYES of the lost Viryas the absolute truth of the SYMBOL OF ORIGIN, symbol that is visible in all the WAKE UP that have entered through the CONCAVITY of the RIGHT ANGLE to the volitional space or EHRE OF EGOIC WILL.

Entering the "center" of the SYMBOL OF ORIGIN requires taking the INVESTMENT SENDER conducive to the SECRET of the ANGLE RIGHT to the "center" or SELBST of the ODAL INVISIBLE ARCHEMONA, war architecture whose RACE, DOWN AND BLOOD WALLS make this EGOIC WILL FORTAGE VIRYA DESPERT A IMPLACABLE WARRIOR looking for its SPIRITUAL RELEASE.

The colossal mystery is found in the RECT ANGLE and this is a FIXED Point of the ARCO that is present in the CONCAVITY of the SYMBOL OF ORIGIN.

Let's dig deeper: every HOWTO surface contains a CURVE LINE, and this forms a semicircle, a 180 degree geometric ARCO.

Throughout ARCO is architecturally a MONUMENT that commemorates an important historical event for the city, nation, state, etc. From a structural perspective, all ARCO is a DOOR that allows the STEP of an external space to an internal space, from one place to another, in these cases ARCOS as MONUMENTS allow TO REMEMBER with HISTORICAL MEMORY a historical event of great importance for that people, nation, republic, such as the FOUNDATION OF A CITY, the CONQUEST OF A TERRITORY, a BATTLE WINED TO THE ENEMY, etc, etc. Those types of MONUMENTAL ARKS ARE HISTORICAL DOORS that allow you to TRAVEL in HISTORICAL TIME and REMBER TO REMEMBER a MOMENT OF HISTORY highly significant for that nation, republic, people, homeland, etc.

We must explain that the ARCO design for Hyperborean Wisdom is a polysemic, almost esoteric symbolic concept, for this reason its SIGNIFICATION OR DESIGN participates in polydimensional archetypal spaces ranging from simple concepts such as the meaning of geometric ARCO, a 180 degree semicircle, to a MONUMENTAL architectural structure that recalls a historical fact, or a DOOR that allows the passage from one place to another, etc. However, what we are interested in exploring is an architectural structure such as the ARCO DE JANO.

In general, the HYPERBOR ARKS of the IMPERIES OF THE COVENANT OF BLOOD are HYPERBOREAN WAR ARCHITECTURES that express the POWER of a HYPERBOREAN CULTURE to PLEASE one WORLD and enter another WORLD, in relation to the S.H, the YANO ARCO expresses that DOOR that has to do with the transmutation of the VIRYA LOST in VIRYA DESPIERTO, with the 3 HYPERBOREAN INITIONS related to the SECRET OF THE RECT ANGLE and the MYSTERY OF THE RACE OF THE LINAGE AND THE PURE BLOOD, a topic that for now we can say little.

Expanding this concept, the YANO ARCO is related to GOD YANO, god of DOORs and LABERINTIC ENCRUSIJADES or to the MYSTERY OF THE LABERINTO, for this reason one of the hyperboreal meanings of that arc related to the ENIGMA OF YANO expresses the TRANSFER of the I WAKE UP from the PSYCHOLOGICAL ETHICS typical of the lost Virya to the HYPERBOREA HEROIC ETHICS typical of a VIRYA DESPIERT, that MOVIMEINTO that executes the I WAKE UP when through the SECRET OF THE RIGHT ANGLE he crosses that VOLITIVE LUMBRAL that enters him through that NOOLOGICAL SPACE to the CENTER or SELBST of the ORIGIN SYMBOL. The I WAKE UP from the VERTAIN of the RECT ANGLE enters the CENTER of the EHRE OF EGOIC WILL FIELD, a topic studied in the Foundations.

For this reason, the YANO ARCO, whatever its ATV PORTES, represents the OUT OF DEPARTURE of this CREATED WORLD and the ENTERTAIN door to the ETERNITY of ORIGIN.

YANO'S ENIGMA is resolved when the content of the CULTURAL REGISTRY of the YANO ARCO and its relationship with the JANO GOD are understood, that puzzle is only VISIBLE if the VIRYA equipped with the Faculty of Anamnesia is able to FLY or TRAVEL through TIME and enter that historical context of the IMPERIAL ROME that will allow you to OBSERVE the HISTORICAL events that are related to the monumental ROMAN ARKS and the TRUE HYPERBOREAS that participate in the MYSTERY of the ENCADENMENT AND RELEASE of the eternal SPIRIT of the MACROCOSMIC order.

Remember: the ARCO is analogous to a DOOR to a greater degree than a BRIDGE, it is an architectural STRUCTURE that SEPARATES AN OTHER SPACE, If we refer to the SECRET OF THE RECT ANGLE, it represents the PAST POINT that allows you to ENTER the TAU PLAZA, the center or SELBST of the INTERIOR LABERINTO.

The I by the secret of the RECT angle enters SELBS, conquers its IMMANENT TIME which flows through PSYCHIC STRUCTURE, in PARALLEL to the TRANSCENDENT TIME. This TRANSCENDENT CRONOLOGICAL TIME flows through the VITAL STRUCTURE, analogous BODY, as far as the IMMANENT TIME flows through the ALMA analog PSYCHIC STRUCTURE.

In another PERSPECTIVE, the SECRET OF THE RECT ANGLE allows the I AWAKEN to enter that IMMANT TIME that is from SELBST and partly RESIGN the flow of the TRANSCENDENT TIME that circulates through the biological organism.

The TRUE ME, located in the CENTER or SELBST of your INTERIOR ARCHEMONA with GUIBURR and your FIRE LOOK you can prevent or admit that SIMBOLOS will be able to cross the ARCO or LUMBRAL of meaning and make sense of it or resign their designs, a topic developed in the Foundations.

In short, the hyperborean arches existing in all the cities of the "world" whose cultural psychoregion responds to STRATEGIC PERTS built throughout history by the Loyal Siddhas are historical DOORS that allow us to DELIVER one historical space to another that expresses a SIGNIFICATICVED HYPERBORE HISTORY FOR that NATION, RACE, etc.

Ending, there is a deep connection of architectural and symbolic meaning between both MONUMENTS OF WAR that are fundamental parts of the HYPERBORE WAR ARCHITECTURES and were fundamental in the WAR STRATEGY mounted from the Ancient age to this present and are parts of the ATLANTEMEDITERRANEAN WALL: STRATEGIC FENCE made up of the EMPIRE OF THE PURE BLOOD whose objective was to prevent the SANGRES, European LINACES AND REASONS that were part of the SANGRE COVENANT with AGARTHA'S SIDDHS were contaminated, fundamentally conquered by HEBREA CULTURE or by ISLAM or MUSULMAN culture. Strategy that prevented Kabbalistic rabbis from taking Europe and Judaizing all hyperborean Aryan European nations in those historical periods.

The Virya Virya DESPERT has acquired the capacity of Anamnesia and through that EYE OF WOTAN you can SEE in your LABERINTO interior the path leading to SELBST and trigger on the "center" of his EGOIC WILL the power of the VRIL.

THE TIPHERETH SIGN AND THE ENTELEQUIES OF THE SUPERESTRCUTURES.

The traitorous Siddhas of Chang Shambala, from his "cursed city" operating with the KALACHAKRA KEY they have the power to accelerate the entelechial evolution of all EXTERNAL SUPERESTRCUTURES ( Super Macrocosmic Cultural Structure ) that makes up all EXTERNAL CULTURES, to achieve their goals and reach that final perfection, they actively operate on the spaces of meaning of certain "external cultures" projecting the PSYCHOID ARCHETIPES AND THEIR EGREGORY CORRESPONDENTS with the sinister TIPHERETH SIGN AND HIS TRAP TO THE EYE.

The question is: Where does the Tiphereth sign work and what does it cause?

The Tiphereth sign is applied to bring to perception certain SUPER AXIOLOGICAL LANGUAGES that respond to the WORLD SYNARCHY PLAN and are fundamental parts of the One's plan and its purpose entelechial. Tipherth as a colossal UNIVERSAL ARCHETIPLE or PSYCHOIDE encompasses the EXTERNAL CULTURE that was CHOOSED and previously WORKED by the SINAR STARTS OF UNIVERSAL WHITE FRATERNITY, namely countless POLICIES, SCIENTIFIC, ARTISTS, victims of these super languages I collaborate CONSCIOUS OR INCONSCIOUSLY-MYE in the emergence and affirmation of these "kalachakra languages" in the MACROCOSMIC LIGHT FIELD. Such is the power of those super axiological languages that there is no PERSON, PLACE OR THING that is not CAPTURED and incorporated into the axiological context of those SUPER KALACHAKRA LANGUAGES.

That is why we must be very clear that the great enemy of VIRYA DESPIERTO is the sinister TIPHERETH SIGN and its disintegrating science of psychosocial destruction TRAPING IN THE EYE OF THE ASPECT BEAUTY AND INTELLIGENCE DEMIURG ACTIVE.

IN a text that is under construction we describe step by step how the Tiphereth sign acts with its Trap to the Eye in the Macrocosmic order and fundamentally "inside" of the Microcosm of the lost Virya and even the VIRYA DESPERT that failed to AISL THE MICROCOSMS OF THE MACROCOSM ORDER can be a victim of its power, which failed to conquer its SPIRIT the ontic structure of the SOUL AND BODY,KEY theme to confront Tiphereth and the One in that FINAL BATTLE that will release the VIRYA BERSERKR if it intends to transmute into an IMMORTAL SIDDHA and make REAL its SPIRITUAL LIBERATION of material order.

The TRAFFUL SIDDHAS are responsible for carrying it out, a plan that has the goal and final objective; PROMOTE ALL SPERESTRUCTURES OR STRUCTURE MACRO that make up the CULTURAL MACROCOSMIC STRUCTURE SUPER to your FINAL ENTELEQUIA.

THE TIPHERETH SIGN IN HISTORY.

The sinister Tiphereth sign has been operating in the WORLD since DEMIURG gave it to the SIDDHAS OF THE KALACHAKRA, these "gods / demons" Chainsmen at different historical moments actively acted with that BEAUTY aspect through the science of the subtlest and most effective deception TRAP TO THE EYE. The CHRISTIAN PRIESTS will be in charge of modulating the masses and adapting them to the Tiphereth archetypes. The plan would materialize with the emergence of ARTISTIC AND ARCHITECTONIC LANGUAGES that emerged tactically at certain moments in European history generating CULTURAL FACTS with which they were "working" culturally-mind to the masses of lost Viryas. In order not to delve into concepts that require much explanation, we recommend reading the BELICENA VILLCA MYSTERY, which is published in Quita Dominica,In that brilliant construction Nimrod describes how "pagan or classical cultures" were altered with the arrival of Christianity. We simply delve into this publication on the Tiphereth Sign and its Trap to the Eye since that kalachakra science during Christianity was responsible for altering religious, political moral principles, social or cultural of the EUROPEAN ARIAS WHITE RACES OF THE COVENANT OF BLOOD.social or cultural of the EUROPEAN ARIAS WHITE RACES OF THE COVENANT OF BLOOD.social or cultural of the EUROPEAN ARIAS WHITE RACES OF THE COVENANT OF BLOOD.

Just as historical cultural periods that affirmed Christian dogma throughout Europe as RENAISSANCE, in this present, operated emerging, again the Siddhas of Chang Shambala are actively operating with the TIPHERETH SIGN the BEAUTY AND ACTIVE INTELLIGENCE aspect, perfecting to extreme limits the STETIC functions of all DESIGNIES whose entities or cultural objects respond or serve CURRENTLY-MY actively to the KALACHAKRA LANGUAGES that respond to the Demiurge's plan and fundamental-ent to that PLAN that is of the TRUE SIDDHAS and that in this PRESENT HISTORY its final goal and maximum "aspiration" is: to keep the REASONS OF THE WHITE BETRAY in the POWER.

Recall: The active presence of the TIPHERETH CENTURY and its sinister WORK TRAP began operating throughout medieval and modern Europe, even contemporary, by this sign, the artistic and architectural cultural events that gave birth to those cultural changes that altered history and brought the RELIGIOUS AND POLITICAL POWER to the GOLEN SYNARCHY were unleashed: CATHOLIC CHURCH or what is the same to JEW / CHRISTIANISM, a topic that Nimrod de Rosario deals with in the magic novel the MYSTERY OF BELICENA VILLCA and we recommend reading. Ending; With this sign, CATEDRALES was built, a goal of impressive "beauty" and thanks to this action, thousands of cathedrals were built in all European nations from the 11th century.

THE TIPHERETH CALL IN THE EYE OF THE SIGN TIPHERETH is part of the KALACHAKRA KEY and is operated by the traitorous Siddhas of Chang Shambala, with that KEY they open the axiological spaces of the NATURAL OR CULTURAL PSYCHOREGIONS that respond to the Demiurge's entelechial plan and its chosen race: the Hebrew race, Each KALACHAKRA KALLS TOUR brought out a series of super scientific kalachakra axiological languages whose technological objects changed "history" and they founded brought to power the priests and rabbis golem, technological objects that respond to Tiphereth's Beauty and Active Intelligence aspect and her VIRTUAL functions are active parts of the evaluation and final perfection of the KALACHAKRAS CULTURES THAT RESPOND TO "SIGN OF PAIN ". [ / u ]

( Remember: the KALACHAKRA KEY operates with the SIGN OF ORIGIN but its purpose "within" the Outer Labyrinth is to lead the lost and lost Viceroys to the KALACHAKRA TEMPLES, to the GOLEM ARCHITECTURES where the CULTURE to GOD the One and his SIGN OF PAIN are present in his "center. The KALACHAKRA TEMPLE that can be seen in the CENTER of LABERINTH CENTURIES is the CULTURE to the ONE and that religious cult has the mission of capturing the lost Virya and entering them the SINAR INITIONS of a sect, lodge, religion, systems that actively contribute to the evolution and perfection of the KALACHAKRA FOREIGN LABERINTO ).

On the contrary, that RUNIC KEY AND THE ARCOS MONUMENTALS are reference objects with which an ARTIFICIAL REAL SYSTEM can be CONSTRUCTED that reveals the SIGN OF ORIGIN, sign that is VISIBLE in the RUNIC immanence of these structures and enters it into the VIRYA DESPIERT to the GNÓSIS of the SYMBOL OF ORIGIN present in the INTERIOR LABERINTO.

WARRIOR GNOSIS that transmutes the VIRYA DESPIERTO into an ETERNAL WARRIOR capable of building WAR ARCHITECTURES, REAL ARTIFICIAL SYSTEMS whose REAL REFERENT AND EMERGENT OBJECTS make their CULTURAL REGISTRY VISIBLE to the SIGN OF ORIGIN, TO THE GRAL OR GRO RUNE.

In the image of the ARCOS OF JANO or of all ARCO is the presence of the SIGN OF THE ORIGIN or SWÁSTIKA LEVÓGIRA RUNA: its CULTURAL REGISTRATION makes visible the STORY OF THE COVENANT OF BLOOD AND ITS HYPERBOREAN PONTIFICES.

In another article we will describe the INALTERABLE ARTIFICIAL CULTURAL REGISTRATION of these super axiological objects; KEY and ARCO from a HYPERBORAL GNOSITICAL VISION, understanding and discernment that will take us beyond its archetypal designs, We will enter that HYPERBOREAN TRUTHES that are REVEALED by the LEAL SIDDHAS to the VIRYA DESPIERTS endowed with FACULTY OF ANANMESIA. Therefore the VIRYA BERSERKR builder of SOURCES to ORIGIN can “ see, observe and EXPLORE ” with Guibur among its Eyes the INVISIBLE CULTURAL REGISTRATION that underlies the archetypal designs of these hyperborean constructions.

Whoever carries the EYE OF WOTAN will be able to FLY ON the TEMPORALITY of the transcendent time that flows ( see: in-discernable point, atoms and gravis substance, Beauty of One aspect ) by the multiple and polydimensional topographic MEANING SPACES ( natural psychoregions = geography ) and historical ( cultural psychoregions; = urban superstructures ), through the existing sense connections between the RUNIC record of the JANO ARCO and the SWÁSTIKA KEY, you can enter and cross that BRIDGE that unites the CURRENT INFINITE with the IMPERIAL ROME, the THIRD GERMAN REICH and the ARGENTINE NATION.That RUNIC KEY WITH SWASTIKA opens the doors to that historical cultural records that reveal in this ACTUAL PRESENT the historical truths of the spiritual liberation strategies unleashed by the Siddhas of Agartha and the LIDERES REGIOS de Pacto Sangre as being: SELF-in-the-FOOL ROME, NAPOLEÓN in FRANCE, HITLER in GERMANY and PERÓN in ARGENTINA.

But as it is stated, you can only SEE those historical ABSOLUTE TRUTES that are present in this present in the psychoregion or esoteric corology of CÓRDOBA ARGENTINA who carries GUIBUR in its EYE OF FIRE ( typical of the EYE OF WOTAN and the EYE OF JANO, see previous publication THE EYE OF WOTAN AND THE ENIGMA OF JANO ).

CAMARADES, with your EYE OF FIRE you can SEE BEFORE OPENING and if you CAN SEE THERE, You have entered those historical axiological spaces of the ARGENTINA NATION where you will link charismatically with the RUNIC TRUTH of the SWÁSTIKA RUN and the GOLD RUN. Incredated runes that are part of the HYPERBOREAN STRATEGIES and reveal to the Thyro-Dal Knight the HIGHEST WISDOM that is from the AGARTHA SIDDHS. That WISH HYPERBOREAN endows the VIRYA with the power of FLIGHT and with that power in his "HANDS" the warrior will be able to FLY SELBST, unleash VRIL on his WILL, in short: VIRYA BERSERKR can be transmuted into a WOTAN WARRIOR.

OCTRA CÓRDOBA.

VVV AND VRIL

MESSAGE TO THE KAMARADES.

Kamarada, awakened Viryas, we must GIVE US ACCOUNT that the EXTRAVÍO OBJETIVO that VIRYA suffers when it is SLAVE OF THE SYSTEM, of the KALACHAKRA EXTERNAL LABERINTO and its RELIGIOUS AXIOLOGICAL SUPER LANGUAGES, POLITICAL, ECONOMIC, FINACIER, LABOR SCIENTIFICES etc. Being a victim of SINARCAS CULTURES and atrocious MATERIALISM means the CRUCIFIXION of the LOST VIRY in those usual areas where the VIRYA IS CRUSIFIED to those most sinister extremes of the SIGN OF PAIN and of the PSYCHOLOGICAL ETHICS JUDIES.

WHO IS SLAVE FROM THE MATTERY CANNOT BE FREE, BUT THE VIRY OF MATERIAL AND CULTURAL SLAVERY IS FOUND, IMPOSED BY THE SYSTEM, JAMAS CAN BE FREE WHO IS NOT ABLE TO RESIST AND OVERCOME THE AXIOLOGICAL LIMITS THAT PREVENT MATERIALISM AND THE SYNAR CULTURES JAMAS WILL TAKE THE VALUE TO WAKE UP AND FREE THE PAIN THAT THEY GENERATE POVERTY AND MISERY OF KALACHAKRA CULTURES.

The PAIN suffered by VIRYA is due to NOT being INSTRUDED AND PREPARED to face the PAIN that EXTERNAL CULTURES generate with VALUE, for this reason, as VIRYA is INSERTED in the "LABOR" SUPERESTRUCTURES OF EXTERNAL CULTURALS, it is VICTIM of that POLITICAL POWER, ECONOMIC AND LABOR that incorporates it as a SLAVE to the FORCES OF WORK AND PRODUCTION that support the SINARCA WORLD, to the OUTER LABERINTO KALACHAKRA

SLAVERY AND LABORALLY EXPLOTED is CRUCIFIED to the SIGN OF PAIN, and this condition is due to that inner condition that determines it as a LOST VIRYA, submitted to the CULTURES that keeps it SLAVILED to the CULTURAL EVOLUTION OF MATERIAL ORDER CONTENTED IN THE KALACHAKRA GENERAL LAW.

The Virya, being chained to a MORTAL PHYSICAL BODY, that MORTALITY determines it and CRUSIFIES it to the SIGN OF PAIN and to SURVIVE it must WORK, win the "BREATH WITH THE LAST OF HIS FRONT". The lost Virya will be inserted in a CULTURAL, SOCIAL, ECONOMIC, LABOR, PROFECIONAL field, to name some of the structures and their axiological spaces that are governed by the goddess NEED goddess allied to the SIGN OF PAIN and who is part of the HABITUAL WORLD of the lost or awake Virya. It's that HABITUAL WORLD where I LIVED, STUDY, WORKS the LOST VIRYA, that is the warlike terrain where the semi-divine Virya delivers every day of his life to stay DIGN AND AWAKEN in normal life.

That war for SUPERVIVENCE is DRAMATIC and almost TRAGIC because that is what KARMA KALACHAKRA is about, that PAIN that ENCADENA and CRUCIFIES VIRYA in POVERTY or MISERY of that end of the DLE DOLOR SIGN. Kamaradas there is the KARMA KALACHAKRA RAIZ, the lost virya is VICTIM OF MATERIALIST CULTURE promoted by ECONOMIC DOCTRINES and POLITICAL IDEOLOGIES of WORLD SYNARCHY.

This material REALITY is unchangeable in this historical present, the world and its destiny CRUCIFIES it to the Virya lost in materialism, this is inevitable because existing in the world requires satisfying the goddess "NEED", getting what it takes daily to LIVE ( today "survive ) and exist with dignity and courage in this HABITUAL WORLD crossed by a MATERIALIST culture that encompasses all the cultural spaces of the Kalachakra Outer Labyrinth. NEED what is determined and what is inserted in those economic, financial, labor, professional, and commercial spaces hold the extremes of the SIGN OF PAIN. In economic matters, it is recast in the WEALTH or its archetypal opposite, POVERTY,in labor matters these extremes are manifested in the SLAVE JOB that participates in the CAPITALIST or COMMUNIST world, etc. These REAL systems that we name participate in the habitual world of Virya, in the designs that force it to continue WORKING to keep the GENERAL LAW of the KALACHACRA CULTURAL EVOLUTION MOVEMENT. For this reason, the worker must WIN THE BREAD WITH THE LAST OF HIS FRONT, as stated by the "sacred scriptures", premises that recast it to the VIRYA SEMIDIVINE by the EXTREMS of the SIGN OF PAIN, WEALTH or POVERTY, whatever their "SUERTE", it will surely insert it into the lost or even awake VIRYA SEMIDIVINE to the psychoid archetypes that participate in the material evolution of the Kalachakra Outer Labyrinth.These REAL systems that we name participate in the habitual world of Virya, in the designs that force it to continue WORKING to keep the GENERAL LAW of the KALACHACRA CULTURAL EVOLUTION MOVEMENT. For this reason, the worker must WIN THE BREAD WITH THE LAST OF HIS FRONT, as stated by the "sacred scriptures", premises that recast it to the VIRYA SEMIDIVINE by the EXTREMS of the SIGN OF PAIN, WEALTH or POVERTY, whatever their "SUERTE", it will surely insert it into the lost or even awake VIRYA SEMIDIVINE to the psychoid archetypes that participate in the material evolution of the Kalachakra Outer Labyrinth.These REAL systems that we name participate in the habitual world of Virya, in the designs that force it to continue WORKING to keep the GENERAL LAW of the KALACHACRA CULTURAL EVOLUTION MOVEMENT. For this reason, the worker must WIN THE BREAD WITH THE LAST OF HIS FRONT, as stated by the "sacred scriptures", premises that recast it to the VIRYA SEMIDIVINE by the EXTREMS of the SIGN OF PAIN, WEALTH or POVERTY, whatever their "SUERTE", it will surely insert it into the lost or even awake VIRYA SEMIDIVINE to the psychoid archetypes that participate in the material evolution of the Kalachakra Outer Labyrinth.For this reason, the worker must WIN THE BREAD WITH THE LAST OF HIS FRONT, as stated in the "sacred scriptures", premises that recast it to the VIRYA SEMIDIVINE by the EXTREMS of the SIGN OF PAIN, WEALTH or POVERTY, whatever their "SUERTE", it will surely insert it into the lost or even awake VIRYA SEMIDIVINE to the psychoid archetypes that participate in the material evolution of the Kalachakra Outer Labyrinth.For this reason, the worker must WIN THE BREAD WITH THE LAST OF HIS FRONT, as stated in the "sacred scriptures", premises that recast it to the VIRYA SEMIDIVINE by the EXTREMS of the SIGN OF PAIN, WEALTH or POVERTY, whatever their "SUERTE", it will surely insert it into the lost or even awake VIRYA SEMIDIVINE to the psychoid archetypes that participate in the material evolution of the Kalachakra Outer Labyrinth.

These political, economic, and financial systems recast it in the psychoid archetypes that crucify it by WORK and NECESSED to the LABOR forces SIGN OF PAIN, and although Kdas of EVERYTHING FREE the WISE HYPERBOREO WARRIOR, falling into the EXTREMS OF THE SIGN OF PAIN is not TRATEGIC, IT IS A MISTAKE, more if the VIRYA DESPIERT has that VALUE that is one of the HEROES it will surely PREPARE and ARM with the cultural "weapons" necessary not to be victimized by those evils, of WEALTH and POVERTY, the MINISTER EXTEMS of KALACHAKRA KEY.

That is why the OCTRA CAMERATES that we have been struggling for years to make the message of AGARTHA SIDDHS and ROSARY NIMRODAL TIRODAL PONTIFYMENT try to GUIDEEN SPECIFIC VIRIES so that they prepare themselves hard to face that BATTLE that is fought every day in the EXTERNAL WORLD, in the KALACHAKRA FOREIGN LABERINTO. If they do so and are HARD before the LIFE that is SUFFERING, they will be able to bear everything that comes from the SIGN OF PAIN.

For this reason we affirm: the VIRYA DESPIERT MUST BE INSTRUCTED AND PREPARED, TRAIN AND CULTIVATE, ACCESS IF IT IS POSSIBLE AND CONSIDERATED NECESSARY TO THE HIGH LEVELS ACADEMIC OF KNOWING, THAT WILL AVOID THAT YOU ARE A VICTIM OF THE MATERIALIST CULTURE THAT RIGNS THE OUTER WORLD.

This topic is KEY to be FREE and not depend on the system, so as not to be a SLAVE of the OUTER LABERINTO and avoid being CRUCIFIED in the CROSS OF THE SIGN OF PAIN and at the time being SACRIFIED in the tabernacle of the KALACHAKRA TEMPLE.

To be continue...

My honor is my courage!

Courage is the grace of vril!

VVV

OCTRA / OCTIRODAE CÓRDOBA

Above

DOMINIC FIFTH

Messages: 72

Registered: Nov 01, 2017 11:58

Re: THE EYE OF FIRE ( WOTAN ).THE RUNIC KEY WITH SWASTIKA, ENIGMA DE YANO.

Message by DOMINIC FIFTH » Apr 14, 2021 10:09

At this point we will explore the cultural record of Microcosmos, specifically we will study the relationship between the Thipereth sign, the "form" Form Logos and a universal KEY archetype, archetype that intervenes in the structural conformation of all natural or cultural ENTE, of everything created that participates in the Earth Logos. However, such an archetypal KEY, which we can see in the figure of all KEY, in the aesthetic morphological structure that starts from the shape of a KEY, be the function that participates in it, but we will take as a reference the structure of the real system built by NIMROD DE ROSARIO, namely: the allegorical image that represents the KALACHAKRA KEY, to the REAL KALACHAKRA SYSTEM.As we affirm, every entity created is present in the TOPOLOGICAL INFRASTRUCTURE OF ITS ÓNTICA AND BIOLOGICAL STRUCTURE is a formal aspect of a KEY, and specifically of the kalachakra key. Every cultural entity or object participates in a SUPERIOR EXTREME or "ASA", a MEDIUM or "RING" term and an INFERIOR EXTREME called PALETON, if we take any universal archetype that supports an entity of mineral, vegetable or animal kingdom, this KALACHAKRA KEY is present in all those entities created by the Demiurge, for example, take the universal archetype ARBOL, we can verify that the COPA is related to the ASA, the TRONCO with the TIJA, and its ROOTS with the PALETON. Whether the archetype is explored by NATURAL OR CULTURAL, the shape of the KEY is present in every entity created by the Demiurge or by the hand of man.whatever the system, in its topological ontic infrastructure the archetypal form of Kalachakra KEY is present, be it as we saw an ARBOL, an RIO, a MOUNTAIN, or a cultural object such as a CROSS, a SELF, a HOUSE, etc., these topological patterns are repeated that reveal behind the ontic structure of the being that expresses, in the morphological infrastructure of the entity DESIGNED by the Demiurge, the presence of the structural image of the KALACHAKRA KLAVE design is natural or cultural.in the morphological infrastructure of the entity DESIGNED by the Demiurge, the presence of the structural image of the KALACHAKRA KLAVE design is natural or cultural.in the morphological infrastructure of the entity DESIGNED by the Demiurge, the presence of the structural image of the KALACHAKRA KLAVE design is natural or cultural.

However, we must highlight the MICROCOSMOS created from Pasú, the biological organism that constitutes the vehicle of manifestation of the SPIRIT and the SOUL, the HUMAN BODY, the human figure, its anatomical appearance, its ontic human aesthetic structure is supported by its ontic infrastructure by the KALACHAKRA KALACHAKRA UNIVERSAL ARCHETIPAL, in the physical body is where the constitution of the allegorical KALACHAKRA KLAVE constituted by Nimrod de Rosario or Felipe Moyano can best be appreciated. In the ontic infrastructure that supports its astral, psychic and vital structure, the Kalachakra Key is made visible. In the figures you can see the relationship or connection of meaning between the upper end, HEAD and ASA, the middle or trunk term of the body and the TIJA and the lower end the PIEZ and the PALETON, a topic that we will explore later.

VVV