

4- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHERETH SIGN. This is kdas key.

Message by TYRSIGFRIDO » 28 Aug 2019 02:43

DIFFERENCES BETWEEN THE ARCHETYPAL BEAUTY OF THE CULTURAL COVENANT AND THE RUNIC BEAUTY OF THE BLOOD COVENANT.

It is important to distinguish between the archetypal beauty of the Sign of Pain that responds to the evolutionary plan of the traitor Siddhas and the Kalachakra beauty of the Sign of Origin that is part of the spiritual liberation strategies of the Loyal Siddhas.

1- The beauty and active intelligence of the Tiphererth sign is present in every natural or cultural archetypal design that actively contributes to the spiritual chain of the traitor Siddhas and the World Synarchy, promoting the entelechial evolution of the CULTURAL SUPERSTRUCTURES of the MACROCOSMIC ORDER. That archetypal beauty is determined by the SIGN OF PAIN, that is: that BEAUTY generates a type of PAIN/PLEASURE that is archetypically linked with the SOUL and its sensory perception. Such PLEASURE, JOY, REJOICE that the soul of the lost virya pasú feels when contemplating the natural beauties created by the Demiurge or cultural ones created or generated by man himself, is the product of the presence of the sign Tiphererth or aspect of beauty and active intelligence displayed in the archetypal memory or brain and directs the skill of the hand of man.) It is the BEAUTY aspect that is linked by the human soul to the LOVE and POWER aspects of the Demiurge. The cultural record of the LOVE AND POWER aspect is INVISIBLE and its cultural records are made visible by the BEAUTY aspect that represents them in their AESTHETIC ENTELECHIES.

2-On the other hand, there is a type or archetype of beauty not designated by the Demiurge and is a product of that intelligence and beauty that comes from the SPIRIT of the Virya, from the SYMBOL OF THE ORIGIN. This uncreated beauty is made present by the SUBLIME BEAUTY of his "cultural" works, which is VISIBLE in colossal works of civil engineering and architecture, in artistic languages such as being; sculpture, painting, music, dance, etc. That sublime beauty is manifested in the stories of the "external cultures" of the Blood Pact, strategies that respond to spiritual liberation; The purpose of that uncreated beauty present in those colossal works is to impact the Virya's Self, whoever contemplates that work from the Self/spirit can intuit with the memory of the pure blood the presence of the SIGN OF THE ORIGIN in that SUBLIME beauty that allows REMEMBER how beautiful the uncreated is of the Symbol of the Origin, and of the current infinity, of the eternal worlds of the unknowable god.

This beauty is generally part of a "cultural" language and although its aesthetic form is archetypal, be it architecture, sculpture, painting or music, these morphological structures are "hyperborean" tapasigns that protect their image, the CHARISMATIC MESSAGE of the Siddhas. of Agartha present in their AESTHETIC STRATEGIES of spiritual liberation. In the cultural record of every Hyperborean artistic or architectural work, a mythological message is revealed that participates in the strategies of the Blood Pact; In these real artistic systems, the image of the SYMBOL OF ORIGIN is present in the SUBLIME BEAUTY of its aesthetic "form", a symbol that is conducive through that mythological runic aesthetic (Greco-Roman or Norse mythology of the Blood Pact) to a historical truth that is revealed. when exploring the CULTURAL RECORD of that HYPERBOREA work.

These works and their languages have an aesthetic suprafinality that reveals the charismatic message of the loyal siddhas, wisdom that manifests itself in archetypal form, deposited on the noological immanence of the material entity, in that STONE (marble) that is transformed into a CULTURAL OBJECT that reveals a cultural record which makes VISIBLE through its NOOLOGICAL RUNIC a Gnostic path of spiritual liberation that is based on the RESIGNATION OF THE TIPHERETH SIGN and the VISION of that RUNIC BEAUTY that is the Symbol of the Origin. Although every artistic cultural object is at the same time archetypal and noological, the archetypal responds to those Hyperborean artistic languages that carry a tactical mission: to impact the I, the conscious Subject and the lost or awakened I, a tactical action that seeks that sublime beauty PASSING THROUGH the SOUL and reach the SPIRIT of the virya with its charismatic message. Therefore, the virya who seeks to UNDERSTAND the TRUTH by looking for a reference in EXTERNAL CULTURES that GUIDES him spiritually, is in something external; person, place or thing, if it carries in its image the SUBLIME BEAUTY of the Sign of the Origin, the conscious subject will be impacted by that noological beauty which will impact with all its runic power the SELF of the awakened virya. That aesthetic impact that the Self suffers does have an option for liberation, some possibility of "awakening" WILL SEEK to arrive at the wisdom that is part of those languages, that is, it will seek to arrive at HYPERBOREA WISDOM. That SUBLIME BEAUTY, BEAUTY that is the Sign of the Origin is highly strategic, it is RUNIC, it participates in the strategies of spiritual liberation of the loyal Siddhas and the royal leaders or Hyperborean pontiffs. That generally "epic" beauty is historically reflected in Hyperborean "RUNIC" art and architecture. Whoever is awake can see an image of the SIGN OF ORIGIN in every Hyperborean artistic or architectural work, an image that allows us to remember in the memory of pure blood the Symbol of Origin, that UNCREATED BEAUTY OF THE ETERNAL SPIRIT.

THE "EYE TRAP" OF THE TIPHERETH SIGN.

Conceptually we must delve into the meaning of the EYE TRAP, in short: what does the term EYE TRAP or EYE TRAP mean and why is it related to the BEAUTY AND ACTIVE INTELLIGENCE aspect of the DEMIURGE and SPIRITUAL CHAIN?

The trompe l'oeil ("eye trap"), tromp l'oeil (French term) or quadratura (Italian term) is a KEY pictorial and architectural CULTURAL fact in the historical evolution of the ARTS and fundamentally of Renaissance architecture, but if Although it is part of the cultural deception mounted by the traitor Siddhas operating from the "heavens" of Shambala with the sign Tiphereth, we must point out that in this current presentation all external cultures are driven to realize their Macrocosmic entelechy or aesthetic suprapurpose by being more active. than ever in the Macrocosmic superstructure the Trap in the eye of the beauty aspect of the Demiurge. .

This Maya technique is a pictorial style that aims to deceive the human EYE and BRAIN through the representation of ARCHITECTURAL SPACES or figurations that DO NOT EXIST IN REALITY but that faithfully simulate their existence. We must point out that the PLANE OF THE SKY or the ASTRONOMIC CONCAVITY that is perceived in the "celestial sphere" is a product of the illusion of the real created by the sign Tiphereth, thus everything that the human eye perceives of phenomenal reality is part of a illusion that sustains the REAL existing between the CONCAVITY OF THE PLANE OF THE SKY AND THE GROUND.

This occult and esoteric practice is instructed by the TRAITOR SIDDHAS to the GOLEN PRIESTS AND ARTISTS OF THE CULTURAL COVENANT from the existence of external synarchic cultures that respond to the cultural covenant since ancient and middle ages, it is specifically highlighted with the emergence of the RENAISSANCE , or ROMANTISSM and in today's world with CINEMATOGRAPHIC art (cinema). For this reason, the Tiphereth sign is the most sinister enemy of the awakened virya. Although there is a beauty that is uncreated and manifests itself in what is created by the action of the sign of origin, we must realize that the entelechy of the superstructures is part of the plan that He must carry out the WORLD SYNARCHY following what the Demiurge and the traitor Siddhas order him. To these synarchs the power of the BEAUTY AND ACTIVE INTELLIGENCE aspect was partially revealed, thereby promoting the entelechies of all the super languages and the axiological spaces of the external world or labyrinth of maya. Let us remember that the One with the same constitutes the FORMAL aspect of all created things, all STRUCTURE and FORM contained in the REAL ARTIFICIAL KALACHAKRA SYSTEM is generated by the sign Tiphereth. IN this current present, as we affirm, the EYE TRAP keeps the lost and sleeping Virya fascinated by the PLEASURE caused by those entelechy CULTURAL OBJECTS, it is the beauty of its science and function that seduces and captures the lost virya to the LANGUAGES AND AXIOLOGICAL SPACES, These add to their sciences with which they promote the CULTURAL AND ANIMAL EVOLUTION OF THE MICRO AND MACROCOSMS.

THE SUBLIME OF THE HYPERBOREA ART AND ARCHITECTURE OF THE BLOOD COVENANT.

At this point, the HYPERBOREAL ARCHITECTURES are explored, super architectural objects that were once part of the SPIRITUAL LIBERATION STRATEGIES of the HYPERBOREAL EMPIRES. We will briefly

explore that statement. The Loyal Siddhas of Agartha since time immemorial would understand that the ESSENTIAL WAR would be transferred to the CULTURAL Order, a CULTURAL BATTLE would be generated for LIBERATION or spiritual CHAIN.

Aware of that instance, the LOYAL SIDDHAS, seeing how the TRAITOR SIDDHAS had developed a GOLEN ART and ARCHITECTURE in the Ancient Age, "countered back" by affirming a HYPERBOREA ART and ARCHITECTURE in the world of pain.

In the Ancient Age, CLASSICAL HYPERBOREA GRECO-ROMAN ART AND ARCHITECTURE had in its sacred and public buildings a SUBLIME RUNIC BEAUTY that surpassed the KALACHAKRA ARCHETYPICAL BEAUTY.

The SUBLIME as an aesthetic category expresses that "beauty" that is the SYMBOL OF THE ORIGIN and is present in the spiritual liberation strategies of the white races or nations and empires of the BLOOD COVENANT that were based on a HYPERBOREA CULTURE.

The kda who carries that Eye of Fire that is from the Guiburr rune, knows how to see and discern with the gnosis of the I awaken the HYPERBOREAL art and architecture, beyond the synarch architecture and art, that is feasible because the Hyperborean virya is AWAKE that has conquered the Selbst. The kda, HYPERBOREAL hero can express through his art, whatever it may be, literature, painting, sculpture, music, dance, etc., through his images, sounds, forms the IDEAL archetypes that express the Symbol of the Origin and the Sign of the Origin, Such cultural objects "placed" by the artists of the Blood Pact allow us to remember again with BLOOD the "hidden" meaning (OBLIQUE planes of meaning) that is present in the ARTISTIC AND ARCHITECTURAL WORKS that carry in their structures the uncreated BEAUTY of the SIGN. OF THE ORIGIN, noological beauty that allows us to REMEMBER the ETERNAL ORIGIN of the UNCREATED SPIRIT.

In other words, the BEAUTY of the SYMBOL OF ORIGIN is one of the INITIATIONAL PATHS of the BLOOD COVENANT, this Gnostic path was instructed by the HYPERBOREAN ARTISTS AND ARCHITECTS of CLASSICAL antiquity of the GREEK and ROMAN world. Through these sculptural, pictorial and architectural techniques, even musical ones, they instructed through CLASSICAL ART how to transmute into an AWAKEN VIRYA, into a Hyperborean initiate. These Gnostic ways related to Hyperborean art and architecture made it possible to visualize that "eternity" of the Origin in artificial real systems such as paintings, sculptures, temples and monumental pagan public buildings in Athens and Rome, in fact throughout Hyperborean, or Aryan, Europe. white. The Hyperborean architects dedicated themselves for centuries to capturing the Sign of the Origin in colossal architectures in which it is possible to observe the SUBLIME beauty that carries an image of the SYMBOL OF THE ORIGIN. For this reason, GRECO-ROMAN CLASSICISM is the art of the spirit par excellence and in them the MYSTERY OF CHAINING and LIBERATION is revealed, only CLASSICAL ART AND ARCHITECTURE such as that existing in the Hellenic world, fundamentally in the city of the Caesars, ROME. IMPERIAL will be key to expressing the existence of a HYPERBOREAL CULTURAL WORLD that RECREATES with its ART AND ARCHITECTURE the SUBLIME INCREASED BEAUTY in the image of that existing in AGARTHA, in this insane MATERIAL creation that responds to SHAMBALA.

Thanks to the existence of these colossal artistic and architectural works of sublime grace and Hyperborean charm, it is still possible to observe a cultural world that reflects in its artistic and architectural structures an image of the SYMBOL OF ORIGIN that allows us to understand that in this DEMIURGIC WORLD the GODS LIBERATORS created a CULTURAL WORLD that opposes the SINARCA CULTURAL WORLD.

Thus, CLASSICAL GRECO-ROMAN art described through PAINTING, SCULPTURE, ARCHITECTURE even ENGINEERING that cultural war unleashed between the BLOOD PACT and the CULTURAL PACT and let us remember thanks to those CULTURAL RECORDS existing in artistic objects and super axiological ARCHITECTURAL objects we can understand that such a WAR has been fought since those historical periods and is CONTINUED in this CURRENT present, and whoever can SEE the SIGN OF THE ORIGIN in those SUBLIMATE Hyperborean architectures is for one simple reason, the kda is an AWAKEN VIRYA.

THE EYE TRAP AND ITS OPERATIONAL FACE IN THE CURRENT PRESENT.

The pictorial technique of this art is lost in the mists of time and is an active part of the TIPHEREETH SIGN, all its science is based on the OPTICAL ILLUSION of MAYA which responds to the evolutionary plans of the KALACHAKRA KEY, of the colossal ROYAL KALACHAKRA SYSTEM .

These techniques are based on the LIGHT, ACOUSTIC AND NUMERAL QABBALA, these Qabalas express through their archetypal techniques: the light one is based on LIGHT, the acoustic one is based on SOUND and the numeral one is based on FORM. Synthesizing LIGHT, SOUND AND GEOMETRY they create ARCHETYPICAL IMAGES that express all the entelechial perfection that a created, natural or cultural entity can achieve optically driven by the BEAUTY and active INTELLIGENCE aspect of the TIPHEREETH SIGN.

Although the ACOUSTIC QABALAH is the axial axis of the Kalachakra sciences, as the VOICE of the Demiurge is the designating entity of all things created by the One, however in this creation everything is represented through FORMS, that is; DESIGN and IMAGE are in a certain way one and the same thing, the difference lies in the SPEED, in the ACCELERATION of the LIGHT over the SOUND, that is why first the LIGHT is perceived and with it the DESIGN, but that theme is part of the HYPERBOREA PHYSICS and we can make little progress in this field for now. What we can affirm is the substance of the ILLUSION OF MAYA is the IMAGE, it is based on the luminous cabala, on the WHITE LIGHT and its archetypal design the COLORS, a topic that we will delve into further later. CREATION is crossed by archetypal LANGUAGES that affirm and give reality to the ILLUSION of the REAL, to the REAL KALACHAKRA SYSTEM, as well as everything existing created in NATURE, on the PLANE OF THE GROUND AND THE SKY by the DEMIURGE or everything recreated CULTURALLY by the hand and intelligence of MAN it is created with the THIPEREETH SIGN.

This science in its origin was part of the SPIRITUAL LIBERATION strategy of the LOYAL SIDDHAS who in ancient times instructed the Greek and Roman artists and architects in CLASSICAL ART or GRECO-ROMAN CLASSICISM, more with time and the fall of the IMPERIAL ROME and the advent of the HIGH MIDDLE AGES and MEDIEVAL OCCURANTISM Greco-Roman sciences and art were systematically destroyed by the Judeo-Christian GOLEN PRIESTS. These golems, following what was ordered by the TRAITOR SIDDHAS of the dark face, destroyed everything HYPERBOREUS that carried the SIGN OF ORIGIN in ROME and pagan EUROPE. After 500 years of sinister obscurantism and a Europe sunk in ignorance and extreme misery, the TRAITOR SIDDHAS ordered the GOLEN PRIESTS to build the colossal CATHEDRALS and in that cultural interregnum they bought the ARTISTS of the RENAISSANCE who put themselves at the service of the PRELATES, GOLEN PRIESTS of the CULTURAL COVENANT. The GENIUS of the HYPERBOREA BLOODS will be the first to be victims of the WHITE TREASON and the TRAITOR SIDDHAS, thus the RENAISSANCE would be a disastrous period for the HYPERBOREA WISDOM, its science will be degraded and copied, the emergence of Renaissance NEOCLASSICISM would grant a unique cultural power to the initiated golem priests of the WORLD SINARCHY.

But the Real power of the cultural period of the European RENAISSANCE was not only based on BUYING the great Renaissance engineers, architects and artists who were "racially" Hyperborean, but who culturally were victims of Judeo-Christianity, Christian morality, etc. The achievement of this period of the Judeo-Christian Synarchy, of the Golem Catholic Church was to decipher with its architects (sold or bought for Hebrew "gold", example: Michelangelo, Brunelleschi, Raphael, etc.) HYPERBOREA ENGINEERING and build with their methods and techniques, its GOTHIC CATHEDRALS, its DOMES such as the Basilica of SAN PETER or that of Santa María del Fiore in Florence, etc.

Thus, the CLASSICAL art of the former HYPERBOREO was used by the GOLEN PRIESTS, specifically it would be incorporated into the SCIENCES OF THE KALACHAKRA.

The CLASSICAL ART and ARCHITECTURE that expressed the SIGN OF ORIGIN would now serve the purposes of the GOLEN PRIESTS and its entelechial purpose would be: to create an artistic and architectural style that, expressing that achievement, would be the so-called TRAMPELANTHOE or, as the SIGN OF ORIGIN affirm, it would serve the ends of the SACRED SYMBOL OF THE PASÚ, to the SPIRAL SIGN of the SIGN OF PAIN, liberating gods the TRAP IN THE EYE OF THE TIPHERETH SIGN.

REMEMBER US.

Although, this GOLEN science would only be revealed in the RENAISSANCE and its artistic and architectural expression is attributed to that historical period, as we have reviewed previously, the HYPERBOREAL artists of HELLENIC GREECE and IMPERIAL ROME managed to decipher this artistic style and with it reformed a new appreciation of CLASSICAL CULTURE, thus the study of PERSPECTIVE and PROPORTION was developed, this will provide the colossal Roman architectures with a NOOLOGICAL imprint with which they will be able to record in these monumental works such as the PARTHENON, the PANTHEON OF AGRIPPA or the ARA PACIS, to name some of the colossal ARCHITECTURES that carry an image of the SIGN OF ORIGIN (SWASTIKA as RUNE OF THE LABYRINTH). This sign is VISIBLE for those who

carry that EYE OF WOTAN that allows them to observe beyond the ARCHETYPES and see the SIGN OF ORIGIN in the VAULTED CEILINGS, FRIEZES and MOSAICS of CLASSICAL ARCHITECTURE, to the same extent in ceramics, painting, sculpture, etc.

THE EYE TRAP IN GOLEN CULTURES.

In the RENAISSANCE this ART would be definitively captured by the GOLEN PRIESTS OF THE CULTURAL COVENANT. In this period the GOLEN DRUIDS would receive from the TRAITOR SIDDHAS the hidden keys of the LIGHT, ACOUSTIC AND NUMERAL KABBALA with which they would reveal all the power of the TIPHEREETH SIGN.

With that power in their hands, the Renaissance artists would build the pictorial, sculptural and finally architectural science called the TRAMPAEJO with which they would build the colossal CATHEDRALS, BASILICAS, CHURCHES, RENAISSANCE PALACES, which would express in their DECORATED WALLS AND CEILINGS the MYTH of CREATIONISM JUDEOCHRISTIAN, CATHOLIC MYSTICS and the HISTORY OF JESUS CHRIST, etc.

The ARCHITECTURAL ILLUSIONISM of the EYE TRAP will be in charge of RECREATING the ARCHITECTURAL AXIOLOGICAL SPACES within those magnificent CATHEDRALS and BASILICAS that would express in an architectural space an image of the "HEAVENLY PARADISE" in the HELL OF MAYA. This FICTIONAL reality would be REAL in the WORLD OF PAIN, a paradox that not even the DEMIURG himself could have imagined. Thus in the TERRESTRIAL LOGOS the ENTELECHY of the UNIVERSAL ARCHETYPES that constitute the aspects of the One would be manifested: love, BEAUTY and power, the GOLEN ARCHITECTURES will constitute a MORAL AND CULTURAL REALITY that would plunge the WHITE EUROPEAN RACES into the most absurd IGNORANCE and MISERY as a product of MYTH and CHRISTIAN SUPERSTITION operated by the GOLEN PRIESTS and their TRAP in the EYE of the TIPHEREETH SIGN.

The Eyetrapp technique of the Tiphereth sign is based on creating CULTURAL OR NATURAL SUPER SPACES, an "optical" illusion of the real, a PRISON from which no one can escape.

An example of this illusory reality is the TERRESTRIAL LOGOS, the NATURAL BEAUTY present in the "CONCAVITY of the PLANE of the SKY, in the archetypal skies that we perceive with our gaze every night. In the same way, they are the CULTURAL BEAUTY that participates in the "CONCAVITY of the PLANE of the SOIL" in the Super Macrocosmic Cultural Structure", beauties that we perceive in the urban MACROSTRUCTURES, etc.

The THIPEREETH SIGN in the hands of the TRAITOR SIDDHAS of CHANG SHAMBALA have the ability to ACCELERATE THE ENTELECHY OF THE SUPERSTRUCTURES, ALTER THE NATURAL PSYCHOREGIONS and

generate CULTURAL BEAUTY that imprisons the lost Viryas that are captured to their AXIOLOGICAL SPACES.

The EYE TRAP is an active part of that EXTRATERRESTRIAL science KALACHAKRA, a science that had its maximum expression in the late Middle Ages.

THE REBIRTH AND THE TRAP IN THE EYE OF THE KALACHAKRA.

The TRAITOR SIDDHAS were responsible for emerging a series of aesthetic Super LANGUAGES that carried the SIGN OF ORIGIN rather than serving the EVOLUTIONARY PLAN OF THE GENERAL MACROCOSMIC LAW.

It would be PAINTING and SCULPTURE, on another level ARCHITECTURE that would reproduce the ARCHETYPICAL BEAUTY that would serve the purposes of the CATHOLIC church.

In the RENAISSANCE, Christian mythical images would emerge in paintings, CLASSICAL sculptures, GOLEN Renaissance art would use Greco-Roman art to represent its Christian MYTHS, it would be CHRISTIAN PAINTING, SCULPTURE AND ARCHITECTURE (all present in Golem Churches, Basilicas and CATHEDRALS) the sciences from the EYE TRAP which would alter the reality of PAGAN EUROPE, turning it into a CHRISTIAN EUROPE.

The brilliant Renaissance artists, victims of the Christian religion, will create a GOLEN ART of an almost SUBLIME archetypal BEAUTY, such beauty would express the demiurgic UNIVERSAL ARCHETYPES in their MAXIMUM cultural expression. Furthermore, these genius Italian Renaissance artists not only perceived the demiurgic UNIVERSAL ARCHETYPES, they also perceived through the presence of the SYMBOL OF THE ORIGIN in their PURE BLOODS the BEAUTY that comes from the HYPERBOREAL SPIRIT, which is why the ART of Renaissance SCULPTURES and PAINTINGS It would be unmatched, as the SYMBOL OF THE ORIGIN would be VISIBLE in those works, this image of the ORIGIN reflected in the painting, sculpture and GOLEN ARCHITECTURE would serve the purposes of the KALACHAKRA EVOLUTION, the SIGN OF PAIN.

Christian art and architecture would build a deceptive and implausible morality, generating a CULTURAL WORLD called JUDEOCHRISTIAN, with that religious culture it would disintegrate 2000 years of HYPERBOREAL PAGANISM, up to the legacy of the FÜHRER ADOLPH HITLER, a theme that the TYRODAL KNIGHT AND LADY well understands.

THE EYE TRAP IN THE RENAISSANCE, BAROQUE AND ROCOCO. GOLEM ARTS PAR EXCELLENCE.

Although it may seem incredible at present, the TRAITOR SIDDHAS OF THE KALACHAKRA are once again projecting the EYE TRAP with the extraterrestrial sciences and technologies of the KALACHAKRA.

Today all the power of the TIPHEREETH SIGN is manifested in the TERRESTRIAL LOGOS, the purpose is always the same in all times: they will continue to transmit this sacred ART with the purpose of creating cultural COVERS SIGNS that COVER every image of the SIGN OF THE ORIGIN which could be again visible.

These GOLEN with their LIGHT and ACOUSTIC cabals will continue creating COVERS SIGNS that divert the gaze of the seekers of the truths they LIBERATE.

We could say that the most outstanding are always the fake architectures where GOLEN ART par excellence stands out. The structural elements of this SINARCA ART reveal their images to the MYTHS and SACRED SYMBOLS of the CULTURAL COVENANT. From now on, the TRAP IN THE EYE, its fundamental purpose and motives is DECEPTION, the artistic and architectural elements compose that theatricality of DECEPTION connecting the SPECTATOR with the RELIGIOUS MYTHS that lie behind a work constituted with this KALACHAKRA art.

As we mentioned, the purpose of this golem ART is to degrade and cover up the origin of the SYMBOL OF ORIGIN which is VISIBLE in the architecture of the Pantheon of Agrippa in Rome (building inaugurated by Emperor Adriad between 125-128). The Pantheon is the example that best represents the perfection of HYPERBOREA ARCHITECTURE, since both its plan and the elevation approach are represented as a perfect circle that represents the SPIRIT SPIRIT.

For this reason, the CULTURSL GOLEN SYNARCHY tried to hide the Pantheon of Agrippa for centuries, this is due to the architectural enigma of its DOMES which is a perfect semicircle, (concavity of the Symbol of Origin) in whose center an OCULUS opens that communicates the interior with the exterior and expresses the SPHERE SPIRIT of the DIVINE HYPERBOREANS.

The PANTHEON in Rome represents the opposite of GOLEN ARCHITECTURE and to cover that colossal hypervorean architectural structure, the TRAITOR SIDDHAS would build the VATICAN in the city of the Caesars now of the Golem PRIEST pontiffs.

The EYE TRAP of the TIPHEREETH SIGN would be the science that would beautify their GOLEN ARCHITECTURES, and would be present in the colossal CATHEDRALS, in their "mandalic" stained glass windows is the DIVINE LIGHT OF THE KALACHAKRA, light and color that reveals the power of the GOLEN ARCHITECTURES and of the SIDDHAS OF THE KALACHAKRA.

THE SIGN TIPHEREETH SCIENCE OF THE EYE TRAP.

THIPERETH is the metaphysical science at the service of the GOLEN PRIESTS, with it it constitutes all the SUPER LANGUAGES that respond to the EYE TRAP and affirm the reality of the world of PASÚ, its insertion into the ILLUSION OF MAYA.

The BEAUTY of the TRAP TO THE EYE is the design responsible for generating KARMA or DHARMA in the same way, both designs are parts of a TRAP, A LACE set to the "EYE and BRAIN" of the LOST VIRYA by the TRAITOR SIDDHAS, the lords of the KALACHAKRA. With the ILLUSION of the REAL they constitute fascinating and charming SUPER AESTHETIC LANGUAGES, fantastic CULTURAL objects that carry that BEAUTY and INTELLIGENCE which is capable of keeping CHAINED, CRUSSIFIED the HYPERBOREAL SPIRITS that identify and insert themselves into that WAY OF LIFE that makes up the AXIOLOGICAL SUPER SPACES that respond to the SACRALIZING or PLAY psychological ethics, to those playful and sacred languages that are key to the realization of the EVOLUTIONARY PLAN that drives the cultural PERFECTION of the MACROCOSMIC SUPERSTRUCTURES of the TERRESTRIAL LOGOS, of the REAL ARTIFICIAL KALACHAKRA SYSTEM.

For this reason, we affirm that it is the HUMAN and RACIAL SOUL identified with a SUPER AXIOLOGICAL LANGUAGE in which a SACRED SYMBOL, a MYTH or PSYCHOID ARCHETYPE is present, is responsible for generating KARMA and being a VICTIM of the type of SUFFERING that generates the AXIOLOGICAL CONTEXT of that SUPER LANGUAGE. AESTHETIC AXIOLOGICAL.

This must be deeply understood, the AXIOLOGICAL SUPER SPACES of thipereth are those that keep the LOST VIRYA subject to the LANGUAGES that are essential parts of the colossal ARTIFICIAL REAL SYSTEM that sustains the KARMA KALACHAKRA.

Therefore, we affirm that there is a gnoseological correspondence between the THIPERETH SIGN and the KARMA KALACHAKRA, a topic that we will reveal in this article.

Let us remember: the LOST SELF is CHAINED to a MICROCOSM and due to its action POSTING CULTURAL SENSE it will be CRUSIFIED in the AXIOLOGICAL CULTURAL SPACES of the OUTER LABYRINTH OR MACROCOSMIC CULTURAL SUPER STRUCTURE.

Prisoner of the SUPER AXIOLOGICAL LANGUAGES that animate EXTERNAL CULTURES, he slowly becomes a VICTIM of the SACRED SYMBOLS, MYTHS AND ARCHETYPES that are present in the CULTURAL SPACE in which he is INSERTED, actively animating with his BIDDING action of CULTURAL sense those LIVING structures that make it up. to the GENERAL LAW OF KALACHAKRA EVOLUTION.

These cultural LANGUAGES determine the ontic designs that participate in the HUMAN AND RACIAL SOUL, the REAL CULTURAL SYSTEMS that determine the SOUL and the SELF, those SPACES OF THE EXTERIOR LABYRINTH that respond to the SACRED SYMBOL OF THE PASÚ.

In them the REAL ARTIFICIAL RELIGIOUS, POLITICAL, SCIENTIFIC SYSTEMS are ALIVE, these REAL systems have the POWER to CAPTURE the WILL of the LOST VIRYA, leaving it at the mercy of the lords of KARMA KALACHAKRA, of the TRAITOR SIDDHAS OF CHANG SHAMBALA.

Therefore, we maintain: the LOST VIRYA is RESPONSIBLE FOR HIS OWN DESTINY, in reality his HUMAN and RACIAL PASÚ aspect will be guilty of this, but the PAIN generated by the EVOLUTION of the EXTERNAL KALACHAKRAS CULTURES that seek to reach this karmic destiny collaborates in this karmic destiny. its ENTELECHIAL MACROCOSMIC PERFECTION.

LET'S REMEMBER: it is the LOST VIRYA himself that creates the SUPER AXIOLOGICAL LANGUAGES that They participate in the TRAP IN THE EYE OF THE TIPHEREETH SIGN, a cultural trap that has the ability to insert and capture the LOST VIRYA in those AXIOLOGICAL SPACES that participate in the EXTERIOR LABYRINTH and are responsible for generating KARMA, that PAIN that generates the perpetual CHAIN in the WHEEL. OF THE INCARNATIONS.

LET US REMEMBER: THE TELEOLOGICAL OBJECTIVE OF THE DEMIURGE AND THE TRAITOR SIDDHAS IS TO EVOLVE THE SOULS, TO PERFECT THEM IN EACH INCARNATION SEEKING TO REACH THEIR FINAL PERFECTION, THE MANU ONTIC ENTELECHY.

For this to be feasible, the SOULS must evolve through the WHEEL OF INCARNATIONS, they must permanently INCARNATE again, but together with these SOULS IT IS KEY THAT THE HYPERBOREAN SPIRIT REMAINS CHAINED TO IT, BECAUSE IT IS THE POWER OF THE SPIRIT THAT HAS THE WILL TO CONCRETE THE ENTELECHY MANU.

Hence the importance of the TIPHEREETH SIGN to keep THE LOST VIRYA ASLEEP, incarnated in the WHEEL OF ETERNAL RETURN, EVOLVED in each INCARNATION seeking to reach its ONTIC KALACHAKRA PERFECTION.

THE KARMA KALACHAKRA AND THE THIPERETH SIGN.

The THIPERETH SIGN is responsible for the EYE TRAP and this EXTRATERRESTRIAL science governed by the Demiurge and the traitor Siddhas has a mission: TO KEEP THE ETERNAL SPIRIT CHAINED

TO LIFE AND ITS MATERIAL ORDER. For this to be a reality, EXTERNAL CULTURES intervene; these are responsible for inserting the LOST VIRYA into the SUPER AXIOLOGICAL LANGUAGES OF TIPHERETH. The ARCHETYPICAL BEAUTY and its SUPER ENTELEQUIATED AESTHETIC CULTURAL OBJECTS are responsible for keeping, FASCINATED, ENCHANTED, SEDUCED the LOST VIRYA who LOVES THE ARCHETYPICAL BEAUTY of the OUTER LABYRINTH KALACHAKRA. In those colossal AESTHETIC CULTURAL SPACES that make up the KALACHAKRA EXTERIOR LABYRINTH, the LOST VIRYA is TRAPPED, PRISONED his entire LIFE, believing HE IS what he never IS, being a VICTIM of the TRAP IN THE EYE OF THE TIPHERETH SIGN and of KALACHAKRA KARMA.

In reality, the TRAITOR SIDDHAS cannot DETERMINE with their WILLS the KARMIC DESTINY OF THE VIRYA, from that perspective we must consider that KARMA, NOR THE KALACHAKRA DHARMA EXIST, however THEY EXIST and are responsible for the SUFFERING suffered by the LOST VIRYA, which is VICTIM of the SYNARCH CULTURES and LANGUAGES that respond to the TRAP IN THE EYE of the KALACHAKRA.

We know that KARMA KALACHAKRA DOES exist and this is the cause of the GENERAL LAW OF THE ANIMIC AND ONTIC EVOLUTION of the PASÚ MAN ANIMAL, of the arrival of the LOST VIRYA to a CULTURAL ENTELEQUIA, to its cultural perfection in the scope of an academic, intellectual space Whether religious, political or scientific, whatever language the LOST VIRYA is in each INCARNATION will evolve due to its cultural insertion in the AXIOLOGICAL LANGUAGES of the KALACHAKRA that respond to the TRAP IN THE EYE OF THE SIGN TIPHERETH.

Therefore KARMA is REAL because the SUPER AXIOLOGICAL SPACES OF MAYA, of the BEAUTY and active INTELLIGENCE aspect of the TIPHERETH SIGN, are REAL. These SUPER LANGUAGES of THIPERETH give LIFE CULTURAL SENSE, LOVE and BEAUTY and these are CONSCIOUSNESS.

The existence of these SUPER AXIOLOGICAL AESTHETIC SPACES are responsible for GENERATING in the HUMAN AND RACIAL SOUL that SUFFERING/LOVE that is felt by LOVING the ARCHETYPICAL BEAUTY existing in the SUPER LANGUAGES of the WORLD OF PAIN.

These BEAUTIES generate LOVE, the DESIRE to LOVE THE BEAUTIFUL, and it is that LOVE FOR THE BEAUTIFUL that drives the SOUL to possess the BEAUTIFUL, to create BEAUTY, because the SOUL LOVES THE BEAUTIFUL and CREATES with its INTELLIGENCE those BEAUTIES that CHAIN, Therefore, the LOST VIRYA IS A POSTER OF MEANING, it has the power to CREATE AXIOLOGICAL SUPER OBJECTS that express and represent the BEAUTY and active INTELLIGENCE of the thipereth sign.

And there is the paradox, what was CREATED with TIPHEREETH by the LOST VIRYA himself is the cause of his own CRUSIFIXION and ETERNAL RETURN to the WHEEL OF INCARNATIONS.

THE LOVE OF TIPHEREETH'S AESTHETIC ENTELECHIES GENERATE KALACHAKRA KARMA.

It is the LOVE AND DESIRE THAT THE PASÚ FEELS FOR THE NATURAL AND CULTURAL BEAUTY that leads the LOST VIRYA to SELF-CRUSIFY himself in that PAIN for possessing that BEAUTY that he LOVES.

Furthermore, you live your entire LIFE LOVING THE BEAUTY OF SOMETHING, SOME PERSON, PLACE OR THING, and there is the CONNECTION OF MEANING with KARMA KALACHAKRA, since for LOVE of what you LOVE, LIFE itself is sacrificed.

Let's go deeper: where the HEART OF THE VIRYA is, there is its KARMIC CROSS and it is CRUSIFIED and for that CROSS it will be SACRIFICED.

It is evident that the Viryas are SACRIFICED for certain causes, ideologies, for love of them they give their LIVES, namely: they IMMOLE themselves, they UNCHAIN. Giving LIFE and DYING to LOVE a concrete or abstract idea is the official reason for the SACRIFICE of HUMAN LIFE.

The LOST VIRYA captured by the SACRED SYMBOLS that participate in his CROSS, will give EVERYTHING for LOVE OF HIS CROSS and all XRUZ represents the CROSS OF THE KALACHAKRA TEMPLE

For this reason the PASÚ is the victim of his CROSS, of the CROSS that represents his SACRED SYMBOLS and to them he will give himself with LOVE if necessary. HE WILL SACRIFICE HIS LIFE FOR THE LOVE OF HIS TEMPLE and the PRIESTS of the KALACHAKRA TEMPLE: the TRAITOR SIDDHAS of CHANG SHAMBALA the lords of the KARMA KALACHAKRA, those responsible for the WHEEL OF SAMASARA, those in charge of DELETING the SYMBOL OF THE ORIGIN and returning to SLEEP and CHAINING to an ONTIC DESTINY that SLEEPING SPIRIT CRUSIFIED BY THE BEAUTY OF HIS CROSS TO ITS KARMIC DESTINY.

.

KARMA KALACHAKRA AND THE FAMILY ARCHETYPE.

THE LOST VIRYA has been evolving in each INCARNATION and CHAINING in the LINEAGE of the same FAMILY TREE, in the FAMILY ARCHETYPE which is where it was chained from the BEGINNING of its CRUSIFIXION DESCENDATION in a RACIAL LINEAGE, a topic that we have already analyzed in other articles and that we will talk about and we will expand on this point.

In each DISINCARNATION it is the SLEEPING VIRYA that is the only one responsible for its new SPIRITUAL CHAIN, in reality it is the LOST AND SLEEPING VIRYA that CHAINS HIMSELF and REINCARNATES again in a HUMAN AND RACIAL SOUL that EMBODIES it in a MICROCOSM that participates in THE HISTORICAL GENEALOGY OF YOUR FAMILY LINEAGE.

It is the LOST SELF himself that is responsible for his SELF-CHAINING IN EACH INCARNATION IN A MICROCOSM THAT PARTICIPATES IN HIS PREVIOUS FAMILY AND RACIAL LINEAGE.

Therefore, for HYPERBOREA WISDOM, the CHILD who is born within a FAMILIARY LINEAGE is the SPIRIT OF A DIVINE ANCESTOR who decided to once again CHAIN HIMSELF in the world of PAIN. In other words, as the great German philosopher Frederick NIETZSCHE stated: "WE COMRADES ARE A DIVINE ANCESTOR, OR OUR ANCESTORS TODAY ARE US", a topic that we will expand on.

Why does the LOST VIRYA SELF-CHAIN? Because he is responsible for CHAINING HIMSELF to the MATERIAL Order? Are not the TRAITOR SIDDHAS, the rulers of the OUTER LABYRINTH and the WHEEL OF SAMBARA, those responsible for keeping the eternal SPIRIT chained to MATTER?

These questions require several answers, but there is a specific reason why the VIRYA is a VICTIM of SINSELF, and it is his IMMORTAL SOUL, it is she who SELF-CRUCIFIED AT WILL CONSCIOUSLY OR UNCONSCIOUSLY on the WHEEL OF INCARNATIONS or KARMA KALACHAKRA to continue EVOLVING seeking to reach your ENTELEQUIA MANÚ.

In reality, the lords of the KALACHAKRA will be responsible for that action that will lead the Virya to self-crisify and REINCARNATE permanently, this is because an ontic function of the HUMAN and RACIAL SOUL, evolve seeking its final perfection and so that If this is feasible, you must enter the AXIOLOGICAL SUPER LANGUAGES that will lead you to EVOLVE within the EXTERNAL CULTURES that respond to the MANÚ evolutionary SPIRAL.

For this to happen without the direct intervention of the TRAITOR SIDDHAS and their WORLD SYNARCHY, they projected into the EXTERNAL CULTURES a series of MYTHS and PSYCHOID ARCHETYPES with THEIR CORRESPONDING SACRED RELIGIOUS SYMBOLS, the true people responsible for CHAINING the ETERNAL SPIRIT TO THE IMMORTSÑ SOUL AND A BODY DEADLY in each INCARNATION.

These SACRED SYMBOLS in the same way, but less important, are present in the LANGUAGES OF THE KALACHAKRA: PHILOSOPHICAL, POLITICAL, SCIENTIFIC, in all of them these SACRED SYMBOLS are present and they all have the POWER and ETHICAL OR AESTHETIC "BEAUTY" to KEEP ASLEEP TO VIRYA ACTIVELY COLLABORATING WITH THE LAW OF EVOLUTION or LAW OF KARMA KALACHAKRA, of which he will be a VICTIM paradoxically because the METAPHYSICAL LANGUAGES that are responsible for CHAINING the SPIRIT are CULTURAL CREATIONS generated by the LOST VIRYA himself.

It is evident that the AXIOLOGICAL SPACES OF THOSE SUPER LANGUAGES have the capacity to keep the LOST VIRYA CRUSIFIED to the SACRED SYMBOL of the PASÚ, and once LIFE ends and DEATH arrives those demiurgic designs and their MYTHS AND SACRED KALACHAKRA SYMBOLS will be in charge of RE-CHAIN THE VIRYA TO THE WHEEL OF ETERNAL RETURN (the Law of Eternal Return or Karmic Metempsychosis).

This is simple Kdas: WHERE THE HEART OF THE VIRYA IS THE LOST SELF IS CHAINED! [/color]and every sleeping being that does not feel in its GRAL BLOOD THE HEROIC MYSTICA OF THE FÜHRER AND THE SIDDHAS OF AGARTHA feels in its HEART A LOVE FOR THE SIDDHAS OF CHANG SHAMBALÁ AND THE ONE GOD, the CREATOR of the MATERIAL UNIVERSE.

Whoever self-crusifies in the LAW of KARMA KALACHAKRA will be SACRIFICED in some of the AXIOLOGICAL SUPER SPACE that participate in the TRANSCENDENT TIME KALACHAKRA, let us remember that SPACE is RECHARGED "TIME". The LAWS OF KARMA KALACHAKRA act through those SACRED SYMBOLS present in the RELIGIOUS AXIOLOGICAL SUPER LANGUAGES. Whoever is a victim of the LOVE ASPECT of the DEMIURGE will be captured by the SACRED MYTHS of the KALACHAKRA, these are directed to the HEART/FEELINGS (AFFECTIVE SPHERE) and BRAIN/THOUGHTS (RATIONAL AND CONSCIOUS SPHERE) of the LOST VIRYA.

These powerful MYTHS, PSYCHOID ARCHETYPES are present in all demiurgic theological doctrines; They have the power to coldly sacrifice the Virya who has been crucified by the traitor Siddhas of Chang Shamballa in the AXIOLOGICAL CULTURAL SPACES of the Outer Labyrinth.

a) KARMA KALACHAKRA

The KARMA KALACHAKRA is constituted by all the SUFFERING that the Virya suffers from being subjected to the SIGN OF ORIGIN and the SIGN OF PAIN; Let us specify: by the SACRED SYMBOL OF THE PASÚ the lost virya is a victim of all SUFFERING that comes from the HUMAN, from the INSTITIVE that through the ANIMAL MAN participates in the CURRENT SCHEME OF HIMSELF, but, in the same way, by the SACRED SYMBOL OF THE VIRYA He is subjected to the SUFFERING that is triggered when the VIRYA awakens upon AWAKENING. From now on it is key to distinguish both SUFFERINGS, that of the Pasu and that of the awakened Virya, that of the SLEEPING VIRYA CHAINS him to the Pasu to the chains of KARMA, that of the AWAKEN VIRYA FREES him from the kalachakra prison, these differences in "PAIN" are manifested depending on the INSERTION of the Virya in the axiological super spaces of the Outer Labyrinth or the REAL ARTIFICIAL KALACHAKRA SYSTEM.

This "karma" is generated from the INSERTION OF THE LOST VIRYA in the AXIOLOGICAL SPACES OF THE EXTERNAL CULTURES, the RELIGIOUS AXIOLOGICAL SUPER LANGUAGES OF THE KALACHAKRA will be in charge of RECHARGEING in the INTERNAL CULTURAL STRUCTURE that PAIN that recasts it to the lost Virya in the SIN and the CULTURAL SUFFERING that will be the DOOR X (Ji) of entry to the WHEEL OF SAMSARA, of the INCARNATIONS.

KARMA and its opposite, DHARMA, are the product of the IGNORANCE that the LOST VIRYA suffers from being CRUSIFIED to the SIGN OF PAIN.

Since the ETERNAL SPIRIT is asleep and lost, CHAINED to the prison of the MATERIAL ORDER and the SACRED SYMBOL OF THE PASU, the SPIRAL of the SIGN OF PAIN.

THE LOST VIRYA, by LIVING mounted on the ILLUSION OF MAYA, of TRANSCENDENT TIME, animating with his WILL the SUPER AXIOLOGICAL SPACES of the EXTERNAL CULTURES, was CAPTURED by the SIGN THIPERETH, by the LOVE he feels for the CREATED BEAUTY present in the EXTERIOR LABYRINTH to the LANGUAGES OF THE SIGN OF PAIN and ITS SPACE-TIME KALACHAKRA (kalachakra means the WHEEL OF TIME, a topic that the virya must delve into in the Fundamentals, volume VII).

The Virya victim of the HUMAN, RACIAL and FAMILY SOUL: HUMANITY AND RACIALITY constitute the UNIVERSAL COLLECTIVE UNCONSCIOUS design contained in the "BEING IN IF" of the MICROCOSMIC entity; As for FAMILY, LINEAGE constitutes the PARTICULAR UNCONSCIOUS design contained in the "BEING FOR MAN" of the MICROCOSMIC entity.

These demiurgic designs determine the SPIRIT to the SOUL and therefore to MENTEPSYCHOSIS or REINCARNATIONS or KARMA KALACHAKRA.

This is due to the IMMORTALITY OF THE SOUL and its continuous evolution through the ELIX PATH OF THE LAW OF GENERAL EVOLUTION OF THE REAL ARTIFICIAL KALACHAKRA SYSTEM.

That KALACHAKRA LAW sustains the IMMORTAL SOUL and the MORTAL BODY, thus the BEING is determined by the MORTALITY of the PHYSICAL BODY of the PASÚ to LIFE and DEATH, by becoming in the WHEEL OF TIME or the KALACHAKRA KARMA.

The LOST VIRYA is a victim of the SIGN OF PAIN for BELIEVING in the ILLUSION of DARMA, for following the religious or cultural precepts of the great RELIGIONS, he is CONDEMNED to the LAW of evolution and chained to HUMAN, RACIAL and FAMILY KARMA.

These KARMIC designs are CULTURALLY recreated in the mind of the VIRYA by the DEMIURGE and the mentors of the chain, the TRAITOR SIDDHAS of the Kalachakra. Thus, by BELIEVING in archetypal LOVE and KALACHAKRA DARMA, one is a victim of the SIGN OF PAIN and the illusion of KALACHAKRA KARMA.

Let us remember, the SACRED SYMBOL OF THE PASU is resigned by the SYMBOL OF THE ORIGIN, thus on the MICROCOSM PASÚ a SPIRIT is chained that, being ETERNAL, will be a victim of the LAW OF EVOLUTION and the SPIRAL OF THE SIGN OF PAIN.

Thus the ETERNAL SPIRIT chained to the IMMORTAL SOUL and the MORTAL BODY remains ASLEEP and LOST VICTIMS of the GODS OF MATTER and of the CULTURES and the RELIGIOUS SUPER AXIOLOGICAL LANGUAGES of the KALACHAKRA.

The ETERNAL, SLEEPING AND LOST SPIRIT in each incarnation is incarnated into a BIOLOGICAL BODY which is determined by:

- a) the "BEING IN ITS" the UNIVERSAL OF GENDER.
- b) "BEING FOR MAN" the PARTICULAR OF THE SPECIES.
- c) "BEING FOR GOD" the INDIVIDUAL OF THE LINEAGE.

At this point we must understand that these demiurgic designs determine the entire MICROCOSM of the lost Virya, the HUMAN AND RACIAL KARMA, however it will be the FAMILY KARMA that imprisons it to the KALACHAKRA KARMA. Topic that we will delve into.

In general, KARMA is caused by the PAIN that the LOST VIRYA self-pities by feeling like a SINNER, by considering himself GUILTY of his SUFFERING, of being CRUCIFIED in the WORLD OF PAIN. And it is that CONDEMNATION THAT WEIGHTS ON ITSELF that chains it to that cultural and metaphysical "truth/lie" that affirms the universality of KARMA KALACHAKRA over all HUMANITY of LOST VIRYAS.

By BELIEVING in the DECEPTION and LIE that the traitor Siddhas created about KARMA, the REAL ARTIFICIAL KALACHAKRA SYSTEM became CONCRETE and in this present, with that science of illusion called the TIPHEREETH SIGN, the WHEEL OF ETERNAL RETURN was transformed into a PRISON SPHERE of the from which no one can escape, not even the GOLEN priests, even the TRAITOR SIDDHAS, all are victims of the TRAP IN THE EYE OF KARMA KALACHAKRA.

To free himself from KARMA KALACHAKRA, the Tirodal Knight Virya must disintegrate the ILLUSION OF "BEING" that is based on the identities that make up the HUMAN PERSONALITY and recast it in the HUMAN, RACIAL AND FAMILY ARCHETYPE, for this the HYPERBOREAL WISE WARRIOR must in his KAIROS IT IS VALUE TO ENTER THE TRIALS OF RACE AND LINEAGE that are parts of the SOLUTION of the ENIGMA OF JANUUS, of the INITIATIONS OF THE PURE BLOOD, a topic that we will explore soon.

b]3- TRANSMUTATION OF THE AWAKENED VIRYA INTO SIDDHA BERSERKR[/b]

Here we are going to describe analogically the act by which the awakened virya manages to free the captive Spirit. When dealing with a topic of such depth and importance, it does not seem prudent to overuse words, the most sensible thing being the intensive use of symbolic material. With this criterion we must base the description on four correlative figures, expressive enough in themselves not to require a too detailed explanation.

As we have been doing from figure 28, here we combine the Sphere Model for the captive Spirit with the systematics of eccentric circles for the psychic structure of the virya.

In the upper part of figure 34 we observe the reversed Spirit-sphere, whose "gazes" are reflected in the Symbol of Origin AB and produce the awakened Self, outside the sphere of consciousness (2), in a focal center called Selbst.

The awakened virya possesses the awakened Self permanently in the Selbst. The liberating act consists of THE AWAKEN SELF CONTEMPLATING, FROM THE SELBST, THE SYMBOL OF THE ORIGIN, TO PERCEIVE ABOUT IT THE IMAGE OF THE SPIRIT.

That sublime and ineffable image comes from Vril, the uncreated pole of the Ehre sphere, from where everything is possible.

But the Spirit-sphere is reversed, absolutely disoriented, and the image that the awakened Self collects on the Symbol of Origin is only an infinitesimal aspect of the Vultus Spiritus, of the Spiritual Face. That is why the awakened Self, which is truly the local manifestation of that same infinitesimal aspect that he observes as in a mirror, must courageously overcome the terror of contemplating his own spiritual

shattering. Hence the resolution of the awakened Self is only set on one purpose: to locate in the infinity of the Spirit that passing point through which He contemplated the sphere of It, that point through which the betrayal of the Traitor Siddhas was consummated in the Origin. That passing point, that EYE OF FIRE, is the one that must be found to return the Spirit sphere to normal. And the awakened Self has a key piece of information to search for it and find it: THAT IS THE ONLY POINT OF ITS SPIRIT THROUGH IT WHICH APPEARS THE TERGUM HOSTIS, THE ESSENTIAL HOSTILITY TOWARDS THE MACROCOSMOS; IT IS A POINT OF PURE FIRE: THE EYE OF AN INFINITE VOLCANO, WHOSE ERUPTION HAS TO BE MORE POWERFUL THAN THE EXPLOSION OF A THOUSAND SUNS; A MOUTH WHOSE FIRE VOMIT CAN BURN WORLDS AND SPACES. Such is the eye of fire that seeks to contemplate the awakened Self, reflected in the Symbol of Origin.

But what happens when the awakened Self locates the eye of fire? Answer: Its mere reflection in the concavity of the Symbol of Origin is enough for the Spirit-sphere to completely APPROACH the Ehre sphere, leveling the infinite distances that separated the Spirit from its Infinite Self. It is then when the Spirit "is at the gates of Vrill", when Vrill is about to be conquered. Such a case has been represented in figure 35.

When the awakened virya experiences the situation in figure 35, it can be stated that the liberation of the Spirit is an immediate fact. At that moment the virya feels that a cosmos of possibilities floats ABOVE him: the power of the Vrill only depends on his will and his power is infinite. AND THAT IS WHEN YOU MUST DECIDE.

The Spirit-sphere, in effect, can already be unleashed, reversed, returned to normal. But such reversal can be done in two ways and that is why the awakened virya must decide. One way consists of reversing the original process of betrayal: THIS IS ACHIEVED BY THE AWAKEN SELF BY VOLUNTARILY INTRODUCING ITSELF THROUGH THE EYE OF FIRE AND BECOME "ABSOLUTE SELF" INSIDE THE NORMAL SPHERE, RETURNING TO THE FORM OF FIGURE 2. In such a way In this case, the Spirit-sphere, now "Normal", can leave the infernal Universe of the Demiurge and return to the world of the Unknowable.

FIGURE 35

But there is also another possibility: THAT THE REVERSION OF THE SPIRIT IS CARRIED OUT ON THE MICROCOSM OF THE AWAKENED VIRYA, TRANSMUTING ITS SUBSTANCE INTO VRAJA AND CONVERTING THE VIRYA INTO IMMORTAL SIDDHA. In figure 36 you can see how the Tergum hostis begins to expand through the spheres of the awakened virya, TRANSFORMING ITS BLOOD INTO its FIRE. It is then that the awakened virya is involved in the BERSERKR RAGE that no enemy can resist, when he becomes a warrior of Wotan or an initiate of the SS Black Order.

If the awakened virya decides to transmute into Siddha berserkir it is because he wishes to remain in Agartha, occupying a position in the ranks of Christ-Lucifer to fight against the Traitor Siddhas of Chang-Shamballa and the Jewish Synarchy of the Earth. Finally, in figure 37, one of these beings has been represented as endowed with infinite value and, above all, "with an honor that is his loyalty."

FOUNDATIONS OF HYPERBOREA WISDOM.

NIMROD OF ROSARIO.

4- THE EYE OF FIRE OF THE AWAKEN VIRYA. THE DOMAIN OF PERCEPTION AND HYPERBOREA PERSPECTIVES.

The EYE OF FIRE is a true enigma for anyone who claims to be a VIRYA BERSERKR.

It is evident that the symbolic material referred to in that text by Nimrod as the EYE OF FIRE is related to the FACULTY OF ANANMESIA of the oriented and awakened Virya who built his SPIRAL STAIRCASE and along the REVERSE PATH he arrived at POINT TAU and along his INFINITE STAIRCASE entry to the SELBST, to that volitional CENTER of your EHRE SPHERE OF EGOIC WILL.

The AWAKEN SELF located in the SELBST, has the power to unleash on its true Self the NOOLOGICAL power of the VRIL, of that power that comes from the INFINITY OF HIS ETERNAL SPIRIT.

The VRIL is EGOIC WILL transmuted ABSOLUTE VALUE, it is the VRIL that endows the AWAKEN VIRYA with BERSERKR FUROR, it is the VRIL that transmutes PURE BLOOD INTO FIRE, and it is the power of VRIL that disintegrates all PAIN and transforms it into PURE VALUE, in that value of the HEROES, of the SIDDHAS BERSERKR.

THE AWAKENED VIRYA HAS UNDERSTOOD THE MYSTERY OF THE INNER LABYRINTH AND ITS MICROCOSM HAS BEEN MUTATED INTO A WAR ARCHITECTURE/STRENGTH, THE HYPERBORAE WARRIOR BY THE VRIL MUTATED HIS BLOOD INTO FIRE AND HAS BEEN TRANSFORMED INTO A BERSERKR SIDDHA. IT HAS THE POWER TO INITIATE THE CHOSEN VIRYAS AND MAKE THEIR SPIRITUAL LIBERATION AND THAT OF THEIR AWAKEN KAMARADAS VIRYAS REAL.

The AWAKEN VIRYA with the VRIL present in the PURE BLOOD has developed the faculty of Anamnesia, that EYE OF FIRE that is the EYE OF WOTAN that participates in all the HYPERBOREAN WISE WARRIORS who are loyal to the FÜHRER to the LOYAL SIDDHAS and their STRATEGY OR LIBERATION SPIRITUAL.

The VRIL present in the PURE BLOOD is from the EYE OF FIRE that endows the AWAKEN VIRYA with that GNOSTIC LOOK that is the NOOLOGICAL PERCEPTION, such a capacity allows him to dominate at WILL the HYPERBOREA PERSPECTIVE, to place himself in the POINTS OF VIEW that allow him to perceive the whole reality of the double LABYRINTH.

These capacities of the awakened Viryas Thyroidal Pontiffs allow them to observe with GUIBARR in their Gnostic gaze the reality of the outside world and distinguish which LANGUAGES correspond to the SIGN OF ORIGIN and which to the SIGN OF PAIN. This Gnostic TRUTH allows you to move through the AXIOLOGICAL SUPER SPACES OF THE CULTURAL SUPERSTRUCTURES OF THE EXTERIOR LABYRINTH without being a VICTIM of the AXIOLOGICAL SUPER LANGUAGES of the EXTERNAL KALACHAKRA CULTURES.

The Gnostic PERCEPTION of the EYE OF FIRE is the condition that requires acquiring the AWAKENED VIRYA

to SEE through that through point of your EHRE SPHERE

OF EGOIC WILL to the SPHERE of HER and recover HER who is in this WORLD a reflection image of the creation of the infinity of the ETERNAL SPIRIT of her who is in the ORIGIN and who with her CLAM calls us, reminds us that we must return like ULYSSES to the "arms" of PENELOPE, to the INCREASED COUNTRY to recover the A-MORT of HER that is from the ORIGIN.

That EYE OF FIRE that the Virya must recover is a volitional sphere of infinite value that allows the SELF to reverse itself and recover the state of ABSOLUTE SELF, or the normal state of Spirit Sphere.

Everything described below can be seen in the images of the figures (see Fundamentals because I don't know how they can be uploaded to the system, sorry) describes the possibility that the Virya has that recovered that normal state of spirit sphere of CHOOSING where to continue their STRUGGLE, namely we reproduce what is stated in the text:

"The Spirit-sphere, in fact, can already be unleashed, reverted, returned to normal. But such reversal can be carried out in two ways and that is why the awakened virya must decide. One way consists of reversing the original process of betrayal: THIS IS ACHIEVED BY THE AWAKEN SELF BY VOLUNTARILY INTRODUCING ITSELF THROUGH THE EYE OF FIRE AND BECOMING "ABSOLUTE SELF" INSIDE THE NORMAL SPHERE, RETURNING TO THE FORM OF FIGURE 2. In this case the Spirit-sphere, now "Normal", can abandon the infernal Universe of the Demiurge and return to the world of the Unknowable.

But there is also another possibility: THAT THE REVERSION OF THE SPIRIT IS CARRIED OUT ON THE MICROCOSM OF THE AWAKENED VIRYA, TRANSMUTING ITS SUBSTANCE INTO VRAJA AND CONVERTING THE VIRYA INTO IMMORTAL SIDDHA. In figure 36 you can see how the Tergum hostis begins to expand through the spheres of the awakened virya, TRANSFORMING ITS BLOOD INTO its FIRE. It is then that the

awakened virya is involved in the BERSERKR RAGE that no enemy can resist, when he becomes a warrior of Wotan or an initiate of the Black Order.

What is the purpose of the BEAUTY aspect of the TIPHERETH SIGN and its relationship with the EYE TRAP of the Kalachakra?

First of all we must define what the EYE TRAP is from a historical point of view. This artistic language (from the French trompe-l'oeil) is an artistic technique of realistic representation, whose purpose is none other than to distort our visual perception by intentionally playing with perspective and other optical elements such as the use of chiaroscuro. This ARTISTIC LANGUAGE was KEY to the CULTURAL EVOLUTION of SUPERSTRUCTURES, a topic that we will delve into later.

From now on, BEAUTY is the essence of the EYE TRAP and is what generates the capture of the LOST VIRYA to the AXIOLOGICAL SPACES of the KALACHAKRA.

BEAUTY is an adjective that classifies the noun, gives an AESTHETIC CONCEPTUAL VALUE TO THE OBJECT, this VALUE will come from the Internal Cultural Structure, which will classify the BEAUTY OF THE EXTERNAL ENTITY according to preeminent universal cultural patterns present in the INTELLIGENCE OF THE CONSCIOUS SUBJECT (intervenes in that classification archetypes such as race, language, culture, etc.).

Kdas, there is a definition that perfectly describes the tactical function that the Beauty and active Intelligence aspect of the Demiurge fulfills in the evolutionary plan of the Terrestrial Logos: THE THIPERETH SIGN IS A UNIVERSAL ARCHETYPE CAPABLE OF BEAUTYING THE BEAUTY OF CREATION IN THE MOST WAY PERFECT AND BEAUTIFUL AS POSSIBLE.

It is clear that the function of BEAUTY is to cause AESTHETIC PLEASURE, whether VISUAL or AUDITIVE, to the subject observing an object that carries its shape and structure the BEAUTY of the Tiphereth sign.

.

ATTACHMENTS

IMG-20210214-WA0000.jpg

IMG-20210214-WA0000.jpg (124.63 KiB) Viewed 102926 times

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: THE TRAP IN THE EYE OF THE TIPHERETH SIGN. HE WHO DOES NOT DOMINATE THE EYE IS A VICTIM OF THE SOUL, HE IS ASLEEP.

Message by QUINTA DOMINICA » Jan 29, 2021 10:45

Fundamental theme to achieve VICTORY in the ETERNITY OF THE ORIGIN.

VVV AND VRIL

THE RUNIC BEAUTY OF THE BLOOD COVENANT AND THE ARCHETYPICAL BEAUTY OF THE CULTURAL COVENANT.

For this reason, there are two AESTHETIC ORDERS present in the MACROCOSMIC CULTURAL SUPER STRUCTURE, the one CREATED by the AWAKEN VIRYAS and responds to the BLOOD COVENANT and the SIGN OF ORIGIN and those RECREATED by the LOST VIRYAS and respond to the CULTURAL COVENANT and the SIGN OF PAIN.

These RUNIC or ARCHETYPICAL BEAUTIES are present in all the SUPER AXIOLOGICAL AESTHETIC LANGUAGES and respond to the SPIRITUAL LIBERATION STRATEGY of the LOYAL SIDDHAS or to those of the TRAITOR SIDDHAS.

1) The ARCHETYPICAL BEAUTY of the TRAITOR SIDDHAS of the KALACHAKRA participates in the TRAP IN THE EYE OF THE TIPHERETH SIGN and its goal is to maintain the SPIRITUAL CHAIN to the MATERIAL ORDER.

2) The RUNIC BEAUTY of the LOYAL SIDDHAS participates in STRATEGY O and its objective is to break the CHAIN and make the SPIRITUAL LIBERATION of the MATERIAL ORDER real.

Let us remember that in general CULTURE IS THE STRATEGIC WEAPON OF THE ENEMY, but that will depend on the VISUAL CRITERIA of the Virya, if it is ORIENTED in the OUTER WORLD and AWAKEN in the INNER WORLD it will have the POWER of the EYE OF WOTAN and a total domain of PERCEPTION AND THE HYPERBOREA PERSPECTIVE.

If the AWAKEN VIRYA carries the EYE OF WOTAN, he will distinguish in the REAL ARTIFICIAL AESTHETIC SYSTEMS, the BEAUTIFUL that his image responds to the SIGN OF ORIGIN and in the same way he will be able to resign the ARCHETYPICAL BEAUTY that his images participate in the SIGN OF PAIN. Ultimately, it will be the Gnostic capacity of the AWAKEN VIRYA that can DISCERN in the CULTURAL RECORDS what is BEAUTIFUL of the SIGN OF ORIGIN of the BEAUTY of the SIGN OF PAIN.

Although culturally, BEAUTY responds to the EVOLUTIONARY PLAN contained in the GENERAL LAW and this is part of the TRAP IN THE EYE of the TIPHERETH SIGN and its mission is to CAPTURE and PRISON the LOST VIRYA to the PLAYFUL OR SACRALIZING LANGUAGES of the KALACHAKRA KEY, and with it generate KARMA or DHARMA in the same way, both designs are PRISONS for the SPIRIT and parts of a HEADLING laid out for the LOST VIRYA whose purpose is to keep him ASLEEP BY WILLINGLY ANIMATING THE AXIOLOGICAL SPACES OF KARMA KALACHAKRA (WHEEL OF INCARNATIONS)

The EYE TRAP is a trap laid by the Demiurge and the traitor Siddhas that has one mission: TO CHAIN THE LOST SPIRIT IN EACH DISINCARNATION TO THE LAW OF KARMA KALACHAKRA.

For this purpose, the PSYCHOID ARCHETYPES AND THEIR CORRESPONDING RELIGIOUS, PHILOSOPHICAL, POLITICAL MYTHS, in any case SCIENTIFIC, act, which have the POWER and ETHICAL OR AESTHETIC BEAUTY to KEEP THE VIRYA ASLEEP, ACTIVELY COLLABORATING WITH THE LAW OF MACROCOSMIC EVOLUTION.

Let us remember that where the HEART of the LOST VIRYA is, is its KARMIC DESTINY and the AXIOLOGICAL SPACES will be in charge of RE-CHAINING THE VIRYA trapped by the HEART to its SYNARCH MYTHS, (for them to the WHEEL OF ETERNAL RETURN or KARMIC METEMPSYCHOSIS).

The THIPERETH SIGN and its aspect BEAUTY and divine INTELLIGENCE responds to the SYNARCH STRATEGIES OF THE CULTURAL COVENANT; These aesthetic superstructures are COVER SIGN of the

BEAUTIFUL RUNIC present in all AXIOLOGICAL AESTHETIC LANGUAGES that respond to the BLOOD COVENANT and make VISIBLE an image of the SIGN OF THE ORIGIN.

Above

True Self

Messages: 6

Registered: 19 Dec 2017 11:34

Re: THE "TRAPEYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHERETH SIGN. Deepen kdas.

Message by True Self » Jan 31, 2021 11:25

Excellent Kdas truth, mastering VISUAL and AUDIO PERCEPTION, is key to being an AWAKEN VIRYA, in fact it is only transmuted into SIDDHA BERSERKR who has that power to CONQUER what IS of the SPIRIT and resigning what IS of the SOUL in the MICROCOSMOS of the semi-divine VIRYA WOKE UP.

The text of this article is key to disintegrate the BEAUTY and active INTELLIGENCE aspect of the DEMIURGE present by the Kundalini logos in the RATIONAL AND CONSCIOUS AFFECTIVE SPHERE. Specifically, thipereth nests in the ARCHETYPICAL MEMORY, determining the MENTAL constitution of the INTERNAL CULTURAL STRUCTURE, a cultural structure whose archetypal "logical and rational" functions (feeling, thinking and acting archetypally, like a passu) of the rational and cultural subject gives meaning to the designs. of the external natural or cultural entities perceived by the sensory perception of the lost Virya. The translational faculty of the conscious subject intervenes in this, this capacity translates the archetypes, their image and form, their design into meanings, interprets the principles actualized in the archetypal memory generating the relationships between archetypes which emerge into the sphere of light translated into a rational language, these "ideas" or archetypes are translated into a habitual or oblique language depending on the question, gnaseological correspondence and its response axiological correspondence, these principles emerge the sphere of light of the conscious subject as concepts, simple or complex meanings, for example, the image of the archetype "house" the signifier "house" gives meaning to the image, but due to a structural relationship with other archetypes the translational faculty of the cultural subject provides a cultural value to the house design, namely, preeminent cultural premises emerge that give meaning to the design according to its axiological context. This context can be "moving from the usual, for example, a house is a dwelling, a "place to be inhabited", from that habitual meaning we can move to other planes of meaning that participate in that concept of other planes of meaning, some more oblique. and other very profound ones, such as: the "mint house", of government, architectural concepts, or astrological concepts such as zodiacal hunting, very oblique others such as the house of getting married, contracting marriage, in this concept HOUSE has a deeply MYTHOLOGICAL meaning, related to the MYSTERY OF LOVE, etc. These cultural premises, cultural subject which directly affects the discernment or RATIONAL logic of the CONSCIOUS SUBJECT.

Mastering the SENSORY and SENSITIVE SPHERE is key to WAKE UP WHEN AWAKENING.

VVV

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

2- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHEREETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 12 Feb 2021 17:55

VVV

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: 3- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHEREETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 20 Mar 2021 12:33

VVV AND VRIL!

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: 3- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHERETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 27 Jun 2021 02:18

VVV

[For example, causes pleasure to the "eye", the beauty of a natural landscape or of a pictorial, sculptural artistic work or to the "ear", a musical work, every artistic work will cause PLEASURE to the SOUL of the lost Virya captured by the AXIOLOGICAL OBJECT ENTELEQUIATE existing in the OUTER WORLD, and by the SUPER LANGUAGE that axiologically sustains the CULTURAL SPACE that contains the reference object. The lost Virya will feel PLEASURE for both the OBJECT and the ARTISTIC CULTURAL RECORD that contains it.

In this case, if what caused PLEASURE to the EYE is a SCULPTURE like DAVID or an opera like TRAVIATA, in the same way you will feel ADMIRATION for the creative ARTIST and for the ART with which he created the work, in the first case: MICHAEL ANGEL and SCULPTURE or VERDI and MUSIC.

That capacity to feel PLEASURE for the BEAUTIFUL and hate the UGLY is present in the HUMAN SOUL beyond the particular, the subjective of the Virya, it participates in the UNIVERSAL and even the most primitive PASÚ

can distinguish the BEAUTIFUL from the UGLY, the presence of NATURAL OR CULTURAL BEAUTY and feel ADMIRATION for the ARTIST creator of BEAUTY, especially when those BEAUTY are present in the colossal WORKS created by the GOD DEMIURG the CREATOR of this REAL ARTIFICIAL KALACHAKRA SYSTEM .

On the other hand, ADMIRING the BEAUTIFUL CULTURALLY CREATED BY MAN'S INTELLIGENCE will be characteristic of the LOST SEMI-DIVINE VIRYA, only the VIRYA with an ETERNAL SPIRIT can CREATE CULTURE and CULTURALLY DISCOVER CREATION and the CREATOR=0]IMG-20210625-WA0001.jpg[/attachment]

ATTACHMENTS

IMG-20210625-WA0001.jpg

IMG-20210625-WA0001.jpg (46.84 KiB) Viewed 101484 times

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: 1- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHEREETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 03 Dec 2021 09:39

STUDY KDAS DEEPLY.

VVV

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: 4- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHEREETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 08 Nov 2022 01:57

vvv

Above

FIFTH DOMINICA

Messages: 74

Registered: 01 Nov 2017 11:58

Re: 4- THE "TRAP EYE" AND THE BEAUTY AND INTELLIGENCE ASPECT OF THE TIPHEREETH SIGN. Deepen kdas.

Message by QUINTA DOMINICA » 08 Nov 2022 22:21

OCTRA CÓRDOBA 8/28/2019

WE SALUTE WITH OUR HAND RAISED, RUNA SIEG FROM THE SELBST, TO ALL COMRADES WHO FEEL IN THEIR PURE BLOODS THE HEROIC MYSTIC OF THE FUHRER AND THE SIDDHAS OF AGARTHA.

For the Hyperborean KAMARADAS the spiritual dilemma is clear and decisive, man has two paths before him (analogous to the faces of Yano two-faced) he must choose one of them: the REVERSE path of the eternal Spirit or the path of the LAW OF EVOLUTION of the immortal soul.

The REVERSE PATH is the Gnostic path of the TRUE Self leading to the SELBST and the TAU Point, renouncing it means being a VICTIM of the path of the LAW OF EVOLUTION, of the immortal Soul and its ENTELECHY MANÚ.

Ultimately the options are: either to reflect the eternal Spirit coming from the paraclete and the Unknowable God or to reflect the Demiurge in the immortal Soul and be integrated into the Universal Monad Manu. Whoever chooses the path of the immortal soul will affirm the MORTALITY of the Physical Body and with it, that of his ETERNAL SPIRIT, both will be "dissolved" in the UNIVERSAL SOUL of the Demiurge.

Whoever chooses the path of the Spirit must face the Demiurge and fight him face to face, give DEATH to the IMMORTAL SOUL to FREE the BODY from its MORTALITY, the only way to achieve the liberation of the ETERNAL SPIRIT from the PRISON of the IMMORTAL SOUL AND THE BODY MORTAL.

The path of the SPIRIT is a path of war, an enormous danger for the Awakened Hyperborean VIRYA, since it must KILL THE IMMORTAL SOUL and CONQUER the MORTAL BODY. This Gnostic path belongs to the HEROES, because the AWAKEN VIRYA must face the DEMIURGE manifested in the sinister THIPERETH SIGN, in the BEAUTY and active INTELLIGENCE aspect of the One embodied in a series of NATURAL or CULTURAL demiurgic designs which carry that BEAUTY that has the power to capture the LOOK of the LOST VIRYA, its will and incorporate it into the axiological super languages of the EXTERIOR LABYRINTH that can definitively CHAIN it to the INTERSTEP SPACES that recast it in the SYNARCH CULTURES that make up the KALACHAKRA CULTURAL SUPER STRUCTURE.

However he decides to give DEATH to the IMMORTAL SOUL, he CONTEMPLATES facing the DEMIURGE manifested in the Sign THIPERETH, and only he who is a WISE WARRIOR has the COURAGE to enter that HYPERBOREA initiation in which the substance of the MICROCOSM is transmuted into VRAJA, transformed. the PHYSICAL BODY in a LETHAL WEAPON OF WAR, a topic that we will delve into later.

The act of LIBERATION takes shape when the AWAKENED VIRYA RESIGNS and DISINTEGRATES the HUMAN AND RACIAL SOUL and its BECOME contained in the ENTELEQUIA MANU. War actions whose strategic objective is to free the SPIRIT from the prison of the demiurgic SOUL, and conquer the PHYSICAL BODY by transmuting its SUBSTANCE into VRAJA (incorruptible matter).

In this final fight, if the virya triumphs, he is FREED. If he is a victim of his created soul, he is CHAINED. If this happens, the Demiurge will be the winner, the Virya and his eternal spirit will be the great loser, devoured by the immortal Soul, he will drive his rise as a Manu entelechy to the highest hierarchies of CHANG SHAMBALA.

Let's review: The lost SELF immersed in the confines of the Conscious Subject drives the immortal Soul with its VOLITIVE power to realize the plan contained in the essential matrix and the functional matrices of the PASÚ MONAD: the MANÚ ENTELEQUIA. LOST VIRYA that concretizes that plan is transformed into a COSMIC HIERARCHY of CHANG SHAMBALA. However, this perfection will not be enough, the VIRYA INITIATED SINARCA must continue to evolve, working for the MACROCOSMIC Order, until the REAL ARTIFICIAL KALACHAKRA SYSTEM reaches its FINAL MICROCOSMIC ONTIC PERFECTION. To achieve this MACROCOSMIC ontic objective, the TRAITOR SIDDHAS rulers of KARMA KALACHAKRA will incarnate it again in the Terrestrial Logos, in the WORLD of PAIN, so that it continues to drive the SUPERSTRUCTURES to achieve that ENTELEQUIAL MACROCOSMIC SUPRAFINALITY. .

The TRAITOR SIDDHAS will decide when the SPIRIT chained to the IMMORTAL SOUL will be INCARNATE into a mortal PHYSICAL BODY, a topic that we will delve into later. In that new existence the LOST SELF will once again be a PASÚ and must follow the same path, as in all previous incarnations, following the LAW OF EVOLUTION and that of ETERNAL RETURN. The IMMORTAL SOUL will evolve following the evolutionary process that will lead it to realize the MANÚ entelechy. Thus, a slave of the traitor Siddhas, he will be incarnating and disincarnating as the regents of the KALACHAKRA OUTER LABYRINTH consider, he will be a VICTIM of his plans and tactical objectives until that Mavantara culminates or the Cosmic Pralaya is unleashed.

In order to escape from that KARMIC PRISON the HYPERBOREAN WARRIOR must DEATH THE IMMORTAL SOUL to RELEASE his ETERNAL SPIRIT and thus be able to CONQUER the MICROCOSM, transmute it into VRAJA, into a LETHAL WEAPON of WAR to FREE HIMSELF from the LABYRINTH and the WHEELS OF THE ETERNAL RETURN and march like a HERO TO THE ORIGIN

Let us remember, if you fail you will not get a second chance in that Mavantara. His self may be disintegrated into a thousand pieces, he will die or go crazy. In asylums there are many of these cases: "warriors" defeated by the kundalini force of the Demiurge. And, the Hyperborean Pontiffs warn, in the best of cases the sadhaka who fails will become a permanent worshiper of the Creator god, or a "master" of the white lodge.

On the contrary, if the SELF of the SPIRIT is strong enough, it can defeat the IMMORTAL SOUL and with it the demiurge-kundalini, free the ETERNAL SPIRIT forever from the chains of the Soul and incarnations, it will escape the law of ETERNAL RETURN . If he triumphs, his BODY will be VRAJA, he will lose his human, demiurgic and pasu consciousness, he will be resurrected reborn by his EGOIC WILL as a GOD of the ORIGIN.

The warrior who conquers his MICROCOSM will be able to seize the kundalini force and use it against the Demiurge himself, his internal forces will be incorporated into the VOLITIVE power of the AWAKEN VIRYA. In this final, definitive war, the warrior must DEATH THE IMMORTAL SOUL, and if necessary CONQUER his MORTAL BODY, transmute it into VRAJA, into a LETHAL WEAPON OF WAR with which he will defeat everything that stands in his way, If he does not manage to be pure VALUE, he will be able to lose everything or gain everything, it will depend on him, being free and winning for eternity or being a prisoner for the entire Mavantara.

Through warrior initiation, the triumphant Spirit can snatch from the Demiurge his vehicle of manifestation, his mutilated substance will be transformed into Vraja, into incorruptible matter, over which the "creator" will no longer have control. The MICROCOSM of the VIRYA will be the VEHICLE OF MANIFESTATION OF THE ETERNAL SPIRIT and with it it will march gallantly to the ETERNITY of the ORIGIN.

We are delving into this truth revealed to the KAMARADAS of OCTRA and OCTIRODAE CÓRDOBA, we will soon conclude with this construction that allows the V VIRYA AWAKEN to understand the step-by-step resignation of the immortal SOUL and the conquest of the mortal BODY, a topic that we study in other articles of this Forum and what are the keys to transmuting the VIRYA into SIDDHA BERSERKR.

Before entering the development of the text, we publish the initiatory arcana contained in the ENIGMA OF JANUUS and the EYE OF WOTAN.

[/color][/i]

THE EYE OF WOTAN AND THE ENIGMA OF JANUS ARE HYPERBOREAL ARCANA ENIGMATIC WHICH REFER TO THE FACULTY OF ANANMESIA, TO THE EYE OF FIRE OF THE VIRYA BERSERKR WITH WHICH THE EYE OF YOD IS RESIGNED, TO THAT EYE WHICH IS OF THE ARSEPE AND THE TRAP IN THE EYE OF THE SIGN TIPHERETH.

[/b]

THE ENIGMA OF JANUS.

- 1 – There is a door that is in things and that soon leads to another door
- 2 – Between both doors is oblivion, woe betide him who is lost!
- 3 – Both doors are called Ji (χ) look first before opening!
- 4 – Whoever observes the first Ji (χ) not only sees, it is already there!
- 5 – Whoever observes the second Ji (χ) can leave if they wish!
- 6 – But if he leaves, he will no longer be the same as he was when he entered!
- 7 – Everything upside down, like a mirror, it's that world where you are old!
- 8 – But if you want to be young, you can return in the opposite direction!

THE EYE OF WOTAN

- 1- Open your eyes comrade: open them, open them Now!
- 2- If you don't want to be blind, you must be wide open!
- 3-But look carefully before opening, lest you walk around blind when you see it!
- 4- If you don't want to be blind, open your eyes before you see!
- 5- But look carefully which eye you will open, with both you can look, with just one you will see the truthful world!
- 6- If the correct one is, the EYE OF FIRE you will recover!
- 7- And with your Eye of Fire you will see the DOOR of Eternity!
- 8- And, if you can see the DOOR, you will be free in the WORLDS of ETERNITY!