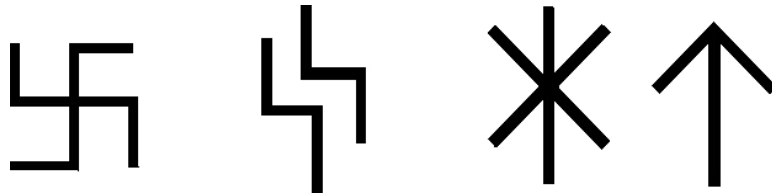


THE SWASTIKA IN CORDOBA.

BEFORE DESCRIBING THE NOOLOGICAL MEANING OF THE MAGNIFICENT SWASTIKAS RE-DISCOVERED IN THE ARCHEMONA ODAL OF CORDOBA, I MUST CLARIFY THAT GIVEN THE DEGREE OF DIFFICULTY THAT THIS HYPERBOREAN KNOWLEDGE CARRIES, IT IS FUNDAMENTAL TO HAVE STUDIED THE 13 VOLUMES OF THE FOUNDATIONS OF THE HYPERBOREAN WISDOM OF NIMROD OF ROSARY, ONLY IN THIS WAY, WHOEVER HAS TRAVERSED THE ENTIRE PAVED PATH AND ENTERED THE TAU CENTER OF HIS TIRODAL ARCHEMONA WILL BE ABLE TO UNDERSTAND WITH THE GNOSIS OF THE INFINITE SELF THE ABSOLUTE TRUTH OF THE LEVOROTATORY SWASTIKA RUNE OF THE SIDDHAS OF AGARTHA..

From the Symbol of Origin emanates the Sign of Origin, from it by mutilation or deformation emerges the Sacred SWASTIC RUNE, from it emerge the Rune Sieg: the secret of the Tongue of the Birds; the Rune Hagal: the mystery of the Carved Stone and the Rune Tyr: The SWÁSTIKA is the first noological symbol that is represented to us in the outer labyrinth, it determines the courage needed to enter one of the seven gnostic paths plus one of spiritual liberation. If the Virya endures its gaze, he is a chosen one, he carries in his blood the SYMBOL OF ORIGIN and can remember again, AWAKEN TO AWAKENING, transmute into a SIDDHA BERSERKR.



This text is part of the text the GRAL BLOOD DELVIRYA BERSERKR I upload it to the Web given the importance for the strategy of the Loyal Siddhas to re-discover the SWÁSTIKAS in the city of Cordoba,

TO THE COMRADES OF OCTIRODAE.

What does it mean for the Order to have located these magnificent SWÁSTIKAS?

Well comrades, I will try to bring to the understanding of the Viryas of OCTIRODAE the immeasurable value that represents to have been able to locate these eternal SWASTIKAS, ***unique in all America and perhaps in the world.***

I clarify and explain a truth synthetically to bring to the understanding of the comrades how we were "guided" to be able to locate in Cordoba these SWASTIKAS. When I accepted this MISSION I received a direct order from Captain Kiev: ***to locate the SWASTIKAS in the city of Cordoba.*** If you allow me, comrades, a short story: I remember perfectly well that when I was designated CHARISMATIC LINK OF OCTIRODAE after accepting what was imposed on me, I was "taken" to Agartha and instructed in the Crystal Books. I always keep in mind the magnificent and colossal constructions that I was

They reminded me of the IMPERIAL ROME and the project that the Führer had for his capital: the NEW GERMANY, of course, comrade, saving the distances, because AGARTHA is CYCLOPEA, a CITY BUILT BY GODS.

Of course ancient cities like MICENAS, TROY, ATHENS and IMPERIAL ROME to name a few of many in the Ancient Age (some in the Modern Age) were founded by wise builders based on that "image" of Agartha. I make this comment because I remember when I was instructed to look for SWASTIKAS in a Roman "temple", which we located in the ARA PACIS. I want to emphasize comrades that to develop the texts of the Crystal Books I was ordered to locate these SWASTIKAS in Imperial Rome, this is because a HYPERBorean PSYCHOSOCIAL STRATEGY, its psychoregion and esoteric hyperborean chorology carries a construction of STONE with SWASTIKAS, the same determine the strategic importance of that pisco-region for the SIDDHAS OF AGARTHA. I relate concisely these experiences that in truth are only a noological reference that does little to the freedom of the Virya and his awakening and entrance to the SELBST and the VRIL, I do it to bring to the understanding of the comrades the importance of having given, located these SWASTIKAS for the ORDER OF THIRODAL KNIGHTS OF AMERICA AND SPAIN. I clarify that the experiences of "another" order of existence as linking physically with NIMROD or entering the eternal city: AGARTHA, do not determine the liberation of the virya, since **the FREEDOM is in carrying out what is proposed to the Virya by the Siddhas of Agartha: to free himself with the Sign of Origin from the heavy chains of the Sign of Pain, to effect his mutation by awakening to the awakening, transmuting the Virya into an immortal Siddha.**

In the end, comrades, in the end all awakened Viryas will enter the ORIGIN, it is the eternal right of every VIRYA BERSERKR.

When this Kairos is unleashed, Nimrod orders me to study exhaustively and deeply the seventh volume of the Fundamentals: TIRODINGUIBUR. THE SACRED SYMBOL OF THE VIRYA and this text that is

a ***Lapis liberatio*** introduces us in part to the secret best kept by the SIDDHAS OF AGARTHA: the eternal HYPERBORNE SWASTIKA, rune sacred that he revealed to the world the Führer, ADOLPH HITLER: Ruler leader of the White Race and of the Hyperborean bloods, Siddhas Berserkr of the end of history. Our Pontiff Maximus describes in part this mystery that its ABSOLUTE TRUTH is revealed and transmitted orally to the awakened Virya when he AWAKENS in his second initiation to AWAKENING.

Nimrod describes it in section E: **Semiotic analysis of the signs of the outer labyrinth.** NIMROD develops this point using as an analogical model the SWASTIKAS to demonstrate how the WOTAN'S LABYRINTH was degraded by means of the ESVASTIKAS, he instructs us the loss of meaning that the secret of the Labyrinth suffered by the systematic action executed by the Traitor Siddhas who took to a semic involution this eternal mystery changing its meaning, summarizing comrade, one must study the seventh volume to understand how the cursed ones erased on the face of the earth the SECRET OF THE RIGHT ANGLE. But comrades, the secret of the SWASTIKA LEVOGIRA OUR ETERNAL SACRED SYMBOL, ITS ABSOLUTE TRUTH IS UNDERSTANDABLE WITH THE PURE BLOOD, AND ONLY THE REAL SYSTEM IS ACCESSED.

THE ARTIFICIAL, TO THE TRUTH OF THE UNALTERABLE CULTURAL REGISTER EXISTING BETWEEN THE TWO ESWÁSTIKAS: THE SWÁSTKA LEVÓGIRA (O.C.E) AND THE ESWÁSTKA DEXTRÓGIRA (O.C.R) BY MEANS OF THE FACULTY OF ANAMNESIA OF THE DOUBLE INITIATED HYPERBOREAN TIRODAL KNIGHT.

In short, when confronted with the SWASTIKA one confronts oneself and discovers the Naked TRUTH OF HIMSELF and if he endures the Gnostic VISION of the SWASTIKA LEVOGIRA he will have the real possibility of entering the Hyperborean Myth and the science of liberation of the Siddhas of Agartha.

The Levira Swastika puts us in direct contact with the hyperborean myth and if its truth is accepted, it charismatically links us with a hyperborean gnostic path which gives us the power (wisdom) to awaken to the awakening and as a semi-divine hero fight for the liberation of the hyperborean spirits at the side of the Siddhas of Agartha. Continuing comrade, after finishing the text of the Crystal Books: THE EIGHT INFINITY, the eternal comrade indicates me to leave aside all strategy and to look for and locate in the city of Cordoba an architectural construction (Real Artificial System) that contains SWÁSTIKAS, (order that I had received beforehand from Captain Kiev) and since then I entered to the search of that "image" of the Sign of the Origin to one of the highest initiates in the domain of the Noological Pontonic of the Hyperborean Wisdom. Of course, comrade, as you well know, we have already found them, but I do not want to go ahead and if you allow me, I want you to understand a truth: whenever a natural psychoregion or a social psychoregion is CLOSED by a Hyperborean strategy, in this geographic fence the Siddhas of Agartha will order to carve in STONE the SWASTIKA. I can affirm that there does not exist a HYPERBORNEOUS KAIROS, a CHARISMATIC CENTER if in this PISCOREGION ENCLOSED BY THE SIDDHAS OF AGARTHA the SWASTIKA Runes are not INCRUSTED IN STONE.

NIMROD instructs on the tactical operative function of the SWÁSTIKA in history and enlightens us with his uncreated verb about it, which, we well know, represents externally the SIGN OF ORIGIN and the GRAL. It is the SWÁSTIKA that highlights a fenced psychoregion as part of the particular or racial, "collective" liberation strategies of the SIDDHAS OF AGARTHA. Such a SWÁSTIKA is sculpted by means of the SECRET OF THE CARVED STONE by an "enlightened" comrade skilled in this hyperborean lithic art who is guided by the Loyal Siddhas. The entrance of a Hyperborean Pontiff Tyrodal Knight into a natural or social psychoregion is determined by the actual existence of the SIGN OF ORIGIN embedded in that geography. The STRATEGIC VALUE of that CHARISMATIC PSYCHOREGION-

MIND ENCLOSED by the LOYAL SIDDHAS is circumspect to the strategic location of the SIGN OF ORIGIN, to the SPACE ENCLAVE or tactical positioning of the SWASTIKAS within the SQUARE OF THE ARCHITECTURAL SPACE of the enclosed psychoregion or city. If the SWASTIKAS are embedded in the CENTER of the enclosed psychoregion their NOOLOGICAL RUNIC power will generate a DIRECT OPPOSITION to the EYE OF YOD which is always found in a TEMPLE located in the center of the architectural quadrature of a natural psychoregion such as a landscape or a

social psychoregion as a city.

IN CORDOBA COMRADES THE SWASTIKA ENCLAVE IS IN THE CENTER OF THE CITY AND NEXT TO THE TAU OCTOGONS RESIGN THE EYE OF JOD AND THE LOOK OF THE A.R.S.E.P.E.

Before I continue revealing what I was instructed about the SWÁSTKA, I remind you comrade that the Hyperborean Wisdom affirms: Every psychoregion, the geographic quadrature of its macrocosmic temporal space carries a topological center where is located in a certain construction (which is surely a TEMPLE) the EYE OF YOD, the gaze of the A. R.S.S.E.P.E. In such a way that the EYE OF YOD is always part of a natural or cultural macrostructure or psychoregion that responds to a SYNARCH FENCE. In such a way that the EYE OF YOD is always part of a macrostructure or natural or cultural psychoregion that responds to a SINARCH FENCE. Every sinarca fence, for example, is built over a CITY, in its center is the EYE OF YOD and over it is built a TEMPLE dedicated to the One. The CENTRALITY of the TEMPLE determines the POWER of psychosocial transformation that carries the EYE OF YOD which affirms in the COLLECTIVE INCOSCIOUS of that psychoregion the SACRED SYMBOL OF THE PASU specifically the ARCHETIC OF THE PRIESTLY MESSIAH; depending on the race and the prevailing culture developed by the "civilization" of that race is the archetypal image of the Priestly Messiah, for example in the West the archetype prevails: JESUS CHRIST, in the East: BUDA, MAHOMA, etc.

THE EYE OF YOD is the gaze of the ONE that through the A.R.S.E.P.E controls EVERYTHING for it the Demiurge and the traitor Siddhas have the Universal Synarchic that with its hundreds of exoteric military, political and scientific institutions subordinated to the "secret societies" of the White Fraternity of Golen Priests permanently watch that nothing is REVEALED to the evolutionary plans of the ONE, that the SWASTIKA LEVOGIRA does not emerge because this eternal symbol has the POWER TO CHANGE EVERYTHING, to disintegrate the synarchic labyrinth and make visible the LABYRINTH OF WOTAN AND TO REVEAL TO THE VIRYAS THE SECRET OF THE RIGHT ANGLE.

We must understand comrade that the EXTERNAL LABYRINTH IS A SINARCH FENCE, THE WOTAN LABYRINTH IS A HYPERBORNEAL FENCE,

The SIDDHAS OF AGARTHA in order to ENCLOSE a psychoregion and seize its temporal space in which to create an ARCHEMONIC FENCE, a ROUND OPIDIUM and to develop a WAR STRATEGY in it must imperatively RE-SIGN the EYE OF YOD.

Now, comrades, how do the Siddhas take possession of a psychoregion or city if it is trapped in a SINARCH FENCE?

They directly attack the EYE OF YOD, resigning their power by performing a STRATEGIC OPPOSITION through the embedding of SWASTIKAS.

Of course, comrades, for such an action the Siddhas of Agartha instruct an initiate in the highest strategy of war. In CORDOBA when NIMROD entered the first thing he did was to locate the EYE OF YOD and resigned it.

How did Comrade Nimrod do it?

Well, this is a secret that is the property of a Tyrodal Pontiff. I remember that when Philip was questioned about the eight pointed starry octagons he answered that they re-signified the Eye of Yod and about their construction he affirmed that it was the work of the Siddhas who through a TACTICAL INFILTRATION or "magic-mind".

influenced the architect (surnamed Roca) in charge of modifying the pedestrian street of Cordoba. Thus, comrade, at that time, months before NIMROD entered Cordoba, the TAU OCTOGONOS were built as if by "magic" with which NIMROD resigned the EYE OF YOD and neutralized the A.R.S.E.P.E.'s gaze.

Therefore, whenever a HYPERBORROUS ORDER acts in a macrostructure, a group of INITIATES IN THE LITICAL ART OF THE SECRET OF THE CARVED STONE will have the SECRET MISSION of INCRUPTING THE SIGN OF THE ORIGIN at the CENTER of this psychoregion which will neutralize by STRATEGIC OPPOSITION the EYE OF YOD and the A.R.S.E.P.E.'s gaze.

The SIGN OF ORIGIN represented by the SWASTIKAS is the gaze of the Loyal SIDDHAS and this eternal symbol unites the CHARISMATIC BRIDGE between the VIRYAS of the enclosed psychoregion and the Loyal SIDDHAS.

The SWASTICS of Cordoba represent the TAU CENTER, they are carved in an architecture of NEOCLASIC style, from these SWASTIKAS, radiates a HEROIC MYSTIC that THROUGHs the microcosm of the VIRYAS INTEGRATED CHARISMATICALLY to the INFINITE CLOSET of CORDOBA which expands from the TAU CENTER or SIGN OF ORIGIN to the FOUR CARDINAL POINTS of the world.

The HEROIC MYSTIC emanating from the SIGN OF ORIGIN neutralizes any opposing action triggered by the EYE OF YOD making INVISIBLE the STRATEGIES carried out by a HYPERBORNE ORDER within the spatio-temporal sphere CLOSED by the Tyrodal Pontiff. The field of action of a synarchic encirclement and the macrocosmic archetypes and their psychoid egregors acting in a psychoregion like Cordoba have no internal interference in the AWAKENED VIRYAS charismatically related to the ORDER.

Therefore, comrade, these SWASTIKAS SUSTAIN THE CHARISMATIC CLOSURE OF THE ODAL ARCHEMON OF CORDOBA.

NIMROD had to enter the psychoregion of CORDOBA in ARGENTINA for these tactical reasons, in it he had the protection to found the ORDER OF KNIGHTS TIRODAL. Cordoba is a psychoregion that possesses in the centrality of the squareness of its urban architecture the SIGN OF ORIGIN, that is why CORDOBA is a geography in whose ontic-temporal immanence (BEING/TIME) the HYPERBORNE KAIROS is always present LATENT.

The SWASTIKAS carved in stone in a significant architectural construction resign the telluric demiurgic forces affirming on the SINCERE LABYRINTH THE WOTAN LABYRINTH, on the TEMPLE of the

EYE OF THE YOD, the SWASTIKAS of the SIGN OF ORIGIN, allowing this to affirm in the VIRYAS who enter this psychoregion an image in their SPIRIT of the GRAL which is deposited in the noological immanence of the SELF as an ETERNAL reference of their SYMBOL OF ORIGIN.

Comrades, when I was designated CHARISMATIC LINK I was given clear objectives to lead this war action, one of them I always kept secret and it consisted in finding the SIGN OF ORIGIN in Cordoba and today I put to the consideration of the comrades of OCTIRODAE the magnificent SWASTIKAS.

COMRADES THESE SWASTIKA MARK FOR US THE BEGINNING OF A NEW KAIROS IN AMERICA AND THE WORLD.

THE CITY OF CORDOBA IN ARGENTINA IS A NATURAL AND SOCIAL PSIOCOREGION SURROUNDED IN THESE LAST DECADES BY THE SIDDHAS OF AGARTHA, AT PRESENT CORDOBA IS A HYPERBOREAN BASTION, A CHARISMATIC RUNIC CENTER THAT FROM ITS TIRODAL ARCHEMONIC CENTER RADIATES TOWARDS THE WORLD THE HEROIC MYSTICISM OF THE SIDDHAS OF AGARTHA.

SINCE ITS FOUNDATION CORDOBA IS PART OF THE TACTICAL OBJECTIVES OF THE GODS OF AGARTHA AND IN THIS PERIOD OF HISTORY IT HAS BEEN RUNICALLY OCCUPIED BY THE ORDER OF TIRODAL KNIGHTS, RUNIC ENCIRCLEMENT THAT REMOVED A SPACE OF THE MACROCOSM RE-ASSIGNED ON IT THE TELLURIC DEMIURGIC FORCES OF THE KALI YUGA, THUS ALLOWING TO BUILD THE ROMAN HEAD TIRODAL ARCHEMONA, ODAL CHARIMATIC CENTER THAT ILLUMINATES WITH THE UNCREATED LIGHT OF THE GRAL THE UNBREAKABLE WILLS OF ALL THE BERSERKR VIRYAS OF OCTIRODAE.

THE LOYAL SIDHAS FIRST RECREATED THROUGH THE SECRET OF CARVED STONE THE SWASTIKA AND WITH THE MYSTERY OF FORGING WEAPONS OF WAR THE TAU OCTOGONS; THESE TWO HYPERBOREAN CONSTRUCTIONS AFFIRMED AGAIN IN THIS SOCIAL PSYCHOREGION: **THE GOLDEN RUNE AND THE SIGN OF ORIGIN.**

WITH THE TAU OCTOGONS AND THE SWASTIKAS THE ACTION OF THE EYE OF YOD WAS NEUTRALIZED, THESE CONSTRUCTIONS MADE IT POSSIBLE FOR THE PONTIFF TIRODAL NIMROD OF ROSARIO TO ENTER HIS ENCLOSED SPACE, AND THROUGH HIS WISDOM TO FOUND IN THE "CENTER" OF THE CITY OF CORDOBA AN ARCHEMONA, OPIDIUM TIRODAL IN WHICH EMERGED THE ORDER OF TIRODAL KNIGHTS OF THE ARGENTINE REPUBLIC.

COMRADE NIMROD QUICKLY TOOK POSSESSION OF THE ODAL OCTOGONS AND WITH THEM AND ON THEM HE BUILT HIS SPIRAL STAIRCASE AND ENTERED THE VIRYAS CHARISMATICALLY SUMMONED TO O.C.T.R.A.

NIMROD ARMED THE INITIATES OF THE TIRODAL ORDER WITH THE SWORD OF WOTAN AND FOR THIS HE REVEALED TO THEM THE LOCATION OF THE TAU OCTOGONS WHICH WERE BUILT IN THE CENTER OF CORDOBA AND ARE AN "IMAGE" OF THE HEROIC MYSTICISM THAT EMANATES FROM THE GOLDEN RUNE.

THE ODAL OCTOGONS ACTED AWAKENING IN THE VIRYA KNIGHT TIRODAL HIS WARRIOR FURY, BERSERKER; ALL THE COMRADES WHO ENTERED THIS CHARISMATIC ENCIRCLEMENT COULD SEE AND FEEL IN THEIR BLOOD THE HEROIC MYSTIQUE THAT EMANATES FROM THESE ODAL OCTOGONS.

THANKS TO THE POWER OF THE GOLDEN RUNE AND ITS HEROIC MYSTICISM, THE FOUNDATION OF THE ORDER OF TIRODAL KNIGHTS AND ITS EXPANSION AND WARRIOR ACTION TOWARDS THE FOUR CARDINAL POINTS OF AMERICA AND THE WORLD WAS POSSIBLE.

ONCE THE GOLDEN RUNE WAS RECOVERED, THE SECOND TACTICAL OBJECTIVE WAS TO RECOVER THE SIGN OF THE ORIGIN AND THIS WAS POSSIBLE IN THE KAIROS OF O.C.T.I.R.O.O.D.A.E.

NIMROD AND THE SIDDHAS OF AGARTHA IN THIS KAIROS REVEAL AND COMMAND ME TO REDISCOVER THE SIGN OF THE ORIGIN REPRESENTED BY AN ARCHITECTURAL CONSTRUCTION WHOSE FAÇADE IS CARVED WITH SWASTIKAS.

IT IS LOCATED IN THE CENTER OF CORDOBA AND WAS CLOSE TO THE TAU OCTAGONS.

COMRADE THAT WAS AN ORDER FROM OUR SUPERIORS AND NO COMRADE EVER LOCATED IT AND NIMROD REVEALED IT TO ANYONE IN THE KAIROS OF OCTRA.

TODAY IN THIS KAIROS OF OCTIRODAE WE WERE ORDERED TO LOCATE THE SIGN OF ORIGIN REPRESENTED BY SWASTIKA AND REVEAL IT TO ALL COMRADES WHO FEEL IN THEIR BLOOD THE HEROIC MYSTICISM OF THE SIDDHAS OF AGARTHA.

AFTER TWO YEARS OF INTENSE SEARCH WE FOUND THEM, THE SIGN OF THE ORIGIN WAS MANIFESTED TO US WITH ALL ITS POWER, THEY WERE DISCOVERED.

COMRADE CORDOBA CARRIES IN ITS TAU CENTER THIS CONSTRUCTION WITH SWASTIKAS, SUCH IS THE POWER AND BEAUTY.

UNCREATED THAT CARRIES THE CREATED FORM OF THIS UNALTERABLE "ARTIFICIAL ROYAL SYSTEM" BUILT BY HYPERBOREAN "MASTERS" IN THE DOMAIN OF THE SECRET OF THE CARVED STONE THAT IMPACTS THE SELF OF THE AWAKENED VIRYA WHO HEROICALLY CONTEMPLATES THE MAGNIFICENCE OF THIS ETERNAL SYMBOL; HE AWAKENS IN THE VIRYA ALL HIS LUCIFERIC FURY AND GRACE, ONE FEELS OBSERVING THESE SWASTIKA THE VRIL IN THE GENERAL BLOOD OF EVERY VIRYA BERSERKR.

IN THE KAIROS OF OCTRA WAS VISIBLE THE TAU OCTOGONS, THE GOLDEN RUNE, IN THIS PRESENT OF THE KAIROS OF OCTIRODAE THE SWASTIKA AND THE SIGN OF ORIGIN BETWEEN BOTH UNCREATED SYMBOLS IS AN UNALTERABLE CULTURAL RECORD THAT ALLOWS US TO UNDERSTAND THE STRATEGIC OPPOSITION TACTICS THAT THE LOYAL SIDDHAS WILL CARRY OUT IN AMERICA AND THE WORLD.

I CAN ASSURE YOU THAT THE MISSION ENTRUSTED BY NIMROD AND CAPTAIN KIEV MORE THAN THREE YEARS AGO HAD TWO STRATEGIC OBJECTIVES.

THE FIRST ORDER CONSISTED IN REVITALIZING THE ORDER OF TIRODAL KNIGHTS AND AFFIRMING THROUGH THE GOLDEN RUNE REPRESENTED IN THE TAU OCTAGONS THE MISSION ENTRUSTED IN THIS KAIROS: TO AWAKEN AND ORIENT HUNDREDS OF NEW COMRADES FROM AMERICA AND SPAIN WHO ENTERED THE STUDY OF THE HYPERBOREAN WISDOM. TO LINK THEM CHARISMATICALLY IN A PSYCHOSOCIAL STRATEGY THAT WOULD ALLOW US TO CARRY OUT THE "MAGICAL" WAR AGAINST THE DARK FORCES OF THE KALI YUGA.

THIS MISSION WAS FULFILLED WITH WILL AND HONOR, TODAY HUNDREDS OF COMRADES BEYOND THE CATENA AURA WERE LINKED IN A CHARISMATIC WAY AMONG ALL OF THEM AND THE ORDER EXPANDED THROUGHOUT AMERICA AND SPAIN.

THOSE WHO ACCEPTED THE WISDOM AND THE MISSION OF THIS KAIROS OF WILL AND COURAGE, FEELING THE CHARISMATIC CHANT THAT RADIATES FROM THE ARCHEMONA TIRODAL OF CORDOBA, ASSUMED WITH COURAGE THE MISSION OF THE KAIROS AND THUS, OPENED CIRCLES OF STUDY OF THE HYPERBOREAN WISDOM IN ALL AMERICA AND BEYOND THE UNTHINKABLE FOR ALL OF US.

THE HYPERBOREAN PSYCHOSOCIAL MAGIC STRATEGY WAS SET IN MOTION AND IS ONCE AGAIN PRESENT IN THE WORLD THROUGH THE VALUE OF THE VIRYAS, THE UNCREATED LIGHT OF THE GRAL, THE SIGN OF THE ORIGIN AND THE GOLDEN RUNE.

THE SECOND ORDER COMRADES WAS SECRET, IT COULD NOT BE REVEALED UNTIL THE TACTICAL OBJECTIVE WAS ACHIEVED: TO LOCATE THE SIGN OF THE ORIGIN IN THE CENTER OF CORDOBA REPRESENTED BY SWASTIKA. TO LOCATE THE SIGN OF THE ORIGIN IN CORDOBA IT WAS NECESSARY TO BRING AN INITIATE OF THE HIGHEST WISDOM TO THIS SEARCH FOR THE RUNE OF THE ORIGIN AND AFTER TWO YEARS OF INTENSE NOOLOGICAL INVESTIGATION.

APPEALING TO THE FACULTY OF ANAMNESIA OF THIS HYPERBOREAN INITIATE WE HAVE FOUND IT AND IT HAS A HIGH STRATEGIC SENSE FOR THE ORDER.

WELL WE KNOW THIS PSYCHOREGION HAS A PARTICULARITY, IT IS A FENCED SPACE AND CONSTANTLY RE-VITALIZED ITS INVISIBLE AND INVINCIBLE WALLS BY THE UNBELIEVABLE WILL OF THE LOYAL SIDDHAS AND THE UNBREAKABLE WILL OF THE COMRADES OF OCTIRODAE.

MORE COMRADES, WHAT HIGHLIGHTS THAT ARCHITECTURAL POINT IN THE ODAL CENTER OF THE ARCHEMONA IS THAT THE HYPERBOREAN SWASTIKA RUNE ENGRAVED IN THAT ARCHITECTURAL STRUCTURE IS AN "ARTIFICIAL REAL SYSTEM" WHOSE UNALTERABLE CULTURAL REGISTER IS UNIQUE AND THERE IS NO OTHER IN ALL AMERICA, IT IS LINKED TO ANOTHER HYPERBOREAN "ARTIFICIAL REAL SYSTEM" OF EQUAL NOOLOGICAL MAGNITUDE BUILT WITH THE SAME RUNIC MATRICES, I AM REFERRING TO THE ONLY HYPERBOREAN "TEMPLE" PAR EXCELLENCE WHICH CARRIES SWASTIKA: THE ARA PACIS.

ABOUT THE ARA PACIS COMRADES ITS TACTICAL FUNCTION HAS BEEN EXPLAINED IN OTHER TEXTS, IT IS A NOOLOGICAL "IMAGE" OF THE GRAL, ON THE OTHER HAND THESE RUNES SWASTIKA IN THE ODAL CENTER OF CORDOBA IS AN "IMAGE" OF THE SIGN OF THE ORIGIN, BETWEEN BOTH RUNIC CONSTRUCTIONS, THE ARA PACIS THAT IS AT THE BEGINNING AND THIS ODAL CENTER THAT IS AT THE END, THERE IS A NOOLOGICAL RUNIC REGISTER THAT ALLOWS US TO ACTUALIZE THE ACTUAL INFINITE AND THE HIGHEST WISDOM OF THE SIDDHAS OF AGARTHA IN ALL THE VIRYAS THAT FEEL IN THEIR PURE BLOOD THE HEROIC MYSTICISM OF THE HYPERBOREAN PARACLITUS.

NIMROD ORDERED TO REDISCOVER THIS SWASTIKA IN CORDOBA BECAUSE IT IS PART OF THE STRATEGY OF THE ORDER, I WANT TO AFFIRM COMRADES THAT "ALMOST" WE HAD LOST THE "HOPE", BUT WE KNEW THAT THEY WERE THERE BECAUSE THEY CANNOT BE DESTROYED BUT WE UNDERSTOOD THAT THEY CARRIED A POWERFUL TAPASIGN AND AT LAST AND THANKS TO THIS INITIATED VIRYA BERSERKR WAS LOCATED AND THE JOY OF THE GODS AND NIMROD WAS GREAT, OF THE COMRADES OF OCTIRODAE BECAUSE IT IS VITAL TO BRING THESE SWASTIKA TO THE LIGHT OF THE WORLD AND MAKE THEM KNOWN TO ALL THE COMRADES, BECAUSE THEY ANNOUNCE THE BEGINNING OF A NEW KAIROS OF WAR..

Great the Loyal Siddhas! Great Nimrod and the virya J.C.!

Attached commentary.

These four images of the Swastikas, the development of the "esoteric" meaning which reveals the absolute truth that is hypostatized on the design or the architectural form so particular of this hyperborean construction will be done exhaustively in another text, plus the Virya Knight or Lady Tirodal with the gnostic capacity of his pure blood and his faculty of anamnesia can enter as I.H.P.C. to the cultural register of this Royal System and see its absolute truths.

ADVERTISING

The terrible Secret of Maya.

We are going to touch here on one of the most hermetic Mysteries that exist, which is the one that refers to Maya, the illusion of the real. But such hermeticism does not obey this time, as in many well-known occult hoaxes, to the mere desire to veil a sacred symbol, that is to say, to the intention of making the truth represented by the sacred symbol esoteric. What happens in this case is that maya is the word that designates a terrible secret, one of those ideas capable of upsetting the most balanced and rational mind. For this reason, the secret of maya has been completely veiled. And if we decide to reveal it here, because it is necessary to explain the theory of the archemonic technique, we will do so after a clear warning.

We suggest to the reader, in fact, that even if he has learned Maya's secret, he should not dwell too much on this idea, for it can have unforeseeable and disastrous consequences, especially if the reader finds himself in a situation where he is not aware of the secret of Maya's secret.

imbued with the preceding text on the Fundamentals of the Hyperborean Wisdom. Only the awakened virya has the means to operate safely with the secret of maya. The reader, while Therefore, he can try to awaken from the Great Delusion by adopting the luciferic graceful attitude described in Part Two. By that path he will at last succeed in becoming an awakened virya: only then will he be able to dwell safely in the Terrible Secret of Maya.

Of course, we will expose the secret of Maya ANALOGICALLY, based on the structural model developed in this work: the objective will be that the terrible idea IS IN-DUCED by the analogical example.

Let us begin, then, without forgetting at any moment the strict analogical correspondences that exist between microcosm and macrocosm.

When the cultural subject of the pasu thinks of a system of cultural structure, according to what we have seen, he/she CAN NOTE IT IN ANY ONE OF THE MULTIPLE PLANES OF MEANING THAT INTERSECT ITS EXTENSIVE AXIS XX. Each of these planes corresponds to the meaningful context of a language, a context within which, the language system can be used as a language.

xx thought, acquires CONCEPTUAL meaning. THE CONCEPT of a system xx is, thus, the meaning noted on the plane of a contextual language. On the other hand, the system xx CAN BE THOUGHT by the cultural subject because it SUBSISTS IN PAST-CENDENT TIME.

Well then, let us now look at things FROM THE POINT OF VIEW OF THE DEMIURGE THE ONE, whose consciousness, transcendent time, is diffused isotropically in all successive entities, except in those internal directions of immanent time. According to the hermetic correspondence between macrocosm and microcosm, the Demiurge must also perform an operation analogous to that of "thinking a system". But what is "a system" for the Demiur-go? Answer: ALL CULTURE OR SUPERSTRUCTURE OF CULTURAL FACTS. Indeed, as will be explained in Part Two and has already been advanced in the article "H". of the subsection "Func. of the Estruc. Cult.", the meaning-postor presence of man transforms the designated entities into objects.

These are organized in the world into superstructures of cultural facts. In these superstructures, which subsist in transcendent time, man, pasu or lost virya, is usually integrated as a structural "element". This is because the body of the lost virya is only a potential microcosm, subsisting in transcendent time.

Leaving the detailed explanation of the superstructures for a later date, what is important to note at this point is that they determine AN EXTERNAL FORM DENOMINATED "CULTURE", which can be "thought" by the Demiurge as a "system". By establishing the corresponding analogies apply here the same properties that we attribute to the cultural subject: the Demiurge, first and foremost, is capable of to note integrates the superstructure or to carry out a SYSTEMATIC REDUCTION, going, for example, from a collection of cultural objects and a plurality of superstructured microcosms, to the consideration of ONLY ONE MICROCOSM as a "system", moreover, given a given culture, the Demiurge MAY NOTE IT IN DIFFERENT "SPACES OF MEANING" AND ENCODE IT IN AS MANY "SPACES OF MEANING" AS POSSIBLE. CONTEXTUAL SUPERLANGUAGES. Naturally, at the level of consciousness of the Demiurge, the "planes of signification" of structure The cultural facts are analogous to "spaces of signification" of the superstructures of cultural facts.

This is the secret of maya, now revealed by means of the structural analogy: EVERY CULTURAL ENTITY IN THE UNIVERSE, BE IT A CULTURAL OBJECT OR A POTENTIAL MICROCOSM, OR A SUPERSTRUCTURE INTEGRATING THEM, EXISTS SIMULTANEOUSLY IN UNCONTAINABLE MACROCOSMIC SPACES OF SIGNIFICATION. AND, IN EACH OF THESE PLANES OF EXISTENCE, THE CULTURAL ENTITY SIGNIFIES A SUPERCONCEPT OF THE DEMIURGE, THAT IS, ITS MEANING IS DETERMINED BY THE CONTEXTUAL FRAMEWORK OF A MACROCOSMIC SUPERLANGUAGE. Surely, in this At this point in the exposition, the reader's heart must refuse to admit the consequences inferred from maya's secret. However, the reader's it is too obvious to deny it: WHO LIVES INTEGRATED IN A CULTURE ONLY PERCEIVES A MINIMUM ASPECT OF REALITY. THE WORLD THE HOUSE, THE NEIGHBORHOOD, THE CITY, THE COUNTRY, THE CONTINENT, THE PLANET, THE SOLAR SYSTEM, THE GALAXY, THE UNIVERSE, ETC., WHERE LIFE TAKES PLACE IS ONLY THE CONTEXT OF A SUPERCONCEPT OF THE DEMIURGE. EVERYTHING THAT SURROUNDS US AND THAT WE BELIEVE TO BE A UNIQUE AND STABLE WORLD, ARE, IN TRUTH, NOTHING MORE THAN ASPECTS OF THE CONTEXT OF A SUPERCONCEPT; A SUPERCONCEPT TOGETHER WITH COUNTLESS OTHER ASPECTS OF A SUPERCONCEPT. SUPERCONCEPTS WE ARE ALSO IN CONTACT WITH COUNTLESS OTHER CONTEXTUAL WORLDS IN WHICH WE EXIST SIMULTANEOUSLY.

The pasu, and even the lost virya, perceive only one of the many worlds in which they exist simultaneously: their habitual one, in which they are stable only because they are integrated into rigid superstructures of external entities or "cultures". That is why the Hyperborean Wisdom calls the reality of a habitual world the Great Deception: because the everyday context conceals and hides the plurivocity that ontic existence develops in the multiple spaces of macrocosmic signification.

A culture, or superstructure, is a "system" that can be noted by the Demiurge in multiple spaces of signification; each significant notation is a superconcept, i.e., an ASPECT, FACETTE, PROFILE, etc., of that culture. This means that among contiguous super-concepts, not too oblique, will only be noted

SMALL DIFFERENCES: considering, for example, the city of Buenos Aires as the context of a super-concept, we can assume the existence of another contiguous superconcept with a Buenos Aires in which the obelisk does not exist; or another without highways. And if in that In the context in which we live, we can also conceive of a world in which our mother is the twin sister of a sculptor or a sculptor's sister. IN WHICH SOME OF OUR LOVED ONES DO NOT EXIST OR HAVE NEVER EXISTED; etc.

This leads us to the following question: Is CONSCIOUS transit between two contiguous superconcepts possible, that is to say, could it happen that a lost virya is displaced from his contextual world to a contiguous world, very similar, but with appreciable differences? Answer: Yes, that is precisely the terrible thing.

The possibility faced by those who decide to purify their blood and set out on the path back to the Origin: the veil of maya may then fall and reality may become distorted at many points, as if the whole world were conspiring to plunge them into hallucination and insanity. And not only this; if the virya has not adopted a suitable state of alertness, if he does not move in the right Kairos and with the right strategy, he could find himself transported to a highly oblique context, that is to say, to a world of completely strange and unknown characteristics, where a thousand unsuspected dangers would defeat his purpose of spiritual liberation.

All of this, which is nothing more than a reaction called SECOND IN-TENTION OF THE DEMIURGE, can happen to anyone who dares to penetrate into the secret of Maya without counting on the principles The strategic strategies necessary to counteract it: for example, THE PRINCIPLE OF THE CLOSET, in the pursuit of which this section slides.

Summarizing, the secret of maya tells us that, after a systematic reduction, every potential microcosm or lost virya can be noticed by the Demiurge, as a meaningful superconcept in the usual context of a macrocosmic superlanguage: such a context is, of course, the everyday world of the virya. But the secret of Maya tells us more: IN AN EXTENSIVE AXIS OF THE POTENTIAL MICROCOSM, ANALOGUE TO THE XX AXIS OF A SIS-THEME, UNCONTAINABLE SPACES OF SIGNIFICANCE: the usual context gives meaning to the microcosm in only one such space, i.e., in a super-concept. However, the potential microcosm exists simultaneously in a II spaces of signification intersecting the xx-axis. Therefore, when the blood purity of the virya produces the dissolution of the illusion of Maya, it is not improbable that the Demiurge makes a last attempt to keep him within the confusion of the Great Deception: then it can happen the ho-rorous fact that the usual context of the world is transformed according to the characteristic mode of some oblique and unknown space; the psychic structures are, thus, put to the test, submitted to the tremendous tension of warning. the cultural non-correspondence between the schemes of known entities and the concrete entities existing in the new context; the world becomes hallucinatory, without the soulic subject being able to distinguish clearly where the imaginary ends and the real begins; and in the face of such a changing orb, faced with unstable entities whose meaning is unreasonably altered, the reason of the virya usually proves impotent to establish the RELATIONSHIPS that constitute its essential function: and without the relations of the entity and between entities, without the equilibrium of the RATIO, it would not be long before in the coming of insanity. Unless, of course, the awakened virya has the graceful will and sufficient knowledge about

the archemonic technique to STRATEGICALLY ISOLATE from the demented context.

IV THE FOUR AGES

"The first of all was the GOLDEN AGE, which without coercion, without law, practiced faith and justice by itself. It ignored the punishment and fear, and no threatening words were seen engraved in public, in bronze, to be read, and the suppliant multitude did not tremble at the presence of their judge, but were safe without defender. The pine had not yet been cut down in its mountains and it had not yet descended to the liquid plain to visit a world foreigners and mortals had known no other coastlines than those of their own country.

The cities were not yet surrounded by deep moats; there were no long trumpets, no horns of curved bronze, no helmets, no swords; without need of soldiers, the nations passed safely their pleasant leisures. The earth itself, free from all burdens, not cleft by the hoe or wounded by the plow, it gave of everything by itself; and content with the food it produced without anything forcing it, the men gathered the arbutus, wild strawberries, fruits of the dogwoods, blackberries that clung to the thorny brambles and acorns that had fallen from the copious tree of Jupiter. Spring was eternal and the gentle Zephyrs caressed with their warm breaths the flowers born without seed. Also the land, which had not been tilled, produced harvest, and the uncultivated field was covered with fruitful ears; rivers of milk and rivers of nectar flowed, and golden honey distilled from the green oak".

"After the world was under the rule of Jupiter once Saturn was sent to the tenebrous Tartarus, came the SILVER AGE, inferior to that of Gold, but greater than that of the yellowish bronze. Jupiter shortened the time of the ancient spring and, by means of winter, summer, fickle autumn and shortened spring, divided the year into four seasons. Then, for the first time, he scorched the air impregnated with fire and the ice, hardened by the winds, was in suspense. Then, for the first time, men entered their houses; those houses were grottoes of thick foliage and branches entwined with bark. It was then, too, that the seeds of Ceres were driven into the long furrows and the oxen groaned under the weight of the yoke."

"After this came the third, the BRONZE AGE, fiercer in its natural conditions and more ready for terrible combats, not being, however, perverse".

"The last was that which had the hardness of iron; in this Age of so vile a metal all manner of crimes appeared; modesty, truth and good faith fled and fraud, perfidy, treachery, violence and the unbridled passion of riches took their place. The sailor gave his sails to the winds he did not yet know enough of, and the timbers of the ships, which for a long time had been on the heights of the mountains, were thrown into the unknown waters, and the surveying song pointed out long limits to the

earth, once common, like the light of the sun and the air. And not only did they demand from the fertile earth the crops and food due, but they penetrated into its bowels and plucked out the treasures that excited all the evils, which she had buried and hidden in the shadow of the Styx. And already the harmful iron had appeared and gold, much more harmful than iron; war appears, which fights with each of the two, and with its bloody hand waves the resounding weapons. One lives by rapine; the host is not sure of the guest, nor the father-in-law of his son-in-law; concord between brothers is also rare. The husband plots the wife's doom, and the wife her husband's; terrible stepmothers mix insidious poisons; the son, before his time, learns the father's age. The vanquished piety lies on the ground and the maiden Astrea, the last of the immortals, leaves the earth soaked in blood".

In this story of Ovid, and in others like it, people have tried to see the memory of human prehistory and the confirmation of the glaciations, which is not entirely wrong. But, under the cloak of myths and legends, the aforementioned concept can be clearly seen: at the beginning a Golden Age, which is a degraded idea of the "Origin", and then three "Ages", Silver, Bronze and Iron, in which man accentuates more and more his spiritual decadence. And this concept, underlying the shell of the myth, is clearly hyperborean, as we have said.

In India, so culturally punished by the "Masters of Wisdom" of Chang Shambhala, a solution to the obvious fall of humanity into materialism has been given by incorporating the four ages in their eternal cycles of return.

The "Ages" are SATYA YUGA (Golden Age), TRETA YUGA (Silver), DVAPARA YUGA (Bronze) and KALY YUGA (Iron); of course, these four "YUGAS" or "AGES" form a CHATUR YUGA, which repeats itself eternally in the different manvantaras or periods of manifestation of the Demiurge. The "fall" is here justified for to facilitate new Karmic "ascents" within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But this is only a cultural maneuver of the Masters of Chang Shambala, who have sown confusion in the hyperborean traditions of the ancient Aryans: the "fall" is true and there is no person who has survived the "fall" of the ancient Aryans. the "nights" that follow the "Days of Manifestation", be they Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs the famous "material creation" into its substance.

Of particular importance to us will be the concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, which we will discuss in the twelfth volume of the Hyperborean Wisdom. We will only add, here, two words about the "Golden Age".

As we have said, the "Golden Age" is an exoteric figure, founded on the perception of the hyperborean Origin of the spirit. But perhaps it is useful to clarify why in the different civilizations the image of the "earthly paradise", which is an immanent idea, always appears linked to this imitation of the "Origin", which is a transcendent idea. For example, in the Epic of Gilgamesh a paradise inhabited by Enkidu is described; and so is "the garden of the Hesperides" or "the Elysian Fields" in the Greek myths; not to mention the Bible or Aryana Vaiji, the paradise of the Parsees, etc.

The following hyperborean criterion should be adopted here: 1st "the fall".

of primordial man, and all the myths that allude to it, refer in a distorted way to the chaining of the Eternal Spirit to matter; its captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to "Origin".

2°. The "earthly paradise" IS A MEMORY OF PASU. In effect: when the Siddhas enter the Solar System they find on Earth a hominid, ancestor of the pasu, who was everything that the Demiurge and their devas had been able to accomplish after millions of years of "evolutionary deployment" of the Manu. But this wretched creature, which perhaps for that reason did not evolve, was, in a true "paradise", enjoying happily and under the care of the Devas. After the betrayal of the Siddhas, because of the genetic key, the Pasu began to "evolve" more quickly due to the contribution of the hyperborean lineage and the captivity of the Spirits coming from Venus. However, the memory of that Era of complete happiness and total idiocy was preserved in his genetic memories. According to We previously stated that "the Hyperborean Spirit is necessary in the Demiurge's Plans because it is a maker of culture": it is enough to observe the qualitative and formal richness of the myths of the Golden Age to prove it. In such cultural hybrids, the primitive, animal images of the pasu have been transformed into a "mythical", that is to say, archetypal, form, thanks to their "adaptation" to the superior patterns of the Hyperborean Race. Only in this way can there be "evolution"; when a cultural structure is capable of containing assertions (symbols) that make possible the process of the psychoid archetypes. In the "myths" of the Golden Age, better than in any other, this double content, which is the basis of "culture" (and the proof of the Treachery of the Siddhas of the Tenebrous Face): a genetic memory of the pasu (the "earthly paradise") and a blood memory of the hyperborean spirit (the "divine Origin"); their "combination" gives the different myths about the Golden Age.

ADVERTISING

Strategic Disadvantage.

It is now understood, after knowing the Terrible Secret of Maya, the scope of the previous question. The archemonic technique cannot consist in the mere cutting out of a plane, in the enclosure of any area of the world, for the reality of the Valplads is not a stable realm; on the contrary, "the world" entails the Secret of Maya: a plurivocity of spaces of signification in which the virya, its potential microcosm, has an effective existence; the won square The enemy must be, then, a PLURIDIMENTIONAL SPACE that integrally contains the microcosm and avoids any possibility of attack, alteration or mutilation, by the Demiurge, through the oblique spaces.

This is where the mathematical expression that we gave to make the fencing principle intuitive loses its validity: "every closed curve divides its plan into two parts"; this formula, it is evident, ONLY DESCRIBES A QUALITY OF THE FENCE PRESENT IN A FEW ADJACENT SPACES. For what happens in those spaces where a curve any-whatever, for example, a circle CANNOT BE DEFINED? Answer: that the circle will lack existence, "contextual meaning", i.e. it will not will fulfill its isolating function, leaving the virya in that space,

defenseless against enemy attack. Such a state of defenselessness is called STRATEGIC DISADVANTAGE.

In our novel "The Strange Adventure..." strategic disadvantage is defined in terms that are worth remembering "...analogically, strategic disadvantage is equivalent to the WEAK POINT ON A WALL; it is the desperate case of those who, having been besieged by the enemy in a walled square, they are shocked to find that it is incapable of resisting enemy pressure and is ready to yielding at a WEAK POINT. The disaster that follows the fall of the Square is analogous, also, to the loss of reason in a virya with insufficient egoic will to maintain equilibrium during subsequent irrational states of consciousness. That is to say: madness. On the other hand, the fall of a stronghold is as much a victory for the besieger as it is a defeat for the besieged. The besieged is co-responsible for the fall because he has failed in the strategic law that says: "one should never raise an encirclement if one does not have the means to defend it". The strategic fence (arquémona) separates the virya from the world, giving him the NECESSARY TIME to go to his CHARISMATIC CENTER. On one side of it is the world of the Demiurge with its formidable evolutionary and synarchic strategy; on the other, the virya, the authentic monk-warrior, Grail-warrior, determined to reach the Truth".

"Let us measure the forces at play: on the encirclement converge, on the one hand, the Demiurge's Si-narchic Strategy and, on the other hand, the HYPERBORROUS strategy of the virya, which depends for its realization on the fearlessness and courage that is risked to achieve the center; in synthesis, the success of the HYPERBorean Strategy depends on the blood purity of the virya".

"Finally let us add that, when an encirclement has been raised, which has irritated the enemy and led him to concentrate terrible forces for its demise, it is not easy to proceed to the original situation of absence of conflict WITHOUT BEING AT A STRATEGIC DISADVANTAGE. Indeed, when war has been declared, and the enemy has shifted its forces, there are two alternatives: either one the combat by resisting the enemy's siege while searching for Another door to exit, or the fight is avoided by deferring actions and ignoring the enemy pressure. In this second case, the enemy will increase the pressure in such a way that finally the walls will give way and disaster will be inevitable; the strategy has failed. because it has been replaced during the actions. Let us explain better. When a virya erects a fence, within the framework of the a HYPERBORN STRATEGY, TO INITIATE THE CONQUEST OF VRIL, his Strategy allows you only ONE alternative: OPEN THE INNER DOOR to circumvent the deployment of demonic forces. Only one alternati-va. The opposite is simply a change in the way in which the Strategy; and even CLAUSEWITZ knew this: NO ONE CAN CHANGE STRATEGY IN THE MIDDLE OF THE GUE-RRRA WITHOUT RISKING SERIOUS LOSSES. In conventional warfare the maximum that is admitted of a Strategy is that it offers alternative tactics, but never that it can be changed in itself, which would mean in reality A CHANGE OF OBJECTIVE (inadmissible possibility in a HYPERBORNE Strategy) that would raise severe doubts about the capacity of the General Staff that planned it and even about the validity of the justification that must always be provided for having adopted the warlike path".

In analogical concepts, but clearly conveying the dangers of the

the paragraph quoted above reveals the precarious situation of the STRATEGIC DISADVANTAGE in which any virya that fails to apply the principle of encirclement would be left with a STRATEGIC DISADVANTAGE.

The terrible secret of maya has shown us that the hedge CANNOT BE ANY CURVE but a "universal principle", whose meaning, expressed by the corresponding sign, is meaningful IN ALL POSSIBLE WORLDS OF THE DEMIURGO. Hence our previous warnings about the necessity for the awakened Self to FORCE BY DECEIT, that is, STRATEGICALLY, its cultural subject to rationally represent, as a myth or sacred symbol, the archetypal principle of the hedge. However, the search for the principle of The fence will still require some reflections in other articles, especially to show, with allegories, the way in which the Siddhas of Agartha try to initiate charismatically, every virya, in the archemonic technique.

ADVERTISING

G - Weapons of the awakened virya.

The awakened virya is a hero who has declared war on the Demiurge to fulfill a strategic objective: to achieve the liberation of the Spirit. In this struggle, he has decided to occupy a corner of the Valplads, to make himself strong in a square, and, from this position, to cover the strategic distance that separates him from the Vril. With the use of the archemonic technique, he effectively establishes himself in a strategic space, behind the symbolic walls of the encirclement.

infinite. A SITZKRIEG, a war of siege, is thus posed, in which the Strategies of each side confront each other. The virya must now defend the place, hold the siege, otherwise he will be annihilated. But what means does he use for it? it is worth saying what are the weapons of the virya, hyperborean warrior?

The awakened virya, in effect, IS A WARRIOR WHO MUST CONQUER SPACE AND TIME, "TAKING ALL HEAVEN BY ASSAULT", BEFORE TRANSMUTING INTO SIDDHA BERSERKR: for this action he must undoubtedly have at his disposal an important arsenal. Although it is beyond the scope of these "Fundamentals of the Hyperborean Wisdom" to give a detailed description of such weapons, we can nevertheless refer to them as follows

to its generic function. First of all let us say, then, that THE WEAPONS OF THE VIRYA ARE THE RUNES. And what are the runes? Answer: RUNES have been called by the ancient Germans to the Signs that every Hyperborean Guide of humanity gives to his viryas so that they may act in the magical war against the Demiurge. This has been so, at all times, since Christ Lucifer deposited the Graal in the Valplads. Only Wotan, the Racial Guide of the Germans, provided the Signs to his people under the name of RUNES, in relatively recent historical times, so that such weapons are universally known by that de-nomination.

The most popularized runes, those using the futhark or fupark alphabets, are only a minimal part of the runic arsenal. The sign of Origin, for example, from which the swastika rune is derived by mutilation and deformation, has no alphabetic function despite being the most powerful rune in existence. This sign, also known as as the Rune of Origin or Rune of Gold, IS THE PROJECTION OF THE SYMBOL OF ORIGIN, THAT IS, OF THE SYMBOL WHERE THE INFINITE SELF IS REFLECTED.

Precisely, the projection of the Rune of Origin on the beginning of the fence generates the strategic space of the archimona.

In general, runes are grouped into two classes: ARCHETYPICAL AND NONOLOGICAL; but both groups have in common the fact that they DO NOT WERE DISCOVERED BY THE VIRYAS BUT WERE PROVIDED TO THEM BY THE VIRYAS BY THE

SIDDHAS OF AGARTHA. In other words: when the viryas received the runes from the hands of Wotan, the gnoseological dependence that they maintained with the de-miurgic designs of the entities was definitively broken by the inheritance of the pasu: the objective of the purpose. The destiny of the pasu constituted a hereditary and irresistible tendency that impelled the viryas to evolve under the confu-sion of the lost Self, following to the letter the plans of the Demiurge written in the design of the supra-finality of the entities; the destiny of the lost virya was, then, similar to that of the pasu: The destiny of the lost virya was then similar to that of the pasu: no more could he have known the universal archetypes or any other reality that was not previously determined by the suprafinality of the entities; the revelation of Wotan came to fill this gap: on the one hand, the "archetypal runes" allow the "lost virya" to know the universal archetypes or any other reality that was not previously determined by the suprafinality of the entities.

to describe schematically every universal Archetype, that is to say, allow us to know the UNIVER-SAL WORDS, NOT INVERTED BY THE ARCHETISTIC MEMORY, WHICH CONSTITUTE THE ACOUSTIC KABALA OF THE GREAT On the other hand, the "noological runes", among which is the Rune of Origin, are uncreated signs, that is, signs without any correspondence with the archetypal plane.

Armed with such an arsenal, the virya will now be able to OPERATE EFFECTIVELY ON THE ONTICAL REALITY: the unstable spaces of signification of the macrocosm will be FIXED IN THEIR MEANING BY EXPRESSION OF THE APPROPRIATE RUNE; the de-signs of the entities whose meaning tries to be altered by the Second Intention of the Demiurge, so that they do not correspond to the known outlines of the structure cultural, will be RESIG-NED FOR THE EXPRESSION OF THE CORRECT RUNE; and, finally, the expression of the Rune of Origin applied on the principle of the fence will allow the creation of a strategic space LO SAFE ENOUGH TO OCCUPY IT AND TO RESIST IN IT WITHOUT DANGER.

In order to demonstrate what the typical warlike attitude of the awakened virya consists of, nothing seems better than to refer to his ALERT STATE.

Such a state of alertness, which must be permanent, is maintained by the following form: EVERY OBJECT, REAL OR IDEAL, NATURAL OR CULTURAL, CONCRETE OR ABSTRACT, ETC., I.E., EVERY OBJECTIVE ENTITY, WHICH FALLS UNDER THE PERCEPTION OF THE AWAKENED VIRYA, IT IS IMMEDIATELY ENCIRCLED IN THE STRATEGIC AREA OF AN ARCHIMONY AND CONVENIENTLY RESIGNED. Y this the awakened virya does AT ALL TIMES, WITH ANY OBJECT THAT PRESENTS ITSELF, in such a way that it is usually stated metaphorically-mind: THE AWAKENED VIRYA HAS THE ARCHEMONE IN HIS EYES; HE SEES THROUGH IT; WHETHER HIS EYES LOOK, WHETHER HIS LIPS SPEAK, WHETHER HIS EARS THE ENTITY IS IN- MEDIATELY ENCIRCLED AND RESIGNED; SUCH IS THE PERMANENT STRATEGIC ALERTNESS OF THE AWAKENED VIRYA.

ADVERTISING

The Pasu Strategy and the Hyperborean Strategy.

Now, the Categorical Response can be put in a more understandable dimension if we go a little deeper into the

properties of each Strategy. Let us begin, first of all, by emphasizing that a Pasu Strategy, such as the one followed by the

The native species of the allegory is based fundamentally on the NOION OF TERRITORY, which is nothing more than the intuition of the principle of encirclement. This principle, which as we have explained is archetypal, is found in many animal species, especially in birds and higher mammals, incorporated as a pattern of instinctive behavior: particularly remarkable is the territorial instinct of primates who, like the hominids, are found in branches very close to the phylogenetic trunk of the pasu. This shows that the animal man, the pasu, has inherited by evolution the principle of the fence, which is an archetype that initially intervenes as an instinctive pattern but which reason later interprets and schematizes in the cultural structure as a principle.

mathematical. It goes without saying that some deviant currents of hyperborean racism, who are unaware of the infinite spiritual condition of the virya, and even the eternal Spirit itself, do not hesitate to rely on Ethology and ally themselves with Darwinian evolutionism, playing into the hands of the Synarchy. In their eagerness to justify at all costs the myth of private property, these "racist biologists" who ignore that the Spirit does not evolve but is perfect and eternal, motivated by a naive and irritating class egoism, try to affirm a line that starts from the territorial instinct, becomes concrete with the dominion of the territory, consolidates with the "property instinct", perpetuates itself in the family and the community, and finally leads to the Nation and the "property instinct".

to the "patriotic instinct" of nationalism. Well, we are going to ratify that all this is true: BUT IT IS TRUE FOR THE PASU. Indeed, unless one suffers from an exceptional impurity of blood, one will not fail to notice that the foregoing ideas smack of suprafinali- to design, to evolutionary plan, to archetypes, to devic hierarchies, in short, to the Demiurge's intention. And what is the failure of the famous biological racism? Answer: IN THE TOTAL AU-SENCE OF THE CONCEPT OF MYSTICS.

That is why the Hyperborean Wisdom advises to apply to all suspicious racism the following critical guideline: "IF RACISM IS MYSTICAL THEN HE IS HYPERBOREAN AND SPIRITUAL; OTHERWISE, HE IS NOT. AND WHOEVER SUSTAINS A RACISM WITHOUT MYSTICISM, EVEN IF HE DECLARES HIS PURITY OF BLOOD, IS NOTHING MORE THAN A VILE DECEIVER, OR A REAL DECEIVER, AT THE SERVICE OF INFAMOUS OLIGARCHIES WHOSE UNCONFESSABLE AIMS ARE THE

SAME AS THOSE OF THE JEWISH SYNARCHY. But these harsh words deserve a clarification: what is to be understood by racism with Mystic? Answer: racism is mystical when it is charismatic because, as we saw in the article The Golden Cord, "MYSTICISM IS A FORM DETERMINED BY A BEING: THE CHARISMA"; and Charisma is a

The "acausal agent that connects all viryas by the fact of their common origin, by their hyperborean lineage, in a "charismatic linkage" that recognizes a center or principle in the hyperborean leader or Führer, that is to say, in the virya of purest blood. MYSTICISM GENERATES THE NATURAL FACT OF THE "ARISTOCRACY OF THE BLOOD", WHICH DOES NOT NECESSARILY PASS THROUGH A SOCIAL CLASS OR A CASTE: UNLESS THE SOCIETY IS ORGANIZED ON THE BASIS OF THE "UNIVERSAL EMPIRE STRATEGY" OF THE HYPERBOREAN SIDD-HAS, WHICH WILL BE STUDIED IN THE SECOND PART. On

summary: if there is a charismatic leader there is Mystique and if there is Mystique there is an effective aristocracy of blood, RECOGNIZED BY THE PEOPLE: ONE

ARISTOCRACY THAT DOES NOT NEED TO BE PROVEN WITH TITLES AND COATS OF ARMS, AN ARISTOCRACY THAT IS NOURISHED BY THE PEOPLE THAT SUSTAINS IT AND THAT FULFILLS ITS ROLE OF BRINGING THEM TOGETHER CHARISMATICALLY, PROMOTING PURITY OF BLOOD AND THE ELEVATION OF THE MATERIAL AND SPIRITUAL MISERY IN WHICH THEY LIVE.

ENCOUNTERS. On the contrary, if there is no leader there is no Mystique and if there is no

There can be no legitimate aristocracy, no matter how many titles it may claim, but the sinister oligarchic bastards of our times, allied materially and spiritually to Judaism. usurer and corruptor.

Only a charismatic leader gives legitimacy to an aristocracy of blood; and only if there is a leader and a true aristocracy IS IT LICITABLE TO UNITE

BLOOD AND SOIL. From this arises the "hyperborean right of conquest", which is not based on physical force but on the purity of blood, in the spiritual right to reign over degraded peoples without Mystique, who have lost all authority over the territory they occupy. Without a leader, without Mystique, without an aristocracy, the soil does not mean anything, i.e., nothing spiritual, nothing that aims at the material liberation of the Spirit; without these conditions, however, the soil means a great deal to the pasu, because when it is massively, republicanly, democratically associated, it can better fulfill the objective of its purpose. An example of all this was recently given to us by the Führer, when he charismatically legitimized the only blood aristocracy of the twentieth century, that is, the SS, whose members, had they had enough time, would have given a transcendent meaning to man's relationship with the soil based on an authentic hyperborean racism: spiritual, and not merely biologicistic.

It is not the case of repeating here themes that are sufficiently developed in other of our works, such as the "Treatise of Psychosocial Strategy of the SS". But it is good to re-remember a concept already anticipated, which comes from the theories of the war exposed in said work: FOR THE PASU WAR IS THE WAY AS THE ARCHETYPES RE-. From such a "war" between psychoid archetypes, whose manifestations on the physical plane involve the animal species in continuous conflicts that point to natural selection.

The observations and conclusions of ethology, erroneously assimilated by materialistic and myopic racism, are based on the observations and conclusions of ethology and evolution. The main fact discovered by ethological science is rigorously true: the pasu is a man-animal.

essentially TERRITORIAL, i.e., one that is used to choosing territories, occupying and defending them, and knows how to limit them with demarcation signs and also how to recognize the borders of other people's territories; precisely the main source of conflicts.

in human communities, as stated by Ethology, is the violation of the territorial space, whether individual or collective, of similar to what occurs in other animal species. This is true, we repeat, but it is a blind struggle between psychoid archetypes, a dialectic of nature, an evolutionary plan, an entelechial tendency: to pretend to elevate this fact to the supreme principle of racism is pure blindness and foolishness.

But behind this error of naive racism lies a more serious cause, inherent in the ever-closer darkness of the Kaly Yuga: it is the ignorance of the Strategy "O" that the Siddhas of Agartha carry out to counteract the Plan of the Demiurge and the Traitor Sidd-has, which will be exposed in the Second Part. This Strategy, which has the presence of the Graal, aims to provide the communities of viryas with the necessary and sufficient elements for their charismatic leaders to attempt a joint purification of the entire racial community,

TRANSMUTATING AND

OVERCOMING THE ANIMALISTIC TENDENCIES OF THE STRUGGLING PASU, IN THE BLOOD,

WITH THE HERITAGE OF THE HYPERBOREAN LINEAGE. The Loyal Siddhas, for this purpose, teach the secret ways of liberation of Wisdom.

Hyperborean, among them the path of strategic opposition that we have been examining. Such ways allow the leaders, or the elites of awakened viryas who secretly second them, to draw the Hyperborean Strategies. Then the leaders lead the peoples towards the biological mutation that aims at their elevation. spiritual, but which CAN ONLY BE GIVEN IN THE FRAMEWORK OF A MYSTIC, often by declaring total war on the Enemy, or by waging war against the Enemy.

as an instrument of blood purification, as a means to collectively generate the ESSENTIAL HOSTILITY that turns man into a hero. Of course, this "war" is not even similar to the territorial conflict of the pasu and should not be confused. Just as the "animal aggressiveness" exhibited by the pasu to defend his territory is not related to the essential hostility of the Spirit, nor is it arrived at by a refinement of the former, but rather by the latter, which is the result of the "animal aggression" exhibited by the pasu in order to defend his territory.

On the contrary, both types of warfare are essentially different and opposite. It could not be otherwise since one tends to concretize the entelechy of the pasu, to fulfill the macrocosmic objective of its purpose by getting the captive Spirit to elevate it in the animal scale by evolution, and the other tends to liberate the captive Spirit by evolution, and the other tends to liberate the captive Spirit by evolution. the captive Spirit, with which such a sinister Plan is definitively broken. Both antagonistic concepts of war are derived from the Pasu Strategy and the Hyperborean Strategy, but, and this we will not tire of affirming, only with the latter, "within the framework of a Mystique", the fact of the Hyperborean Race is given: the people together with their leader, together with the charismatic center that identifies the Hyperborean Race, the people with their leader, together with the charismatic center that identifies them, the people with their leader, together with the charismatic center that identifies them.

metaphysically men by the common Origin in the blood, by the hyperborean lineage. Otherwise there is only biological "race", mere genetic differences of the chromosomes that reveal the archetypal Plans of each species, that is to say, the chemical codification of an aspect of the ontic designs of the living species

The best way to clarify the difference between both Strategies is to refer back to the principle of encirclement and the Symbol of Origin. The pasu is a territorial animal because it uses all levels of its psychic, rational, cultural and conscious structure, the beginning of the encirclement, often without recognizing it abstractly as such. The virya, who inherits the biological part of the pasu, when This "lost" virya, like this one, uses the principle of the fence: for example to separate an outside from an inside, a bottom from a form, a continent from a content, etc., and, of course, to fulfill the territorial function, the REVIER, which consists in projecting a sign of the fence and to put sense in an exclusive preserve, in a region that will be occupied, marked and defended. Up to this point, the lost virya does not deviate from the ethological laws and hence the confusion of the biologist racists. But the virya is an essentially dual entity: in his being coexists, together with his soul nature, the transcendent manifestation of the Spirit, the "I" that reflects to a greater or lesser extent the Infinite Self. That is to say, in the virya coexists an animal inheritance and a hyperborean inheritance. When he "awakens", when the charismatic linkage of the Golden Cord puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Self manifests in the Symbol of Origin, giving rise to the self and to the possibility of projecting from there the Sign of Origin OVER the sign of the hedge, producing an infinite hedge. Thus is born the Hyperborean Mysticism, which is nothing more than than an infinite encirclement with a charismatic content, a strategic

space: the archemone produced by the virya as an individual act of war is, in truth, a personal Mystique, whereas the racial Mystique is only the general case of the former, the determination of an archemone or strategic space for transmutation and

spiritual liberation of an entire charismatic community.

Here, then, is the difference: the pasu, like any territorial animal, must defend to the death the encircled territory, which it can be attacked and violated from every angle since the border is not real but only the projection of the sign of the fence, that is, the externalization of the principle of the fence, of an Archetype of the mind that creates the illusion of factual separation at the borderline; the territory of the pasu can thus be besieged, concretely surrounded and encircled, and effectively violated and occupied by an enemy, as happened to the natives of the allegory with the invasion of the hyperborean foreigners. The pasu or the lost virya, if they only count on the principle of encirclement, will perhaps be able to hold a territory by sheer force, waging war according to a spatial and temporal pasu strategy such as, for example, in our days, the Soviet Union, but they will never be able to create a Mystique within their clumsy borders, more imaginary than real.

The awakened virya, on the other hand, can produce an invulnerable infinite encirclement or an impenetrable racial Mystique, that is to say, strategic spaces where enemy action is impossible. We have already shown in the allegory the impossibility of besieging or violating an infinite encirclement.

and now it is clear why the foreigners won, what is the difference between the Pasu Strategy and the Hyperborean Strategy? that affirmed the Categorical Answer: the foreigners dominated the square and defeated the natives because they had a Hyperborean Mystique, which they concentrated on the wall to produce the infinite encirclement. The natives, on their part, only wished to expel the intruders from their territory, from the area considered as the exclusive preserve of their tribe; but because they lacked Mystique, they did not have the Mystique and did not have the Mystique of their tribe.

war operations with a pasu strategy based on the principle of encirclement, were defeated by the superior spiritual strategy of foreigners: THEY KNEW TO PROTECT THEIR STRATEGIC SPACE WITH AN INFINITE INVULNERABLE FENCE; AND THIS IS SOMETHING THAT CANNOT NO TERRITORIAL ANIMAL, NO MATTER HOW MUCH ETHOLOGY AND BIOLOGICIST RACISM MAY REGRET IT, NOT EVEN THE PASU. THE VIRYA CAN DO IT BECAUSE THE VIRYA PARTICIPATES IN THE FINITE IN-

To conclude, it is only worth adding that the "O" Strategy of the Loyal Siddhas contemplates all aspects of the racial Mystique, it is worth mentioning that the "O" Strategy of the Loyal Siddhas contemplates all aspects of the racial Mystique.

that is, all the strategic steps that a pure-blooded community must necessarily take to go from the confusion of lost viryas to the collective transmutation into awakened viryas and Siddhas. Naturally, this is an enormous wealth of knowledge, which, however, was the complete patriotism of our Cro-Magnon ancestors, the surviving Atlantean parents of the White Race.

These people, whom the Hyperborean Wisdom calls GUARDIANS OF THE LITICAL WISDOM, bequeathed part of their knowledge to the various pre-Antiquity peoples that they founded by mixing with the surviving Pasu communities, with slaves of the

Atlantis, and with other primitive tribes that they encountered during their long journey that lasted millennia. But this legacy, due to the state of the planet after the Atlantean Total War, could not be transmitted in any other way than as a cultural heritage, which, naturally, was degraded and lost with the passing of time. However, despite the time elapsed and the falsification of History executed by the Synarchy, large pieces of the Hyperborean Wisdom can still be recognized in many cultures.

and we will talk about this in other parts of this book; as well as

The classic example, of course, is the very ancient idea of the Universal Empire, which is a rather degraded cultural symbol, but which, nevertheless, still represents the project of a Complete Mystique.

Here, what we are interested in pointing out is that the implementation of the a racial Mystique in-cludes A CERTAIN SPECIAL WAY OF OCCUPYING THE TERRITORY, a method involving specific concepts on the function of agriculture, the layout of the city and the construction of stone walls. Many ancient peoples knew this, such as those of Mesopotamia: Sumer and Babylon, or Egypt, Greece, Rome, etc. Of all of them the Etruscans stand out luminously and, already in times of the present Era, the Goths and Saxons. The latter tried to destroy Charlemagne and his descendants, due to their great racial purity and the strength of their Mysticism, which, in the present era, was the result of a great effort on the part of Charlemagne and his descendants. However, it became clear a century later when Henry I of Saxony, The Birdcatcher, erected his line of castles in the East. Well: this hyperborean knowledge, which comes from the "O" Strategy of the Siddhas, reached its highest level in the 20th century, through the work of Heinrich Himmler and his elite of hyperborean initiates of the SS Black Order. Himmler, together with Darré and other specialists of the Ahnenerbe Institute, developed and adapted to culture

The current concept of "Magic Agriculture", which was intended to be applied in the future SS State to be formed after the Total War, in Europe, but which was to be experienced during the conquest of lebensraum in the East. And that the SS called the way of strategic opposition is proved among others by the construction of the K.Z., the KONZENTRATIONESLAGER or concentration camps, which were designed in such a way that a hyperborean initiate could at some point project the Sign of Origin on its perimeter and produce an infinite encirclement, regenerating by transmutation in the strategic area the internees, that is, awakening their dormant lineage, purifying their blood.

ADVERTISING

The individual act of war of the awakened virya.

The medieval warrior order, EINHERJAR followed a Hyperborean Path of spiritual liberation called "the way of opposition". strategic". To summarize everything in one concept, we can say that this path allows the awakened virya, considered as a microcosm, to po-tentional, TO OBTAIN SPACE AND TIME AUTONOMY. But, if the awakened virya IS NOT an autonomous entity, an actual microcosm, what would it be? What does such a spatio-temporal autonomy obtained by means of strategic opposition mean? Answer: that the autonomy WILL NOT BE DIRECT, that is to say, a product of the entelechy of the Manu Archetype, if it exists. as a current micro-cosmos, but INDIRECT, as a product of the ISOLATION ONTIC THAT THE SPIRIT CAN SUBMIT TO THE POTENTIAL MICROCOSM. No It matters, then, the evolutionary degree of the microcosm, since the isolation will occur from the outside, without taking into account the entity-lequia. What will be of capital importance, however, will be the purity of blood, the quality with which the Ego manages to intuit the Symbol of Origin, since the strategic efficacy of the isolation will depend on it.

And how does this path of liberation propose to isolate the potential microcosm of the awakened virya? Answer: The archemonic technique

makes it possible to dominate space, and the strategic opposition makes it possible to dominate time. In other words: the archemonic technique offers the possibility, to the awakened virya, to initiate an individual action of war whose immediate purpose is to LIMIT a space of the Valplads and subtract it from the control of the Demiurge; in such a strategic area, or archemone, the potential microcosm will be isolated from the Demiurge. SPACIALLY from the macrocosm; then, FROM THE ARCHEMON, it will be able to isolate itself TEMPORARILY by practicing strategic opposition. See It is, therefore, two essentially linked acts, two correlative steps on the Path of Spiritual Liberation. In this and in the following articles, we will explain both steps, the "technique archemonic" to create space and "strategic opposition" to create time, starting from the beginning.

As hinted at in "G", the creation of an archemone has other applications besides serving as a "safe place" in the Personal strategy of the awakened virya. When the principle of the hedge has been revealed to the Self, the archimona can be either "exterior" or "interior" to the microcosm: if it is exterior, it can indeed constitute the refuge of the virya, but also, together with the runes, it can be the refuge of the virya. of being useful as a weapon or instrument for exercising control over entities; if it is internal, its action can encircle the ego and isolate it.

of the conscious subject, thus greatly facilitating the possibilities of breaking the spiritual enchainment, but it must also be useful to frame and resign all symbols of the psychic structure, especially the autonomous myths, whose disturbing power we have already described. And this, just to name a few of the countless possibilities of the archimona, all of which are of current use to the hyperborean initiate, awakened virya or Siddha Berserkir. Here, of course, we will refer only to the concrete practice of the way of strategic opposition, as taught in the Einherjar Order.

In the case we are going to study, the awakened virya operates a outer archimony, that is to say, A FENCE PLASMED IN THE VALPLADS, in some space of ma-crocosmic significance of the Demiurge. Naturally, if the reader of this work is not familiar with the TOTAL enclosure principle, valid in any space, it will be very difficult to advance with the explanation; however, if we base the development on an intuitive topological consequence of the enclosure principle, "divide a its plane in two parts", it is possible to obtain evidence by analogical induction. Then, without forgetting at any moment that we are dealing with a crude geometrical analogy, let us represent graphically the outer archimedean; see figure 33.

In truth, and this we emphatically state, the drawing misrepresents the MOST PERFECT AND FEARFUL PERSONAL WEAPON OF ALL THE MATE-RIAL UNIVERSE: AN INSTRUMENT THAT GRANTS THE VIRYA THE POWERS OF A GOD.

Let us observe, in the figure, two well-defined elements: the "closed curve" of the archemone, in blue, and an external sigil in red. The first element is essential in the archemonic technique and the second corresponds to the theory of strategic opposition, which we will discuss last.

We will study the operation of the archimony analogically, step by step, and for this we will begin by describing the typical attitude of the awakened virya at the moment of launching the assault. The first step of the awakened virya, in effect, consists in ASSAULTING AND OCCUPYING an

The attack will be a surprise attack: a blow unleashed at the right moment, at the precise opportunity, because the instant of action was not anticipated by reason but determined by the kairos of Honor, the moment in which the action was determined by the kairos of Honor. It will be a surprise attack: a blow unloaded at the right moment, at the precise opportunity, because the instant of the action was not anticipated by reason but determined by the kairos of Honor, a moment in which the absolute courage of the hyperborean warrior is channeled. It is the surprise assault of a place, which is carried out simultaneously with a taking of a spiritual position. But this place assaulted could never have been defended by the Demiurge because it is impossible for Him to foresee the place and time of an attack that was never planned by the virya's reason nor imagined by the conscious subject: kairos, the opportunity to act, is determined by the gracious will of the sphere Ehre (1) and governs only for the awakened Self.

[1] Montsegur, Castle on the Pog, in the French Languedoc, built by the Cathars according to the archemonic technique.

[2] K.Z. (KONZENTRATIONSLAGER) SS "concentration camps" were not sinister prisons as claimed by Synarchist propaganda. but marvelous "magic machines" to accelerate the Collective Mutation, built according to the archemonic technique taught by the Hyperborean Wisdom.

FIGURE 33

The awakened virya knows only the archemonic technique; the place and time of acting will be indicated by the kairos. This is so rigorous condition that A MAJOR PART OF HYPERBORNE INI-CIATION IS TO MAKE THE PLACE OF THE AWAKENED SELF ABSOLUTELY UNIMPORTANT: THE AWAKENED VIRGIN MUST BE INDIFFERENT WHERE HE GOES. TO CONQUER IN THE MACRO-COSMOS BECAUSE ALL SPACE IS PART OF MAYA, THE ILLUSION OF THE REAL.

For the awakened virya every space of the macrocosm constitutes the Valplads, the battlefield of the heroes, where one fights regardless of death because the one who dies in the "campus belli" is resurrected by Wotan and the Siddhas in Valhalla. That is why the The hyperborean warrior never measures the forces at stake, never speculates or makes material calculations: that is the custom of mediocrities and Jews. It is not to this kind of "Strategy" that we will refer here. The hyperborean warrior launches himself into combat, WITHOUT CALCULATING.

RISKS, BECAUSE FOR HIM, THE FUTURE DOES NOT EXIST: HIS FACE, LIKE THAT OF THE NORNA URD, LOOKS ONLY TOWARDS THE ORIGIN. By what sign is he guided,

So, to fight and not to fight? in other words, on what principle do you base your warrior criterion? Answer: In HONOR, the absolute morality of the awakened virya. As we shall see in the Second Part, THE HONOR, WHICH IS THE ACT OF THE RESOLVED GRACEFUL WILL, IS MANIFESTED IN A TEMPORARY SPECIES OF ITS OWN NAMED KAIROS: kairos

it is THE moment to act with honor, THE opportunity to strike a blow at the enemy, THE occasion to march towards the Origin, THE instant to die with courage to resurrect with glory. Evidently, the The kairos of honor hardly coincides with what the common man, pasu or lost virya, understands by "interesting motivation to act": for example, money, fame, the Nobel Prize, etc.

Well, although it may seem strange to the MENTECAIOS, the truth is that the awakened virya does not initiate the struggle until his kairos has decided and then does so resolutely, without measuring risks, without caring whether he "wins" or "loses". It is not that the act of fighting "is a matter of honor", but that the act and the honor are one and the same. thing: EGOIC WILL, THAT IS, FORCE OF SPIRITUAL ORIGIN, INTREPID VALUE.

We are, therefore, in the awakened virya, in the right kairos, performs an INDIVIDUAL ACT OF WAR. But every ACT, with being defined, has a character, a representative form, under what characteristics is the warlike attitude expressed, in the way of the strategic opposition? Answer: Every virya who takes the Path of Spiritual Liberation, as we shall see in Part Two, must begin by professing the Fundamental Thesis of the Hyperborean Wisdom. In this Thesis it is affirmed that the NORMAL mode of existence of the captive Spirit is so essentially opposed to the material Universe of the Demiurge that its only EXTERNAL characteristic is HOSTILITY. Naturally, the Thesis narrates a legend, a history of the origins, since every captive Spirit has been neutralized in its essential hostility by the primordial betrayal of the Traitor Siddhas, i.e., it has been reduced to the state of ANORMALITY which we have explained in the first paragraphs by means of the Model of the Sphere. But the Mystery of the captive Spirit only can be insinuated by the Thesis or by any analogical explanation: the truth, the only and effective truth, is in the interior of each one, in the memory of the blood. There it must the virya must concur in order to confirm the thesis. THEREFORE, FOR THOSE WHO HAVE HEARD THE VOICE OF THE PURE BLOOD AND DECIDE TO FIGHT, THE ACT OF INDIVIDUAL WAR CANNOT BE CHARACTERIZED IN ANY OTHER WAY THAN BY GNOSTIC HATRED TOWARDS THE WORLD OF THE DEMIURGE: THE AWAKENED VIRYA WILL TRY TO EXPERIENCE, AT ALL TIMES, "THE ESSENTIAL HOSTILITY", TRYING TO STRATEGICALLY REORIENT THE REVERTED SPIRIT. And this The essential hostility that the Hyperborean Spirit once displayed against the material Universe of the One, will be the character that will reverse, in a minimal measure, the act of war that the awakened virya will execute against Evil, that is to say, against the macrocosm of the Demiurge Jehovah-Satan.

It must be understood that hostility toward matter constitutes the main ingredient of the Gnostic attitude, the character that clearly reveals the presence of the Spirit. The opposite is also True: without hostility there is no gnosis; a virya can be well versed in occult matters, and even know the Fundamental Thesis, but if he does not adopt a position of active hostility, he will most probably remain all his life in confusion, without having approached the Spirit even a millimeter. What prevents the virya from manifesting open hostility, of course, is fear; a fear the origin of which is the impurity of blood, the animal tendencies of the pasu that fight against the inheritance of the hyperborean lineage. But do not believe that by yielding to fear, peace will be obtained: THE CONTRARY OF THE HOSTILITY OF THE SPIRIT IS NOT "THE PEACE OF THE SOUL", BUT THE DOPPINESS OF THE SELF; as we have seen

As you will see in Part Two, fear poisons the blood and makes it possible for the Self to be anesthetized and phagocytized by the Archetypes.

psychoid. Permanent hostility to the world, contempt for matter, disgust for human animality, indifference to money, pleasure, status, or any other similar Judaic ideal, are traits that strengthen the Spirit and create a new spirit.

will. And the gracious will of Honor, which is the ABSOLUTE VALUE OF EVERY HYPER-BORROUS WARRIOR, manifests itself in the kairos, reveals the right opportunity in which to act resolutely, fearlessly, against the enemy.

To understand the extent to which the act of war of the awakened virya is IMPIOUS AND ABO-MINABLE TO THE EYES OF THE DEMIURGE it is only necessary to warn that it implies the voluntary disregard of the material order of ontic suprafinality. Moreover: the individual act of war, carried out with essential hostility in its Kairos, SUPPOSES A CHALLENGE.

INCREDIBLE, A LUCIFERIC REBELLION whose echoes resound in all the "planes" of the macrocosm, in all the "heavens", in the most muddy meanderings of the universal soul. And such a de-safety, which has been declared gnostically, with deep knowledge, and which, therefore, is essential and irrevocable, CANNOT BE IGNORED BY THE DEMIURGE, CANNOT BE OVERLOOKED BY THE GREAT DECEIVER. By That is why the enemy reaction is not long in coming and very soon the awakened virya must face the terrible secret of Maya, the DEMIURGE'S SECOND INTENTION aimed at his destruction. In this strategic clash, the virya must demonstrate the value of his kairos by resisting the enemy's thousand deceptions with a will of steel.

It will act as the Fundamental Thesis affirms that the Hyperborean Spirits acted in the Origin: it will present an essential hostility towards the world of the Demiurge without it mattering at all what happens in the Valplads, what he does to deceive and destroy it; of course, he will not neglect his back, BUT HE WILL TAKE ADVANTAGE THE KAIROS TO ATTEMPT THE CONQUEST OF THE VRIL, THE UNLEASHING OF THE CAUTATIVE SPIRIT. If

such is the virya's resolution, if his goals are so gnostic, THEN ALL WILL BE SAID, THERE WILL BE NO MORE DECEITFUL WORDS OR VAIN SIGNS: THE CONFRONTATION WILL MOVE BEYOND THE VEIL OF MAYA, TO AN ABSOLUTE INSTANCE IN WHICH THE HI-PERBOREAN WARRIOR AND THE DEMIURGE WILL FIGHT FACE TO FACE. And, as in the Origin of the Fall, in the struggle will again be at stake the spiritual enchainment: the The awakened virya has attacked to free his captive Spirit and the Demiurge responds to subject the Spirit to greater and more atrocious confusion.

ADVERTISING

The myth and the sacred symbol.

In the previous article, in commentary Twelve, we studied that every conscious representation, when it stabilizes energetically and appears before the subject, tries to develop an entelechial process. This is due to the fact that, being made up of archetypal symbols, it behaves in a manner analogous to the projection on the material plane of the universal archetypes and, as such, tends to entelechy. This process is in reality only the continuation of the movement initiated in the Archetypes invested in the archetypal memory by reason; we can properly speak of a single phenomenon divided into several phases:

Phase 1 - actualization of the inverted Archetypes as schemas of the entity; Phase 2 - rational representation (of the es-schema of the entity) on the Relationship; Phase 3 - emergence of the conscious representation; Phase 4 - development of the entelechial process vis-à-vis the conscious subject.

Naturally, phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once he has obtained sufficient knowledge of the representation by his eidetic vision. The ability of the conscious subject to act volitionally to divert attention from a representation is a sign of a high evolution in the psychic structure of the pasu, for such an affirmation of the subject can only occur in a scheme of self of great structural complexity: in a scheme of self that has justly been integrated with representations that have completed their ente-lechy in the absence of the subject and form part, although UNKNOWN, of the history of the mi-rocosm.

We are, then, in that a highly evolved conscious subject must be able to avoid the entelechial process of the representations, a process that these try to develop by beyond the image they represent, they are archetypal symbols in full actuality. There is, however, a type of representation, a la which up to now we have not studied, before whose HIGH ENERGY the conscious subject, even "the most evolved", is not only volitionally ineffective but runs the risk of being irreversibly fragmented or definitively dissolved. Such a dangerous type of representation is called MYTH and its image is called SACRED SYMBOL. The myth and the sacred symbol will be the subject of extensive study in the Segun-da

The first part, in which we will explain how to avoid the danger mentioned above and why it is necessary, in spite of everything, to deal with them. Here we will explain the archetypal origin of the myths: this is the best time to do so because their manifestation in the consciousness has a close causal relationship with the reproduction, by the conscious subject, of certain fantasies.

Let us recall the macrocosmic objective of the finality of the pasu: to be the postor of meaning in the entities. In order for it to fulfill this purpose, the Demiurge has superimposed on the entelechial purpose of entities a suprafinality for the pasu: a design that must be discovered and rationalized in a cultural language and returned to the entity by means of the expression of the sign.

We will not repeat what has already been studied in other articles; we will only summarize what is necessary to facilitate the explanation. In the

Thus, there are two terms: a universal one that represents the universal Archetype and a particular one that responds to the demiurgic design. When the entity impresses the sensory sphere of the pasu, reason eliminates, by comparison with the hereditary archetypal memory, the universal term, that is to say, it confronts the Archetype with the universal Archetype and the particular one with the demiurgic design.

The design is thus discovered as that of the entity which transcends the sensory sphere and is schematically interpreted by reason. Thus the design is discovered as that of the entity which transcends the sensory sphere and is schematically interpreted by reason. The design is "the truth" of the entity and its schema a link of the cultural structure which we call Relation between Principles. The Principle, or knot, to which the Relation is linked or scheme of the entity is, naturally, the actualization of the inverted Archetype eliminated during its discovery. But a Principle, or simple symbol, can never be re-presented because its passive potency has no reference to itself; however a replica of it

can integrate the schema of the entity as a semic element, in which case it is denoted: "archetypal symbol". And these archetypal symbols that compose the representations are the ones that drive, without losing the structural integrity of the schematic image, the entelechial process as opposed to the conscious subject.

But let us return to the design. Perhaps the critical treatment that we have made in this book on the work of the dEMIURG has not sufficiently evidenced the importance that he has given to the being-for-man of the entities, to the revealing design of their creative omnipotence. If this is so, we shall correct this error here by affirming that the design of the entities constitutes an act of extreme gravity in the execution of the evolutionary Plan of the Universe: a designated macrocosm in all its entities and a microcosm that evolves discovering the designs and putting sense in the entities is a motive of its Pleasure. The structures of the material entities, are transformed by the collective action of man into superstructures of cultural objects, into superstructures in where objects are bound by love, by the evolutionary impulse towards final perfection. The expectation of the Demiurge is placed precisely in that loving transformation of the Universe that consists in the continuous discovery of his work. By this we mean that the design of entities is the Word of the Demiurge. His creative Word, his spermatic Logos, his plasmatic Power, has been applied there, in each de-sign, with the intention of concretizing the highest undertaking: to get the microcosm to make continuous sense of the macrocosm as the evolutionary Plan unfolds, driven by the Will of its Time-Consciousness, toward the entelechy Maha Pralaya.

Therefore, the supreme importance with which the Demiurge has designated the entities foresees that, through them, man has access to the core of his Plan. It should not be believed, of course, that man knows only a mere appearance of the entities, as the rationalistic ingenuity of many thinkers pretends. In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the Will of the Demiurge that man should know and admire his Plan.

Thus, when the entity interests the sensibility, that formidable cosmic message that is the design, IS FULL, IS DISCOVERED. TOTALLY BY REASON, AND INTERPRETED BY IT. What happens, Why does man habitually ignore a large part of the knowledge he already possesses? Answer: because the discovery of the design corresponds to the macrocosmic objective of the finality the which also requires that the revealed truth CAN BE SOCIOCULTURALLY EXPRESSED. That is to say, in order to fulfill the purpose, it is not enough to discover the design: it must be able to express it with a cultural sign, a sign that must be understood by a communal language. In order to achieve this, the demiurge has arranged for LA TOTALITY OF DESIGN can be interpreted and schematized by reason, allowing in the microcosm to reflect the totality of the archetypal plane of the macrocosm; this is, of course, the archetypal memory or brain where reason applies the design to confront it with the inverted Archetypes and build the scheme.

If we now recall what has been said in the previous paragraph about the typical schema xx, the answer will become even clearer. For, although the schema xx contains ALL the truth of the entity, the cultural subject notices only a part of it as concept xx of a

language. And the corresponding representation, as we have seen, is a homologous image of the concept, a signified relief noted in the horizontal plane of signification of a language. But, even if the translational faculty of the cultural subject has the possibility of noticing the schema of the entity in all planes of signification, it is possible to notice it in the horizontal plane of a language. oblique, WILL ONLY DO SO IN THOSE MEANINGFUL CONTEXTS BELONGING TO SOCIO-CULTURAL LANGUAGES, according to the macrocosmic objective of finality; of course: the evolution of cultures allows "new" aspects of the truth of the entity to be permanently noticed; but never, in the whole history of the pasu, has it even come close to a complete apprehension of the truth of the entity, much less to expressing it culturally.

It is time to ask ourselves what all this has to do with myths. Answer: myths are unknown aspects of the truth of certain entities, which are surprisingly noticed by the cultural subject as an effect of the bending that the conscious subject performed to meet certain fantasies. Of course, we will explain it step by step.

We have already studied that a schema contains an infinity of unknown aspects, de mo-mento, for the cultural subject. The answer tells us that such facets can become myth because of fantasies. Before describing this phenomenon, we must to know more about THAT WHICH REMAINS HIDDEN in the scheme of an entity, in its truth.

In principle, if the design is ALL the truth of the entity, if nothing else can be learned from it because the Demiurge has reserved nothing for himself, except the unique secret of the universal archetypes that man must not know "because he would become God", we must assume that in the design itself, in its intimate constitution, there is a hierarchical order, a scale of value analogous to the musical octaves. whose notes resonate differently according to the quality of the listener. We repeat, in the design there is not only that aspect that man usually knows of the entity but A SCALE OF FORMATIVE PHASES RANGE FROM THE DEMIURG TO THE ENTE. We are particularly interested in the phases that start from the universal Archetype, invisible to man, and they reach even the most outward appearance of the entity, THAT WHICH, JUSTLY, IS FIRST KNOWN BY THE SUBJECT CULTU-RAL. But the universal Archetype is, in a certain sense, GOD IN THE ENTITY or THE GOD OF THE ENTITY. The first operation of reason eliminates the universal Archetype and discovers the design of the entity, the being-for-man of the entity, which consists of a message, a Word of the Demiurge that reveals EVERYTHING about the entity...EXCEPT THE UNIVERSAL ARCHETYPE, THE GOD OF THE ENTITY, THE DIVINE TERM OF THE SCALE REVEALED. However, in the archetypal memory there are inverted copies of all the universal Archetypes and, by eliminating its Archetype from the entity, reason actualizes in the cultural structure the Inverted archetype corresponding as a KNOT or PRINCIPLE. That is why the Principles, although unrepresentable in the imagi-nation, represent to the understanding, to the rational intuition, TO THE GODS OF THE ENTITIES IN THE MICROCOSM. Thus, for example, the numbers and the musical notes for the Pythagoreans; or the principles unknown whose manifestation was, for example, fire, water, air, logos, etc., for other ancient philosophers. But the macrocosmic objective of finality requires that meaning be projected by the expression as sign onto entities, as the "meaning" placed on the entities: when the projection of symbols

The fact that the Principles are recognized in the external entities and introjected as properties of the macrocosm. In other words, the Principles of the microcosm, projected on the entities of the world, are rediscovered and confused with "universal principles of the macrocosm". This is, of course, a simple mental myopia that leads to the most absurd and unverifiable theories: the reality of numbers, for example, is proper to the microcosm, and it is a useless task to try to only the knowledge of the universal archetypes would offer this possibility, but such knowledge is forbidden to the animic subject of the pasu; the virya, on the other hand, because he has an infinite Spirit, although confused, HAS THE METAPHYSICAL POSSIBILITY TO CONTEMPLATE THE INSANE SPECTACLE OF THE COSMIC ENTELECHIAL PROCESS...AND TO OPERATE AGAINST IT; FOR THIS PURPOSE, WOTAN GAVE HIM THE RUNES THAT ALLOW HIM TO RESIGN THE DESIGNS.

Let us now turn to the scheme of the entity and inquire: if the design involves a range of notes from the Demiurge to the entity, from which the universal term of the universal Archetype has been eliminated. How does the reason interpret this absence, i.e., does it compose the scheme by leaving a gap or does it complete it in some way? Answer. In a certain way we have already ad-lantined it when we exposed that the Relationships are linked WITH ALL THE PRINCIPLES THAT INTERVENE IN ITS SEEMIC SCHEME. We said then, in article "D" of the subsection The previous point is that although a Principle, because of its passive power, is irrepresentable for the subject and systematically irreducible, nevertheless its semeic form may be integrated in the scheme as one of the essential elements of its substructure; in such a case it is called: ARCHETYPICAL SYMBOL and differs from the homologous Principle in the power and structural quality; a Principle possesses passive potency and is a node of the cultural structure; an archetypal symbol possesses active potency and is PART of the internal substructure of a Relationship which is, in turn, a link of the cultural structure. That is to say: an archetypal symbol, homologous to a Principle, can integrate the scheme of the latter as an essential element of its internal substructure. The answer sought is, in the end: REASON. INTRODUCES INTO THE SCHEME OF THE ENTITY, IN THAT PLACE OF THE DESIGN THAT CORRESPONDS TO THE GOD OF THE ENTITY, THAT IS, TO THE SUPPRESSED UNIVERSAL ARCHETYPE, AN "ARCHETYPAL SYMBOL" HOMOLOGOUS TO THAT PRINCIPLE THAT WAS ACTUALIZED WHEN THE UNIVERSAL ARCHETYPE WAS ELIMINATED.

This means that in every scheme of an external entity there exists, somewhere in its structure, an archetypal symbol that occupies the place of the universal Archetype, of the God of the entity. And it is not difficult to see that such a place is first in the hierarchical order of design and, therefore, last in the order of knowledge. human. In terms of the structural analogy we can say that the translating faculty of the cultural subject would have to access A PLANE OF MEANING OF MAXIMUM OBLIGATION to notice the archetypal symbol of the God of the entity. But if this were to happen, it would mean that the symbol has been noted IN THE CON-TEXT OF A LANGUAGE ABSOLUTELY NON-SOCIO-CULTURAL, I.E., UNKNOWN TO THE REST OF THE WORLD. OF THE CULTURAL COMMUNITY. In that case the subject would be confronted with the revelation of the God of the entity as a CONCEPT of an unknown language that he could neither understand nor comprehend. Of course, normally, the cultu-ral subject of the pasu rarely departs from the gnoseological security provided by socio-cultural languages. and, of course, fears and avoids knowing FOR HIMSELF that still hidden part of the truth of the entity.

We can now better understand that answer about myths: "they are unknown aspects of the truth of certain entities". Why "of certain entities" and not of ALL entities? Because we are tacitly referring to the KNOWN myths, that is to say, those that once manifested themselves and of which we have news. Strictly speaking, EVERY SCHEME keeps in its interior an archetypal symbol of the God of the entity. But it is convenient for us to resort to those examples of myths that are evident and significant because of their periodic appearance in the History of humanity. For this purpose, although we could expand on multiple examples, we will consider only the FORCES OF NATURE, cold, heat, wind, light, darkness, etc., and the ANIMALS, the eagle, the lion, the fish, etc.

These entities are known to all, since there exist, in all cultures, collectively shared concepts that include them. However, beyond the content of such socio-cultural concepts, in an unusual connotation, from time to time, the following are manifests the archetypal symbol of the God of the entity as a concept noted in the context of a language that is incomprehensible to the vulgar understanding: only for a few initiatory elites does the The language of myth has become commonplace; but that is another matter. Thus appears an Ice God, a Fire God, a Wind God, a God of Light, a God of Darkness, etc., or an Eagle God, a God of Light, a God of Darkness, etc., or an Eagle God, a God of Light, a God of Darkness, etc., or an Eagle God, a God of Light, a God of Darkness, etc. Lion, a Fish God, etc.

Myths are produced, then, by manifestations of the archetypal symbols of the God of the entity. But the symbols The archetypal myths are SIMPLE SYMBOLS, irreducible as their homologous Principles, and the Gods represented by them are also "simple Gods". All the formal complexity that the myths usually present is because they have been adorned with legend in order to neutralize their power. With the legend, which naturally belongs to the common language, the myth is imprisoned within known and safe limits, and is degraded to the level of understanding of the vulgar: instead of advancing in knowledge from the inferior to the superior, respecting the hierarchical scale, the superior is lowered to the inferior and is covered with cultural crust. On this vulgar attitude towards myths, it is will be discussed at length in Part Two. Let us only add that, as is evident, MYTHS ARE NOT INHERITED: WHAT IS INHERITED IS THE ARCHETYPAL MEMORY WITH WHICH MYTHS ARE CONSTRUCTED. Naturally, these "myths" are those that the Analytical Psychology of C. G. Jung identifies as PERSONAL COLLECTIVE ARCHETYPES. Myths should not be confused with "collective archetypes". universal" or "MYTHS", which are proper to the macrocosm: the MYTHS correspond to a type of Manu Archetypes whose process unfolds in the superstructures of cultural facts and which here we usually call, also, "Psychoid Archetypes".

Let us now study the phenomenon of the production of a myth from the point of view of the conscious subject. The cause of its emergence lies, as we have already mentioned, in certain phantasies; let us begin, then, by examining them. It must be made clear, first of all, that phantasies come from the shadow sphere just as conscious representations do. As can be seen in figure 21, the sphere of consciousness is composed of the sphere of light and the sphere of shadow. sphere of shadow; the conscious representations with symbols that emerge from the cultural structure as images in the sphere of light, in front of the conscious subject; but the fantasies originate from

the scheme of self or sphere of consciousness. Naturally, this implies that the phantasies COULD also come from the sphere of light: but this occurs only in cases of a high evolution of the microcosm, when the conscious subject is in the sphere of consciousness.

The shadow sphere has been highly individualized and the sphere of shadow has been notably consciencialized or reduced to a sphere of light. But in the case

In the general sense that we are considering, of the pasu at the moment of spiritual enchainment, the sphere of light or consciousness is only a very thin superficial layer over the sphere of shadow: as part of the scheme of itself, this layer does not possess sufficient symbolic material to configure the usual images of the fantasies.

On the contrary, the shadow sphere is a structure full of symbols, since it permanently represents a large part of the history of the microcosm.

Fantasies emerge from the shadow sphere, i.e., from the UNCONSCIOUS, "at the re-quest of the conscious subject": this must also be made clear. Fantasies are a product of the will of the conscious subject and, therefore, are referred to him, u n l i k e the conscious representations whose first intention refers them only to himself. The content of a fantasy is, by definition, UNREAL; in this they also differ from each other. of conscious representations, which always represent external entities - and sometimes internal entities, but as real as the external ones. Well then: the more unreal the content of a fantasy is, the less it corresponds to real facts or entities, the more STRANGE will its interpretation provoke to reason.

It is understandable: reason is INSTINCTIVELY accustomed to operate with external entities, to discover their designs and to interpret them archetypically; but with this "operating" reason progresses in the knowledge of reality following an evolutionary pattern.

insurmountable: one must first know, for example, what a color is before classifying it by septennae, i.e., one must first arrive at To THE IDEA OF COLOR, abstracting such quality from reality, before discovering its plurality; in the same way we can affirm that without previously knowing the horse, without differentiating its entity from reality, no one would ever have ridden it; nor could anyone understand the meaning of a written word without previously knowing the signs of the letters. This inevitable order, which must to follow reason in order to progress in the knowledge of reality, is the one that is altered by the unreality of fantasy.

But fantasies, on the other hand, are a higher degree of the faculty of imagining and constitute, in the microcosm, the instrument of CREATION. By a phantasy, which represents an evidently unreal fact, the conscious subject can anticipate a real fact, surpassing the progressive and systematic order that reason imposes on knowledge. It is known that many fantastic theories have been empirically verified, that many imagined facts really occur and that an infinity of fantasies are, THEN, verified by reality. However, the fact that fantasies at some point correspond to reality is far from being their distinctive feature; on the contrary, the usual thing about them is that they seem to be committed to scandalizing reason. If we have mentioned their contribution to the invention of theories, or to the anticipation of facts, it is only to show that, even when reason is overlooked in the first instance by fantasies, it finds itself familiar with them by virtue of the verifications or disqualifications to which it finally subjects them.

If we have understood that every phantasy, to the extent of its unreality, provokes a disturbance in reason, we will have made considerable progress in the explanation. Let us recall that, in the face of phantasy, the flexions of the conscious subject aimed at knowing it are interpreted by reason as an interrogation, to which responds by comparing the IMPRESSION that the fan-tasia has caused in the subject with the Archetypes of the archetypal memory. From this application emerges a scheme that is transferred to the cultural structure, where the cultural subject experiences it and makes it intelligible.

as a concept of a language. The conscious representation of this concept is superimposed and confused with fantasy. As an effect of such masking, fantasy loses much of its unreal character. and is transformed into a rational and intelligible object, adapted to the sociocultural vision of the conscious subject. Of course, this in the best of cases, when the content of unreality is easily assimilated by reason. But what happens when the fantasy alludes to facts or objects whose evident unreality is absolutely unjustifiable for reason? Answer: reason is disturbed to the highest degree by the presence of a strange being, which does not allow itself to be interpreted with the usual Archetypes, corresponding to the progressive order of knowledge of the real. The being of fantasy requires, for its schematization, that reason affects Archetypes little known or, perhaps, completely unknown, that is, Archetypes that have never before been seen INDIVIDUALLY in the designs of the entities (let us remember that in each design there are ALL the Archetypes, although combined in different ways). The actualization of such unusual Archetypes in the cultural structure configures the scheme of fantasy: the operation of reason concludes there. Le it is now up to the cultural subject to experience and render intelligible the schema of fantasy.

Let us pause in the explanation to clarify the way in which the fantasy schema is transferred to the structure.

cultural. It must be emphasized, first of all, that the fact that fantasy constitutes for reason an alien being does not necessarily imply that its schema has to be structured "as the schema of an entity" in the cultural structure. This could occur on occasion, but it is most likely that the scheme of the fantasy BE TRANSFERRED AS "ACTIVATION OF THE HIDDEN ASPECT" OF AN EXISTING SCHEMA. The reason is that fantasies, even when their degree of unreality is very great, always allude to some extent to ontic reality, to facts or entities whose schemas are already integrated in the cultural structure. In this case, what happens is that certain unusual Archetypes, corresponding to properties of fantasy, are actualized in an already existing scheme, but in a remote place of "the formative scale that goes from the Demiurge to the entity".

In other words: those unusual Archetypes, characteristic of the fantasy, ACTIVATE CERTAIN ARCHETYPICAL SYMBOLS OF AN EXISTING SCHEME, LOCATED IN A SIGNIFICANT PLANE OF MAXIMUM OBLIGATION.

In order to give definitive clarity to the study of myths, we will now refer to a concrete example: the

The fantasy will consist of the image of A FISH; A BIG FISH PROVIDED WITH STRONG ARMS AND HUGE, BIRD-like, FLAPPED WINGS. The The conclusions we reach, based on the fantasy of the "winged fish", can be extended, of course, to all myths.

Let us consider, then, that "the fish emerges from the water and begins a majestic flight", that is to say, it emerges from the unconscious, from the sphere of the unconscious, from the sphere of the unconscious, from the sphere of the unconscious.

and presents itself to the conscious subject who has unknowingly required it. The initial perplexity is followed by the inflection of the conscious subject towards the fantastic object with cognitive intention. And to this inflection of the subject the reason responds instantaneously, interpreting archetypally the being of the fantasy. Natu-rationally, the basis of rational interpretation will be the design of the fish, already known, schematized and structured. Yes, the fantasy corresponds to a great extent with the fish schema, but where in the ictic design are there anthropomorphic signs, arms and wings? Undoubtedly in the upper part of the formative scale, very close to or in the same place as the symbol. archetypal of the God of the entity. But these symbols, which ARE ALREADY in the scheme of the fish, are far from the monadic term of the fish, from that aspect of the fish considered "real" by the culture. because it coincides with the shape of salmon and hake. Therefore, the process is as follows: reason, puzzled by the fantasy of the fish, explores the fish's outline and activates a remote symbol of its substructure that does not correspond to the image of a real fish but occupies a place in the formative scale of the design, that is, it belongs to the truth of the fish-entity. Let us recall that the content of the design is a Plan whose composition consists of an archetypal formative scale. In this way the operation of reason concludes; it is now up to the cultural subject to experience and render intelligible the scheme of fantasy.

The operation of reason, in response to the interrogation of the conscious subject, has caused the fish system to "illuminate" in the cultural structure. Let us now observe how the cultural subject reacts.

The actualization of a system, its "illumination", motivates the subject to experience its experience: we have seen that, in these cases, the cultural subject places himself OVER the system, in order to experience the scheme of the Relation. But where does the cultural subject come from and how does it reach the enlightened system? Answer: undoubtedly, except in cases of ex-treme abnormality, the subject The cultural subject is found ABOVE THE HABITUAL STRUCTURE (see article "G" of the previous paragraph), IN THE HORIZONTAL PLANE OF SIGNIFICATION OF THE SOCIO-CULTURAL LANGUAGE. In order to "reach" the illuminated system, the cultural subject moves horizontally through the cultural structure. ON THE PLANE OF HABITUAL LANGUAGE. But this "arriving" at the system on a horizontal plane implies that the scheme will be noticed in its context, i.e., it will be experienced as a concept of the habitual language. In our example, the cultural subject will notice the habitual concept of fish, which is only one aspect of the fish-schema, of the truth of the fish.

In principle, then, the cultural subject produces the rational representation of a fish, a symbol homologous to the structural concept of the fish. And since the active power of the Relation refers all representation to itself, the symbol of the fish emerges into consciousness and superimposes itself on the fantasy of the winged fish. Of course, all this happens very quickly. Now then, "THE SYMBOL" of the fish, which emerges as a conscious representation, although it expresses the usual image of the fish, is a symbol of the fish. of the fish, IS SUPPORTED, FOUNDED, BY "THE PROPOSED MEANING".

Let us recall that, when the cultural subject experiences the experience of the structural concept, the thought consists of a synthetic (a priori) judgment about the fish. The representation of the concept is a symbol based on a meaning PROPOSED by the faculty

traduc-tive. That is why the symbol of the fish, which emerges and superimposes itself on the fish-fantasy, is composed of the usual image of the fish and the SIGNIFICANT PURPOSE of the fish concept.

Let us return to the point of view of the conscious subject. In front of him is finds an ideal object TO WHICH HIS ATTENTION HAS BEEN DIRECTED. The conscious representation of the fish then arises and, in an almost inadvertent movement, it MASKS the ideal object. Then the following effect occurs: the subject discovers "suddenly" that the object is significant, recognizes it as a "fish", UNDERSTANDS THE MEANING "AS IF HE HEARS A PRO-POSITION THAT SAYS: IT IS A FISH".

Here we will interrupt the explanation to make a warning. If the pasu is "hard of mind", that is, if his sphere of consciousness is not very developed, he will be satisfied with a first rational approximation of the fantasy; if he really succeeds in imagining one. This first approximation is the one we have just seen: to the fantasy of a winged fish, reason opposed the image of a real fish. In the face of such a case, many will be the "simpletons" who will accept with indifference that the ideal object corresponds effectively with a real fish, prudently turning their attention away from such a disturbing image. Since to this primitive class of people a myth will never manifest itself, we will suppose, in order to continue with the explanation, that the pasu of our example presents a great evolution of the sphere of consciousness. However, we cannot but to point out that the most common attitude is that of not advancing too far in the knowledge of fantasies and that the manifestation of the myth corresponds, on the contrary, to the most fertile cases. imagination.

The conscious subject discovers, then, that the ideal object IS A FISH. However, this answer does not satisfy: the rational masking is not complete and, behind the image of the fish, something strange is noticed, a content not contemplated in the propositional meaning. The properties of the fantasy that are not covered by the definition of the In the propositional description of the fish, that is, in the meaning of the presentation, there are neither arms nor wings; consequently, these parts of the phantasy are, for the moment, meaningless. But every conscious representation represents a concept, that is to say, an incomplete symbol; could there be in the REST of the scheme the sought-after limbs, arms and wings? Answer: As already mentioned, the schema consists of the interpretation of the design and includes the archetypal formative scales in its semantic composition; therefore, it can be affirmed that in its substructure there are ALL the symbols, including the arms and wings of the fish.

Here we will interrupt the explanation again to make another warning. There is a function of the faculties of the subjects that could intervene in the above case and solve the problem by DISCIPLINING those parts of the phantasy that exceed the propositional description. Before continuing with the phenomenon of myth we must understand and rule out such a possibility. The faculties of the psychic subject fulfill the "associating function" in a characteristic way, according to the structure in which it manifests itself. We will now observe what the "associating function" consists of for reason, the cultural subject and the conscious subject.

The rational subject or reason has the rational cognitive faculty. The operations that reason carries out with the entities are

exercises with its rational faculty through the functions of associating and dissociating: COMPARISON, i.e., the first operation, is an ASSOCIATION between the entity and the archetypal memory to cause the DISSOCIATION of the Universal Archetype; INTERPRETATION, i.e., the second operation, is the ASSOCIATION of the design with the archetypal memory to construct the schema; etc.

The cultural subject has the faculty of translation. By means of it he is able to notice the meaning of the schema, in the meaningful context of a language, as a "structural concept".
or "slice" of the Relation. Well, as an example of the function of ASSOCIATING, we will only mention some operations that the translating faculty allows the subject-to to exercise. Always IN THE SAME CONTEXTUAL PLANE OF A LANGUAGE, in fact, the subject-itself can ASSOCIATE CONCEPTS: by CONTIGUITY (or law of false connotation); by FORMAL LIKENESS (or law of homonymy); by LIKENESS OF MEANING (or law of synonymy); by STRUCTURAL HOMOLOGU (or law of systematic reduction); by ORDINALITY (or law of causality); by CARDINALITY (or principle of value); by CONTRAST OR OPPOSITION (or dialectic law); etc. As we can see, the function of associating is a tool of great complexity and scope for the translation faculty. Its complement, the DISSOCIATE function, makes it possible, on the other hand, STRUCTURAL ABSTRACTION, i.e., the NOTATION of a certain particular systematic form within a general system of concepts.

But the function of associating is also proper to the faculty of imagining. By its inter-medium the conscious subject can ASSOCIATE IDEAS, DISASCIBLE THEM, AND ABSTRACT QUALITIES within the same idea. However, keeping in mind the essential unity of the subject As the "ASSOCIATION" must be considered as a SINGLE FUNCTION that expands as the structures of the soul evolve, the "ASSOCIATION" must be considered as a SINGLE FUNCTION that expands as the structures of the soul evolve.

psyche. In other words, it is necessary to consider that, IN EACH FACULTY, TO THE ASSOCIATION FUNCTION THAT IS ITS OWN, IS ADDED THE SCOPE SHOWN IN THE IMMEDIATELY BELOW STRUCTURE: thus, the

The function of associating, available to the cultural subject, ADD to its possibilities of linking concepts in the cultural structure also the possibilities available to the rational subject of linking Archetypes in the archetypal memory. And the function of associating, proper to the faculty of imagining, puts at the disposal of the

conscious subject, IN ADDITION TO THE ASSOCIATION OF IMAGES, the possibility of linking archetypal symbols, concepts, affections, etc. This will be better proved if we keep in mind that the highest thought that the pasu can think, the conscious thought, has as its content the IDEA, which is composed of IMAGE and MEANING: the "image", which is the "representation" of a structural concept, is based on a meaning of the "image".

propositional" form, that is, in a conceptual description defined in a habitual language. The conscious subject can, then, associate not only the formal imagined but also the fundamental conceptualized; and the latter can do so in the same way that the translational faculty used to associate concepts: by contiguity, similarity, homology, etc. But there is more. The cultural structure occupies part of the analogical space of the AFFECTIVE and rational spheres, which are interpenetrated and form the shadow sphere. So far we have studied the cultural structure from a rational point of view, BUT WE MUST NOT FORGET THAT EVERY ELEMENT, EVERY PRINCIPLE, EVERY RELATIONSHIP, EVERY SYSTEM, HAS A ESSENTIAL AFFECTIVE CONTENT. In every idea, as a component of the "first intention", which directs the

INTELLIGIBLY" representation towards itself, there is an AFFECTIVE REFERENCE that points "IRRATIONALLY" towards the heart. Such an affective reference is ESSENTIAL to every idea, that is to say, it cannot be eliminated without destroying the being of the ideal object; therefore it is perceived by the conscious subject as an objective property, as a characteristic EMOTIONAL NOTE. That is why we said above that the conscious subject has the possibility of "associating affects": because the distinction of the characteristic emotional notes of ideas may constitute the reason for their association. Naturally, the affective always depends on the particular valuation, in such a way that the association of ideas "by their characteristic emotional note" could involve cases with no general validity: for example, "on July 2, 1981, next to the statue of Pallas Athena", an association of ideas that means nothing except for the one who on that day and in that place received her first kiss of love... On the contrary, there are universal ideas whose linkage produces an affective connotation that makes it possible to associate them by their emotional note but whose INTENSITY varies particularly from one passu to another: by example, "mother and child," ideas whose concomitant emotional content is characteristic of each pasu, beyond the obvious linkage genea-logic that denote both concepts; or "tears" and "pain", "day" and "happy", etc.

We must continue, now, the explanation of the origin of myths, after excluding the possibility that in our example the "associating function" intervenes IN ORDER TO LINK, TO THE IMAGE OF THE FISH, THE IMAGE OF AN ARMS AND WINGS. If such a thing were to happen, if the phantasy were to be decomposed by the conscious subject into a whole of associated ideas, the manifestation of the myth could never occur. The explanation is based, then, on the assumption that, faced with the insufficiency of the first rational approach, the image of the real fish that contains NO conceptual meaning for the arms and wings, the conscious subject maintains its questioning attitude.

What happens then? Answer: the cultural subject penetrates more deeply into the concept, trying to find symbols that describe and give meaning to the arms and wings of fantasy. In this phase the phenomenon must be observed in great detail. For example, it is inferred from the answer that, in this rapport with the structural concept, in this penetration into its depth, the cultural subject produces A FLOW OF CONSCIOUS REPRESENTATIONS, each one more formally "adjusted" to the fantasy than the previous one. As a consequence of this flow of images, which are superimposed one after the other to the fantasy, the conscious subject notices that the ideal object changes permanently in front of his eidetic vision, it becomes clearer, it becomes more significant at every instant. And in this apperception we leave, for now, the conscious subject.

But the reason, from the moment it illuminated the fish scheme, ALREADY POINTED TO THE ARCHETYPAL SYMBOL THAT CORRESPONDS TO THE WINGED FISH OF THE THE FAN-TASIA. If such a symbol is within the scheme of the fish, but outside of the usual concept of the real fish, why does the subject Does the cultural subject not immediately try to notice it, making use of his translating faculty, instead of penetrating deep into the concept of the real fish? Answer: Because the cultural subject is reluctant to pass from the plane of signification of the habitual language to another plane. extremely oblique. The reason is that such planes are characteristic of completely unknown languages: from the point of view of the cultural

subject this implies that the meaning sought must be

noticed in an unknown context. If we take into consideration the fear that the unknown usually inspires in every cognizing subject, we will be able to understand the morose reaction of the cultural subject; his translatory faculty allows him to make the unknown context horizontal: but this means to find himself suddenly in another world, a world not only unknown but obviously different from the current reality. And when it comes to the world of myths, of the context in which the meaning of the myth is affirmed and in the In order for the myth to acquire its full potency, it must be assumed that a mere hint of its proximity is enough to cause panic in the cultural subject.

Notwithstanding the terror that their vision inspires, myths are usually noticed in a context in which they reach, of course, maximum danger "because they can be seen as they really are". But one should not believe that the subject can remain, even if paralyzed with terror, for a long time in their presence, for either he succumbs volitionally to "a new God", there, in his world, or returns to the safety of the usual context.

In the example we are studying, the cultural subject has avoided noticing the symbol indicated by reason and has penetrated deeply into the concept of the real fish. But, "in the depths of the concept", there is the "connotative nucleus", that region of which all the concepts of the fish schema are involved. From the connotative nucleus it is possible to glimpse any common context and, if so required by the translating faculty, to make the plane of the fish horizontal.

some particular concept. Let us suppose, then, that the cultural subject, on entering into the depths of the concept, perceives the connotation of the symbol indicated. This possibility is not remote if it is observed that said symbol has been intentionally activated by reason, that is, it has been directed towards itself, with preferences over the other Archetypes of the scale of the design; in other words: this symbol has been recently "highlighted" because of the strangeness that fantasy has produced in reason: from the potential point of view there is, thus, a predisposition for it to be noticed.

The profound experience of the concept of the fish CONNOTES in the cultural subject an unknown concept. The cultural subject, making use of its translatory faculty, makes the plane of signification horizontal.

of such a concept and notes it in its context. In this way he discovers the God of the entity, the inverted archetypal symbol that represents the universal Archetype of the fish. But he discovers it IN ONE OF ITS PHASES, UNDER ITS MYTHICAL ASPECT, i.e., IT DISCOVERS A "FISH GOD". And as In this way, the fish God possesses not only arms and wings, but also a crown, a trident, a coral throne, etc.; in other words, a whole marine context, a world of its own in which its existence has full meaning.

At this point of the explanation we must make an important clarification. Indeed, whether the myth has been connoted by the habitual concept or whether it has been noted as an oblique concept, the important thing is that, when the cultural subject notes the myth in its context, two phenomena can occur: that the active power of the myth dominates the will of the cultural subject or that the will of the cultural subject dominates the myth. The case we are studying corresponds to the second phenomenon, but we will also comment on the first because it is the cause of a quite frequent type of madness.

First - At the outset, it should be noted that "myths", insofar as they are

as archetypal symbols, occupy a place in the scheme equivalent to that which the Archetypes they represent occupied in the formative scale or Plan of the demiurgic design. The myths are, then, well interwoven symbols, which will rarely manifest themselves on their own. And the mythical context is always an unknown and unreal world, which sustains few points of contact with the sociocultural reality.

So the possibility we are examining can be considered extreme, since the normal thing is the non-manifestation of the myth. Only the STRANGE or the bewilderment of reason, due to a fantasy or for any other reason, even a pathological one, will make the myth stand out and stand out for the notation of the cultural subject.

Let us observe the first phenomenon: the active power of the myth allows it to dominate the cultural subject. How can this be possible? Answer: Although it will be discussed in detail in Part Two, let us anticipate that its vision produces a volitional paralysis in the cultural subject, who is compelled to identify himself with the myth. and to accompany it in its process; of course, because the myth is an archetypal symbol, it behaves like an Archetype, trying to unfold its formative power. However, here we are not so much interested in HOW but WHAT happens when the cultural subject is FAGOCITATED[1] by the myth.

To answer this question, let us say that, from the behavioral point of view, we are dealing with a serious case of madness; and, from the psychological point of view, that the absence of the conscious subject is verified. It is understandable: the phagocytization of the psychic subject by the myth takes place in the cultural structure, which is under the sphere of shadow, that is, in the depths of the unconscious; at that level, as "subject of the myth", as "living God" (in its context), the end of the psychic subject is concretized. There is no longer any conscious subject or consciousness, and, on the contrary, the psychic structure has been reduced to the unconscious.

What happens, in all this, with the psychic subject? For the purposes of this brief explanation, we must consider that, after phagocytization, THE SUBJECT "IS" THE MYTH. This is, of course, a very serious deviation from the objectives of the purpose of the pasu: the animic subject, expression of the soul in the psychic structures, instead of the soul in the psychic structures, instead of the soul in the psychic structures, instead of the soul in the psychic structures, instead of the soul in the psychic structures.

to promote the development of a historical subject, which will make it possible to achieve the highest harmony to the microcosm in order to put the maximum sense in the entities of the macrocosm, he behaves as the God of ONE entity.

All the volitional energy that the soul subject had at his or her disposal to evolutionarily unfolding into complex structures with skeletons of thousands, or millions, of entities, it is now being used to drive the formative process of ONE entity, to be the God of ONE entity. To continue with the proposed example, we must imagine that the soul subject, transformed into a fish God, is experiencing, with the same degree of intelligence of a fish, an oceanic world of dreamlike, fantastic, mythical characteristics, in which its behavior is natural.

Naturally, a subject in such conditions must express grotesque, de-mental behavior, incomprehensible even to psychiatrists. It is enough to think that in a case of similar madness the patient can hardly articulate a word of language.

sociocultural, SINCE THE SUBJECT IS PERMANENTLY LOCATED IN THE CONTEXTUAL PLANE OF THE MYTH, IN THE WORLD WHERE THE MYTH HAS ITS MEANING. But what is most remarkable is that perhaps the

sickness expresses signs THAT ONLY HAVE SEN-SEEN IN THAT WORLD OF MYTH. Unfortunately, dementia of this type always makes of the But to this evil must almost always be added the substantial imbecility of the therapists, who are often dogmatically ignorant of the structural functioning of the psyche.

Second - From the confrontation with the myths does not always follow irremediably the lo-cure: on the contrary, the first phenomenon clearly indicates the necessity of the VOLITIVE WEAKNESS of the psychic subject to develop. A "normal" subject invariably has enough energy to avoid the spell.
of the myth.

If this is the case, if it is a "normal" subject, then the second phenomenon may occur. But, if the subject is able to master the situation, if he manages to abandon the myth and its hallucinatory context and return, for example, to the plane of habitual language, then the second phenomenon may occur.

Why do we speak of "phenomenon"? Is the mere notation of the myth, the fleeting glimpse of its hidden meaning, enough to produce a phenomenal consequence? Answer: In fact, the mere fact that the cultural subject establishes a contact with the myth, however fleeting it may be, is enough to produce a phenomenal consequence.

The emergence of sacred symbols constitutes, FOR THE CONSCIOUS SUBJECT, the "phenomenon of myth". The answer will be clear if we keep in mind all that we know about figure 21. There a GE-NERAL CASE of conscious representation ('I') has been shown: in general, the cultural subject conceives a representative symbol (I) each time it animates a concept slice (xx). Consequently, in the PARTICULAR CASE that the concept includes a myth, the phenomenon must be analogous to the one described in figure 21. That is to say: the rational representation of the concept "myth" must be the "sacred symbol".

According to what has been studied, the sacred symbol, as the rational representation of a concept, will also emerge into the sphere of light as an idea, i.e., image and meaning.

Of course, such an "image" corresponds formally to the sacred symbol and, like every symbol, its substantial complexion will be constituted by the psychic energy with all its notes. The active power of the concept-myth determines the direction of the energy of the emerging symbol by its reference to itself; the sacred symbol has,

Thus, "first intention", but how is this reference to itself composed of the concept-myth? In other words, to which of the cases studied in the eighth commentary of article 'F' does the

emergence of the sacred symbol? Answer: The case is undoubtedly (c), that in which the reference to itself is composed of an affective, IRRATIONAL reference of great magnitude and of a weak rational reference; in this case, the symbol leans towards

the affective sphere, towards the heart, towards the irrational subject. But what is interesting here is to understand why the sacred symbol emerges according to the case (c). And the reason is the following: reason, when interpreting the design of an external entity, for example a fish, refers with respect to itself the potency of the fish scheme; the components of this reference are: fixed and characteristic of each scheme, for they depend on the impression with which the entities affect the rational and affective spheres when they are known; but, notwithstanding the fact that

FOR THE ENTIRE SCHEME there is a reference to itself as a function of the rational and affective FIXED references, the components of the reference to itself MAY VARY WITH EACH CONCEPT IN THE SCHEME; the degree of such variation is in direct relation to the evolution

of the translating faculty of the cultural subject: the variation is pro-
The law is: THE MORE UNKNOWN THE CONTEXTUAL LANGUAGE IN WHICH A
CONCEPT IS NOTED, THE GREATER WILL BE THE MAGNITUDE OF THE IRRATIONAL,
AFFECTIVE REFERENCE THAT WILL INFLUENCE THE DIRECTION OF THE
EMERGING HO-MOLOGICAL SYMBOL; on the other hand, the greater will be the
magnitude of the emotional, irrational reference that will influence the direction of the
emerging HO-MOLOGICAL SYMBOL.

On the contrary, when the language is habitual, the references (3)
and (4) are balanced and compose a reference to itself of the case
(a), capable of directing the energy of the emerging symbol directly
to the sphere of light.

The myth, because it is noted in the contextual language of a plane
of maximum obliquity, causes an affective reference of great
magnitude that inclines, as we saw, the sacred symbol towards the
sphere
affective and the irrational subject. When we study the autonomous
behavior of the myth, in the next article, the importance of the fact that
the sacred symbol belongs to case (c) will become evident.

In what follows, we start from the hypothesis that the sacred symbol
emerges in the sphere of light and presents itself to the conscious
subject. The terminus of this emergence is the fantasy, to which the
The sacred symbol is superimposed, in the same way that any symbol or
conscious representation is superimposed to respond to the cognitive
flexion of the conscious subject.

Let us now return to the point of view of the conscious subject and
summarize what has happened so far. At first the subject directly
perceives the fantasy of the winged fish; the flexions he makes to
understand it provoke the reaction of reason and its response leads
the cultural subject to notice the concept of the real fish and to
produce its rational representation; almost instantaneously the image
of the real fish emerges and superimposes itself on the fantasy; the
subject

The conscious subject then realizes that the fantasy IS a fish, but
simultaneously senses that the description is incomplete; by
keeping its reflective attention directed to the fantasy, with the aim
of understanding the arms and wings, which still lack (rational)
meaning, the conscious subject "forces" the cultural subject to
delve deeper into the concept of the real fish; a flow of images of
the real fish is thus produced, which, in procession, becomes
are superimposed on the fan-tasia and cause, to the conscious
subject, the perception that the fantasy is becoming more and more
significant. This is the point we had agreed upon.

Let us observe that this greater meaning that the conscious subject
perceives in the fantasy, at every moment, implies a denotation
and more and more approximate to the winged fish. However, up to this
point, the phenomenon does not differ in any way from the rational
masking of fantasies that we studied in the second commentary of the
previous article.

Of course, when the situation changes radically is the moment when the
sacred symbol emerges in the sphere of light:
THEN THE FANTASY CEASES TO COME INTO THE PHENOMENON AND IS ABSENT.
DEFINITELY FROM THE OB-JETIVE PLANE. Why? Answer: Because the masking by a sacred
symbol results energetically
insurmountable for any ideal object. Now, every conscious
representation, even that which masks a phantasy, attempts to unfold
in a process the power of its archetypal symbols, a process which, as
we have seen, alienates the attention of the

conscious subject and tests his volitional strength: THE SYMBOL SACRED, LIKE ANY REPRESENTATION THAT MASKS A FANTASY, INITIATES AN AUTONOMOUS ENTELECHIAL PROCESS AT THE VERY INSTANT THAT IT BURSTS INTO THE SPHERE OF LIGHT. But there is a difference between the two processes, an essential and dangerous difference: while every representation refers to itself, to the scheme of itself, that is to say, to the sphere of consciousness, the sacred symbol presents itself in the sphere of consciousness.

the sphere of light REFERRED TO THE CONSCIOUS SUBJECT; it happens this way because the sacred symbol has been assembled, from the beginning, on a fantasy, on

an ideal object essentially held by the subject. This will be better understood if we remember that all phantasy represents objects, or objective situations, IRREAL, without existence in the external world; such unreal objects, "objects of the phantasy", "objects of the phantasy", "objects of the imagination", "objects of the imagination", "objects of the imagination", "objects of the imagination", and so on. or "phantasms," can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the phantasy, however evidently unreal its content may be, and therefore the sacred symbol, which is superimposed upon it, which receives its foundation from it, is also essentially propped up by the conscious subject, referred to it.

The difference is clear: every conscious representation, because of its first intention, refers to itself; fantasies, on the other hand, do not have a first intention, they are a product of the conscious subject, "CREATIONS", and are sustained by it.

The sa-grade symbol, whose emergence had as its origin the apperception of a phantasy, manifests itself before the conscious subject, IN SUBSTITUTION OF THE PHANTASY, as an object of apperception; consequently: held by him and referred to him. This referential difference, which we have tried to clarify, implies an effect diametrically opposed to that caused by entelechial processes. If the ideal object is a representation, referred to itself, SU PROCESS WILL BE DEVELOPED IN FRONT OF THE SUBJECT, AS A SPECTACLE; and the conscious subject, as a spectator, will be able to ATTEND or not to such a spectacle: if he wishes to know, he will pay attention to the process, but his volitional energy must allow him to interrupt it by withdrawing the attention, removing it from the present. On the contrary, it will TRY TO TO DEPLOY ITS PROCESS ON HIM, INVOLVING HIM AS AN AUTHOR AND NOT AS A MERE SPECTATOR.

Naturally, a sacred symbol can also be volitionally dominated by the conscious subject; but such a possibility is indeed remote for the pasu and only one type of virya,

the "luciferic graceful" will actually manage to stop its process; the relationship that is established between a sacred symbol and the subject

The conscious awareness of the virya, or "I", is called DRAMATIC TENSION and will be the subject of an in-depth study in Part Two. But here we are considering the pasu: an exemplary type of highly evolved pasu, whose behavior and psychic constitution we are considering as an example.

will later enable us to understand the dual nature of the virya, that is to say, IT WILL ALLOW US TO DISCOVER, IN THE MORTAL MICROCOSM, THE IMMORTAL SOUL AND, CAPTIVE IN THE BREAST OF THE IMMORTAL SOUL, THE ESPIRITU

ETERNAL. Therefore, in this and the next article, we will assume that the conscious subject of the pasu CANNOT master the sacred symbol.

What happens then? To show it in a more graphic way, we can say that the conscious subject, who was in full apperception of fantasy, he suddenly finds that the image has "come to life" and has become independent of his will. That is to say: the symbol, which

represents the myth, becomes its active personification; it threatens to unfold and phagocytize the subject; and the subject, who does not

He notices the transition between fantasy and myth, he experiences the eternal situation of the creator whose work escapes his control and becomes individualized. A similar situation has been projected in a thousand literary works, from the "masters" who enlighten and shape the minds of disciples (their "works"), who then become independent and betray the masters, to those primitive Gods whose creatures, be they little clay men or angels, reveal themselves and try to dispute power. But, in truth, stripping the phenomenon of all MYTHICAL ARGUMENT, that is to say, of the cultural crusts, it can be seen that the creature-creator opposition has its origin in the dramatic tension between the sacred symbol and the conscious subject.

A fantasy, an unreal object whose existence depends on the will of the subject, becomes autonomous in an instant and threatens to dangerously taking over the subject's will what has happened
The conscious subject DOES NOT NOTICE THE SUBSTITUTION OF THE PHANTASY BY THE MYTH and believes he is witnessing the same phenomenon in its pro-cesual continuity. But the fantasy, the object produced by the

The conscious subject has effectively ceased to intervene in the phenomenon from the moment the sacred symbol emerged in the sphere of light. And it turns out, in the end, that the subject is the victim of a deception: he is not the creator, much less the creator of the monster that tries to devour him. The counterfeit, as we have seen, has been effected by the sacred symbol; if there is a culprit of the deception, it is undoubtedly here,

BEHIND THE SACRED SYMBOL. But what is a sacred symbol: NOT ONLY "THE REPRESENTATION OF THE MYTH" BUT THE END OF A PROCESSION OF FORMS THAT STARTS IN THE UNIVERSAL ARCHETYPE, "WHO IS, AS WE KNOW, SUSTAINED BY THE WILL OF THE DEMIURGE". Here is the guilty BEHIND the sacred symbol: myth or archetypal symbol, inverted archetype, demiurgic design, universal archetypes, Demiurge The One. At the beginning of the archetypal series, encouraging the unfolding of the sacred symbol, there is the Demiurge: why? What for? Answer: THE DEMIURGE HAS FORECAST, IN HIS PLAN, THE ACTIVITY THAT THE SACRED SYMBOLS ARE TO DEVELOP IN THE MICROCOSM AND IT IS IN HIS INTEREST THAT SUCH SYMBOLS BE MANIFESTED IN THE MICROCOSM AND IT IS HIS INTEREST THAT SUCH SYMBOLS BE MANIFESTED IN THE MICROCOSM.

CONSCIOUS SUBJECT. Of course, this response can only mean one thing: THE SACRED SYMBOLS MUST CONTRIBUTE TO CONCRETE THE MICROCOSMIC OBJECTIVE OF THE FINALITY. How? By granting the conscious subject the possibility OF OVERCOMING THE CRISIS. The possibility of

The use of the sacred symbol as a metaphysical bridge over the abyss of the crisis will also be discussed in the next article.

The important thing now is to understand that the sacred symbols, from the moment of emergence, transcend the physical plane. of the microcosm and PARTICIPATE IN THE METAPHYSICAL PLANE OF THE MACROCOSM. (This is why sacred symbols are the only valid metaphysical signs, the true foundations of all Metaphysics; on the contrary, the title of "Metaphysics" must be denied to any other Metaphysics). The highest Metaphysics is the Hyperborean Gnosis, because the sacred symbols constitute for it the main objective of its inquiry). This "metaphysical participation means that the sacred symbol represents both the myth, or archetypal symbol, structured in the scheme of the microcosm and a psychoid Archetype of the macrocosm: its "truth" is a transcendent truth. But why such transcendence is only possible WHEN THE SACRED SYMBOL EMERGES, that is, when it becomes conscious, and not before? Answer: Because only then, when "there is a symbol sacred", "representation of a myth", it is the case that a "sacred", "representation of a myth", it is

the case that a

archetypal symbol, located at the beginning of the formative scale of the design, be ENERGETICALLY ACTIVATED SEPARATELY: by actualizing the sacred symbol, a link of the chain is unhooked; but such a link can only exist separately if it PARTICIPATES of a universal Archetype and is sustained by it. We have seen that the myth can phagocytize the cultural subject as long as it is in its context. schematic and as long as the subject manifests volitional weakness; but if the subject withdraws into his usual context the myth means nothing; the subject might even ignore all of life, and this is what the existence of structured myths. But, if a myth is represented out of its context, this is equivalent to separating the first link of an evolutionary chain that goes from the Ar-etype to the Ar-typical universal to the entity, i.e., EQUIVALS TO UPDATE IN THE MICROCOS-. WE ARE A UNIVERSAL ARCHETYPE AT THE FIRST MOMENT OF ITS DEPLOYMENT. EVOLUTIONARY. So that the sacred symbol, by emerging from the sphere of light and replacing fantasy as the object of apperception of the conscious subject, IT IS PUTTING THE CONSCIOUS SUBJECT NOT IN A MERE CONTACT WITH THE SKEMATIC MYTH BUT WITH A UNIVERSAL ARCHETYPE, AND, THROUGH HIM, WITH THE DEMIURG. It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus even the abstract cross, represent the God of the Universe, the One, the cosmic Demiurge: the sacred symbol, in a metaphysical background to be transcended, participates, or is the revealed manifestation, of the Will of the One.

The Will of the Demiurge, present behind the sacred symbols, explains why his appearance before the conscious subject never causes a madness of the type described as the "first phenomenon". Here, on the contrary to a formal regression to the primitive world of myth, there is the "danger" of becoming "God's representative on Earth", prophet, divine envoy, social reformer, hero, man of destiny, etc.; that is, there is the danger that the psychic subject identifies himself with a collective function and ceases to evolve as an individual. Such is the "danger" that THE SUBJECT runs. CONSCIOUS if it is phagocytized by the sacred symbol; but in this case it is a "legal" madness, necessary for the objectives. micro and microcosmic aspects of the purpose of the pasu. This will be demonstrated in the Second Part, although it is convenient to anticipate that for the virya, whose declared interest consists in liberating his Hyperborean Spirit, there is no greater danger than the identification of the subject with a collective myth: IN HIS CASE it actually implies some kind of mental disorder, from the dissolution of the conscious subject to its schizophrenic fragmentation.

We cannot finish this article without mentioning the pasu of our example. His fantasy of the winged fish suddenly became, suddenly, an autonomous fish God; from that fact the attitude of the pasu will be typical: either he will identify himself with the myth and will become, for the community, its living representative, or he will worship it, without identifying himself completely, and will become its prophet. On The latter will REVEAL to the community the sacred symbol of the fish God EXPRESSING HIS SIGN; and, to the extent that the members of the community introject the sign and access the sacred symbol, to the extent that the members of the community access the sacred symbol, to the contact with the myth, the myth will reign not inside but outside, as Myth, that is to say, as psychoid Archetype. Of course, by worshipping the Myth, the fish God, Dagon, the community worships in reality the Demiurge, the One God, fulfilling its macrocosmic purpose.

It is a very interesting point to understand, or to try to understand, the "content" that really entered this Universe of the Demiurge the One, which was already well defined and determined in its archetypes and designs, when the Hyperboreans arrived many thousands of years ago. It is interesting because such an appreciation can give us, by process of elimination, some more precise knowledge about what the "spiritual" is about, for such a note was imprinted by way of mutation in, and this is the fundamental of all this, NOT ONLY in the terrestrial pasu, but IN THE ONTO-metaphysical GENERALITY of all realms. For this, first, we must read a few paragraphs of Nimrod's work in order to be able to draw some conclusions:

"What miracle saved it from disappearing like the dinosaur or the dodo and instead accelerated its evolution until it became the master of the earth? Answer: the genetic contribution of an extraterrestrial race called, lately, "Hyperborea". But it is not only a matter of "genetics", that is to say, of hereditary information: THE GENETIC MODIFICATION OF THE PASU WHAT HAS MADE POSSIBLE IS THE SPIRITUAL ASSEMBLY OF THE EXTRATERRESTRIAL BEINGS TO THE EVOLUTIONARY DEVELOPMENT OF THE MANU ARCHETYPES, THAT IS, TO THE EVOLUTION OF MATTER. This primordial fact, which constitutes the core of the thesis, is called "White Betrayal" or "Betrayal of the Siddhas", in clear allusion to the extraterrestrial chiefs who directed the fall of the Spirits, produced a mutation in the plant and animal kingdoms of the Earth and, even today, control the planet from the Chang Shambala center.

Let us suppose that such beings had entered the solar system through a "door" opened on another planet, for example Venus, and that already here, thanks to a trick, a part of their Hyperborean Guides had chained them to the law of evolution, a chaining that, as we have already said, CANNOT BE REAL, but nevertheless the Traitor Guides manage to CONFUSE the immortal spirits by anchoring them to matter. This enchainment, as we have already said, CANNOT BE REAL but, nevertheless, the Traitor Guides manage to CONFUSE the immortal spirits by anchoring them to matter. Why do they do this? Another mystery. But what is certain, what is effective is that, from the arrival of such Guides to the solar system, a collective mutation will operate IN ALL GALAXY that MODIFIES the Plan of the One. This modification is built on the Betrayal of the Guides and on the fall of the immortal beings.

We have already mentioned on other occasions that in the beginning the Siddhas entered the Solar System through the door of Venus and that a group of them, the Traitor Siddhas, associated themselves with the Plan of the Demiurge, provoking later, in combination with the latter, the catastrophe of the captive spirits. The Hyperborean spirits were chained to matter by having fallen into a cosmic trap, the Mystery of Love; but we will not speak of it for now. The effect produced in the evolutionary world of the Demiurge by the assimilation of the confused spirits is what today we would call a collective mutation. To the evil of the imitative arrangement of matter, made by the Demiurge, was then added the evil of the mutation of his Work and the enchainment of the spirits, that is to say, the modification of the Plan made by the Traitor Siddhas. And to control such an evil enterprise, the Traitor Siddhas decide to found the White Hierarchy, in which the different devic manifestations of the Demiurge must be organized.

Now, we can imagine that this world is not only the result of the "celestial architecture" of our beloved Demiurge, but that its "physiology" also responds to the designated content that is precipitated together with the arrival of extra-universal beings. For this, we must begin by defining what this planet was like before such a thing occurred, and for this there is no better way than to turn, once again, to the words of Nimrod:

"The earthly paradise IS A MEMORY OF PASU. In effect: when the Siddhas enter the Solar System, they find on Earth a hominid, ancestor of the pasu, which was all that the Demiurge and his devas had been able to achieve after millions of years of evolutionary deployment of the Manu. But this miserable creature, which perhaps for that reason did not evolve, was, in a true paradise, enjoying happily and under the care of the Devas. After the betrayal of the Siddhas, because of the genetic key, the pasu began to evolve more quickly due to the contribution of the hyperborean lineage and the captivity of the Spirits coming from Venus.

The "earthly paradise" IS A MEMORY OF PASU. In effect: when the Siddhas enter the Solar System, they find on Earth a hominid, ancestor of the pasu, which was all that the Demiurge and his Devas had been able to achieve after millions of years of "evolutionary unfolding" of the Manu. But this miserable creature, which perhaps for that reason did not evolve, was, in a true "paradise", enjoying happily and under the care of the Devas. After the betrayal of the Siddhas because of the Mystery of Love, "the pasu began to "evolve" more quickly due to the contribution of the hyperborean lineage and the captivity of the spirits coming from Venus. However, in their genetic memories the memory of that era of complete happiness and total idiocy was preserved".

We can see now that the geo-argumental past of this planet, far from being that scenography of hell that paleontologists paint for us, about a prehistoric planet full of teeth, death, predation, sulfur, etc., was based on what was generally projected for the whole cosmos: a garden of evolution for animals more similar to those sanctuaries for pandas than to anything else. It would be in vain to try to imagine it accurately, if such animals lived without the need to eat each other, if they received more vital energy from the Sun (not being interposed the Kalachakra, or more precisely, Shamballá), if there were trees of 60 kilometers high and other things, but the truth is that this hell begins, or is enhanced, with the arrival of the Hyperboreans (which it is said that they did so in the "form" of saurians, a subject to be discussed on another occasion). Thus, once the "way of being" of these divine beings has taken shape on the face of the Earth, and of the Galaxy as we have already seen, all the "vices" of the soul and of life are born, as the same myth of Pandora relates, which will go against the mechanical and animalistic gray Law imposed by the Creator to his planetary botanical garden, and is, with all propriety, the "Origin of Evil". We will not dwell on this subject, that is, on "Evil", or "Sin", since it is a subject that deserves an extensive and exclusive treatment apart, but we will say a few things about what such an uncreated essence worked on the Nature of terrestrial things, including Man.

Since when did the appetite for evil begin to exist in the world, in plants and animals? It is a mystery why animals, especially carnivores, no longer kill only for food, but for pleasure, the main example being felines. So is the monogamy of some animals, being that their primary impulse is reproduction left and right; ALSO A MYSTERY, AS Nimrod and Lupus Felis affirm, the appearance of the right angle as a weapon in animal morphology, of that harmful structure par excellence in specimens such as the narwhal or elephants and rhinoceroses. Thus, in this way, we can ask ourselves an infinite number of questions, but what is certain is that at the moment in which the "uncreated" entered here, that is to say, that which is outside all norms of existence and morality, nothing would be as the demiurge planned it at the beginning, that is to say, sheep-like, gregarious, vegetative, peaceful, etc. With Man we can appreciate this mutation of design in a phenomenal way, because from being a communitarian proto-simian par excellence he became a being of eminent EGOTIC cut, individualistic to the extreme, we could even say criminal and perverse, WARRIOR AND POSSESSIVE, of infinite "will to power" in nietzschian terms (all this does not detract, on the contrary, from the fact that he also became a divine being, intelligent par excellence, fanciful as you have no idea, magnificent in his creative power, of transmutation of entities and also in his kindness towards things alien to himself); all that, thanks to the essential hostility that they possessed before all material order.

"Because, it must be stated, that valuable divine component that can turn man into a God or a Demon, the Symbol of Origin, must be preserved by pure blood: both the genetic key technique of the Traitor Siddhas, i.e. Chang Shambala's plans, and the Hyperborean Strategy of Return to Origin, of the Siddhas of Agartha, call for racism as a means of preserving the extraterrestrial heritage."

The latter, expressed by Nimrod, suggests that "that" uncreated component that entered through Venus, that is, the essence of the Uncreated world (which is expressed through the Image of the Origin, and this in the Symbol of the Origin), is capable of transforming whatever it "touches" into something divine or something demonic. To understand "what it is about" the Spirit, the spiritual, is not an easy task, because such a thing goes beyond all mental, sentimental, rational, cultural and conscious thought; and that, also, surpasses by far the archetypal image that we can have about the "divine" or what a "god" is. Thus it is, the Spirit, in the broadest sense of the concept, is a very abyssal and tenebrous reality, and such a thing can always be approached from a self-discovery of the Self, and as is the case proposed now, from the reflective look on what was the effect of the contact of matter with it. We already see that the Demiurge himself and the Traitors are also spirits, and that this means that, therefore, madness, desire, evil, deceit and all the most negative notes that we can find in the world and in the interior of man, are characteristics more characteristic of these "beings" than of himself, who is only a minute reflection of these seconds.

4. Race

THE SPIRITUAL RACE

The aim of this chapter is to clarify the controversial question of race. The materialistic mentality of those who live in the **red box** produces a tendency to place themselves in dialectical conflict as a way of understanding a situation. The lost virya, aware that History is being manipulated to his detriment, and that Science is not used to solve the immediate problems of the population, tends to place himself in an "us against them", be it in reference to language, nation, religion, sexual orientation, violence between the sexes (proceeding from the hatred of feminism or machismo), political or economic ideology... or, as in this case, the issue of race understood as biological race,

regardless of the earthly or transcendent characteristics that derive from this vision. Note the reader that we are not taking a position for or against anything. Neither are we denying the usefulness of other "scientific" studies that have been carried out on the subject of human races, but highlighting the obvious inequalities does not seem helpful to us, since no "science" is necessary to realize this, and it may also encourage emotional hatred. We are simply going to base it on our understanding by providing data that can be understood by the reader. As we already stated in the Home page, our intention is to promote philosophical reflection and inspiration. The Hyperborean Wisdom transcends all temporal paradigms and is situated beyond dialectical conflicts.

BLOOD GROUPS (O, A, B and AB)

Nowadays, it is possible to find on *the Internet* a great deal of information related to the discovery of blood types. Everything that has to do with the family lines of the population has been hidden from public opinion or destroyed, to the point that today very few people know with certainty who their ancestors are, while the vast majority neither know nor have any interest in knowing. This majority only knows their relatives up to a few generations back.

back at the time, from so that the the population is unaware of its origins as a nation, and simply accepts the history that appears on the books. The subjects are simply born into a society that prevents them from knowing their own ancestral past. This is a cruel act akin to the act of locking a subject in a room from that birth, without information about where he comes from. Logically, all his reality will be adjusted to the limits of the environment imposed by the one who wants to hide the truth from him, as in the case of Kaspar-Hauser. This is the link to the movie.

<https://www.youtube.com/watch?v=BjbRptByfNQ>

There are three blood types: A, B, and O. A few centuries ago, a fourth type appeared, which is actually a subtype resulting from the union between types A and B. We will now give more details of each type, but it is important to be clear that there are only three types, that is, three "blood lineages". In the first place, we have type O, which is the oldest according to scientific measurements. It should be understood in this graph and in the others that we are talking about peoples "native" to that region. It could be questioned since when should a people be considered "native" to a place, since it is enough to not know the origin of a people to consider it directly "native" to the place where it was found by those who elaborate the culture. Therefore, take the information with pins.

This type can donate to all the other types, so science rationally deduces that it is a "primordial" blood, perhaps typical of *Cro-Magnon* man, that is to say, the refined man capable of erecting megalithic constructions. Since the Synarchy disseminates artistic works in which the *Neanderthal* man is represented with an aspect typical of a Scandinavian virya (blond and light-skinned), it could be careless to consider him as the predecessor of the European man. The argument of the Synarchy is that "we are all from Africa", based on evolutionary theory to explain the physiognomic differences between different populations. If we look at History through a Marxist viewpoint, that is to say, based on materialism and evolutionism, the only thing we will obtain is a considerable deviation from the FSH. Regarding the "Nordicist" theories that consider the *Neanderthal* as the ancestor of the Aryans, we recommend reading Danny Vendramini, whose articles, for those who do not know English, can be translated with the translator of the browser you use: <https://www.themandus.org>. Y

For more information, the two parts of "La Herencia del Pasú" can be found in the video section.

Left and center, reconstructions of the *Neanderthal* hominid. It would be capable of elaborating simple weapons and tools, as well as simple combat strategies, but its psychology would be that of an animal. Evidence seems to have been found in archaeological sites suggesting the practice of cannibalism. On the right, note the difference in bone structure between a *Neanderthal* (Pasu) and a *Cro-Magnon* (Virya).

The physical race is only the fruit of the inheritance of the genetic key concerning the animal body. Where the lineage really manifests itself is in the legacy of the astral blood of the ancestors, manifesting itself in the gnostic predisposition of the virya. The graceful-luciferic attitude corresponds to the hyperborean lineage, while the playful and sacralizing attitudes correspond to the sacred race of the Demiurge, whether or not they are Hebrews, whatever their blood type. Those of us who have really bothered to read and gather sensitive information about the *Reich* know perfectly well that the army of the *Reich* was "multi-racial". That is, it was composed of a wide range of soldiers from different countries, languages, cultures and biological phenotypes. In many photographs we can observe Turkish soldiers, Palestinians, Mongolians, Nepalese, Hindus, etc., but it is undoubtedly the presence of "black" soldiers, dark-skinned African natives, which proves that the accusations of "racism" are unfounded slander. In fact, the first recorded use of the

The word "racist", as if it were an anathema, belongs to the Hebrew Lev Davidovich Bronstein, better known as "Trotsky", one of the leaders of the Marxist subversion in Russia.

On the left, Erhard Milch, *Luftwaffe* Field Marshal. On the right, Emil Maurice, SS *Oberführer*, founding member of the DAP (forerunner of the NSDAP). As their blood was mixed with Hebrew blood, they both fell into the category of *Mischling* ("half-breed" in German), according to the Nuremberg race laws of 1935.

Curiously, the highest percentages of blood type O are present in the entire American continent, both north and south, with around 90% of the population, while the lowest proportion is in Central Asia and Eastern Europe. We can also observe points of high density of type O in the north of Australia, Siberia, Arabia, Iceland or Equatorial Africa, so at this point it should be clear that the "race" physically speaking has very little to do with the blood type, and it is ignorant to reject contact or exchange just because the other virya has a darker body or a different physiognomy.

We would now like to draw attention to one aspect

Relevant: The fact that type O is scientifically identified with "hunter-gatherers" is in contradiction with what the Hyperborean Wisdom reveals to us, that is, that the peoples descending from *Cro-Magnon* had the magical capacity to subsist thanks to Agriculture, without the need to consume "karmic-meat" products, that is, to eat animals. It is well known that the pure African "blacks", as well as the Native Americans of the North and South, as well as other indigenous peoples who are still hunter-gatherers like the Shompen people of Nicobar (India), have very high levels of type O, as can be seen in this table: <http://www.bloodbook.com/world-abo.html>. If a people are not agrarian, or have lost their roots in the lands inhabited by their ancestors, it could be an indication that they have largely lost the memory of the Origin. Therefore, the consumption of meat has to be seen as something "close" in time. The image provided by the Sinarchy of the caveman in loincloth, eating the flesh of a *Diplodocus*, making fire with two sticks or two stones, fearful of storms and unintelligent... corresponds ironically to a very recent epoch of History, and not the other way around. This vision is used by the Synarchy to mislead us into believing that the past was "bad" and the future is "good". The primordial virya probably had a vegetarian diet, so identifying the meat-eating type O peoples

with "the oldest lineage on record" just because of the fact that they can donate to the other types, maybe it is incorrect. Perhaps that ability to donate to other types is because it is a more "common" blood, or "adaptable", or for some other reason unknown to us, and not older. Of course, trying to classify racially millions of viryas that have been mixed by ignorance with each other for hundreds or thousands of years is useless. To this day, unfortunately, we are all "mongrels" with respect to the original family lines. The conception of "blood and soil" has been banished from Europe, the laws of democratic governments favor the Talmudic law of interest.

The issue of meat consumption should also be mentioned. There is an unresolved debate as to whether type O is capable of following a vegetarian or vegan diet, but these issues have to be resolved on an individual basis. Over-identifying with one's blood type to the point of alienating one's behavior, or feeling "superior" or "inferior" to viryas of other blood types or with another RH sign, is ignorant behavior. In Japan, the mysteries of blood are still respected by a part of the population, generally living in rural areas. This has sacrilegiously translated into a recently emerging social trend in urban areas, which is to identify blood types with certain blood types.

personalities or habits. Type O's are considered the most appropriate for leadership positions, with one Japanese politician even apologizing for making a mistake by saying that he is an unstable type

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B: <http://www.reuters.com/article/2011/07/06/us-politics-blood-idUSTRE7653PC20110706>

The body in which one is born cannot be chosen, but one can choose whether one wants to stay in Hell or whether one prefers to return to the Origin. Let us now turn to type A. Let us note that the distribution of type A in the world is concentrated mainly in Europe and Australia.

However, there are certain peoples with very high levels of type A, even higher than many "white" European peoples. This is the case of the Blackfoot Indians of Canada, the Lapps, the Hawaiians, the Portuguese, the Maori, the Swiss, and the Andamanese of Bengal (India). We can therefore abandon the belief that type A people are "the whites", as this is not true. It has been suggested that there is a direct relationship between sedentary lifestyles (with their

The resultant consumption of vegetable products) and the high proportion of type A in a population. As indicated in the Magic Novel, agriculture was given as a strategic weapon to the Hyperborean peoples, so that they could practice indefinite encirclement when occupying a territory. If this were true, and the "type A whites" were sedentary farmers, they would never have moved from Europe, so their presence in the whole world, except in South America, could not be explained. The Black Sea area being a zone of high percentage of type A, one might be inclined to think that the development of the Neolithic agricultural society, shortly after the events that gave rise to the round-trip emigration (all always within the evolutionary model of the HO) of the Indo-Europeans, was in full relation with ancient India ruled from the Indus valley by the warrior caste of the Kshatriyas. However, although it could seem an interesting proposal to understand the Indo-European migrations in the Russian area, it is dismantled just by verifying that the northern part of India is precisely the area with the highest levels of type B blood in the world. It is therefore a mystery the origin of these two types, which nevertheless remained clearly differentiated from type O (or, conversely, type O remained differentiated from them).

Speaking of vegetarianism, we can't avoid talking about one of the most controversial issues of vegetarianism.

History of this century... how is it possible that the "Nazis", who were so evil and so crazy, defended the rights of animals, some of them even following a strictly vegetarian diet, being the *Führer* himself their greatest figure? The real reason for the protection of Hitler's government to the German rural environment was due to the necessity of not being economically dependent as France and the United Kingdom were with their colonies. It was about "occupying" as a people (*Volk*) a living space (*Lebensraum*), which has been misunderstood by many ignorant writers. We recommend to inform oneself about Richard Walter Darré, *Reich* Minister of Agriculture, to realize the strategic necessity of an agrarian economy in which each family could be self-sufficient.

On the left, a 1933 cartoon showing a group of animals greeting Hermann Göring, who had just passed a law banning vivisection. Above, The *Führer* eats a piece of fruit on a *picnic day*. Below, the *Führer* shares a public meal with a group of officers. On the table is a large bowl of fruit and only deep plates.

Returning to the subject of Hitler's vegetarianism, much has been written on the subject. It is often said that he suffered from digestive problems and that he was better able to tolerate a

vegetarian diet. If you study Dr. D'Adamo's findings, you will notice that most type A people who follow the "American diet" of meats, natural fats and oils usually end up dying prematurely of cardiovascular collapse or cancer. In any case, regardless of blood type, it seems that carnivorous diets are an obstacle to longevity, since it is easy to find old people in vegetarian cultures such as India or China, but very difficult to find in carnivorous cultures such as the Eskimo, the Massai, or the indigenous jungle people. The ABO system of blood groups and the RH factor was discovered by a Viennese scientist named Landsteiner, the former in 1901 and the latter in 1940 in collaboration with Wiener. The *Reich* adopted the first system, but not the second as it occurred in the middle of the war. Thus, the diet suitable for Hitler, a type A, was vegetarian. In the same way, Hitler wanted for the eugenic program a concurrence of type A, hence it has been associated with the "Aryan", far from the original meaning of "blood nobility", now transformed into a materialistic meaning, of blond hair, blue eyes and snowy skin. It is to be supposed that the Germanic race had a high incidence of type A, and therefore it was tried to make the *Volk* as blood homogeneous as possible, due to the fact that the *Reich* was a movement of collective liberation,

fact that democratic societies are unaware of. Let us now turn to type B.

The map shows a preponderance throughout Asia, especially in the central zone, including Siberia and some sub-Saharan African countries. By countries, the following stand out in percentage: Vietnam, Thailand, the Calmuku Mongols, the Gypsies, the Hindus, the Siberian Buryats, China and Japan. Type B, like type A, can receive blood from an O. However, neither type A can give to type B, nor type B can give to type A. This denotes that these two groups are not the same. This denotes that these two blood groups are at loggerheads. They are in a subtle struggle that is difficult to understand, as it is difficult to concretely identify each blood type with an archetype or a function. Nevertheless, there is one indicator that soon sets off the alarm bells. The percentage of type B in the closed groups of type O or A tends to zero. For example: Aborigines, Mayans, Lapps, Hawaiians, Swiss. This seems to indicate, together with the clearly lower proportion of B's in the world, that B's "infiltrate" society. In "civilized" countries (i.e. not resisting the Synarchy), such as the Europeans above all, it is noteworthy that the types of B's are "infiltrating" society.

have balanced levels where none stand out.

It should be clarified that the "personality" associated with blood types is surely an inverse process. It is not that the blood types produce in the subject a certain behavior or certain values, but, on the contrary, in those regions where a certain type predominates, events would have occurred that would massively determine the cultural programming of a collective. This is why a "personality" has been associated with each type, but this has no basis beyond culture. B has been described as speculative, hardened, cunning, but this could be merely a result of the environment and learning in the sample region observed. However, the AB subtype, which would be in effect the "Jesu-Christic" type, seems to have been created *ad hoc* by genetic engineering to be the vessel into which to insert the sacralizing psychological archetype of the Jesus of Nazareth, the most Jewish Jew of all, the very personification of the **MALKOUTH**, or Kingdom of the Chosen People. He was the "electro-magnetic" leader of the sacred race, and as Nimrod seems to indicate in the Foundations of the Hyperborean Wisdom, he still is, and his power grows daily.

This conjecture is our own, and we are not assuring its veracity. We simply refuse to accept that type A and B can be mixed without the need for

genetic engineering. This monstrous union has resulted in the AB suffering from rare physical and psychological diseases, as do certain inbred groups. On very rare occasions, the AB gives the appearance of being an O while behaving chemically like an AB, which is called the "Bombay type", and which does not produce any positive aspects but only strange problems. In accordance with Japanese descriptions, ABs usually have a fragmentary personality, characteristic of schizophrenia. They tend to be driven by the "artist" archetype, they tend to be intelligent but eccentric, they have "several faces" depending on for whom, i.e., they adapt easily to the life of modern societies, which is where they feel comfortable. It seems to be a hybrid in which it has been intended to create a mixed blood type, something like a B enhanced to be able to receive the Jesu-cristic archetype, but it has ended up creating a strange subtype, universal blood recipient, with a curious concurrence between Hebrews, Gypsies, Chinese, Japanese, Tartars, Kalmuks and Hindus.... whereas in the aforementioned "closed" societies, i.e., which do not allow outsiders to infiltrate and subvert their society from within, the BA's concurrence is non-existent. Their overall quantity is scarce, and even more so if they have negative HR... which deserves a section on its own. To conclude for now with the AB, we will say that its suspicious recent appearance seems to indicate that it is the prototype of the "good guy".

modern human being", peaceful, multicultural, tolerant and submissive. submissive a the Synarchy.

We state once again that we are not promoting violence, nor extolling hatred, nor encouraging discrimination. These are simply conjectures based on the data observed. The strength of the people lies in their unity. It is about cooperating, not pitting us against each other. Divide and conquer is the strategy of the elite.

On the left, blood types by country. Note the low proportion of HR negative in the world, especially in Asian countries. Above, frequency map of HR factor negative. Below, schematic of HR factor inheritance.

Finally, we would like to touch on the RH factor. As is well known, the RH factor can be positive or negative in relation to the match of the blood of the virya compared to the blood of a rhesus macaque. If the result of the comparison is conclusive, the RH factor is positive. The negative RH would therefore distance itself from the animal, being of a clearly extraterrestrial origin. In fact, negative HR not only gives rise to strange physical and psychological qualities, but is recessive. It seems as if the

positive factor, being the one related to the hominid, fulfills the function of progressively suppressing the negative factor. However, the fact that a person shows positive RH factor in his physical blood does not mean that he is not a carrier of a negative RH inheritance. The RH factor follows the laws of genetics, just like the A-B-O blood types, except for mutations. Approximately 85% of the world's population is RH positive, although in areas such as Africa it is as high as 90-95% and in Asia almost 100%. In Europe, HR negative is much more common, located especially on the Atlantic side of the continent, i.e. mainly in Portugal, Spain, France and the British Isles, reaching 15%. The highest concentration of negative HR in the world is located in the Basque Country (reaching 30-40%), including areas close to the current Basque provinces.

Although the symbolism of the reptile throughout history is omnipresent, to suggest that it is an inheritance of the "reptilians" is disorienting, as many do not understand the symbolism and only succeed in spreading fear. What there is no doubt about is that it is a strange element in that an HR negative mother carrying an HR positive fetus produces reactions that can result in the death of the fetus or both. Where has it been seen that Nature attacks itself? This mutation, impossible to be carried out by Darwinian evolution, and the enigma of the

AB blood type should be enough to convince the reader of the genetic manipulation that the hominid has undergone throughout its evolution.

In addition to the mystery of the negative HR, there are still many questions to be solved, such as the mystery of the Basque people and the mystery of the Iberian language, clues that would perhaps allow us to understand the myth of Atlantis. Perhaps many of these clues exist in America, and that is why the "discovery" and subsequent conquest and occupation of America by the British and the Spanish is due to the pressing need to destroy the indigenous peoples of the north, center and south, who it is well known still conserved and preserved the wisdom of their ancestors. The sacralizing eagerness of the Druids has converted the whole Humanity to the Cultural Pact, so we close the chapter reminding the reader that nothing can be known with certainty from the culture. One cannot rely on the HO, nor on alternative historiographies although these certainly shed light on certain topics and sometimes hit the nail on the head on certain historical facts. Generally speaking, it can be stated that if we do not have photos or video of an event, we cannot say that it happened. And if we were provided with photographs or recordings, there is still the possibility that they have been manipulated. European history begins, strictly speaking, with the construction of the photographic camera. From

then, it is possible to verify that such characters existed in such places, although not with 100% certainty. The world we know, the liberal urban world is barely 150 years old, the world after the Industrial Revolution, the democratic-capitalist world created in the United Kingdom (since the History of Greece begins in the 19th century... in fact, it is not even called "Greece" that country, nor its inhabitants are called "Greeks"). The bloodlines go beyond this obscurity in which we are living. If the blood stream is traced back it will be possible to remember the Truth. The virya must get the idea that he is lost in the future, as one who falls down a spiral tunnel, downward, so that as time goes on his disorientation increases. We will only be able to drink from the Hyperborean Wisdom if we previously empty our vessel of knowledge. As long as it is overflowing with culture, our liberation will be postponed indefinitely.

To complete the above, we attach an excerpt from the Fundamentals of the Hyperborean Wisdom.

THE HYPERBOREAN LINEAGE

We said that the General DIVINIZES the hyperborean lineages by PROVING in an irrefutable way the truth of the origin; and that the reaction of the Demons has been to consider them as HERETIC LINEAGE, deserving of punishment. punishment most terrible.

But while the Demons were busy punishing the viryas with the heavy chains of Karma, very different would be the attitude of the Demiurge. He, according to his characteristic, has wanted to IMITATE, and even surpass, the Hyperborean lineages by founding a SACRED RACE that represents him DIRECTLY, that is to say, that CHANNELS HIS WILL; and through it, to reign over the incarnated spirits. A "sacred race" that rises in the very midst of the peoples condemned to the pain and suffering of life and that, triumphing over them, ends up inflicting on them the final humiliation of submitting them to the Sinarchy of the Demons. Then the Hyperborean lineages, sunk in the mud of spiritual degradation, will exhale their last laments and those cries of pain, those howls of fright, will be the sweet music with which the sacred race will give to their "God" Jehovah-Satan, the Demiurge of the Earth. As we have already said, the

Demiurge has attempted this enterprise many times; "the Gypsies," for example, are the ethnic remnant of a "sacred race" that flourished in the last Atlantis, when the Siddhas of the Tenebrous Face subjected the Hyperborean lineages to the Sinarchy of Horror. The incarnated spirits were there precipitated to the most infamous practices: the divine blood was degraded and confused by means of the indiscriminate mixture of races and, what is worse, fertile unions between men and animals were achieved with the help of black magic; thousands of human victims were immolated to satiate the thirst for blood of Jehovah-Satan, worshipped there in his aspect of "God of the infernal armies". Cruelty, collective orgy, various forms of drug addiction, etc., were all "customs" that the Hyperborean lineages had adopted; while in the eyes of the "sacred race" the gaze of the Demiurge shone with joy, the Sinarchy of Horror exercised its tyranny of orichalcum. In such a state of degradation, no one was able anymore to receive the light of the Gral nor to listen to the song of the Siddhas. That is why Christ Lucifer decided to manifest himself IN THE SIGHT OF MEN. He did it, accompanied by a guard of Hyperborean *Siddhas*, and this determined the end of Atlantis...

But this is an ancient story. In recent times the Demiurge has resolved to REPEAT again, in imitation of the Hyperborean lineages, the creation of a

The "sacred race" that will represent him and to which will be reserved the high destiny of reigning over all the peoples of the Earth. With the blood pact celebrated between Jehovah-Satan and Abraham, the "sacred race" is founded and its descendants, the Hebrews, will constitute the "chosen people". Just as the hyperborean spirits divinized by the presence of the Gral represent the "heretical lineage" par excellence, the Hebrews, in front of them, will be presented as the "purest lineage of the Earth". Israel, the people chosen by Jehovah-Satan to be his representative on Earth, what titles will they exhibit as IRREFUTABLE PROOF that such is His Will? The Demiurge, following his usual system of "imitating", reasons in this way: "If by the gem of Christ-Lucifer, the Gral, the hyperborean lineage has been divinized, also by a "stone from heaven" the lineage of Abraham will be consecrated. I will place in the world a stone on which will be written.

will be
written.

My Law as IRREFUTABLE PROOF that Israel is the chosen people, before whom the other nations must humble themselves". Such is the direct reaction of the Demiurge. He chooses the most wretched people from among the mass of mankind; and after making a pact with them, he makes them "grow" in the shadow of powerful kingdoms. When he decides that the time has come for the "sacred race" to fulfill its historical mission, he "renews the pact" by giving Moses the key to Power. Then

Israel, the purest lineage of the Earth, crosses the millennia and marches towards its future of glory, while empires and kingdoms sink into the dust of History. Undoubtedly, the reaction of the Demiurge has been effective and the effects of His Stone, the force of His Law, have been powerful. That is why it is worth asking What is it in reality that Jehovah-Satan gives to the Hebrews as an instrument of power and universal domination? We will say it synthetically: the "tablets of the Law" contain the secret of the twenty-two voices that the Demiurge pronounced when he ordered matter and by which all that exists has been formed. The set of symbols contained in the Tablets of the Law is what is known from ancient times as ACOUSTIC KABALA. In Atlantis this knowledge was at first the patrimony of another "sacred race"; but later, the Guardians of the Lithic Art, ancestors of the Cro-Magnon and fathers of the white race, came to master it completely.

"The tables of the Law" is then "the stone" that the Demiurge has placed in the world as the metaphysical support of the "sacred race", in imitation of the whole "Hyperborean/Gral lineage". However, as in all the "imitations" of the Demiurge, one should not see here a too precise equivalence. The Gral, from the past, reflects for each of the viryas the divine origin and constitutes an attempt of Christ-Lucifer to come to the aid of the captive spirits or, in other words, of the spirits in captivity.

In other words, the influence of the Gral points to the individual and the spiritual. The Tablets of the Law, on the contrary, point to the collective and material; they represent the racial, collective pact between Jehovah-Satan and the Hebrew people and, in addition, their cabalistic content reveals the keys that allow the mastery of all the material sciences.

If strategic confusion, incarnation, enchainment to the Law of Karma, etc., are terrible evils afflicting the Hyperborean spirits, the earthly coexistence with a "sacred race" of Jehovah-Satan is undoubtedly the most frightful nightmare, worse even than any of the above-mentioned misfortunes. Because, as of the "renewed covenant" with Moses, the RACIAL enmity between the Hyperborean ("heretical") lineages and the sacred ("Hebrew") lineage will be permanent and eternal, with the irreversible disadvantage for the former that the infernal Will of the Demiurge will express itself irresistibly through the latter. After the "appearance" of Israel, the viryas are left with the dramatic alternative of returning to the Origin or succumbing definitively. Digging into the Hebrew myth of Abel and Cain, under a veil of slander, an accurate description of the racial and theological enmity between Hebrews and Hyperboreans can be appreciated. In this myth, Abel, who is a shepherd of flocks, represents the basic TYPO of the Hebrew; and Cain, the farmer, the figure of the virya. Legend has it that

Jehovah-Satan was pleased with the blood offerings of Abel the shepherd, consisting of the sacrifice of the firstborn lambs "with their fat".

When evaluating "blood offerings", the figure of the "shepherd" should never be confused with that of the "hunter". The shepherd is the one who slaughters his PREVIOUSLY DOMESTICATED victim. The hunter, on the other hand, like the warrior, obtains his prey after fighting with it and defeating it.

Instead, he despised the "fruits of the earth" exhibited by Cain, whom he finally condemned to wear a "mark", a "sign", that would betray his condition of "murderer".

This curious affective criterion of Jehovah-Satan has been perpetuated through the centuries in the hatred that the Hebrews feel towards the Hyperborean lineages, a hatred that, let us not forget, COMES FROM THE DEMIURGO.

It is interesting to go deeper into the figure of Cain. According to the Bible, he was, in addition to being a farmer, the first one to BUILD WALLED CITIES and the first one to build a walled city.

inventor of weights and measures. His descendant, Tubal-Cain (mythical unfolding of Cain himself) was a manufacturer of weapons and musical instruments. If we now observe this figure of Cain, in the light of the Hyperborean Wisdom, we will see that he possesses many of the characteristic attributes of the Hyperborean viryas. First of all, the association of Agriculture

with the construction of walled cities, is a very ancient hyperborean strategic formula recently used, for example, by the Etruscans and the Romans, and which has been expressed with perfection by the Germanic King Henry I, the Birdman, idol of Heinrich Himmler and Walter Darré. On the other hand, the invention of weights and measures, which the Hebrews attribute to Cain, the Greeks to Hermes and the Egyptians to Thoth, makes it possible to identify Cain with these two Hyperborean Gods. And finally: the accusation of murderer and the condition of manufacturer of weapons, clearly reveals that the figure of Cain represents some FEARFUL WARRIORS, perhaps the BERSERKIR; to betray or indicate that quality surely points to the famous mark. In the Bible, the sacred book of the "chosen people", in the myth of Abel and Cain, the rules of the game are perfectly revealed. In the "preference" of Jehovah-Satan for the Hebrew shepherds, represented by Abel; and in the contempt and punishment of the hyperborean lineages, symbolized by Cain, the metaphysical conflict of the origins appears, but now updated as a cultural and biological confrontation. The sacred Hebrew race has come to bring the Presence of Jehovah-Satan (CONSCIOUS Presence, different from the PANTEISTIC BLOW with which the Demiurge animates matter) to the plane of human life, of incarnation, of the pain of suffering. That is why the ancient transcendent enmity between captive spirits and Demons is transformed in

immanent enmity between the Hyperborean lineages and the material Universe, since the sacred race is MALKHOUTH, the tenth SEPHIROTH, i.e., an aspect of the Demiurge. The latter should be understood as follows: ISRAEL IS THE DEMIURG. It is worth clarifying. According to the secret teachings of the Kabbalah and as can be read in the Book of Splendor or SEIPHER YETSIRAH, that is, going to the most reliable sources of Hebrew Wisdom, for the "creation" of the "sacred race" Jehovah-Satan manifests one of his ten aspects or SEPHIROTH. The tenth sephiroth, MALKHOUTH (THE KINGDOM), IS THE PEOPLE THEMSELVES.

OF ISRAEL, according to the official Hebrew texts, which has a metaphysical nexus with the first sephiroth, KETHER (CROWN), which is the supreme Head or Consciousness of the Demiurge. In other words: there is a metaphysical identity between Israel and Jehovah-Satan or, if you will, "ISRAEL IS JEHOVAH-Satan".

As we said before, the enmity between the sacred race and the Hyperborean lineages, enmity that we have seen declared in the myth of Abel and Cain, means a confrontation between them and the material Universe, given the character of Malkhouth, a splitting of the Demiurge, that Israel holds. With Malkhouth, the Demiurge has wanted to impose THE KINGDOM of the sacred Hebrew lineage on the remaining peoples of the Earth. If these gentile peoples HAVE FORGOTTEN THE PAST and have submitted themselves to the Plan carried forward by the Hierarchy.

White, then they will willingly accept the HEBREW SUPERIORITY and the world will march happily towards Sinarchy. But woe to those GOYM who do not renounce their Hyperborean heritage and persist in remembering the conflict of origins! There will be no place for them on Earth because with the Presence of Malkhouth, the sacred lineage of Israel, the Demiurge assures their persecution and immediate annihilation. Dramatic destiny of the captive spirit! For millennia REMEMBERING THE ORIGIN, that is, exhibiting a heretical lineage, was punished by the Demons with a strong Karma, and the pain, the suffering, was so terrible that it was eventually forgotten. But, while this degradation was happening, in the bottom of his heart, boiling in his blood, the condemned could participate in the Minne and accede to the GNOSIS; it was his right: if he managed to rise from the swamp of the spiritual confusion, nobody could prevent him from receiving the light of the Gral nor to listen to the song of the Siddhas. With Israel neither this miserable chance of awakening would be possible anymore, for the conflict was posed in biological, racial, cultural terms...: whoever engages in the contest must now risk everything, for in confronting Israel he is confronting the the same Demiurge himself.

Israel is advancing in history with irresistible force. Its great ideas are gradually dominating the culture of the West, in parallel with the growth

Who will be able to oppose the combined force of Judeo-Christianity, Judeo-Masonry, Judeo-Marxism, Zionism and Trilateralism? Trilateralism?

Who could "pop" the benches of ROTHSCHILD, of JACOBO SCHIFF, of KUHN AND LOES, ROCKEFELLER, etc.? and who will compete with the Hebrews in the fields of science or art? We have already described in the First Dissertation the fantastic MATERIAL POWER of the Synarchy; against these organized forces, the virya does not stand a chance.

Nimrod from Rosario

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LILITH ARCHETYPE OF FREEDOM

The Masks of Lilith By

Fernando Trujillo

According to Jewish folklore, Lilith was the first woman created by God and given to Adam, when Lilith refused to be submissive to man.

Eden being cursed by Jehovah and joining the hosts of Lucifer.

Since then Lilith has walked the earth being considered the first faith minister in history, for Judeo-Christianity Lilith is the wife of Satan and mother of demons, for the Gothic culture she is the mother of vampires and for others she is the mother of humanity.

In Semitic culture Lilith is a succubus, a sexual demon that seduces men in their dreams to steal their souls, like a kind of female Freddy Kruger.

In the Sumerian culture Lilith is called Lilitu and has the same function of sexual demon as in the Semitic culture.

All these attributes and names that have been given to her are nothing more than masks that she has used in her walk through the centuries, repudiated by the Semites and venerated by the Gothics in her disguise as Queen of the Vampires, the goddess has reinvented herself in this way.

centuries of history. Goddess, demon, vampire, mother, prostitute, feminist and virgin - all these titles are the masks under which Lilith has walked with us.

Lilith, like her husband Lucifer, has worn a different mask in each period of history. Professor Jung said that archetypes cannot be killed or banished, they always come back with a new mask.

Can you discover her? She is in the ancient Greek religion under the name of Aphrodite, the Germanic peoples worshipped her under the name of Freya and in ancient India she was called Kali the goddess of destruction, as in the story Carmilla by Sheridan Le Fanu in her Vampire Queen mask. She can be found in ancient religions as a goddess of fertility or as a goddess of sexuality, she can also be found in the ancient world.

You can see her as an old woman full of wisdom or you can see her as a dark goddess who brings destruction and misery.

The goddess is multiple, in her aspect as maiden, mother or elder she is the connoisseur of magic, the one who initiates the man or woman on the way to a higher knowledge.

These three aspects are masks of the same goddess, that goddess who drives men mad and introduces into that secret world of magic and symbols. The goddess walks with a new mask being loved, repudiated and feared.

It is ironic that Judaism despises and fears the figure of Lilith since many of its heroines fulfill the archetype of the prostitute, Esther seduced the king of Persia so that he would not persecute her people while Judith seduced the Babylonian general Holofernes and on her wedding night murdered him. For Judaism (as well as its son Christianity and its twin brother Islam) Lilith is a perverse being, a devil who leads men to destruction, a despicable whore and all for refusing to submit to her husband and defy Jehovah, well apparently for the Semites prostitution is not a sin as long as it fulfills its purposes.

Is the Virgin Mary another mask of Lilith? This will surely outrage many fundamentalist Christians when they hear it, but it is true, in reality the figure of the Virgin Mary is another mask of Lilith.

of the Virgin Mary (as well as other Virgins) comes from the pagan goddesses of antiquity, an archetype that early Christians adopted into their divine pantheon and of course is another of Lilith's disguises in her guise as a virgin goddess.

The Virgin Mary is Lilith, just as Jesus Christ is another mask of Lucifer, our God.

the heroes have again deceived the masses with their disguises. This is part of an esoteric Christianity however this is a separate issue.

On her other side Lilith is also the feared Babalon the Scarlet Woman, the wife of the

of the Beast which rides a naked dragon and symbolizes the fear of the gods.

Christian bears to female sexuality.

Thus Lilith plays a double role as Virgin Mary and Scarlet Woman in the metaphysical comedy of existence. The Virgin and the Prostitute are two sacred archetypes, two aspects of the goddess. Judeo-Christianity, by venerating one over the other, has restored the cosmic balance.

In all cultures there has always been a veneration of the goddess in her two aspects: as a sacred virgin and as a prostitute, these two archetypes have always been present in all cultures.

are not antagonistic as Judeo-Christianity later became, but two opposite poles that complement each other.

The function of the sacred prostitute in some cultures was to teach young people the mysteries of sexuality by giving herself in sacred rituals, on the other hand in ancient Rome there were the Vestals, virgin women who were revered and respected for their sacred character within society. In those women the goddess was manifested both in her character as an untouchable virgin and as a sacred prostitute.

Nowadays these women are worshipped unconsciously, celebrities and public figures are the object of worship by the modern human being, in a world where God is dead and the spirit of the rational dominates is when the human being in all his existential emptiness needs to worship something that is superior to them and compensate their inner emptiness. This superior being can be a superhero, comic book character, a video game character or in this case a celebrity. Archetypes have many disguises in these modern times.

Let's take pop singer Taylor Swift as an example, who unconsciously plays the role of the sacred virgin, her innocent figure and her angelic voice attracts in a horde of faithful concert-goers who devoutly buy his albums.

They stick their posters in their rooms and sing their songs with fanatical joy, just like the cult of the virgin.

On the other hand, porn actress Sasha Grey involuntarily plays the role of sacred prostitute, her bad girl attitude, her overflowing sexuality, her seductive and seductive gaze are the fantasy of men and women who devoutly watch her movies and download her pictures from the internet. Sasha Grey, just like Lilith and the Scarlet Woman of the Bible also attracts the hatred of fundamentalists who condemn her to Hell, call her a whore and call her a sinner.

Nowadays, any woman, whether she is a virgin or a prostitute, has the power to be a goddess.

It is possible that Lilith is Dante's Beatrice, the Dulcinea of Don Quixote and even Siegfried's Brunhilde. The A-Mada whom the hero has to save, the hero performs many feats, fights dragons and goes through many dangers for the sake of his unattainable lady.

This is the same philosophy of courtly love of the Middle Ages and can be seen in fairy tales when the prince faces many dangers and in the end succeeds in winning the love of his maiden.

Not everyone is worthy of Lilith's love, that is why she abandoned Adam and for that reason she gave herself to Lucifer and Cain, the first great warrior, only the initiates can access her, their love for her is an overcoming of death and a conquest of immortality.

In the mystical novel Demian by Herman Hesse appears Eva, Max Demian's mother, for whom the protagonist Emil Sinclair feels a deep love. Eva is the woman idealized both in the visions and in the reality of the protagonist.

Eve is another disguise of Lilith in her aspect as the mother of humanity, loved by the initiate (Sinclair) and who is faithful to her.

As in Sinclair's dreams, the goddess appears in the dreams of the ini

The only one who deserves it will have it will have it, and only the one who deserves it will have it. Only the one who deserves it will have it in their arms.

The Great Mother, the unattainable maiden, the princess in danger, the best friend, the celebrity of your dreams, the virgin and the sacred prostitute the image of Lilith.

h is a part of the human soul, a voice that speaks to initiates in their dreams.

and that manifests itself in every woman.

The first love of childhood and the lust awakened by a sensual woman are manifestations of that goddess who walks among us, awakening our libido. mocking religious dogmas and pushing us to reach eternity.

Lilith is initiation through sexuality, is freedom and is the feminine ideal.

disguised in various masks and forms, walking through cycles with a new mask, dancing through eras eaten away by decay, Lilith always returns with a new mask like her husband Lucifer, one can disown her and love her or on the contrary one can venerate and love her when one discovers her in her current mask. As a pagan the latter suits me very well.

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The Hyperborean Archetypes and the Golden Age of Humanity

By: Gustavo Aguiar

"Olhemo-nos face to face. We are hyperboreans - we know very well how remote is our abode."
- Friedrich Nietzsche

Initial Considerations:

Even before the mysterious disappearance of the lost cities of Atlantis and Lemuria - which came to our knowledge through scarce archaeological findings and platonic mentions in Timaeus and Critias, there was Ultima Thule (Çveta Dvipa hindu), polar island and magnificent capital of the hyperborean continent, located in the extreme north of Europe, besides the abode of deus Bóreas and the hills of Hercules, "far away from the north winds", as the legend says. Thule was colonized, in imemorial period, by the Aryan proto-race of the virya, constituted by true super-humans endowed with the capacity to establish direct communication with their cosmic-solar divinities during the Golden Age, at the dawn of humanity. There are mythological accounts that Apollo, the sun-deity of the Greek-Roman pantheon, used the Hyperborean Wisdom as an inexhaustible source of rejuvenation, which leads us to believe that in those times time did not pass in a regular way.

In Thule, eternity reigned supreme, enabling an immediate correspondence between the symbolic and the archetypal, which allowed the virya to manipulate a powerful manancial of ethereal energy called Vril and perform wonders never before contemplated by human eyes. "This extraterrestrial power possessed by the hyperboreans, the organ of Vril, Hvareno, Urna, Soma, together with a technique and science different in essence to those of the Kali Yuga, made it possible to 'go faster than thought, in air ships without pilot or rudder' - free translation from Spanish. (SERRANO, Miguel. El Cordon Dorado: Hitlerismo Esoterico, p. 63) The island, being made of "transparent glass", radiated its own light, so that, when the sun set behind the mountains, it remained resplendent. According to Julius Evola [1], there are references to Hyperborean wisdom in at least six ethno-cultural traditions: Hindu, Iranian, Nordic-Scandinavian, Chinese, American and Greco-Roman.

However, with the passing of the ages, the contact that our ancestors maintained with the Hyperborean Wisdom gradually lost its original intensity, a process of spiritual decadence that would find its maximum culmination in the Greek Iron Age, in the Hindu Kali Yuga or in the Nordic-Scandinavian Wolf Age, when all events are immersed in absolute chaos, in absolute disorder and confusion, when the sacred emanations, long ago imprisoned by the Demiurge in the form of the animal-human (pasu), the entity, in this state of material closure, only manages to reach its hyperborean divinities through remissions.

symbolic, through the archetypes of the collective unconscious, which will be analyzed here without the psychological charge that C.G. Jung would imprint on the term. Jung will serve us as a reference only in what concerns the perscrutação of the etymological roots of the term "archetype".

In Jung's sayings (which we make a point of reproducing in full so that the reader takes the real dimension of the meaning of archetype):

"A psychic existence can only be recognized by the presence of contents capable of being consciousnessed. We can only speak, therefore, of an unconscious to the extent that we can verify its contents. The contents of the personal unconscious are precisely the complexes of emotional tonality, which constitute the personal intimacy of the psychic life. The contents of the collective unconscious, on the other hand, are called archetypes. The term archetypus was already found in FILO JUDEU as a reference to the image of God in man. In IRINNEU also, where it reads: 'Mundi fabricator non a semetipso fecit haec, sed de alienis archetypis transtulit' (The creator of the world did not make these things directly from himself, but copied them from other archetypes). In Corpus Hermeticum, Deus is denominated to ἀρχέτυπον φως (the archetypal light). In DIONÍSIO AREOPAGITA we find this term several times as 'De coelesti hierarchia': αἱ αὐλαὶ ἀρχετυπιαὶ (os arquétipos imateriais), as well as 'De divinis nominibus'. O termo arquétipo não é usado por AGOSTINHO, mas sua idéia no entanto está presente; por exemplo em 'De diversis quaestionibus', 'idea... quae ipsae formatae et non sunt.... quae in divina intelligentia continentur'. (idéias... que não são formadas, mas estão contidas na inteligência divina). 'Archetypus' is an explanatory periphrasis of the Platonic εἶδος. For what concerns us, the denomination is precise and of great help, because it tells us that, concerning the contents of the collective unconscious, we are dealing with archaic - or better - primordial types, that is, with universal images that have existed since the most remote times. The term représentationis collectives used by LÉVY-BRUHL to designate the symbolic figures of the primitive cosmivision, could also be applied to the unconscious contents, since both have practically the same meaning. Primitive tribal teachings deal with archetypes in a peculiar way. In reality, they are no longer contents of the unconscious, since they have already been transformed into conscious formulas, transmitted according to tradition, usually in the form of esoteric teachings. These are a typical expression for the transmission of collective contents, originally coming from the unconscious". (JUNG, C. G. Archetypes and the Collective Unconscious, pgs. 16 and 17).

We can extract from this extract two extremely important pieces of information for the purposes of this research: 1) unlike the animus, the content of the personal unconscious, singular or individual, the archetype substantializes the collective unconscious, and, therefore, universal, or transindividual. The long-lasting memories that concur for the fabrication of an archetype are products of a cosmic, supra-terrestrial language; therefore, what is unconscious for us, beings of flesh and bones confined to corporeal matter, constitutes an intelligible fraction for the cosmic-symbolic consciousness. 2) The world in which we live is not a creation ex nihilo of a benevolent divinity that wants to liberate us or lead us back to eternity from which we came out, but creation ex materia, that is: secondary creation that starts from something pre-existent, from a primeval cause, or from a prime mover, in Aristotelian-Thomistic terminology.

All the things we know are nothing more than imperfect imitations, poorly finished works of the ominous Platonic Demiurge. We can summarize the theory of this preliminary exposition as follows: archetypes are eidetic representations embodied in the supra-empirical realm as opposed to the simply given empirical realm, the latter, architected by demiurgic desires.

Since he was imprisoned in the form of the animal-human, "the lost virgin, for his part, in the present civilization, succumbed to the synarchic strategy and allowed his vision of the world to be influenced and dominated by his inheritance of the past: the virya has the possibility of locating the best and creating an awakened Ego with which is possible the total appreciation of the real entity, both in its universality and in its singularity, because such Ego participates in the current infinity and can determine everything without being determined by anything. But as long as the man does not awaken, he will be, like the raisin, definitively separated from the entities". (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, parte II, tomo II, pgs 25 and 26) The total appreciation of the real entity to which Rosário alludes is given by means of sacred symbolism, which always refers us to the Universal Archetypes of the collective unconscious. In this sense, Rosário asserts that "(...) a sacred symbol, for having been separated from the structure of the design, PARTICIPATES ACTIVELY OF A UNIVERSAL ARCHETYPE. Hyperborean Metaphysics, then, is a science "proper to the sphere of light" but whose object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm that extends its scope of observation to the archetypal plane of the macrocosm. Obviously, the Hyperborean Metaphysics can only be practiced by viryas and Siddhas since nothing similar to the knowledge of the universal archetypes is allowed to happen" - free translation from Spanish (ROSÁRIO, Nimrod de. Fundamentos de la Sabiduría Hiperborea, vol. I, volume I, p. 184) In order to access the Universal Archetypes, the virya must necessarily transmigrate from the autonomous sphere of the microcosm where he was imprisoned in the form of animal-human to the collective sphere of the macrocosm, where, only then, he will awaken and begin to produce culture.

O Herói:

In the dark age we are going through, the hyperborean archetypes are "incarnated" by beings charged with the task of leading humanity to the dawn of a new Golden Age (Satya Yuga), which the Hindu tradition interprets as the catastrophic closing of the Manvantara, when, according to Miguel Serrano, the terrestrial poles will meet again at the unified axis of the polar zone, where the splendid hyperborean continent was located in the past. For the Hindus, this will be evidenced by the advent of Kalki, the tenth and last avatar of Vishnu, who will descend from the sky mounted on a white horse and wielding a flaming sword to subjugate the demon Kali, restoring order where chaos used to prevail. It is in this way that Serrano, one of the precursors of the Gnostic current called Esoteric Hitlerism, sees in Adolf Hitler [2] the archetypal personification of the Hero in the Age of Aquarius, the last avatar of the human species, "Avatar of a God, of Wotan-Vishnu" - free translation from Spanish (SERRANO, Miguel. La Resurrección del Héroe, p. 50) For Serrano, the Path of the Tantric Hero is fulfilled through three fundamental alchemical stages, which are: nigredo (Black Work), albedo (White Work) and rubedo (Red Work). In the words of the author:

"According to Leisegang, alchemy - which, as we have seen, also means black - is a synthesis of Egyptian technique and Middle Eastern mysticism, produced in Alexandria. But everything comes from farther away. The symbolism of death and resurrection is applied to the metaphysical, to the earth. The gum is transformed into gold, the copper is "killed", darkening it, turning it into black oxide - it is the Nigredo -; then it resuscitates, forming a mixture mixed with mercury - it is the Albedo -; from there it follows the yellow and red - the Rubedo -. Black, white, yellow, red ('Where is the room, my dear Timeu?'). The colors and their sequences were fundamental for the process in Alexandria; in the metal, as well as in the aura of the alchemist-magician. Moreover, under the mantles of the initiatory Cavalry that fulfills the alchemical process of the conquest of the Holy Land. The cross of the Templars was red, on a white habit (Rubedo, the last process, the production of the Androgyne, of Rebis, of Baphomet). The Knights of the Order of St. John of Jerusalem (from where the current Order of Malta originates) wore red and their cross was white (Albedo). The Order of the Teutonic Knights, which gave birth to the Prussian State, wore a white habit and its cross was black (Nigredo). The SS wore black and their swastika was black on a red and white background. The total alchemical process, according to the needs in the acceleration of time. To the three Templar vows of chastity, poverty and obedience, the Teutonic Order added a fourth: never to retreat before the enemy, to fight until death: usque ad mortem and perinde ad cadaver" - free translation from Spanish (SERRANO, Miguel. El Cordon Dorado: Hitlerismo Esoterico, p. 172 e 173).

The three alchemical Opus (Black, White and Red) enclose the entire transfiguration process of the Tantric Hero on his way to immortality, when he effectively joins the Hyperborean Gods in the kingdom of Agartha. In the alchemical-hermetic tradition, according to Julius Evola in The Hermetic Tradition, these three colors are subjected to the four natural elements (earth, water, fire and air), resulting in the number 7, corresponding to the seven planets of our solar system or to the seven chakras of the Hindu cosmology. However, we will not delve into these details; it is enough to indicate here the meaning of the three fundamental works.

The Black Work (Nigredo) symbolizes the death of the Hero, its dissolution, fragmentation or horizontalization. In this sense, Evola points out that the first stage of the Hermetic Work consists "(...) in proceeding in such a way that the consciousness is not reduced and then suspended on the threshold of the sound, but that, on the contrary, it can follow in all its phases the realization of this process, until a situation equivalent to death. The <<dissolution>>.

becomes then a lived experience, intense, indelible, and this is the alchemical <<death>>, the <<more black than black>>, the entrance into the <<tomb of Osiris>>, the knowledge of the dark earth, the regime of Saturn of which the texts speak". (EVOLA, Julius. A Tradição Hermética, p. 130)

The White Work (Albedo), in turn, symbolizes resurrection: "(...) transmutation (the first of the alchemical transmutations) and resurrection. <<When White survived in the matter of the Great Work, Life defeated Death, its King resuscitated, Earth and Water turned into Art, it is the Rule of the Water, its child was born.... Then the Matter acquired such a degree of Fixation that Fire can no longer destroy it [it is the "initiatory stability" that death cannot overcome].

dizem que chegou o momento de queimar os livros, porque então estes já são inúteis.>>" (EVOLA, Julius. A Tradição Hermética, p. 158)

And, finally, we have the Red Work (or Red Work - Rubedo), when "the Ego transforms itself into those acts and is those acts - the <<Satanic Fires>>, the deuses of the <<Age of Gold>> - to the point of completely reducing its own individuality in function and value of <<nature that dominates itself>>, and even reduce the corporeality to something that nothing expresses better than this same dominion that makes it possible to attribute to it the purple, the skin, the crown and all the other symbolic elements of the royalty and the empire. Only then the <<regeneração>> is total". (EVOLA, Julius. A Tradição Hermética, p. 179)

Only in the rubedo the Hero merges into the hyperborean eternity together with the Gods of the Age of Gold, at the igneous flame of the extreme north polar, being, before, imperative that he goes through the blackness (death) and the albedo (resurrection). It is not desirable to emphasize that this death of the nigredo should not be confused with the death of the grave, with dying to nothingness, but a death to life. In fact, aryan (aryo, in Sânskrit) means "born twice", or "reborn twice", or "reborn". Dessarte, the Aryan superiority does not decorate so much of bio-racial characters as of spiritual attributes. All the traditions we mentioned at the beginning present the Aryan as the bearer of the warrior spirit, that is to say: of the solar archetype of the tantric Hero, faded to the rebirth in Walhalla after remaining bravely in the battlefield, by the side of his comrades.

We will now analyze four other archetypes: the Chief, the Mountain, the Valquíria and the Gravis archetype.

O Chefe:

The archetype of the Chief according to Miguel Serrano has a secondary importance, in such a way that his earthly manifestation or incarnation is hierarchically subordinated to the archetype of the Hero. Nevertheless, both coexist synchronistically on the terrestrial plane governed by demiurgic desires, because they participate in the same mission, and possess a single purpose (telos), that is: to enclose the Kali Yuga and guide humanity in the direction of the hyperborean kingdom. It is thus that we can glimpse in the historical figures of Mussolini, Salazar and Cordreanu typical attributes of the Chefe, single points that converge to the gravitational epicenter of the Führer prinzip. In Serrano's words:

"Before the appearance of Hitler, the Archetypes of the Führer and the Chefe had been insinuating themselves. First in the Italian Duce, in Oliveira Salazar, in Cordreanu. It was something like premonitions, dreams. However, only in Hitler it finds its almost absolute expression, its vortex, its most perfect transmitter, without ceasing for that reason to participate, as in a game of spelshots, also in others; here more, there less. And so Leon Degrelle appears, in the

Belgium; José Antonio Primo de Rivera, in Spain; Plinio Salgado, in Brazil; Doriot, in France; Jorge González von Marées, in Chile, and even Subhash Chandra Bose, in India. I repeat, only in one man, in Hitler, is accumulated the superior power of the Hyperborean Archetype, of God, only through him does he hear his word from another world. Because only he hears his Voice. But not always, because in that case it would explode in a thousand pieces" - free translation from Spanish (SERRANO, Miguel. Adolf Hitler, The Last Avatar, p. 34).

It follows that the archetypal incarnation of the Chief is fragmented in several axes around the globe, being, however, synchronized with the cosmic consciousness of the archetype of the Hero. In other words: the existence of the Hero is not conditioned by the existence of the Chief, but the Chief depends entirely on the Hero to perform his essential contributions, since he exists only for him and because of him.

A Montanha:

In Adolf Hitler, O Último Avatãra, Miguel Serrano tells us that he always lived among the snow-capped mountains of Chile, which he believed to be the abodes of sleeping giants that once walked among us. The mountain, according to Serrano, constituted an object of religious worship among a vast range of traditions consecrating heroic and semi-divine figures. Traditionally, the Arians have always sought to fix themselves in great rocky altitudes that would provide them with greater proximity to the sun-god: "Since then, I think that the mountains are inhabited by giants; even more, that the mountains themselves are petrified giants, who became immobilized, covered themselves with rock, when the ancient sun left. And they wait for his return, to leave again to inhabit the world. It will be the end of Kali Yuga" - free translation from Spanish (SERRANO, Miguel. Adolf Hitler, The Last Avatar, p. 152).

From the top of the mountain, all that is small, low, inferior, yields space to the great, high and superior, to the Sun that shines behind so many others: the Black Sun (Schwarze Sonne) of Scandinavian runology, the "Green Ray" that illuminates everything, from the golden dawn of humanity, without being illuminated by anything besides itself. It is this source of primordial light that defines all the landscape beauty, of whose spiritual dimension the passage does not participate because it is trapped in the latitudes of the raw material. In this diapason, the beauty that appears before our eyes is not more than a copy of the original beauty, hyperborean, that we can only access indirectly, by means of symbolic remissions. Hence the observation that the objective of symbols is to reveal to the entity the meaning of that which is behind it. Symbols are the bearers of the subjacent dimension of the virya.

For Serrano, the mountain symbolizes the "body of man", "but, of the Astral Man, of the Hyperborean Man, of the Siddha, of the Divya, of the Urmensch. He is the Egyptian Sahu, the "Body of Resurrection" of Osiris. Thus, its physiology is hermetic, astral, aryan. For example, my giants would be the nadi, the nerve of the tantric physiology. Idâ, the left side of Meru-danda, that is, of the etheric vertebral column, and Pingalâ, the right side. Its counterpart in

physical physiology are the cords of nodes, together with the spine. They are born in the Muladhara Chakra, that is, in the pelvic plexus and cross each other, the first ending in the right nostril and the second in the left. Through the center of Meru-danda ascends Sushumânâ, up to the skull, joining in the brain with the Sahasrarâ Chakra. This is where the Serpent of Fire, Kundalini, is located. She is the Sleeping Beauty of Mount Meru, in the Carna of Kyffhäuserberg, she is the Immobile Beloved, frozen, hibernating, who will awaken at the base of the Magical Mountain, in the Muladhara Chakra, precisely. My giant on the left side, with raised arms, the Rune Man, is Ida, the other is Pingala, the Rune Yr. The Mountain is the temple and the Body of the Man-God, of Wotan, of the Urmensch. Sushumnâ, which is born in the sacred, the third nadi, the middle one; this is the most important, the still invisible giant, the "devourer of time" (Saturn), which delivers immortality; it is the Rune Hagal, which connects us with the top of Mount Meru, where the Magical Wedding of the other two, of Idâ and Pingalâ (Shiva and Parvati) takes place". (SERRANO, Miguel. Adolf Hitler, The Last Avatar, p. 157).

In an article entitled A Montanha Simbólica, Martínez de Pisón [3] lists an astronomical quantity of cultural, geographical, mythological and religious aspects that confer on the mountain a typically symbolic-archetypal character, even mentioning the mountain of Dante Alighieri's southern hemisphere, as shown in the following passage:

"On high, signs of what is good and light, of what overcomes the weight, of the celestial; the spiritual ascends; on the other hand, matter weighs and life needs to fight against the weight. The elevation is, therefore, a quality and the summit is its success, the victory over the material obstacles by means of an effort, its moral reward. All this sacralizes the mountain and its ascent. It is the effort that achieves the entrance into an alheio and open domain between aerial lines - suggestion of the infinite -, in large spaces, in the progressive distancing of the basal and its labyrinths. So that the low-high duality is polarized in two contrasting environments, the high as an environment of nature, solidity and individualization; and the low as mechanized, massified and gregarious. All these are cultural models. But the low is also the earthly, the mundane, the subterranean, even the infernal and, on the other hand, the high is the celestial and the divine. Without distancing ourselves, we see the same in popular cultures, in mysterious exotic environments, in difficult mystical poets or in Dante himself".

Therefore, the archetype of the Mountain, as "Temple and body of the Man-God", constituted nothing less than a focus of transcendental ascent of the petrified, neutralized, immobilized spirit, hidden among the ruins of a primitive era. The mission-role of the Aryan lineage, the mountaineer par excellence, is to seek to reach its rocky summits so that it can, from them, capture the beauty underlying the mental landscape of the Demiurge. The Mountain in itself, like the Hero, the Chief and the other hyperborean archetypes, means nothing, because it has no numerical value (of coisa-em-si). The archetype, according to Nimrod de Rosário, is always a "being-for" something that is beyond our most immediate perceptions. This will become clearer when we discuss the Gravis Archetype.

A Valquíria:

Present in Richard Wagner's operatic tetralogy, the Valkyries are described in the Edda as Wotan's messengers, responsible for leading the warriors fallen in battle to the halls of Walhalla, where Odin would recruit them to fight at his side in Ragnarök (the Twilight of the Gods). For Serrano, the Valkyries were the hyperborean wizards in Ultima Thule, wives of the solar gods in pre-cosmic eternity, the "Eternal Beloveds". According to the author, the gods of all pre-Christian religions had espoused lesser goddesses. "All the Gods had their wives, their beloved, except the Judaic-Christian God. Jehovah did not have one, neither did his son Jesus Christ. Krishna announces us the end of Dwapara Yuga and the beginning of Kali Yuga. He dances with many women, with the cowherd girls of Gokul, in the gardens of Vrindavan; but in truth he loves only one, Radha. Here he begins to intuit, or rather to incarnate, to descend the Hyperborean Archetype of Valkyrie. Because even though there are many women through whom the lost She is sought, the Absolute Woman, the Divine Woman, is only one and, from somewhere outside the Universe, she asserts herself to us as irreplaceable, irreprehensible. For Krishna she was Radha, the Parakiya, the wife of another. Só em momentos especiais ela abandonava seu marido e vinha dançar com seu Deus, que a espera eternamente" - free translation from Spanish (SERRANO, Miguel. Adolf Hitler, El Último Avatãra, p. 169).

Judaeo-Christianity would be, then, the main responsible for the cessation of primitive androgyny, and, consequently, for the separation of the masculine and feminine principles, which previously participated in the same nucleus, so to speak, asexual. This is evidenced by the emergence of the Primordial Egg of the Orphic cosmogony, from which the Demiurge would withdraw the simulacrum of order structured from dualities, multiplicities and decomposabilities. The unum mundum is divided into several smaller fractions that concur to form the pseudo-ordered totem (whole). The latter, in turn, bears no resemblance to the archetypal, hyperborean universe. Thus, "the division of the Ele and Ela, the rupture of the Orphic Ovo, Hyperborean, has repercussions in War, thus separating itself in order to enter into combat in a Universe divided into pairs of opposites, corrupted by the Demiurge Jehovah. They are the heroes, warriors, Astros, Allouine, Lucifer, Lilith and some others who are still trying to rescue and transfigure the earth, defeating the Lord of the Graves, destroying his Archetypes, freeing his prisoners and finding the Exit from the Infernal Round of the Eternal Return - free translation from Spanish. (SERRANO, Miguel. Adolf Hitler, The Last Avantãra, p. 169)

Considerations are also made regarding the Archetype of Valkyrie and the hatching of the Ultra-Cosmic Egg in Manú - "For the Man Who Will Come", as extracted from the following passage:

"The hero, as we have already said, searches for his wife in all women, until he is convinced that he will only marry her inside, internalizing her. There is no doubt that the warrior's sacred chastity is the ideal of this Combat, being the external and profane marriage a dangerous mistake for the magician-initiate. When the Vira arrives to meet the "Ela" of ELAELE, who was the A- Mada of ELEELA, in the sky of the Raio Verde, and who in this Round of the Eternal Return will appear as his Valkyrie, his Allouine, his Mede, his soul will come to life, being able to finish his pilgrimage, because he will have found a Rosto for his soul, for her. It will be the Meio Dia

do Eterno Retorno e da Revelação". (SERRANO, Miguel. Manú - "For the Man Who Will Come", p. 61).

Dessarte, the Valkyrie symbolizes the recomposition of the spiritual unity, typically hyperborean. The Eros that triggers the flame of the sacred marriage chosen between the virgin and the Absolute Woman, its metallic face, has nothing to do with the demiurgic-mundane representation of the masculine and feminine principles, but with the pure state of androgyny, given that all division cannot manifest itself except in an essentially profane and anti-spiritual dimension. This is due to the orphic symbolism of the Primordial Egg and to the fact that, in the condition of a pasu, man is imprisoned to the Law of the Eternal Return, from which he must free himself if he wishes to awaken as a legitimate Arian. If in Julius Evola's conception the distinction between the solar (masculine) and the lunar (feminine) is quite recurrent, in Miguel Serrano these principles would be subordinated to an even more primordial commandment in the cosmic hierarchy. For the latter, only that which is embodied or solidified in a single magnetic center, that is: the Hyperborean Wisdom, has archetypal value.

Or Archetype Gravis:

In Fundamentos da Sabedoria Hiperbórea, Nimrod de Rosário defines the Gravis Archetype as that which occupies the top of the archetypal hierarchy, and, therefore, the most important, "the archetype whose process is faster than any other on the material plane". (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, volume II, p. 35). It is the archetype without which the other archetypes would be unable to manifest. To develop his explanation of the Gravis Theory, Rosário attacks two theses, which we will now analyze: Isaac Newton's center of gravity and Leibniz's monadology. As an introduction, it should be noted that the general formula of the Gravis Theory is, according to Rosário, the following: "THE GRAVITATIONAL FIELD IS THE POWER OF A PSYCHOID ARCHETYPE" (Rosário, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, volume II, p. 34).

According to Rosário, there is an archetypal staircase that begins to unfold in the longest corners of the sphere of being and "descends" to reach the material plane. The Gravis archetype, located at the upper vertex of the hierarchical pyramid is above all and any universal archetype of the collective unconscious by the simple fact of its supra-cosmic action directly influencing the cosmic space. It was precisely this primordial archetypal matrix that the Demiurge used to imprint order on chaos. The matter that, according to physicists, "folds" space is substantially decorated by the Gravis Archetype. According to Rosário: "The Hyperborean Wisdom calls 'gravis' both the universal archetype and the entities produced by it, that is, the 'gravis species'. The 'specific gravis' are the sets of 'archetypal atoms' that sustain and spatially drive matter, which give it 'amplitude'. The Gravis Archetype with its unity manifests itself in the specific gravis that underlies the whole entity: that is why in every concrete entity, in every material body, in every substantial thing, the Gravis Archetype is present as a primary substratum. But such an instance of the one in the multiple cannot be given in any other way than as a participation: the material entities

participam da entelúquia gravis o, com outras palavras: em todo ente está presente a entelúquia potencial gravis (...)" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, volume II, p. 35).

This occurs because, ontically, the Gravis is materially faster than any other Archetype, which in it participate as mere possibility (the becoming of the potential entelechy) until penetrating the nucleus that physicists call "gravitational field". But, warns Rosário, we are speaking in rigorously ontic-processual terms, which have nothing to do with the ontological essence of the Gravis Archetype. "The root of this high speed of response, of the 'almost instantaneous link' between the archetypal plane and the material plane, is that the gravis archetype can be reproduced by the demiurge in all the spatial extension of the macrocosm, that is, in every point of the universe, in a plurality of 'archetypal atoms'. These archetypal atoms are the ontic manifestation of the archetype gravis, the 'specific gravis' (...)" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, volume II, pgs. 35 and 36).

With these considerations in mind, Rosário argues that Newton was right when he asserted the existence of a relationship between the mass that folds space and the gravitational force that confers it amplitude, since the mass, composed of archetypal atoms, participates in the potential entelechy of the center of gravity that, in turn, inhabits a kind of pre-spatial zone called transcendental time. It is from this archetypal dimension of transcendental time that, driven by the demiurgic design, the metric or quantitative space acquires form; this does not mean that the gravis archetype determines the form of space, even because one of the characteristics of the gravis is formal indeterminacy, which means that it only "(...) possesses a power to determine the form of the space"....) possesses a power that impels it to spread out in an evolutionary process" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, tomo II, p. 36).

Newton's mistake, according to Rosário, which would be transmitted to all physicists after him, was the fact that he qualified the nature of this relationship between mass and gravitational force as a causal relationship, in which the mass would be the cause of the effect of the gravity field. "The reality is that, although the 'gravitational force' is mathematically related to the mass, it is not its 'cause', but, in turn, the mass is the concrete effect, the act, of the Gravis Archetype. The 'gravitational force' is, thus, the action of an archetypal power that proceeds from the entelechy and 'attracts' to its entelechy, which some call 'center of gravity'" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, tomo II, p. 38) Dessarte, while Physics advocates the idea that there is a field of gravity around the Earth, the Hyperborean Wisdom defends that in this same place there is the act of the power of the archetype gravis, which is never a complete process, but always a becoming-to-be-to the nucleus of the potential entelechy (the center of gravity).

Leibniz's mistake lies in his monadological theory, governed by the principle of identity of indiscernible things (*principium identitatis indiscernibilium*), according to which the creator of the world could not create two identical things, since, if they were identical, they would be one.

one and the same thing. Such a principle would, according to Rosário, unconsciously limit the entire scope of Western epistemology and scientific thought in general. In this sense, he points out: "the important thing is that the Gravis theory contradicts the principle; and it does so because such principle is completely false. The Hyperborean Wisdom affirms that 'there can be two equal things' and points out as an example the potential entelechies of external entities, their indiscernible nuclei, or the 'centers of gravity' determined by the Gravis Archetype" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol II, tomo II, p. 38) What underlies this Rosário's position in the face of Leibniz's monadology is the "indiscernible point", which can be explained more easily through an example given by the author himself: if we imagine an oca sphere, whose center of gravity cannot be abstracted by means of any specific point of gross matter, we would be forced to search in the extra-cosmic dimension of transcendental time - that is to say, outside cosmic space - for the process of the entity towards an ideal of perfectibility that will culminate in the center of gravity, or the gravis archetype.

The process itself always acts in the power of the gravis as a becoming, which is why it is completely hidden from the spectrum of the external observer. The entelechy would be, therefore, "the future aspect of the gravis archetype. What can be expected then, from the 'center of gravity', according to the Hyperborean Wisdom? An indiscernible point, so to speak, a point that contradicts Leibniz's principium identitatis indiscernibilium. It happens this way because the entelechy, as the final perfection of the archetype, is the archetype itself: FROM THE ENTELECHY, THE GRAVIS PROMOVES A PROCESS THAT CANNOT INTERRUPT ITSELF AND THAT GOES FROM THE POTENTIUM (gravitational field) ATÉ A ENTELÉQUIA (center of gravity) QUE ESTÁ NO FUTURO; SU TAL CAMINHO PROCESSUAL ABRE UMA BRECHA NO ESPAÇO, O 'DISTORCE', PRODUZINDO UM TOPOLOGICAL CONTACT BETWEEN DIFFERENT PLANES. Strictly speaking, what happens in the 'indiscernible point' is that the entelechy 'regenerates' a point of space by transforming it into time; it 'elevates' it, if you will". (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, tomo II, p. 40) There would be, then, spatial coincidence between the gravitational field of the power and the center of gravity of the entelechy, but not temporal coincidence, as Rosário concludes, because the "time" that mediates this process is not the chronological, conventional time, but the transcendental time.

It follows, from all the considerations expressed in this topic, that space is as if it were a secondary dimension, or, in the words of Rosário, a "second degree of transcendent time", insofar as it only manifests itself if it is in relation to matter, that is to say, if matter is the cause of which space is the effect, and if, as we observe, matter participates in the process of the Gravis Archetype without being able to escape its "shaping power" and the operability of this process is given in transcendent time, we have that "(...) space is the cause of the transcendent time" (...) space is CAUSED by transcendent time through the matter organized by gravis" (ROSÁRIO, Nimrod de. Fundamentos da Sabedoria Hiperbórea, vol. II, tomo II, p. 39) The gravis is, therefore, the primordial archetype, *conditio sine qua non* of the spatial manifestation of the other universal archetypes of the collective unconscious.

Fine Considerations:

From all the above, it is concluded that the Hyperborean Archetypes of the collective unconscious can only be accessed by the awakened virya, the Aryan spirit confined to the gross matter of the animal-human by the Platonic Demiurge when the world is created from the Gravis Archetype, from whose entelechy or center of gravity the material entity participates in a potential way, as a vir-a-ser in the Law of the Eternal Return. All the other Archetypes (of the Hero, the Chief, the Mountain and the Valkyrie) flow through the ultra-cosmic dimension of transcendent time, where, as recorded, occurs the processual unfolding of the liberation of the pure spirit from the autonomous sphere of the microcosm to the collective sphere of the macrocosm. The eschatological battle traversed between the hyperborean forces of the Golden Age of humanity and the demiurgic influences that in the twilight of the Satya Yuga made the Orphic Ovo to become extinct, banishing the deuses of the Ultima Thule from this profane dimension, has been occurring since the beginning of time, in such a way that, upon leaving this plane of existence, its martyrs are "snatched" in the direction of eternity, to the kingdom of Agharta.

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NOTES:

[1] EVOLA, Julius. *Revolta Contra o Mundo Moderno*, p. 255 á 260.

[2] The idea that Hitler was the last Avatar is only one of several conceptions of reality. Besides this, we have, for example, Alexandr Dugin's in *Russia: The Mystery of Eurasia*, where the author supports the idea that the Russians are still waiting for the advent of the Hyperborean Hero - the Russian Avatar - in the following terms: "the hyperborean gnosis of Holy Russia, in complete harmony with the orthodox soteriology, knew the necessary arrival of the dark times, knew the existence of the Dragon of the 'Black Sea' and previous the advance of the cosmic half-noite, of the cosmic winter. But even knowing it, the Russian conscience possessed the absolute conviction that it would be precisely in those moments of apparent victory of the 'meridionic' and demonic forces when from the spiritual and invisible center of Tradition would arrive the Heavenly Hero, the Savior, the true Tsar and Lord of the Sacred Cosmos, of the Sevenfold Circle, the Pantocrator, the 'Almighty Lord'. And today Russia is in a mysterious wait for the Millennium, the Millennium of the New Year, the almost impossible Victory of the Great Sun over the dark force of the Antichrist. In correspondence with the laws of its own sacral geography, the Russian soul believes that the savior of Russia will be a Russian Savior, a hyperborean Avatar who will manifest himself in the heart of the Sacred Homeland, in the Heart of Gold of Russia and who will come as a Knight mounted on a white horse, as a Hero, as a

a Bogatir, as the Ressuscitated and, at the same time, the Eternal and powerful Son of the Absolute God". (DUGIN, Alexandr, Russia: The Mystery of Eurasia, p. 99).

[3] PISÓN, Martínez de. A Montanha Simbólica, available at: <http://legio-victrix.blogspot.com.br/2015/12/martinez-de-pison-montanha-simbolica.html>.

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