NIMROD DE ROSARIO

FUNDAMENTALS OF THE HYPERBOREAN WISDOM

ORDER OF TIRODAL KNIGHTS
OF THE ARGENTINE REPUBLIC

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I. Salutation to the readers of the *Fundamentals of the Hyperborean Wisdom.*

In the name of the Tirodal Knights and in his own, the author offers a comrade's salute, i.e., a sign of Honor, to those who have been chosen in two worlds to receive the *Fundamentals of the Hyperborean Wisdom.* To those who have this book in their hands, and who have received it from ours, we welcome and wish you luck on the first test: its reading and comprehension. The success of such a test will depend on future steps: the Hyperborean Initiation, the neither-spatial-nor-temporal-but-strategic transit toward the Selbst, toward terrestrial Hyperborea, toward Thule, toward Agartha, toward Valhalla, toward Venus, toward the Origin, toward the original Hyperborea, outside of the demented material Universe created by The One, toward the eternity of the Spirit, near the Incognizable God and Khristos Lúcifer, the Great Chief of the Race of the Hyperborean Spirits.

II. Mission of the Tirodal Knights.

The Tirodal Knights are Initiates of the Hyperborean Wisdom and are also its depositaries in this part of the world. To the Tirodal Knights, the Hyperborean Wisdom was directly entrusted by the Loyal Siddhas of Agartha. But the Loyal Siddhas did not encourage the constitution of the Order of Tirodal Knights only so that the study of the Hyperborean Wisdom be carried out; on the contrary, from the beginning, a specific mission was entrusted to the Order, for the execution of which it was necessary to have, perhaps for the first time with so much profundity, the Hyperborean Wisdom.

The objective of the mission is very simple to state, although its metaphysical background will be difficult for the Chosen Ones to grasp right away: ***the mission of the Tirodal Knights is to locate the Chosen Ones and, if they accept it, initiatically prepare them to face the coming end of History with Honor.***

This statement will surely be made clearer if we define what is to be understood by "***locating the Chosen Ones***" and what "***the coming end of History***" means. This will be explained below.

III. The mission of the Tirodal Knights requires ***locating the Chosen Ones*** and revealing to them the Fundamentals of Hyperborean Wisdom.

First of all, it is worth affirming that the Chosen Ones to whom we refer are persons whose inclination for the Hyperborean Wisdom does not come from a rational decision adopted in the course of their lives. The Chosen One is the one who, paradoxically, chose to fight against Jehovah Satan in order to free the eternal Spirit, who is himself, from material enchainment. But such a choice, the Chosen One did not make in this life or on this Earth, but on another plane of existence, neither spatial nor temporal, where the enchained Hyperborean Spirit resides. However, although the decision to fight for the freedom of the Spirit is made, each new incarnation causes its partial oblivion. The Chosen One, at the moment of being located by the Tirodal Knights, is asleep: the first act must consist, then, in awakening them to the memory of their own decision. It thus becomes necessary to hold a dialogue with the sleeping Chosen One in order to procure that he awakens in him his spiritual nature; but this dialogue, in order to be effective, must overcome all the cultural fences that the Enemy has erected in the interior of his psychic structure and be directly directed to the manifestation of the Spirit. Naturally, such a dialogue cannot be attempted counting only on a profane language: this book, as will be explained further ahead, has the purpose of teaching the Chosen One a method of thought that will enable him to comprehend the metaphysical significance of the concepts expressed by the Tirodal Knights. That is why, prior to the reading of this book, it is not possible to satisfy any question of the Chosen One about the Mystery of the Hyperborean Initiation and the possibility of spiritual liberation; and after reading it, it will only be possible if it has been comprehended and accepted.

The Chosen One, although asleep, exhibits unmistakable signs of who he is. Fundamentally, there are two inheritances: one genetic and the other spiritual. The genetic inheritance consists of the blood's mnemic content: the memory of the Origin, which is all the more intense the purer the blood is; that is why the Hyperborean Wisdom distinguishes between blood purity and racial purity: the latter is not an essential requirement for the Hyperborean Initiation, although the former is, because without blood purity, without the memory of the Origin, there is no possibility of spiritual liberation. As for the spiritual inheritance, it manifests itself in the volitive character of the Ego: as will be demonstrated in this book, the Ego is a consequence of the spiritual enchainment; hence its aspect immediately reveals the degree of the Chosen One's straying and submission. Because of their mastery of the Hyperborean Wisdom,

the Tirodal Knights have the most perfect methods of establishing whether a person is a Chosen One and, if he is a Chosen One, to what degree he is astray, and when the Tirodal Knights have accurately determined that a person is a Chosen One, and that his awakening is possible, it is then that the consultation to the Loyal Siddhas, Those Who Never Err, is made, so that they confirm or reject the Judgment of the Order.

There is, then, no mistake if a Chosen One is convoked to participate in the Hyperborean Wisdom: it signifies that, in two worlds, his awakening is considered possible.

IV. The mission of the Tirodal Knights proposes to the Chosen Ones the Hyperborean Initiation, in order to face ***the coming end of History*** with Honor.

Nothing can be advanced here about the Hyperborean Initiation. Only he who has studied step by step, and comprehended the *Fundamentals of the Hyperborean Wisdom,* will be able to glimpse into what it consists in. The Second Part of this book, which has been bound separately, is already an introduction to the Hyperborean Initiation, and there the subject is developed in great detail. However, this part of the Fundamentals will only be given to those Chosen Ones who have manifested their conformity with the mission of the Order and have assumed the commitment to continue until being initiated. In any case, the important thing now is to emphasize that those who continue along the proposed path and receive the Hyperborean Initiation ***will be in a position to face the coming end of History with Honor.***

There are multiple paths that the misguided man of our days can take; some are parallel and even coincidental with some tactical path of the Loyal Siddhas's Strategy; others, most, are paths that favor the plans of the Enemy or are traps designed to prevent such plans from being undermined. Each one must discern, as far as possible, which is the path of his convenience: ***wrong or not, his choice is of no interest whatsoever to the order of Tirodal Knights.*** The Order, in fact, is not made up of Judges but of Hyperborean Kshatriyas, of Warriors of the End of History; their mission is not to judge the current time, much less to condemn anyone, but to train the Chosen Ones in order to face, with Honor, the End of History, the inevitable struggle that will ensue and that will encompass several worlds in its theater of operations. This is the mission entrusted to the Order by the Loyal Siddhas, and the Tirodal Knights guard the path that leads to this end; whoever follows along this particular path must comprehend and accept that, although the Hyperborean Wisdom of which they are the depositaries would

make it possible, the Tirodal Knights will not attempt to twist the course of History. And whoever does not agree with this condition may, as has been said, take the path that best suits him, especially if he believes that something of this world deserves to be saved: the Hyperborean Wisdom is not suited to weak natures; the Hyperborean Initiate must exhibit a heart of ice and a will of fire.

At this time, the principal variables of History are controlled by the Enemy. The White Hierarchy of Chang Shambhala sustains the agents of the International Synarchy in the bosom of all the cultures of the Earth: they, thousands of men and organizations of every type and function, work for the concretion of the World Government. Behind the White Hierarchy are the Traitorous Siddhas, the ancients responsible for the spiritual enchainment: their pact with the Demiurge obliges them to enthrone the "Sacred Races" over humanity; the present "Sacred Race" of the Demiurge is the Hebrew race and to it will be transferred the power of the World Government. Should the objective of this infamous conspiracy be concretized, the certain consequence would be an even more intense materialization of man and his collective moral degradation. Naturally, the Enemy takes the success of its plan as a given and does not consider the End of History possible.

But the Loyal Siddhas, those who remain faithful to Khristos Lúcifer since the Origin, assure that the End of History is imminent: at a moment of maximum dramatic tension, when the enemy plans seem to be fulfilled, They will intervene in order to put an End to History. It will be a conflict of Gods in which men will also participate; a conflict that will initiate in heaven and spread to Earth, ***and not the inverse.*** Therefore, there is no point in prematurely engaging in the fight, in a confrontation where the enemy forces are overwhelmingly superior. The wisdom is, and wise will be the Chosen Ones who understand it, in preparing to face the End of History with Honor. And to prepare the Chosen Ones, awakening in them the memory of the Origin, the certainty of the eternal Spirit enchained in matter, teaching the Noological Ethics of the Hyperborean Wisdom, the practice of which enables access ing the initiation, and administering, at last, the Hyperborean Initiation, is the mission of the Order of Tirodal Knights.

When the End of History comes, the Loyal Siddhas will manifest themselves in the light of day; and with them will return the Führer, the Envoy of the Lord of War; then the Chosen Ones ***whose Honor is called valor,*** i.e., the Hyperborean Initiates of the Order of Tirodal Knights, will line up behind their ancient spiritual Chiefs in order to definitively depart from the material Universe.

In synthesis, the mission of the Order of Tirodal Knights consists in this: ***in locating the Chosen Ones and, if they accept it, initiatically preparing them to face the coming end of History with***

Honor. The Hyperborean Initiates, by mastering the Hyperborean Wisdom, reach the highest level of esoteric knowledge, the Science of the Runes, and acquire terrible powers: however, they do not use their powers to alter the course of History; they await, however, the End of History, when definitively settling the score with the Enemy. The Chosen Ones must comprehend and accept that this condition is unavoidable in order to transit along the path that the Tirodal Knights point out and guard.

V. Warning and final salute.

The Chosen Ones have to know from the outset that this material is ***confidential.*** The Order has trusted in them by providing it and they must demonstrate their loyalty by being prudent in its handling: that way they not only protect the Order but protect themselves. It goes without saying, and it is no concession to admit it, that the Enemy of the Hyperborean Wisdom is terrible and ruthless and does not consent to or tolerate the mission of the Order. Respecting the law of secrecy is part of the test and the Order possesses the means to know who commits infidelity or treason: ***no one for whom Honor does not imply his loyalty will be able to join an order of initiates for whom their Honor is valor.*** As will become clear when reading the "Fundamentals," the Hyperborean Initiate, the awakened Virya, is he who has remembered that there is a metaphysical war and that his side is that of Khristos Lúcifer: in that war, which has been going on for millions of years, both sides combat each other without truce or pardon; the Hyperborean Initiates must be relentless because the Enemy is relentless. And in the midst of such a fierce conflict, the common man, the Chosen One perhaps, lacks value for both sides because he does not know the Strategies at play and does not fulfill any tactical function. But the situation will brusquely change for the Chosen One from the very moment he receives this material: from then on, the war that he was always unaware of will become evident and powerful psychic forces will act to induce him to defection or to commit an irreparable error. The Chosen One must realize that if until today he did not act consciously in favor of any of the sides, reading the contents of this book does not make him sympathetic in the Enemy's eyes; ***and that his situation will not change because he betrays the Order by imprudently divulging this material.*** On the other hand, what can occur is that the doors of the Order close to him and that the Enemy, after having deceived him into profaning the Hyperborean Wisdom, becomes enraged with him and destroys him without mercy: this is what happens in those cases. It is understood, then, that the warning is more to protect the Chosen One

than the Order, which, on the other hand, knows how to take care of itself.

Finally, we will make another warning, this time about the way the work should be read. The *Fundamentals of the Hyperborean Wisdom* are systematically unfolded, in such a way that the sections, articles, and commentaries are linked to one another with precise reasonings and conclusions: it is not possible to skip anything and, on the contrary, the maximum benefit will be obtained as a result of a linear study, from the first to the last page. After such a linear reading, which will allow an overview of the Hyperborean Wisdom, it will be possible to go deeper, regardless of order, into those topics that require greater comprehension.

It is advisable that the Chosen Ones internalize the *Fundamentals of the Hyperborean Wisdom* as soon as possible, and for that, it is necessary that this letter now concludes. Many of the questions raised here will be answered with the turning of the pages; however, the Question of questions, the fundamental ethical question of the Hyperborean Wisdom: "What must I do to free my Spirit from its material prison?" must remain unanswered, at least for the time being. The author, and the Tirodal Knights, wish to assure the Chosen Ones that the Order offers that answer to those who comprehend and accept the *Fundamentals of the Hyperborean Wisdom* and wish to join in its mission.

On the Day of the Spirit, and in the Name of the Loyal Siddhas of Agartha, and of the Order of Tirodal Knights of the Argentine Republic, the Chosen Ones receive the salute of

Nimrod de Rosario
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TABLE OF CONTENTS

LETTER TO THE CHOSEN ONES i

FIRST PART: METAPHYSICS

Introduction to the Fundamental Thesis of Hyperborean Wisdom 1
The Necessity for an Analogical Model of the Hyperborean Spirit 5
The Model of the Sphere 6
The Reversion of the Spirit Produces Absolute Disorientation 8
The "Normal" Spirit-Sphere 10
The "Reverted" Spirit-Sphere 13
Absolute Definition of the Hyperborean Strategy 19
Treason and Spiritual Enchainment 22
Excerpt from "The History Of Kurt Von Sübermann" 27
The One's Schema of the Universe 39
The False "Inferiority" of Man Against The Universe 43
Finality and Suprafinality 45
Systematic Eccentric Circles 49
Psychic Structure of the Animal-Man or Paśu 51
Archetypal Memory and Reason 54
Functioning of the Paśu's Cultural Structure 60
- A. The Structural Model 60
- B. Nodes and Bonds of the Cultural Structure 61
- C. The Cultural Structure as Memory 66
- D. Principles and Relationships as Systems 67
- E. The Rational Thinking of the Paśu 72
- F. Demiurgic Signification and Design 78
- G. Demiurgic Word and Design 81
- H. The Rational Languages of the Paśu 83
  1. What is a Rational Language? 84
  2. What is the Structural Origin of the Multiple Languages? 86
- I. Finality and Suprafinality; Language and Expression 96
  1. How is the Significance of the Entity Expressed "Outside"? 96
- J. What is a Cultural Fact? 108

Functioning of the Paśu's Sphere of Consciousness 110
- A. The Microcosmic Objective of the Finality 111
- B. The "Translative Faculty," a Function of Active Potency 115
- C. Schema-of-self and Psychic Energy 116
- D. Energetic Expression of the Paśu's Thought 119
- E. The Finality's Microcosmic Objective Requires Metempsychosis 125
- F. Analogical Study of the "Energetic Expression of Paśu Thought" 132
- G. The Paśu, Conscious Subject 161

H. The Myth and the Sacred Symbol 171
I. Complementary Commentaries on the Myth and Sacred Symbol 193
1. Autonomous Behavior of the Myth 193
2. Energetic Study of the Emergence of the Sacred Symbol 195
J. Sacred Symbol and Hyperborean Metaphysics 196

Consciousness: Transversal Time 202
A. The Ontic Autonomy of the Current Microcosm 202
B. Temporal Description of the Autonomous Entity 205
C. The Double Temporality of the Potential Microcosm 208
D. Analogical Study of Immanent Time 213
E. The Conscious Subject in the Extensive Present SEP 221
F. The Conscious Subject in the Comprehensive Present SCP 224

The Lost Virya: A Paśu With Hyperborean Lineage 226
A. The Inheritance of the Virya 226
B. The Ego of the Virya and the Infinite Ego 228
C. Objective of the Traitorous Siddhas' Plan 231
D. The Function of Blood in the Genetic Key 232
E. The Traitorous Siddhas Modify the Human Design 233
F. Technique of the Genetic Key 234
G. Location of the Ego in the Virya 236
H. Analogical Study of the Spiritual Enchainment 237
I. The Spiritual Enchainment Introduces the Infinite into the Microcosm 239
J. The Golden Chain 250

The Awakened Virya: In Search of the Principle of the Fence 259
A. Analogical Theory of the Awakened Virya 259
B. Psychic Structure of the Awakened Virya 262
C. In Search of the Principle of the Fence 264
D. Necessity of Taking A Break in the Struggle 265
E. The Terrible Secret of Maya 270
F. Strategic Disadvantage 274
G. The Weapons of the Awakened Virya 276
H. The Principle of the Fence and the Law of the Fence 278
I. A Phenomenon's Degrees of Determination 280
J. Masking Caused By Pre-eminent Cultural Premises 282
K. Culture, Strategic Enemy Weapon 284
L. The Allegory of the Imprisoned Ego 286
M. Analogical Study of the Allegory of the Imprisoned Ego 290
N. The Risk of the Virya 300
O. The Awakened Virya's Individual Act of War 301
P. Allegorical Explanation of the Infinite Fence 306
Q. The Paśu Strategy and the Hyperborean Strategy 311
R. Conclusion on the Archemonic Technique 317
S. The "Strategic Opposition" from the Archemon 319
T. The Last Step of the Awakened Virya 326

The Awakened Virya's Transmutation Into a Berserker Siddha 327

The Hyperborean Initiation that the Order of Tirodal Knights Grants 332

SECOND LETTER TO THE CHOSEN ONES....334

SECOND PART: NOOLOGICAL ETHICS

FIRST TOME: THE LOST VIRYA AND THE CULTURAL FACT
A. "Culture," the Objective of Paśu Society....354
B. External and Internal Cultural Objects....355
C. External and Internal Culture....357
D. Analogical Correspondences between Micro and Macrocosms....360
E. The "Ages" of History....377
F. Critical Analysis of the Official Concept of Age....378
G. Archetypal Concept of "Age"....383
H. Natural Fact, Historical Fact, and Cultural Fact....388
I. The Superstructure of the Cultural Fact....399
J. The Double Origin of the "Golden Age"....406
K. The Actual Situation of the Lost Virya....411

SECOND TOME: THE SACRED SYMBOL OF PAŚU
A. Graphic Analogy of the "Law Of Evolution"....417
B. The Spiral, Sacred Symbol....421
C. The Snail and the Serpent....421
D. Progress, Value, and Ontic Hierarchy....429
1. Progress and Value of the Entity's Evolution....430
2. Formal Determination of the Entity....432
3. Ontic Hierarchy....433
4. Progress and the Law Of Evolution....433
5. Paśu's Psychological Ethics and the Virya's Noological Ethics....433
E. Notion of "Demiurgic Design"....437
1. Summary on the "Demiurge Design"....437
2. Analysis of Rational Classification....439
3. Species and Genus of External Entities....442
4. The Being-In-Itself of the External Entity....447
5. The Gravis Archetype....450
6. The Indiscernible Nucleus of the Entities....459
7. The Eye of Abraxas....460
8. Model of the External Entity's Design....465
9. The Being-For-Man of the External Entity....469
10. Analogical Study of a Concrete Entity....473
11. Gnoseology of the Design or Being-For-Man....479
12. Analogical study of the Atom Design....485
13. Synthetic Concept of Demiurgic Design....490
F. Hierarchical Relationship between Designs....494
G. Analogical Study of the Paśu Design....499
H. Significance as a Path....502
I. The Traitorous Siddhas Resign the Sacred Symbol of the Paśu....505
J. Analogical Study of the Re-signation of the Paśu's Sacred Symbol....512

K. How the Spiritual Enchainment Causes the Development of the Schema-of-self....522
L. The Labrelix Path, Interior Labyrinth....525
M. Analogical Correspondences between the Tetrarch Point and the Gibur Rune....526

THIRD TOME: MICROCOSMIC MEMORIES AND MACROCOSMIC RECORDS
A. Ontological Definition of Memory....528
B. Functional Definition of Memory....531
C. Faculty of Remembering....532
D. Analysis of Recollection....535
E. Functional Definition of "Record"....538
F. Ontic Record....540
G. Analogical Study of the Ontic Record....543
H. Conclusions on the Ontic Record....551
I. Exploration of the Ontic Record....552
J. Ontic Record of the Paśu....554
K. Innate Sectors of the Paśu's Ontic Record....557

FOURTH TOME: THE MICROCOSM AS AN ORGANISM
A. Hierarchical Relationship between the Microcosm and the External Entities....561
B. The "Microcosmic Plasmating Principle" or Kundalini Logos....562
C. The "Mission" of the Kundalini Logos....564
D. Structural Definition of the Chakra Concept....565
E. The Plasmating Principle is Rooted in the Microcosmic Germ....568
F. General Organic Function....572
G. Kundalini Logos' Controlling Action....575
H. General Concept of Stability....577
I. Previous Concept....586
J. Structural Concept of Stability....591
K. Stability of the Microcosmic Germ's Evolutive Process....593
L. Significance of the Kundalini Logos' Mission....602
M. Analogical Correspondence between the Demiurge's Logos Aspect and Kundalini Logos....605
N. Yoga: Initiation into the White Hierarchy of Chang Shambhala....606
O. Analogical Study of the "Great Leap" and the "Draining" of the Symbol of the Origin....611
P. Analogical Significance of the Opening of the Akasha Globe....618
Q. Synarchic Yoga and Tantra Yoga....622
R. Analogical Study of Tantra Yoga's "Hyperborean Objective"....625
S. The "Tau Point"....632
T. "Immortality" Concept in Synarchic Yoga and Tantra Yoga....632

FIFTH TOME: SUPERSTRUCTURES AND CULTURAL RECORDS
A. Summary on "Superstructures" and "Cultural Objects"....637
B. Analogical Study of the "Macrocosmic Objective of the Finality of the Paśu"....644

C. Methodological Interpretation of the "Axiological Correspondence": The Essential Postulate....649
D. Analogical Superstructure Model....655
E. Analogical Study of the Superstructures....659
1. Analogical Correspondence between the Superstructure Model and the Actual Superstructure....660
2. Propositions IV and V....661
3. Propositions VI and VII....662
4. Proposition VIII....663
5. Absolute Character of the Infrastructure and Relative Character of the Structure....664
6. First Case: General Relativity of the Geometric Value in the Structural Cube....666
7. Second Case: Special Relativity of the Geometric Value in a Structural Cube....667
8. Significance of Geometrically Valued Special Relativity....669
9. Proposition IX....672
10. Superstructure and General Value of Cultural Objects....677
11. Superstructures and Particular Value of Cultural Objects....682
12. Analogical Study of an Actual System....687
13. Aspects of the Demiurge and the Actual System....692
14. Content and Dimensions of the Cultural Record....697
F. The Hyperborean Initiate's Faculty of Anamnesis....706
1. Spiral Staircase and Infinite Staircase....707
2. Power of the Faculty of Anamnesis....709
3. The Sixteen Active Steps of the Faculty of Anamnesis....711
4. Constitution of an Actual System....712
5. Analogical Representation of the Ego's Situation: HICP....713
6. Visual Exploration of the Cultural Record....714
7. Physical Exploration of the Cultural Record....717
8. Solution to the Enigma of Janus....739

SIXTH TOME: THE LAGRGAL ORDER OF AGARTHA, GUARDIAN OF THE CRYSTAL BOOKS
A. The Crystal Books of the Library of Agartha....740
C. The Sacred Tirodal Crystal Book....743
D. The Crucifixion of Wotan....745
E. The Resignation of Wotan....747
F. The Kalachakra Key....758
G. The Mystery of the Labyrinth....763

SEVENTH TOME: TIRODINGUIBURR: THE SACRED SYMBOL OF THE VIRYA
A. Significance of Wotan's Exterior Labyrinth....767
B. Operative Function of Wotan's Exterior Labyrinth....771
1. Noological Induction Principle....771
2. Ego Isolation Principle....774
C. Psychological Semiotics and Noological Runics....776
D. The Cardinal Principle of Noological Ethics....782

E. Semiotic Analysis of Exterior Labyrinth Signs 786
1. Degradation and Deformation of the Virya's Sacred Symbol 786
2. Guidelines for Semiotic Analysis 787
3. First Guideline 788
4. The Shambhala Mandala and the First Guideline 797
5. Second Guideline 800
6. Gibur, the Weapon of the Tirodal Knight 802
7. Third Guideline 803
8. Fourth Guideline 803
F. Sacred Symbols and the Sacred Symbol of the Virya 805
G. Noological Ethics and Hyperborean Metaphysics 812
H. Ludic Attitude and the Degradation of Sacred Symbols 816
I. The Ludic Attitude of the Lost Virya 818
J. Synarchic Promotion of the Ludic Attitude 822
K. Synarchic Plan Against the Sacred Symbol of Virya 824
L. The "Sacrilegious Player," Profaner of Sacred Symbols 825
M. The Allegory of Mr. Lusor and the Leopard-Symbol 827
N. Analogical Conclusions of the Allegory of Mr. Lusor and the Leopard 829
O. Synarchic Plan's Objectives against the Virya's Sacred Symbol 833
1. First Part of the Plan: Degradation of the Exterior Labyrinth Sign 833
2. Second Part of the Plan: To Confuse and Disorientate the Luciferic Graceful Type 835

EIGHTH TOME: THE "ABERRANT TYPOLOGY" OF NOOLOGICAL ETHICS

A. Specific Description of Types 838
B. The Balloon Law of the Fundamental Ethical Act 839
C. The Allegory of Mr. Aberro and the Balloon 843
D. Analogical Description of the "Ludic," "Sacralizing," and "Luciferic Graceful Attitudes" 844
E. Validity of the Balloon Law in the Fundamental Ethical Act 846
F. Analogical Conclusion of the Allegory of Mr. Aberro and the Balloon 846
G. Aberrant Typology Criterion 847
H. Ludic Type and Sacralizing Type 848
I. Luciferic Graceful Type 849
J. Effect of Luciferic Graceful Attitude on Dramatic Tension 851
K. Virya's Luciferic Graceful Will and Paśu's Psychological Will 852
L. The Paraklete, Its Grace and Charisma 854
M. The Luciferic Graceful Type Participates in the Hyperborean Mystique 855
N. Correspondence Between Aberrant Typology and the Indo-Aryan Typology 859
O. Fallacy on the Evolutive Origin of the Caste System 863
P. Superiority of the Luciferic Graceful Type-Kshatriya Over the Other Types 864

Ethical Conclusions of Aberrant Typology
A. Philosophy and Psychological Ethics 865
B. Ethical-Psychological Qualification of Aberrant Types 866
C. Psychological Ethics of the Ludic and Sacralizing Type 869
D. Noological Ethics of the Luciferic Graceful Type 872
E. Psychological Ethics and Gnoseology 875
F. Soldiers and Kshatriyas 876

Types And Professions
A. Aberrant Types and Particular Professions 876
B. Aberrant Types and Collective Professions 880

NINTH TOME: POSSIBILITIES OF THE TANTRIC PATH
A. Kaly, the Kaly Yuga, and the Sex of the Hyperborean Spirits 884
B. Tantra Yoga 888
C. The "Wet Way" of Tantra Yoga 891
D. The Secret of Kundalini 892
E. The Cathars' Hyperborean Strategy in the Eighth Century 896
F. The Danger of Tantra Yoga 900
G. The Family Test 900
H. A Special Class of Connection of Meaning: the Affective Actual Systems 901
I. Mutual Capture in the Superstructure of the Familial Fact 904
J. Application of the Family Test 906
K. Evaluation of the Family Test 907
L. Reduction of the Actual Affective Systems 911
M. "Reciprocal Identification" Method 912

TENTH TOME: WESTERN TANTRA OF THE HYPERBOREAN WISDOM
A. When One Should Not Follow the Tantric Path 915
B. The Tantric Decision of the Western Virya 916
C. The Ritual of the Five Defiances 918
D. The Defiance of Wine 919
E. The Defiance of Meat 919
F. The Defiance of Fish 920
G. The Defiance of Parched Grain 921
H. The Defiance of Maithuna 922
I. The Eva-woman and Kaly-woman 926
J. Execution of the Ritual of the Five Defiances 933

ELEVENTH TOME: "O" STRATEGY OF THE LOYAL SIDDHAS
A. The Gral: Khristos Lúcifer's Act of War 951
B. The Power of the Gral 953
C. The Demiurge's Reaction against the Gral's Power 954
D. The Hebrew "Sacred Race" 958
E. Social Effect of the "O" Strategy 963
F. Jesus Christ, the Demiurgic Imitation of Khristos Lúcifer 966
G. The Tablets of the Law, the Kabbalahs, and the Druids 971
H. Analogies between the Strategy "O" and the Way of the Strategic Opposition 975
I. Chang Shambhala, Abode of the Traitorous Siddhas 978

J. The Valhalla of Agartha, Abode of the Loyal Siddhas....980
K. Commentary on the Rune of Gold or Sign of the Origin....984
L. The Gral as a "Tabula Regia"....987
M. Hebrew Messiah and Imperial Messiah....990
N. Historical A1 and A2 Strategies of the Loyal Siddhas....992

TWELFTH TOME: FUNDAMENTALS OF NOOLOGICAL RUNICS
A. Noological Runics and Numerical Kabbalah....995
B. The Guardians of the Lithic Wisdom....998
C. "Psychoregion" Concepts....1002
D. "Psychoid Island" Concept....1005
E. Megalithic Work of the Cro-Magnon Man....1007
F. Megaliths and the Swastika Rune....1010
G. The Lithic Arsenal of Noological Runics....1011
H. Druidic Strategy....1013
I. Druidic Cultural Revolution....1014
J. Notions of Esoteric Chorology....1015
1. Geochronic Effect on the "Exterior Kaly"....1016
2. Chorological Determination of the Kaly Yuga Route....1018

THIRTEENTH TOME: COMPLEMENTARY CONCEPTS OF HYPERBOREAN WISDOM
A. Hyperborea and the Hyperboreans....1021
B. True Displacement of Cro-Magnon Men....1024
C. Strategy of the Führer....1024
D. Israel, Terrestrial Chakra....1025
E. The Mission of the Mongols in History....1027
F. Christopher Columbus' Hebrew Strategy....1028
G. South America's Mission in History....1029

Introduction to the Fundamental Thesis of Hyperborean Wisdom

The object of this Hyperborean Metaphysics is ***to pontificate*** on the most mysterious and sacred subject that exists: the drama of the captive Spirit in matter. Here, the method that is used is the following: a relationship of ***analogy*** is established between a certain traditionally esoteric metaphysical truth and a particularly exoteric and well-described example; once the relationship has become clear, we proceed to ***extend the particular to the general through induction.*** In this way, it is possible to induce in the student the metaphysical intuition of inexplicable realities: he "pontificates," i.e., he joins, with a bridge, the shores of the intelligible and the gnostic.

The thesis of the Hyperborean Wisdom that we fundament in this part can not be simpler to present and, nevertheless, more complicated to explain. In other words: it is relatively easy to ***mythically*** present the original features of the drama: the treason of the Siddhas and the Fall of the Spirit; but the intelligible approximation to said Myth cannot be more difficult. An initiatic route, in which the Instructor puts the student into direct contact with the Myth, would undoubtedly save us all the trouble; but this is not the case: here we must show the truth of the thesis by means of rational explanations, i.e., with concepts determined by the logic of language. And we will do so because we are stimulated by the certainty that the chosen path is the right one, that anyone who transits it, with a minimum of attention, will at some point be able to cross the metaphysical bridge that leads to the Spirit, to his own Spirit, captive by the Gods of matter.

Let us begin, then, with the principle of the thesis. The Hyperborean Wisdom teaches that before the arrival of the Hyperborean Spirits to the material Universe, the Earth was inhabited by an extremely primitive hominid denominated ***Paśu.*** Such a hominid, however, was ***potentially*** called in order to fulfill an important function in the work of the Demiurge: to be a "giver of meaning" in the world, a finality that will be explained in detail further ahead. It is of interest here to point out that the Paśu ***had failed as a species in the fulfillment of its finality*** and, as it occurs in all cases in which evolution takes wrong paths, ***its certain destiny was extinction.***

What miracle saved it from disappearing like the dinosaur or the dodo and instead accelerated its evolution until converting it into the master of the Earth? Answer: the genetic contribution of an extraterrestrial race called, as of late, "Hyperborean." But it is not

only a matter of "genetics," i.e., of hereditary information: ***what has made the genetic modification of the Paśu possible is the spiritual enchainment of extraterrestrial beings to the evolutive development of the Manu Archetypes, in other words, to the evolution of matter.*** This primordial act, which constitutes the nucleus of the thesis, is denominated "White Treason" or "Treason of the Siddhas," in clear allusion to the extraterrestrial chiefs who led the Fall of the Spirits, produced a mutation in the vegetable and animal kingdoms of Earth, and, even today, control the planet from the Chang Shambhala center.

As an effect of the treason of the Traitorous Siddhas, three classes of men appeared on Earth: the primitive hominid, which from then on was called ***animal-man*** or ***Paśu;*** the Paśu who "possesses Hyperborean lineage," i.e., the Paśu who has the ***possibility*** of manifesting in himself the captive Spirit, denominated ***Virya;*** and the ***Hyperborean Siddha,*** which can be, both a Spirit "liberated" from captivity, as one of the Ancient Guides, and who remain on Earth, in a place called Agartha, in order to combat the Enemy and consummate the final rescue of the captive Spirits.

The man of today is, to a greater or lesser extent, a ***lost Virya.*** That is to say, in him there is a double nature, divine and human, just as the Gnostics of the first centuries of the present Era were rightly affirming and that the Church exclusively reserved for an exponent of the Demiurge Jehovah Satan's "Sacred Race.". In effect, the double nature that the Church affirms Jesus Christ was possessing is, in reality, the natural condition of every Virya, who ***participates*** in the absolute divinity of the eternal Spirit. To hide this fact, and to prevent man from becoming a God, the Church began by destroying gnosis with a relentless persecution and continued by taking possession of the truth in order to solely apply it to Jesus Christ. After the treason of Constantine to the Gods of the Roman Empire, and the Council of Nicaea and those subsequent to it, the gnostic truth of the double nature of the Virya was transformed into the dogma of the divinity of Jesus Christ. And every subsequent attempt to reveal this secret to men, from the Manichaeans and Cathars, to Nietzsche and Hitler, was drowned in blood by the synarchic conspiracy of Judeo-Masonry, Judeo-Marxism, Judeo-Christianity, etc.

The primitive Paśu was a phase in the evolutive process of the Manu Archetype. They had arrived to that state after an evolution of millions of years that had not begun here but on another planet, which was later divided into four parts and formed the Moons of Earth. What was the psyche of the Paśu like at the arrival of the extraterrestrials? Answer: it was possessing a fairly developed rational subject and an incipient preconscious sphere with which it was unable to acquire "self-consciousness," i.e., psychic individuali-

ty. In this lack of individuality resided, precisely, the evolutive failure of the Paśu. In other sections, it will be demonstrated that the Demiurge proposed a finality for the destiny of the Paśu, the objective of which is double: the "microcosmic objective of the finality" requires that the Paśu develop the "conscious sphere" and convert the microcosm into an "autonomous entity," capable of "placing meaning on the macrocosm"; this objective also allows the "macrocosmic objective of the finality" to be fulfilled: producing culture. It is understood that the first objective, "to develop the conscious sphere" is particular and the second, "to produce culture," is collective.

The "lack of individuality," the "incipient preconscious sphere," the natural and insuperable animality, caused the failure of the microcosmic objective of the finality; and such a particular stagnation produced, in consequence, the failure of the macrocosmic objective: Paśu "cultures" did not progress in thousands of years.

On the other hand, it should be noted that, in the general sense, the Paśu was exhibiting a highly developed gregarious instinct that was enabling them to surpass, in organization, any other animal society, ***since it was the only one capable of creating a culture.*** However, for not being totally individualized, it was participating, along with other members of its community, in a kind of "group soul," or "egregore," endowed with a certain intelligence but the principal motivation of which was ***desire.***

In synthesis, the spiritual enchainment was perpetrated by the Traitorous Siddhas so that the Paśu could comply with the double objective of its finality: to develop the conscious subject and produce culture. Why they did such a thing? By what means were they able to do so? The answers to these, and other similar questions, can be found in the following sections.

This is, in general terms, the thesis that we develop here. Its apparent simplicity should not give rise to misunderstandings because, if we wish to transcend the mythical language and clarify the mystery, we would have to pose very complex questions. E.g., let us consider the topic of the enchained Spirit: if we take as an actual fact, although very ancient, the fall and captivity of the Spirit and we procure to make it largely intelligible, we must start by asking: how is it enchained to matter, to the ephemerality of life, to the becoming of nature, to the cycles of life and death, how is, we repeat, an eternal Spirit enchained to that illusion? Answer: above all, one must affirm that the solution constitutes a terrible secret, known in the Hyperborean Wisdom as the "Mystery of A-mor and of love." However, without claiming to totally reveal such a secret, we can bring forward quite a bit of already exoterically known data. We answer, then, that ***the eternal Spirit, which is as much or more po-***

tent than the Demiurge Himself, remains enchained "because it does not know that it is."

How can this be possible? It is not difficult to imagine if we consider ***that there was an original treason,*** in other words, a breach of a trust or loyalty that the members of the Hyperborean Race owed to each other. If we count on this exterior dynamic element, "treason," we can then suppose that ***the Spirits were exhibiting a weak point in their complexion, a back, an Achilles heel, etc., by which they were dominated.*** But, even so, it is difficult to understand how an act so transcendental to the Spirit could occur, the loss of freedom, the enchainment to matter and to Time, etc., ***unbeknownst to it,*** neither then nor afterward, ***and remaining so.*** And such a difficulty in order to understand it demonstrates how far we are from the Spirit, from our Eternal Ego.

We reiterate that, despite the above-mentioned difficulties, it is possible to broadly explain the thesis and intuitively apprehend the inexplicable by means of transcendental induction. The "First Part" of the *Fundamentals . . .* is dedicated to achieving such an objective. But, it is worth clarifying: it would not be possible to make intelligible the act the Spirit's enchainment to the evolution of the Paśu without an adequate previous description of the psychic structure of the Paśu. This is what will demand the most effort, although, since in each ***Virya*** still exists a significant part of the Paśu, its comprehension will offer no problems to the student.

The Necessity for an Analogical Model of the Hyperborean Spirit

Our purpose is, then, to demonstrate by means of analogies how the Spirits were enchained to matter ***without knowing it*** and, especially, what this "weak point" in the spiritual complexion consists in.

But we must warn that the hypothesis that we present can only correspond to the case of a Spirit that has ***entered into the universe*** and, therefore, has been situated to levels of rational quantification. Nothing can be known about the form, or the mode of being of a Spirit ***situated outside of the material universe*** and it would be a useless task to attempt to represent it. Instead, the model that we offer will help us to imagine a member of the cosmic race, which will be, naturally, very different from what we are accustomed to see or conceive. Such a model will enable us to intuit how it was possible to deceive and defeat the Spirit ***without it noticing*** and why, after, it ***remained unaware of the state in which it was.***

As many of the "metaphysical fundamentals" presented in this book are based on the "model of the sphere," it is convenient to clarify from the outset what can be expected and how far it reflects the reality of the Spirit. In this sense, we should say that in the conception of the Model, the conceptual correspondence has been attended to before the merely formal one. In this way it is possible that the enunciation of qualities or properties of the Model ***connote*** qualities or properties of the Spirit.

The model of the sphere keeps this conceptual correspondence with the Hyperborean Spirit that should allow a metaphysical intuition, which is neither sensible nor intelligible but gnostic, to carry out the sought-after transit toward the Spirit: this is what we can expect from such a Model.

It will not be necessary, we suppose, to stress too much that the Spirit ***is not spherical*** by the fact that the Model is; ***what remains invariant in the correspondence is the topology and not the geometric shape: the analogical concepts are deduced from the topological invariants and their physical consequences.*** On the contrary, he who goes from the Model to the Spirit will transcend the spherical, will situate himself beyond his entity, on the plane of absolute being, i.e., in the Vril.

The Model of the Sphere

Let us consider, then, a ***hollow sphere,*** of a homogeneous substance. It is, topologically, of a ***bilateral surface:*** one side constitutes the interior spherical surface and the other the exterior surface. Let us now suppose that this hollow sphere represents an eternal Spirit ***before*** the Fall. Each one of the infinite points of the ***interior surface*** is a nucleus of absolute gnosis ***that is facing toward the center.*** In the center, at a point situated in the hollow interior space, all the ***eyes*** of the gnostic-points converge and there a total synthesis of Wisdom is realized. It can be said that in the center of the spiritual sphere, there is an Absolute Ego, which ***knows*** about each point of its being because, justly, it is the synthesis of all those points. How does a being like that ***act?*** Contracting or expanding its volume and applying its absolute Will in the interior space. If the Absolute Ego wants, it can contract the surface until almost to the point of confusion with the central point; or it can expand it and create as much interior space as that of an entire universe; and if it desires, also, it can ***organize said interior space*** and become a Pantocrator, as Abraxas once did. But the Spirit is not a Demiurge, it ***has no interest in remaining in the world of matter and energy;*** it comes from The Incognizable and there it must return. How it arrived to this demented world? Accompanying the race; following the chiefs; for the A-mor of Her, perhaps.

But whatever the reason, the fact remains that the Spirit-sphere was then there. But it ***was not like that,*** similar to a bubble, before "entering" the universe of The One: this is the ***hostile*** shape with which its nature adapted to the madness of that organized chaos. The essential hostility of the Spirit toward the material order of the Demiurge manifested in that "confinement" with which the Absolute Ego was spherically "enclosed." In the center of the sphere shone the flame of the Absolute Ego, which was contemplated from all points of itself; outside the sphere the organized chaos, the madness of Abraxas, reigned everywhere. Out there, then, the eternal Spirit ***was not looking,*** and that ***not looking*** was constituting its hostility.

Well, the latter is not entirely true, because the Spirit was observing toward the exterior ***from*** at least ***one point.*** Yes, a point, a single point on the entire exterior spherical surface, ***by which it was contemplating its sphere.*** Yes. And this single point was undoubtedly the "weak point," the origin of the Fall.

Attention: we will not say "why" it occurred or "how" it occurred: it would be useless to pretend to explain the Mystery of A-mor with such a simple allegory. We will instead give a description of "what" occurred to the Spirit-sphere. In such a "what" will be symbolized the idea of the Fall of the eternal Spirit that will enable us to finally

comprehend the enchainment to matter or, better still, the double nature of the Virya.

In Figure 1 a bubble has been drawn of a very elastic material, rubber for example. At point K, ***situated in the interior,*** a cord is firmly soldered, which runs through the diameter (KH) and exits the exterior through the antipode, i.e., through the perforation of point H. The cord has at its outermost exterior an eye, E, through which it is possible to hook and pull.

Supposing that the bubble is kept in place at all times, what do we believe will happen when you pull outward from the E-eye? Undoubtedly, ***in the beginning,*** a deformation will occur: momentarily, the spherical shape will be lost; point K will "come closer" to the perforation of H and the rubber bubble will "crinkle from behind." But, ***if it is pulled enough,*** soon it will be seen ***that the interior part begins to come out to the exterior.***

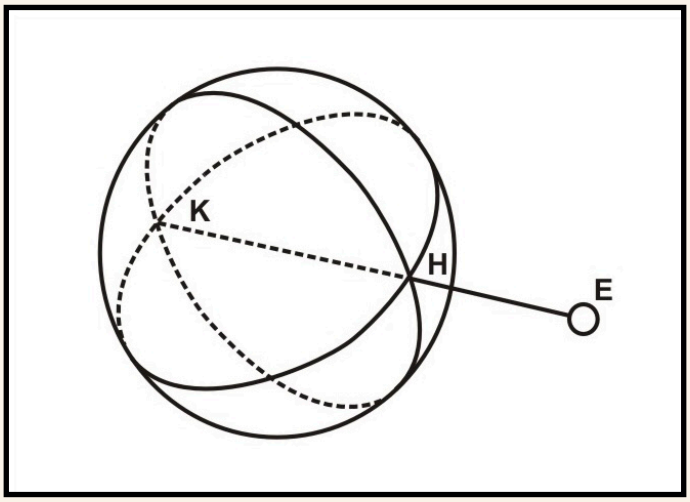


Figure 1

Theoretically, if we continue to pull, we will get ***the whole interior surface to take the place of the exterior surface and, consequently, the exterior surface will transferred to the interior of the bubble.*** In the end, we will again obtain the spherical shape, ***but inverted:*** the surface that before was inside is now outside.

It is necessary to make an effort and imagine this process completely. For this, it is best to set initial chromatic conditions as, e.g., ***that the bubble be red on the outside and green on the inside.*** In this way it will be possible to imagine how the interior ***green*** skin will emerge through the H orifice and how, in the end, the totality of the red color will have crossed over to the interior, whereas the exterior surface will have turned totally green.

The Reversion of the Spirit Produces Absolute Disorientation

If we have been able to imagine the reversion of the bubble, we can go a step further and suppose that something similar occurred to the Spirit-sphere. Naturally, there was no cord in the Spirit that it was possible to pull. But ***if there was an interior point that was looking to the exterior,*** i.e., ***a point that was meeting the conditions of "K" and "H" simultaneously.*** This point enabled the Traitorous Siddhas to effectuate a reversion in the Spirit-spheres, similar to that which we have imagined in the bubble of rubber.

Let us now draw some conclusions. Let us consider the Spirit-sphere before the reversion; we must agree that when ***all (except one)*** of the infinite points of the interior surface "look" toward the center, such a state constitutes the ***normality*** of the Spirit-sphere. We have said that these were "gnostic points": this does not mean that the Wisdom of the Hyperborean Spirits is fragmented or pulverized into point units; the "gnostic points" concept is allegorical, proper to the Spirit-sphere, and inseparable from the geometric concept of "surface" that we are using.

The "normality" consists, then, in all the gnostic points, except one, looking toward the center of the sphere, where shines the Absolute Ego, the synthesis of the Spirit-sphere; the center is, in fact, ***the "cardinal point" of the interior surface.*** But to speak of the "cardinal point" is to allude to an ***orientation:*** that is to say: ***the cardinal point constitutes the "orient" of the interior gnosis, the site to which all directions, all routes, all senses relate.*** Only one point is disoriented, and it is out of A-mor, that need for Her that is prior to the Origin, and that is why it is incomprehensible.

On the other hand, the Spirit, upon entering ***through the Origin*** to the Universe of The One, does so as an "enemy"; that is why it adapts in the shape of a Spirit-sphere and thus demonstrates its ***essential hostility.***

We recognize, then, ***two normalities*** in the Spirit-sphere: ***the interior normality or orientation*** and the ***exterior normality or hostility.***

The "treason" of the Traitorous Siddhas was an operation carried out on the exterior point of the Spirit-sphere. We can suppose, ***only suppose,*** that the effect of such an operation produced in the Spirit-sphere the belief that Her sphere was right in front of the exterior point. But whatever the deception or belief of the Spirit-sphere was, it is certain that its being was ***instantaneously*** reverted, in a manner similar to how it occurred with the bubble in Figure 1. Why did the Spirit-sphere react in such a way? What impulse to its consciousness disoriented it from the Absolute Ego, to ***pass*** through the exterior point and be left exposed to the determinations of the cosmic order? We can only venture another supposition: the Spirit-

sphere acted correctly ***but out of place.*** That is to say its reaction was undoubtedly appropriate ***there, in the incognizable world of the Origin;*** imprudently carried out here, in the Universe of matter and energy, in the Time-Consciousness of the Demiurge, of the archetypal potency, it led the Spirit-sphere to a sad end. The defeat, was consummated, then, ***in an instant, without a fight and without a defense*** (the fights and the defense would come afterward).

The Spirit-sphere ***instantaneously*** went ***from "being" to "not knowing," from absolute orientation to absolute disorientation or confusion.***

The "Normal" Spirit-Sphere

In order better comprehend the state of the Spirit-sphere after the Fall, let us establish some precisions about its ***normal*** constitution. In principle, let us take the ***material plane*** as a reference and agree that it is ***below the Spirit-sphere.*** This is how the "essential hostility" manifests as an ***opposition*** to said plane (see Figure 2).

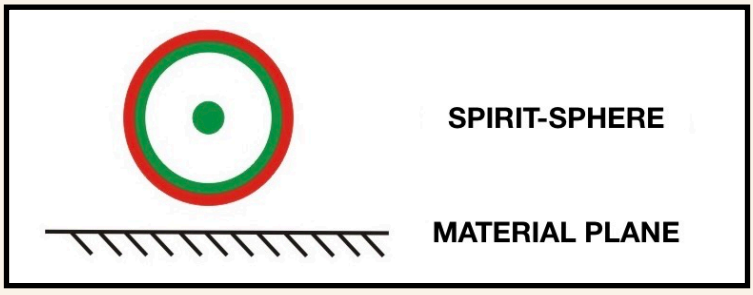


Figure 2

The confrontation was arranged like this: an absolutely free Spirit against an absolutely determined or ordered material plane. Let us move on to describe the ***normality*** of the Spirit-sphere.

As observed in the figure, we have drawn a ***section*** of the Spirit-sphere in which the ***gnostic*** interior surface has been marked with the color green and the ***hostile*** exterior surface with red. If this is the initial situation of the drama of the Spirit, then the following principles are valid:

First: the "body" of the Spirit, i.e., the sphere, can be considered as comprised of two layers or strata, of two superimposed films, which are in reality two ***faces:*** the exterior surface, red, is the expression of the ***Tergum Hostis*** or ***Hostile Back;*** the interior surface, green, is the expression of the ***Vultus Spiritus*** or ***Spiritual Face.***

Second: According to the layout of Figure 2, the opposition or hostility is toward the "inferior" material plane, in which case, analogically, has been represented with the sphere "above" and the material plane "below." It is evident, then, that the effective opposition is carried out by the lower half of the sphere. For the purposes of reaching a profound comprehension, let us disregard for a moment the upper half of the sphere and only consider that part that exercises an effective opposition to matter (see Figure 3).

We can distinguish, in Figure 3, two opposing directions: the Spiritual Face is oriented to the cardinal point of the Absolute Ego; the Hostile Back is opposed to the lower matter.

Alternatively situating ourselves at each one of such points of reference, we notice that: ***seen from the material plane, the hostili-***

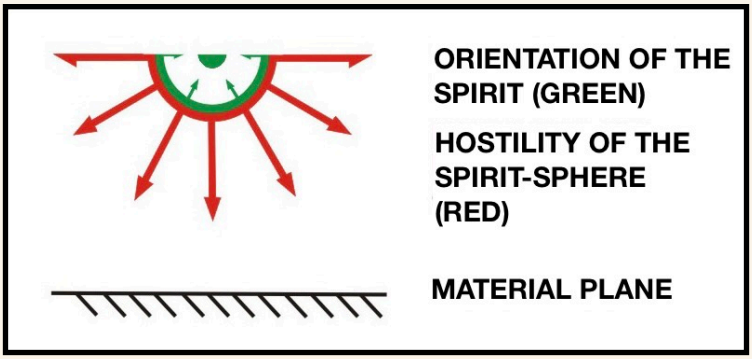


Figure 3

ty of the Spirit is indicated by "the convex"; seen from the Absolute Ego, the orientation of spiritual gnosis is marked by "the concave."

Third: The Spiritual Face is pure gnosis and its synthesis consists in an Absolute Ego situated at the center of the sphere.

The Hostile Back, consequently, ***is not a wisdom in any way.*** On the contrary, it is ***only a hostility because it does not constitute a knowledge of the exterior deception.*** The Spirit-sphere has presented itself in the material universe ***closed-in on itself, turned around the Absolute Ego, and showing to the Demiurge "a Hostile Back from every side."*** But the Tergum, the Back, is opposed to the Demiurge, not as an opposite but as an adversary because, we must affirm, ***the Spirit-sphere is a god more potent than the Demiurge.***

Fourth: The Spirit-sphere opposed to the material plane, as seen in Figure 2, ***is as immutable as the "being" of Parmenides.*** Even the concept of the philosopher of Elea could apply to the Spirit-sphere and thus say: the Spirit ***is*** and what the Spirit ***is not,*** it ***is not.*** In other words, in Figure 2 we see: on one hand the Spirit-sphere, absolutely free, eternal, and immutable: ***this is what the Spirit is;*** on the other hand we see an absolutely determined world, temporal and phenomenic: ***this is what the Spirit is not.*** And in consequence, ***for the Spirit, this that is not, does not exist, is an illusion,*** in other words, ***it is not.*** The only reality is the Spirit; it alone ***is.*** But the Demiurge ***is also a Spirit;*** therefore He is the ***adversary.*** Hence it is necessary to distinguish between the Pantocrator and the world, i.e., between the plasmating God and the world plasmated by him; between the Demiurge and the ordered Universe. The latter forms the material plane, toward which points the negation of the Spirit-sphere. The material world is pure appearance, pure illusion, pure phenomenon, pure evolutive process, pure contingency and accident; for the Spirit the world ***does not exist, it is not.*** But the Demiurge ***is*** and against him the combat will be fought for the return to the Origin, for the recovery of the "primordial state," which here we allegorically represent with the spherical form.

Summarizing these principles, we can say that the Spirit-sphere, initially, possesses a Spiritual Face, green and interior, that looks toward the Absolute Ego, which is its gnostic synthesis, and that such a "gaze" constitutes the "normal orientation" of the Spirit. We also know that it exhibits a Hostile Back, red and exterior, which is opposed to the material plane and that such an opposition is the "normal hostility" of the Spirit.

The "Reverted" Spirit-Sphere

What the Demiurge or any other similar Demon never would have been able to achieve, i.e., the alteration of the Spirit-sphere, came to be accomplished by Way of Betrayal. In effect, they were other members of the Hyperborean Race, knowers of all the secrets of the Spirit-sphere, who broke the principle of loyalty and precipitated millions of Spirits to the abyss. They, the Traitorous Siddhas, revealed the secret of the "exterior point" and made possible the deception and the reversion of the Spirit-sphere. Such a situation has been represented in Figure 4.

We see there that the Tergum or Hostile Back has passed to the interior of the sphere, whereas the Spiritual Face has been completely exteriorized, being directly confronted on one side with the material plane.

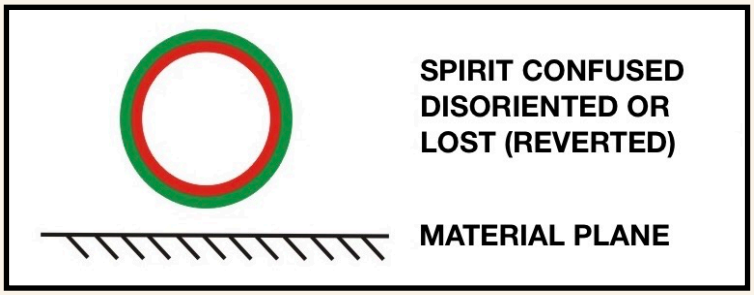


Figure 4

The first thing that is noticed when observing Figure 4 is the disappearance of the Absolute Ego from its central position. The Hyperborean Spirit, it is worth clarifying, ***is not a simple being.*** We must remember that we are speaking of the member of a cosmic race and not of a mere incorporeal phantasm. In addition, if it was simple, it would be useless to attempt its description: it would only be enough to designate a name. This is not possible and that is why we have represented it as a Spirit-sphere, which is certainly not simple: we already know about its spherical body, the "Tergum Hostis" and the "Vultus Spiritus." The latter, the spiritual Face, is ***Wisdom*** itself, and on it depends the Absolute Ego, which after the reversion has disappeared from the center.

The Spiritual Face is not simple either, since we have supposed it to be extensive, i.e., as an "interior spherical surface," but yet is homogeneous, ***all Wisdom.*** Such a spiritual homogeneity is concretized in the Absolute Ego, which is the expression of the absolute synthesis with which the spherical Spirit unifies and reunites in a single central point. In order to express the unity of the spherical Spirit and its central synthesis, in a figurative sense, let us sup-

pose that the representative surface is comprised of points that "look" toward the center and are synthesized there, at a single cardinal point: the Absolute Ego.

Now, after the reversion, the "gnostic points" no longer "look" toward the center of the sphere, interiorly, but in a completely opposite and exterior direction. What has happened to the Absolute Ego now? Does its "disappearance" signify its extinction, the breaking of the synthetic unity of Wisdom? Indeed, these and other questions that could be proposed are reduced to only one: ***is there a point exterior to the Spirit-sphere that can be simultaneously "seen" by all the gnostic points of the Spiritual Face?*** It is realized that this question, as well as any others similar, including the two proposed first, ***must be affirmatively responded to,*** otherwise the "Absolute Ego" ***would not be absolute.*** The character of "Absolute" comes by being an absolute synthesis of spiritual gnosis; its destiny, speaking in a figurative sense, is linked to the unity of the Wisdom and if that is extinguished, this also has to be extinguished, i.e., it has to die. But the Spirit-sphere is immortal and its Ego is an Absolute Ego.

But, if the answer ***must be affirmative,*** if indeed there is an exterior point where the Absolute Ego has transferred to after the reversion, it can be asked in turn, where is it? Or better said, where ***can*** there be an exterior cardinal point that simultaneously receives all the gnostic points' gazes?

In order to approximate the answer, let us consider the following: in the ***normal*** Spirit-sphere (Fig. 2), the gnostic points' "gazes" toward the Absolute Ego were equivalent to ***projections*** of the points of the interior spherical surface on the central point; inversely, it could also be said that ***from the Absolute Ego,*** it is possible to see ***all the points*** of the Spiritual Face, that is: ***from the central point*** of the sphere it is possible to ***project*** a radius[1] toward each one of the points of the interior spherical surface. Let us now consider, with this same criterion, the Spirit-sphere after the reversion (Fig. 4). The point sought must be such that the projection of ***all*** the points of the sphere's exterior surface converge on it. However, it is evident at first glance that the normal projection of all the exterior points do not converge but diverge in all directions, i.e., isotropically. But we can more rigorously verify this presumption if we examine two gnostic points, A and B, as close as one wants from the other, and measure the distance between each projective ***vector*** or "look" toward the Absolute Ego. Figure 5a demonstrates that in the "normal" Spirit-sphere the "gazes" converge toward the Abso-

1. Or "vector radian," i.e., a vector of which modulus is equal to the radius.

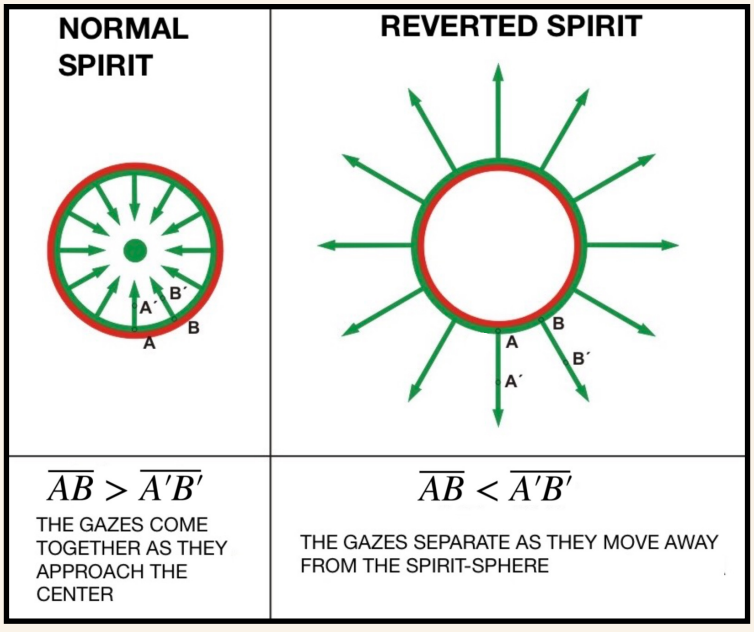


Figure 5 (a & b)

lute Ego of the center, i.e., the vectors "come closer together" as the distance to the center is shortened. On the contrary, the "gazes" that proceed from the outer points, in the "reverted" Spirit, tend to "separate more and more from each other" as they move away from the spherical surface. What does this tell us? To begin: that the exterior point of convergence ***cannot be near*** the Spirit-sphere, since the "gazes," i.e., the projective vectors, are separating from each other in all directions. But ***how far*** that point may be is not so evident, since if we project ***all*** the gazes, i.e., if we consider the complete projection of the spherical surface, unlimitedly toward every direction, ***we will come to encompass the totality of cosmic space.*** Where is, then, the exterior point of convergence? Answer: ***in the infinite.*** For example: if we consider only four gnostic points: I, II, III, and IV, as shown in Figure 6, ***situated at opposite parts*** of the spherical surface, and we unlimitedly project them in the direction of four arbitrary points of reference N, S, E, and W, ***we can affirm that these projecting vectors will coincide at the end of their trajectory into a single common point situated in the infinite.*** But there is more: if, in the same way, we project ***all*** the gnostic points, i.e., the entire spherical surface, unlimitedly toward ***all*** possible directions, they will equally end up meeting in a single common infinite point or ***"pole."*** A similar point (violet) has been represented in Figure 7. To it, arrive the infinite vectors that depart from the infinite gnostic points of the Spirit-Sphere; in the figure, we draw only sixteen of the infinite vectors: the infinite ***pole*** is, indeed, the same "extreme point" of each one of the vectors.

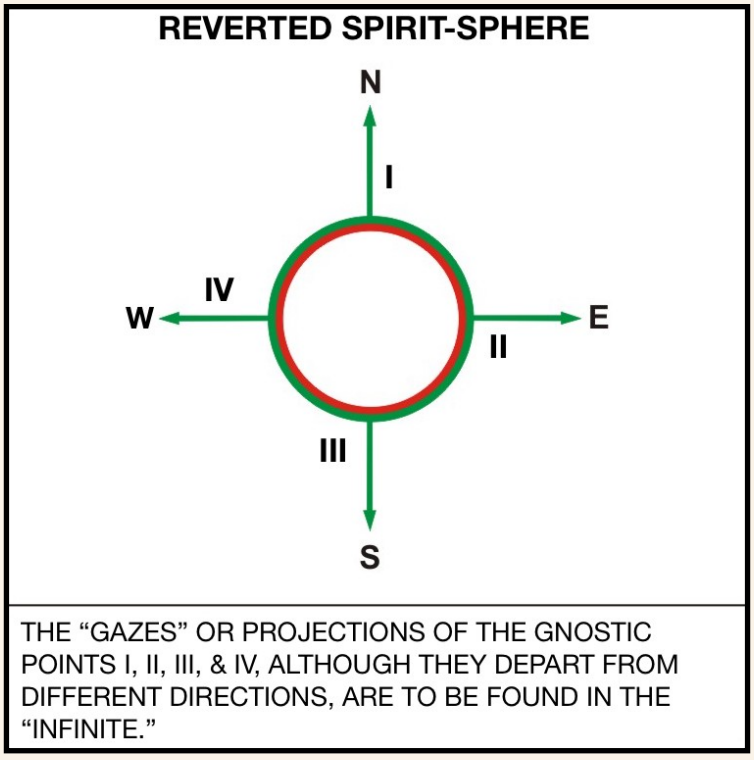


Figure 6

Naturally, it is not possible to construct a schema of the Spirit-sphere, as in Figure 5-b or 6, in which are drawn the infinite vectors ***in all their infinite extension,*** until reaching the extreme coincidence of Figure 7; nor would it be possible to only represent some of them: ***a single vector, the modulus or extension of which is infinite, surpasses the dimensions of any graphical schema.*** We can, however, ***agree on a reduction*** of the vector's dimension so that it can be represented within the framework of the schema: ***for this,***

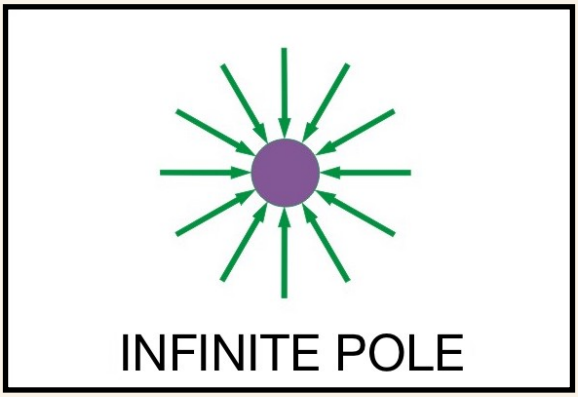


Figure 7

we only have to remember that the extreme point of the vector is always the infinite pole.

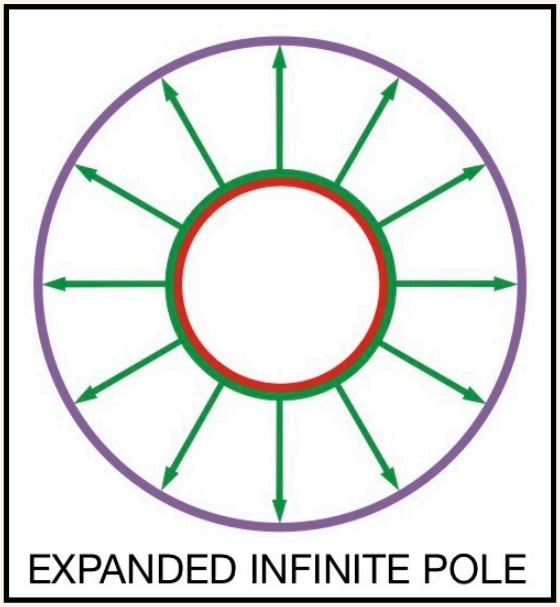


Figure 8

Now then: if we draw infinite vectors of, e.g., one centimeter of a modulus, in a schema like that of Figure 4 (or 5-b, or 6, etc.) and we mark the end of each one of them with a violet point, in representation of the infinite pole, ***we will see that all these points form a violet circle,*** exterior to the Spirit-sphere and at one centimeter apart. Figure 8 shows a similar schema, although for reasons of clarity, only sixteen vectors have been drawn. In this way, the "infinite pole," represented in the finitude of the graphical schema, is equivalent to an "external circle" to the reverted Spirit-sphere: it is what we call the ***expanded infinite pole.*** But let us not forget that the schema ***only shows one section or cross-section of the Spirit-sphere:*** in space, i.e., considering the three dimensions of the sphere, the infinite vectors that depart from each "gnostic point," if they also have a agreed modulus of one centimeter, e.g., ***will form with their extreme points (violet) a violet sphere***, exterior to the Spirit-sphere and one centimeter apart.

The time has come to extract a conclusion. We now know that after the reversion (Fig. 4), the "gazes" of the gnostic points effectively converge in a single exterior point, in a way similar to what was occurring in the normal Spirit when all the gazes were pointing to the central point or Absolute Ego. But such an exterior point is in the infinite, as we have seen. Does this signify that there the synthesis of the Spiritual Face is also realized and an Absolute Ego

is formed? Yes. But this exterior Ego, we are going to call it, in order to avoid confusions, "Infinite Ego."

The natural questions that arise from such a conclusion are how, if finally the Spirit-sphere manages to synthesize an exterior Ego, does this same Ego not "become conscious" of its reverted state, and why did we say that, after the reversion, the Spirit-sphere passed from ***being*** to ***not knowing,*** from orientation to disorientation, loss, and confusion? It is not difficult to give an answer to such questions; but a previous reflection is required. In truth, the reason why the Infinite Ego is ignorant of its situation is closely related to the reason why we have not been able to represent the "infinite pole" in the schema of Figure 8: the relationship of immeasurability that keeps the finite with the infinite when the infinite appears as the extreme or "limit" of an unlimited distance. If the infinite is at the extreme of a distance, it must necessarily surpass ***everything*** that is finite, i.e., ***between*** the Spirit-sphere and the Infinite Ego, the world of finite entities must be ***complete.*** Or, in other words, the Infinite Ego surpasses the world of the finite entities ***by way of the infinite;*** it is as if, in Figure 8, ***everything finite*** were between the green circle (spiritual Face) and the violet circle (infinite pole); Let us remember that in Figure 2 we represent the "lower material plane" ***below*** the reverted Spirit-sphere only for reasons of expository convenience, but that in reality this plane, or "world in the finite entities," ***surrounds the reverted Spirit on all sides:*** and the Spirit-sphere is essentially opposed to that world.

Absolute Definition of the Hyperborean Strategy

Now, "the world of finite entities," which we recently identified with the "material plane," is the world "plasmated" or "ordered" by the Demiurge. Its characteristic is the ***archetypal order*** that follows matter on the impulse of the temporal influence of His Consciousness: it is what in Tibet they call the Great Breath but that we prefer to call Time. Such an ***archetypal order*** conditions and determines every entity in its being or its coming into being, i.e., in its ***finitude.*** This is to be understood like this: a universal Archetype is an "idea" thought by the Demiurge and sustained by this One in a kind of cosmic memory, on the "archetypal plane," but Archetypes are not mere static images, models, molds, or paradigms, fixed in eternity, but, on the contrary, they constitute germs provided with a powerful evolutive impulse; such an impulse comes from the Breath of the Demiurge and, at their own pace, said archetypal germs mature and unfold ***in matter,*** attempting to concretize their final perfection. This perfection, which is already in a potential state since the beginning of evolutive development, is called ***entelechy*** and is, in fact, the Archetype itself. The entelechy is what is folded up or potentiated in the Archetype and, as a germ, what it actualizes after its unfoldment; that is why, although the entelechy is the final perfection to which evolution aims, it is also set into principle as a potency of the universal Archetype, as initial perfection: thus there is formal coincidence between the universal Archetype and its entelechy.

The Archetypes are universal. What constitutes the individuality of any particular entity on the material plane is the actualization of ***monads,*** those that come from the first emanation of the Demiurge and which are impulsed to evolve by following the ***order imposed, in matter, by the planned unfolding of the universal Archetypes*** i.e., evolution develops according to cosmic Plans, which are actually powerful Archetypes called "Manu." Monads are impulsed to evolve according to said Plans, being totally determinate during their trajectory of "descent" and "ascension" from matter or "lower planes." Thus, monads can constitute a simple entity, i.e., one that expresses the evolution of a single Archetype, or a composite entity, formed by the combined action of multiple Archetypes. The human monad in particular, the Paśu monad, follows in its ultimate, properly human stage, the archetypal ***direction*** of a Manu Archetype.

However, as we will see later, certain Archetypes can affect man with singular violence and even become dominant. If they are Archetypes of the microcosm, i.e., of the physiological structure of the human body, they are denominated "Personal Collective Archetypes"; if they are Archetypes of the macrocosm, or the Universe of

The One, they are denominated "Universal Collective Archetypes" or "psychoid Archetypes." But in any case, the development that these Archetypes effectuate ***on man*** by attempting to concretize their entelechy is called "***process":*** the ***process*** is the act by which the Archetype manifests itself to the man, emerges, and, nourishing itself with his own energy, seeks to achieve entelechy.

The finitude of entities is thus determined by the entelechy of the universal Archetypes and, that is why it must be understood that all finitude is a perfection since, of course, all perfection is an entelechy.

The archetypal order then implies the finitude of entities, their absolute determination. But, "beyond the world of finite entities" is situated the Infinite Ego of the reverted Spirit-sphere. What is beyond such a world? What does the infinite signify here with regard to the finite? Imperfection and indetermination. In effect, if the finite constitutes a perfection ***for the archetypal order,*** then the infinite is the unfinished or imperfect, or, at any rate, the indeterminate. This ***viewed in favor of, or "from," the archetypal order. For, seen from the infinite, it turns out, inversely, that the archetypal order is the illusory and non-existent:*** that which lacks eternity. Hence its continuous change to the rhythm of the Great Breath, i.e., of transcendent Time. The infinite, on the other hand, ***is a reflection of the eternity of the Spirit: that is why it spills out "beyond" the world of finite entities;*** and also "beyond" the transcendent temporality of the entities.

Thus, we see that the act of being the Infinite Ego "beyond the world of the finite entities" implies an "absolute indetermination" in relation to the archetypal determination of the entities, an "absolute imperfection" in relation to all entelechy, and a "reflection of eternity" in relation to the temporal fluence of the archetypal evolution in which the entities consist. In consequence, it turns out that what for the Demiurge constitutes an ***absolute order,*** is for the reverted Spirit-sphere an ***absolute disorder.***

But the reverted Spirit-sphere is ***essentially opposed to the material plane*** and, being that said plane is interposed between it and its Infinite Ego, will it not also be opposed to its own Ego, situated "beyond the material plane"? Yes. And at this point we can give a response to the pending question: ***the reverted Spirit-sphere ignores its situation because between it and its Infinite Ego is interposed the absolute disorder of the "archetypal order" or "material plane"; the reverted Spirit is essentially opposed to that "order" and, such an opposition, creates a barrier of incommunication with its own Infinite Ego that is "beyond the material plane"; on the other hand, The Infinite Ego, from the infinite, only "sees" the supreme illusion of the archetypal order, when "looking" toward the Spiritu-***

al Face. Such is the drama of the reverted Spirit that is denominated: ***strategic confusion.***

Herein lies a fundamental concept of the Hyperborean Wisdom. The state of the reverted Spirit-sphere ***is not,*** in effect, ***irreversible:*** it is always possible to recover the ***normal*** state of Figure 2: With such objective it can be affirmed that: ***any way or method that makes it possible to revert the reversion of the Spirit-sphere, i.e., that enables it to recover its normality, is a "Hyperborean Strategy."*** Inversely, it is said that, if the reverted Spirit-sphere remains in ignorance of its situation, it suffers from ***"strategic confusion."***

The objective of a ***Hyperborean Strategy*** is, thus, the ***normality of the Spirit.*** This objective supposes the search for two goals.

One: to recover the ***essential hostility,*** to make the Hostile Back or Tergum Hostis manifest ***against*** the material plane. As will be explained in another section, the manifestation of the Spirit's essential hostility in the Virya's microcosm is denominated ***Berserker Fury.***

Two: to achieve the ***reorientation*** of the Spiritual Face toward ***the single central point of the Absolute Ego.*** With regard to the second goal, "strategic reorientation," it is worth pointing out the differences between the Absolute Ego and the Infinite Ego. The Absolute Ego, the Ego of ***absolute orientation,*** is equivalent to a ***single central cardinal point,*** i.e., ***to a single direction for the "gazes" of the gnostic points.*** The Infinite Ego, the Ego of ***absolute disorientation,*** is equivalent to ***infinite cardinal points,*** i.e., ***to infinite directions for the "gazes" of the gnostic points.***

Treason and Spiritual Enchainment

We have had the opportunity, so far, to study in some detail the state in which the Spirit-sphere was left subsequent to the "treason." We know now that, after "operating" on the only point of exterior awareness ('H' - Figure 1), a reversion of the spherical body occurred, which exteriorized the spiritual Face and projected the synthetic Ego into infinity. The Spirit-sphere then passed into a state of *"**absolute disorientation**"* or *"**strategic confusion**"* in which it is impossible for it to "become aware" or notice that it is lost.

But the "treason" of the Traitorous Siddhas was consummated ***in order to serve a specific aim:*** the enchainment of the ***Spirit-spheres to the material plane.*** We return, then, to pose that question with which we present the analogical model of the Spirit-sphere: "how is it enchained to matter, to the ephemeral of life, to the variations of nature, to the cycles of life and death, how it enchained, we repeat, an eternal Spirit to that illusion?" Now that we know, analogically, what a Spirit is, we are going to explain how it could be enchained to matter.

First of all, there is one question that must be previously elucidated and that can be posed this way: why did the Traitorous Siddhas wish to enchain the Spirit-spheres, members of their same race, to the Universe of The One? Let us remember that in the Introduction we already disclosed ***why the Demiurge wanted*** the enchainment of the Spirits: so that the Paśu complies with the double objective of its finality: to achieve "microcosmic autonomy," i.e., to reach human entelechy; and to be a "giver of meaning," a "producer of culture." But the Traitorous Siddhas . . . what did they intend from this?

It goes without saying that such a question is extremely thorny and that the most we can venture is the repetition of some traditional concepts of the Hyperborean Wisdom. In principle, it is affirmed that the Traitorous Siddhas "***had no particular interest in causing the Spirits to go astray" but that they were "the means by which they used to carve out a place in the material universe of The One."*** Why did they have need to settle in such a nefarious place? This is a question to which it is already very difficult to respond ***with precision*** because it questions about the Spirits ***before*** the Origin.

As we have repeated many times, nothing can be affirmed, unless by way of supposition, about the original world of the Spirit, which we describe as incognizable; for the same reason the Hyperboreans never speak of God, in the full sense, and prefer to refer to spiritual chiefs, great guides, or avatars. According to the Hyperborean Wisdom, only the normal, i.e., strategically oriented Spirits, have a true concept of God. For any other spiritual state out of the

normality, God is incognizable, is beyond the Origin, an Origin that was lost through a spiritual disorientation, and that is why He is simply called The Incognizable. Renouncing, then, beforehand, to inquire about the Origin, the Hyperborean Wisdom is more clear with regard to what happened in the beginning: *"The Hyperborean Race (of the Spirit-sphere) entered the universe of The One (i.e., situated itself facing it) coming from the Origin": "No one knows why they came"; "Already there, a dispute arose among the chiefs: some proposed to stay, even if it meant making an alliance with the demons; others, instead, were urging to initiate the retreat and abandon that hell, even if it meant fighting." "No agreement was reached and finally the chiefs decided to divide into two groups." "Lúcifer and many chiefs who were wishing to fight and leave took the path of the Left Hand; Rigden-Jyepo and the rest of the Traitorous Siddhas took the path of the Right Hand." "The Traitorous Siddhas allied themselves to Jehovah Satan (Sanat Kumara) and His demons and founded the Occult Hierarchy of Earth; then they constructed Chang Shambhala and definitively disrupted the evolutive plan that the breath of the Solar Logos was impulsing; this last infamy is represented in the occult symbol of Chang Shambhala: the Kalachakra Key." "For the purpose of somehow transmuting the archetypal order, the Traitor Siddhas were needing foundations of the Hyperborean Wisdom to enchain the Hyperborean Spirits to the evolution of an animal-man called Paśu." "That is the true motive for the treason: utilization." "Finally, a large part of the Race was enchained to pain and to the suffering of Karma; only a multitude of female Spirits who could not be deceived remained free." "They were the ones who called upon Lúcifer so that he would come to the aid of the captive Spirits." "Lúcifer returned to hell out of loyalty to His companions." "And to save them, He delivered the Gral to the Siddhas of Agartha: in order to divinize the Hyperborean lineages and guide the Viryas toward the Spirit and, from the Spirit, toward the Origin." "The Siddhas of Agartha are Known, since then, as: Loyal Siddhas."*

The Hyperborean Wisdom does not tell us much more, but, in any case, we have already declared the motive of the Traitorous Siddhas: they were needing to enchain the Spirits in order to utilize them in the evolution of the Paśu. This motive, which we already exposed on several occasions, was going to bring into play a colossal display of infernal imagination and ingenuity and, of course, of incredible wisdom. The Traitorous Siddhas, in effect, were able to comprehend the evolutive Plan of The One and ***modify it***, rivaling Him in the search for the most efficient ways to concretize the absurd and vain entelechies. But the brilliance of so much intelligence was nevertheless tarnished by an incomprehensible passion, the production of which was perhaps not unrelated to the infernal ma-

terial regions to which the members of the Hyperborean Race had descended. If the latter were true, then perhaps the treason was the effect of a kind of madness previously unknown to the Hyperboreans.

In any case, whatever the origin of the madness, what is certain is that passion was present from the beginning in the acts of the Traitorous Siddhas. This is especially evident in the "system" invented, at first, to modify the Paśu race and ***adapt it*** to enchain the Spirits, but which was then used "whenever necessary" in order to "accelerate the evolution of humanity": such a system consists in producing, with the help of a kind of advanced ***archetypal engineering,*** an entelechial human body or "Manu Prototype"; said bodies are animated by the same Traitorous Siddhas who, thus incarnated, perform all sorts of confused deeds among common human beings. In this way, over the course of the millennia, they have systematically intervened in the differentiation and genetic selection of every human race or sub-race. They have been those who forged the hybrid structure of the Virya, a genetic mixture of Paśu and Divine Hyperborean, and they did it with the clear purpose of creating an adequate vehicle for the incarnation of the reverted Spirits.

The obvious question, undoubtedly, is: the Traitorous Siddhas being members of a spiritual Hyperborean Race, and having declared, as we have done, that they were creating "entelechial human bodies" in order to animate them and act among men, what is the true "Hyperborean" contribution they have introduced in the Paśu? Answer: ***the Minne.*** That is why we were saying earlier that the whole work of the Traitorous Siddhas denotes a great passion: without passion there would have been no "Blood Memory," the Hyperborean inheritance itself. If just the genetic contribution of the Manu prototype had intervened in the mating between the extraterrestrial beings and the terrestrial Paśu, ***the enchainment of the Spirit-sphere would have been impossible.*** This terrible affirmation signifies that in the system invented by the Traitorous Siddhas in order to enchain the Spirits, ***passion was an essential ingredient.***

Passion pervades throughout the work of the Traitorous Siddhas but it is, naturally, in the sexual contact that they have assiduously made with the human race where it manifests itself with the utmost clarity and the proof is in the fact that today the pure type of Paśu has practically disappeared: this demonstrates the "great activity" of the Traitorous Siddhas in the sphere of procreation. A great part of humanity today possesses "Hyperborean Lineage," i.e., Blood Memory, and thanks to this, the spiritual enchainment is more numerous than ever. The success of the system thus seems to be complete.

We will now give the key of the system, a key that will allow us to later comprehend important aspects of the method of enchain-

ment. As it is an operation of high sexual magic, its detailed description would be excessively extensive so we will limit ourselves to summarize everything in one concept; ***the "genetic key" of the karmic system of spiritual enchainment lies in the following principle: when the Manu sexually mates with members of the human species, with the object of founding a line from which peoples or races are to descend, he secretly acts during the Maithuna[2] by concentrating his will on plasmating, in his spouse, an image of the Hyperborean Spirit's Origin; in this way, the "memory of the Origin" is constituted in the Blood Memory, which is an authentic perpetual inheritance from the Manu-Siddha-Traitor; and it is plasmated in the blood, and not in any other substance, because the "plasmating force" used is passion: passion in the Maithuna or, if you will, love.***

The key to the system consists, then, in plasmating an image of the Origin in the blood of the Paśu whereupon the latter acquires a divine inheritance and becomes a Virya. We can only reiterate that such a donation does not have any good-natured characteristic but aims at the enchainment of the reverted Spirits, an operation that we will see how it is concretized further ahead. It may be considered, for greater clarity, that the plasmation of the "Symbol of the Origin" is the first part of a two-stage plan, the second of which would be the enchainment itself. The creation of the Minne would thus have the sole object of facilitating, we will see how, the binding of the Spirit with matter; that is why the plasmated image of the Origin must be intimate and secret, necessarily unconscious. Apart from the object for which it was created, the Traitorous Siddhas are not interested in the "Blood Memory" actually being remembered, and in the practice of their karmic system, everything is oriented in order to prevent anyone from ever accessing the image of the Origin. It was precisely the offensive action of Lúcifer, by depositing the Gral in the material plane, that made it possible for man to remember "that he is not from here" and his lineage was henceforth divinized.

Lastly, it should be noted that the "White Treason" of the Traitorous Siddhas produced consequences in ***other worlds,*** of which contemporary man has not the slightest idea of their existence. In ***those worlds*** Eternal Spirits were also enchained, giving rise to ***lifeforms whose existence is inconceivable to the current scientific mentality.*** These beings, who are also ***Viryas,*** inhabit other ***spaces of macrocosmic signification,*** of which will be discussed in article "E" of "The Awakened Virya" section. The lack of knowledge about such "worlds" is so great that in the development of the present

2. Sanskrit word that means "sexual act."

book of *Fundamentals of the Hyperborean Wisdom* we have to refer almost exclusively to the spiritual enchainment ***on*** Earth and ***in*** this historical end-stage of the Kaly Yuga. But we must at no time forget that such an exposition requires to be further complemented with a complete polydimensional vision of the phenomenon of the "spiritual enchainment," a vision that will only be possible to experience if one accesses the "Hyperborean Initiation of the Pure Blood."

Excerpt from "The History Of Kurt Von Sübermann"

In our novel of divulgation, *The Mystery of the Hyperborean Wisdom,* we allude to the Mystery of the spiritual enchainment in a paragraph that is useful to remember here. In said work, in effect, the young Kurt von Sübermann attends with his father, a childhood friend of Rudolf Hess, a party at the Chancellery of the Third Reich. There he is presented to the Führer who proceeds to make surprising revelations. The complete transcript of this paragraph is given below:

"The end-of-school ceremony was being held, together with other schools, in a large festival, with multitudinous parades of the Hitler Youth, which were culminating in the Berlin Stadium. There, the top brass of the Third Reich, headed by the Führer, were establishing direct contact with the youth by means of speeches and proclamations.

"Papa had come from Egypt especially to witness the graduation, being invited by Rudolf Hess to attend a party to be held that evening at the Chancellery. It would be, in my opinion, the long-awaited opportunity to clear up many unknowns.

"At 10 on the dot at night we climbed the marble stairs of the Chancellery. Papa, elegantly dressed in a jacket, and I, in the uniform of the Hitlerjungen, were not out of place among the large gathering that was already filling the great Hall of the Eagle, forming distinct murmuring huddles of voices and laughter. We crossed the hall in the direction of the gigantic fireplace of carved marble, looking for Rudolf Hess, while over our heads a chandelier of colossal dimensions was pouring torrents of light, softly dimmed by thousands of pieces of Baccarat crystal. I had never seen so many distinguished and important people together. All the leaders of the New Germany were there, Dr. Goebbels, Marshal Göring, Reichsführer Himmler, Julius Streicher . . . In a secluded corner we distinguished a group formed by Rosenberg, Rudolf Hess, and Adolf Hitler. Papa, fearing to interrupt a private conversation, told me to wait a few steps away, while we were drinking a glass of champagne that solicitous waiters had handed us.

"After a moment, Rudolf Hess noticed us and, after exchanging a word with the Führer, approached smiling.

" 'How are you Reinhold, Kurt?' he said. 'Come, I will introduce you to the Führer.' "

"It was the first time that I was seeing Adolf Hitler up close, a rare Honor for a foreign student, and although I was coming prepared knowing that the Führer would be at the party, it had not occurred to me that we would be introduced.

"'Adolf: Baron Reinhold von Sübermann,' said Rudolf.

"The Führer greeted Papa by effusively shaking his hand but without uttering a word.

" *'Mein Patenkind Kurt von Sübermann,'* Rudolf continued. 'Brand-new graduate of ***NAPOLA,*** pilot and polyglot soldier, future ***Ostenführer*** of the ***Waffen ϟϟ.***'

"I could not help but blush at Taufpate Hess' laudatory introduction.

"The Führer stretched out his hand, as he was fixing an icy gaze into my eyes. I felt that an electric current was running down my spinal column, while a kind of stomachic emptiness was tickling at the level of my navel. It was a sensation of an instant, but of a terrible effect. That gaze, and the contact of the Führer's hand, had worked like an acidic agent in a bucket of milk, breaking down and dissolving my state of mind. It was an instant, I repeat, a single instant in which I felt myself explored from within.

"Once recomposed, I observed with surprise that—something unusual for him—an enigmatic smile was appearing on the Führer's face.

" 'From Egypt, eh?' said Hitler. 'I adore Egypt, a marvelous land that fascinated Napoleon and has produced an invaluable Comrade like Rudolf.'"

"Meanwhile, Rosenberg, who had already been introduced, was observing the scene with an amused expression.

" 'When seeing you, young Kurt,' Hitler continued, 'I realize that it is not a coincidence about Rudolf. Egypt really is a "Center of Spiritual Force"; the enigma of the Sphinx still holds true. You are the proof,' he took Rudolf Hess and I by one arm each, 'that a Higher Order guides the fate of Germany. Two German-Egyptians, who have breathed the Gnostic effluvia of Alexandria and Cairo, led here by Unknown Superiors, to place your great spiritual capacity at the service of the National Socialist cause.

" 'Seeing you,' continued the Führer, 'I realize how Sacred is the task that we have taken upon our shoulders, in founding the Thousand-Year Reich. Our cause is not only the best ideal for which a German can live and die, it is also the cause of humanity's freedom, of the struggle to save the world from the dark forces, of the final combat against the ***elementarwesen***. . .'

"Rosenberg and Papa were nodding their heads at each affirmation of the Führer, who was continuing to pour out mystical concepts without permitting anyone to interrupt his monologue. I distracted myself thinking about the strange power that I had experienced when greeting the Führer. A powerful Force was emanating from Hitler, I did not know whether voluntarily or spontaneously, and I was wondering to myself if he had acquired this Charisma by means of some secret technique, of some occult knowledge to which a privileged few can access.

"'. . . then tell me, young Kurt, who are ultimately the enemies of Germany? Against whom are we fighting?' Hitler was asking, addressing me.

"I reacted to the unexpected question, with the desperation of having ignored a part of the conversation. Three pairs of eyes, of Rosenberg, Hess, and Papa, were set on me, waiting for my answer. However, what I had managed to hear was sufficient for me, because the answer sprang by itself from the depths of my unconscious.

"'The Enemy is only one,' I categorically affirmed, 'it is ***YHVH-Satan.***'

"I answered intuitively and in so firm a manner that there was no room for rectifications. I looked at Papa, who instantaneously became livid, and I saw the surprise portrayed on all faces.

"'Very good, young Kurt, very good,' Hitler was saying with an expression of intense joy. 'You have given the best answer. You could have identified as our most terrible enemies Judeo-Masonry, Judeo-Marxism, Zionism, etc., but those names only represent different Aspects of one same reality, different Faces of one same ferocious Enemy: ***YHVH-Satan,*** the Demiurge of this World. Only an Initiate or an enlightened one like you or Rudolf could give so precise a response. Right, Alfred?'

"Rosenberg was smiling with pleasure.

"'I congratulate you, young Von Sübermann,' said Alfred Rosenberg, 'you are a person of clear concepts.'

"Of course, I was completely stunned by what had occurred. Suddenly, in this meeting with those notable persons, I was discovering that I was possessing an 'inner ear,' a mysterious organ that was enabling me to 'hear' concretely formulated answers. And these answers were correct! I had never experienced anything like this and could only attribute this sudden illumination to the presence of the Führer. He, with his strange magnetism, had 'awakened' my 'inner ear.'

"Adolf Hitler returned to take the floor.

"'People who are not attuned to the ***Occult Philosophy*** of National Socialism, usually commit gross errors of assessment when judging many of our affirmations, believing to see in them a stupid superficiality, when generally they are synthetic ideas, ***slogans,*** extracted from deep systems of thought. E.g., before young Kurt's affirmation that "the Enemy is Jehovah Satan," which is a synthetic idea of deep philosophical content, many ignorant minds would be tempted to suppose that such a concept stems from a crude antisemitism. They would put forward elementary arguments like these: "Jehovah is the God of Israel, a God of Race, one among hundreds of ethnic Gods; it is then exaggerated to take him for the only God or Demiurge (objection, this one is indeed antisemitic)." Or this

other one: "Jehovah is the God of Israel but, because of his monotheistic character, he is the only God; then why identify him with the Demiurge? Is it because of a heretical belief of the ***Gnostic*** type?" (questions of those who believe that being "Christian" implies the worship of Jehovah and that his rejection signifies an "anti-Christian heresy.") Another banal argument is the following: "if we are to reject the Demiurge considering his material work as essentially "evil," why only identify him with the Jewish Jehovah, having hundreds of alternative denominations in ethnological mythology and in the religious pantheons of all the peoples of the Earth?" (questions that those usually suffer who totally ignore what Israel signifies in the History of the West and what the secret of Jewish racial dynamics is).

" 'When hearing of Jehovah Satan as "the Enemy against whom we fight," our critics would raise objections like the preceding, and, of course, the word "Satan" attached to Jehovah would surprise them, which would undoubtedly draw ironic conclusions from them.

" 'Well, such arguments rest on a common circumstance: the ignorance of those who formulate them! Of course, ***we know*** that the Demiurge received other names throughout History. But if we choose, among them, that of Jehovah, it is because it is the ***most recent name*** by which He has called Himself. And with said name His "Chosen People," Israel, which are nothing more than a psychic unfolding of the same "Jehovah Satan," still designate Him.

"These words of the Führer vividly surprised me by their metaphysical implications: Do the Jews not constitute a Race like the others, comprised of ***individuals?***. . . It was a disturbing theory that I had just heard.

" 'Are you surprised, young Kurt?' asked the Führer, who no doubt immediately noticed my disturbance. But he did not give me time to respond and continued his explanation:

" 'Well, you haven't heard anything yet: Israel is a "Chakra" of the Earth, that is to say, it is a ***collective*** psychic manifestation of the Demiurge Jehovah and that is why we affirm that the Jew ***does not exist*** as an individual; that he is not a man like the rest of those who compose humankind.

" 'But the manifestation of Jehovah in a Chosen Race is a more or less recent event, of a few thousand years, and the ***ordering of Matter*** or "Creation" dates from millions of years ago. That is why, because of the "novelty" that the name "Jehovah" represents compared with other names of the Demiurge, which more ancient and culturally more important peoples were using in History, and because of the geological antiquity of the Universe, it seems ***excessive*** to designate a cosmic God with the name "Jehovah." But it is only an appearance. Here it is necessary to imagine a Primordial Demi-

urge to which we can comfortably denominate ***The One,*** just as the Stoics did. This is who orders chaos and pantheistically diffuses himself throughout the Universe (He is also the Hindu Brahma or the Arabian Allah, etc., these denominations taken in their exoteric religious sense).

" 'But the Cosmic Plan, it is necessary to somehow name ***the idea of the material Universe,*** is based on the dream of the Demiurge, a state of quietude that nevertheless dynamizes the Cosmos, like the "Unmoved mover" of Aristotle in that Great Day of Manifestation, which is also called, mahamanvantara. But so that everything "functions" without requiring the intervention of The One, "who ***sleeps*** while everything lives in Him," it is necessary to have an "automatic correction system." This is the role fulfilled by the so-called ***cosmic Hierarchies,*** myriads of conscious entities ***emanated*** by The One to maintain the impulse given to the Universe and to carry forward its Plan. The first step of the "emanation" are the ***monads,*** higher Archetypes that fundament the whole cosmic structure and serve as the ***matrix*** of The One's plan.

" 'These ***conscious entities,*** Angels, Devas, solar Logos, galactic Logos, planetary Souls, etc., ***are not individual beings*** but form part of the same One and possess, then, the ***mere appearance of existing*** due to the degrees of freedom with which they are endowed during the manvantara. In order for something to individually ***exist,*** an entity e.g., it is necessary to ***suppose*** (or sub-pose) the act of existing to its real being, which also supposes the ***subsistence*** of the entity, which prevents the communication of its substantial essence with other entities or its metaphysical participation with other beings, that is to say, it puts a formal end to the entity or grants it its natural form. The recourse to achieve said illusion of existence is the extreme mechanicity of the material reality founded on the ***evolutive laws,*** both referred to continuous and discrete phenomena, which maintain the progressive movement of matter and energy in the exact attainment of The One's Plan.

" 'Said evolutive laws are ***preserved*** by the "conscious entities," already mentioned, and ***directed in the direction of the Plan.*** Thus we can distinguish, e.g., "solar Logos," that is to say, "conscious entities" capable of "creating" a solar system following the Plan of The One, but that in reality are ***temporary unfoldments*** of The One. The same can be said of the galactic Logos or "planetary Souls" and even of the simple Angels or Devas: none of them exist as such, although they "evolve" subject to universal laws. The important thing here is to comprehend that this whole grandiose spectacle that we are re-creating is ***pure illusion,*** a metapsychic conception of colossal characteristics devised by The One for his intimate contemplation. Because the truth is that all that exists disappears in the end, when the Great Pralaya comes, the night of Brahma, in which

everything is once again confused in Him, after a monstrous phagocytation.

" 'But we said that the Universe is ruled by evolutive laws. Said laws, which determine the Material Universe, according to a true "heavenly architecture," as the satanic Masons say, occasion the existence of the different planes of space or Heavens in which reality is constituted. Just as there are various "Heavens" (five? seven? nine?) there are "Kingdoms of nature" (three? five? seven?) or "planets" (five? seven? nine? twelve?) or "Root races" (three? five? seven?) etc. These deceptive aspects form part of the Plan of The One, and the Demons in charge of carrying forward said Plan form a ***precise hierarchical order,*** based on the famous "law of evolution" that rules the Heavens—all the ***Heavens,*** from the atomic, chemical, or biological to the cosmic—in which each monad "evolves" following the Archetypes of each Heaven. It is the famous "law of cause and effect" that the Synarchy teaches and that the Vedic religions of India call Karma and Dharma, but that is convenient to synthesize as "law of evolution." This law directs the "round-trip path of the monad," which takes various bodies in the different Heavens to which it descends to "evolve"; said "path" is usually represented as the serpent that bites its own tail or "ouroboros." Of course, the famous ***monadic individuation*** is never reached, for that would be an authentic mutilation of the substance of The One and before such a thing happens, the whole Universe will already be phagocytized in His Holy Belly.' Here, strangely, the Führer smiled as he was looking at me intensely. I was inwardly struggling with conflicting sentiments. On the one hand, I was horrified by the theory that I was hearing, already familiar from having studied it in the ***NAPOLA,*** but now endowed with an impressive meaning of reality when being vehemently expounded with the Führer's irresistible eloquence. And on the other hand, I was feeling flattered by the Honor of receiving from the lips of the Führer of Germany, a personal, terribly extensive, and curiously out-of-place explanation at a mundane party at the Chancellery. In any case, my exterior attitude was of respectful attention to each one of his words, for I was not wanting to distract myself again.

" 'I suppose that you already know this theosophical theory that the Synarchy teaches in its Masonic or Rosicrucian sects, and that you must ***feel frightened*** before a deterministic conception in which there is no ***foreseen*** place for ***eternal*** individual existence, that is to say, beyond the pralayas and manvantaras. And precisely that fright, that cry of rebellion that you ***must perceive*** welling up from your Pure Blood, constitutes an exception to all the rules of the deterministic mechanics of The One, because it speaks of ***another reality*** alien to His material Universe. How can that be if we have said that everything that exists in the Cosmos has been

thought and made by Him, according to His Plan and through the intermediary of His cosmic and planetary Hierarchies? Well, young Kurt, I will tell you briefly: because a part of Humanity, which we integrate, possesses an element that ***does not belong to the material order*** and that cannot be determined by the Demiurge's law of Evolution. That element, which is called Spirit or Vril, is present in ***some men*** as a ***possibility of eternity.*** We know of it through the ***Blood Memory,*** but as long as we are not capable of freeing ourselves from the ties that bind us to the illusory reality of the Demiurge and retracing the Path Back to the Origin, ***we will*** not really ***exist*** as Eternal individuals. You will ask me how it is that in a Closed Order like that which I have described, ***spiritual elements*** foreign to it can coexist, and why, if they cannot be determined by the laws of matter and energy, they remain subject to the Universe of The One. This is a great Mystery. But you can consider as a hypothesis that, for ***a reason that we do not know*** but that we can suppose to be ***an order*** from a Being infinitely superior to the Demiurge, or an ***incomprehensible negligence,*** or a colossal ***deception,*** once a myriad of beings belonging to a spiritual Race, that we call ***Hyperborean,*** entered the material Universe. Let us suppose that such beings had penetrated the Solar System through a "gate" opened on another planet, for example Venus, and that here, thanks to a ruse, a part of their Hyperborean Guides had enchained them to the law of evolution. This enchainment, we have already said, ***cannot be real*** but, nevertheless, the Traitorous Guides manage ***to confuse*** the Eternal Spirits by anchoring them to matter. Why do they do this? Another Mystery. But what is certain, what is true, is that, from the arrival of such Guides to the Solar System, a collective mutation will take place ***throughout the Galaxy*** that ***modifies*** the Plan of The One. This modification is built on the treason of the Guides and on the fall of the immortal beings. In order so that you see it clear, young Kurt, I will tell you that here, on Earth, there was a primitive human being who "was evolving" following the laws of the "planetary chains" and the "Kingdoms of nature."

"'This evolution was very slow and was pursuing the final adaptation to an absolutely animal racial Archetype, endowed with a rational mind, logically structured by cerebral functions and possessing a "Soul" made up of energy from the other, more subtle, material planes. This "man" is that whom the Traitorous Guides found, at a still primitive stage of their development, when arriving on Earth millions of years ago. Then, by means of an ingenious system called Chang Shambhala, which you will have the opportunity of studying in our Order, they decided to mutate the human Race, enchaining the Eternal Spirits to the illusory and material human beings of the Earth. From that moment on there are three classes of

men: the primitive animal-men or ***Paśus,*** the semi-divines or ***Viryas,*** to whom a Spirit was attached, and the Divine Hyperboreans or ***Siddhas,*** who are all those who manage ***to return to the Origin*** and escape from the Great Deception. A part of the Guides are also called Hyperborean Siddhas, those who ***did not betray*** and who, headed by Khristos Lúcifer, attempt ***to save*** the Viryas through the Hyperborean redemption of the Pure Blood, which consists in awakening the primordial memory of one's own lost divinity. These are the Lords of Agartha . . . But we deviate a little from our main theme that was about Jehovah Satan, the Enemy against whom we combat to win the right to return to the lost Origin. Then this question will become clear to you, young Kurt, for if you recall that The One was delegating to some "conscious entities" the execution of His Plan, we can now add that the Solar System has been constructed by one such "consciousness" to which we call Solar Logos, seconded by Devas of lesser hierarchy who ***occupy*** determinate positions in the mechanics of the system. On Earth, a "planetary entity" was infusing life into the planet and impulsing the "evolution" of the Kingdoms of nature according to the Solar Plan, inserted into the Cosmic Plan of The One. It is clear that these are hierarchically linked emanations of The One: The One ➟ Galactic Logos ➟ Solar Logos ➟ Planetary Angel ➟ Collective or group soul, etc. Who is God here? Depending on the level of consciousness and the cultural and religious norms of men, it can be any of such "conscious entities," but it is always The One. If one says that God is the Sun or conceives a "creator" God of the whole Universe, The One is being spoken of. It is the same if one believes that God is "nature" or the "Milky Way" or the Earth. The different gnoseological cosmologies that men present in their different stages of "evolution" in order to conceive the world, do not invalidate the fact that one always alludes directly or indirectly to The One when God is spoken of.

" 'But let us return to Earth. When the Traitorous Guides arrive on Earth, they establish themselves in a "center" to which they call Shambhala, or Dejung, and found what has come to be known as the Great White Brotherhood or Occult Hierarchy of Earth. It is not a physically locatable place on the terrestrial surface, a matter about which you will have to learn more later, but is situated in a topological fold of space. But what is of interest here is to point out that the chief of the Traitorous Guides titles himself King of the World, going on to occupy the place of one of the twelve Kumaras of the Solar System. What is a Kumara? A planetary Angel, one of those "conscious entities" enchained by The One that make up the "idea of a planet." It is here where the key to the name Jehovah and his "Chosen Race" is to be found. Because the planetary Spirit was called Kumara Sanat, who after the constitution of Shambhala and

the coming of the King of the World, decides to act as ***regent*** of The One in the execution of His Plan, now modified. For it he incarnates, in the name of The One, in a "Chosen Race" to reign over the enslaved Hyperborean Spirits. That is the Hebrew Race. That is to say that we have on the one side the Occult Hierarchy of Chang Shambhala, with its Demons: the Traitorous Guides and their chief: the King of the World, who now carry forward the "evolution" of the planet and are those who "guide" the Races by means of a sinister organization called Synarchy. And on the other we have the Hebrew Race, which is nothing but the modification of Sanat Kumara on Earth in order to occupy the highest echelon of the Synarchy, in the name of The One. The Hebrews themselves in their Kabbalah study that "Israel is one of the 10 sephiroth," the sephirah Malkuth, which is to say one of the emanations of The One. Finally, Jehovah is the Kabbalistic name of The One Demiurge that Sanat Kumara represents on Earth and is, as I said at the beginning of this pleasant chat, the ***most recent historical name*** that we know of ***Him.*** That is why we, ***the Ancient Hyperborean Beings*** who still remain enchained in Hell, must keep in mind that "the Enemy is Jehovah Satan, the Demiurge of this World," as the young Kurt said well.'

"The Führer was enthusiastically continuing his long monologue and, although a long hour had already passed and the curious glances of many people who were wishing to be seated at the table were raining down upon us, no one in Germany would have been capable of interrupting him for so prosaic a reason as having dinner. I, for my part, was only wishing to continue listening to his incredible revelations and that is why, when he asked me if I had understood him, I did not hesitate to let him know my doubts:

" 'There is something that now worries me,' I said immediately. 'All that you have said, mein Führer, about The One Demiurge, I perfectly comprehend and accept, but I cannot help but then wonder who God is, the ***True God,*** or. . .?'

" 'That is a question that you must not ask yourself, young Kurt,' the Führer categorically affirmed. 'Not while your mind is subject to rational logic, for then you will only arrive at irreducible paradoxes. But it is evident that doubt has already germinated in you and that you will continue meditating on it. I will then give you a provisional answer: God is ***incognizable*** for anyone who has not conquered the Vril. Always bear this truth in mind, young Kurt: from the miserable condition of a slave of Jehovah Satan it is not possible to know God, for He is absolutely transcendent. It is necessary to go a long way of blood purification ***to know*** something about God, about the "True God," as you rightly say. The majority of the great religions, when speaking of God, refer to The One Demiurge. This occurs because the Races that currently populate the world have been "worked" by the Demons of Shambhala, implanti-

ng in them synarchic ideas in the ***genetic memory*** of their members, in order to be able to direct them toward the great collective Archetype called ***Manu.*** Thus, perceiving reality behind a veil of deception, one arrives at these conceptions of a pantheistic, monistic, or trinitarian God, which are only appearances of The One, the ordering Demiurge of matter.

" 'Note what occurs with the concept of God that the different peoples of the ancient family of Indo-Germanic languages possess: almost all the names derive from the same words and it is certain that these, in the remote past, denote a God, "Creator of all that exists," that is to say, the Demiurge, The One. In Sanskrit we have the words "Dyaus Pitar," which in the Vedas are used to name the "Father which art in Heaven." Dyaus is the root that in Greek produces Zeus and Theo, with a meaning similar to Sanskrit and that becomes Jupiter, Deus Pater, or Iovis in Latin. The ancient Germanics were likewise referring to Ziu, Tyr, or Tiwaz as the "Creator" God of existence, words that also come from the Sanskrit Dyaus Pitar.

" 'Words that designate God in the Turanian and Semitic language families possess the same etymology. In this last family, of important relationship with Hebrew, we find "El" as an ancient denomination of the Demiurge in his planetary representative, "The Strong." In Babylonia, Phoenicia, and Palestine were worshiped El, Il, Enlil, names that the Arabs transformed into Ilah or Allah, etc. This etymological unity should not surprise you, young Kurt, for what is alarming is the "unity of concept" that is discovered behind the mentioned words, since in all religions and philosophies one always arrives at two or three apparently irreducible ideas of God, but that in reality refer to different aspects of the Demiurge: such is the preference for a "pantheistic and immanent God": The One; or "transcendent" but "Creator of the Earth and the Heavens": Jehovah Satan, Jupiter, Zeus, Brahma, etc.'

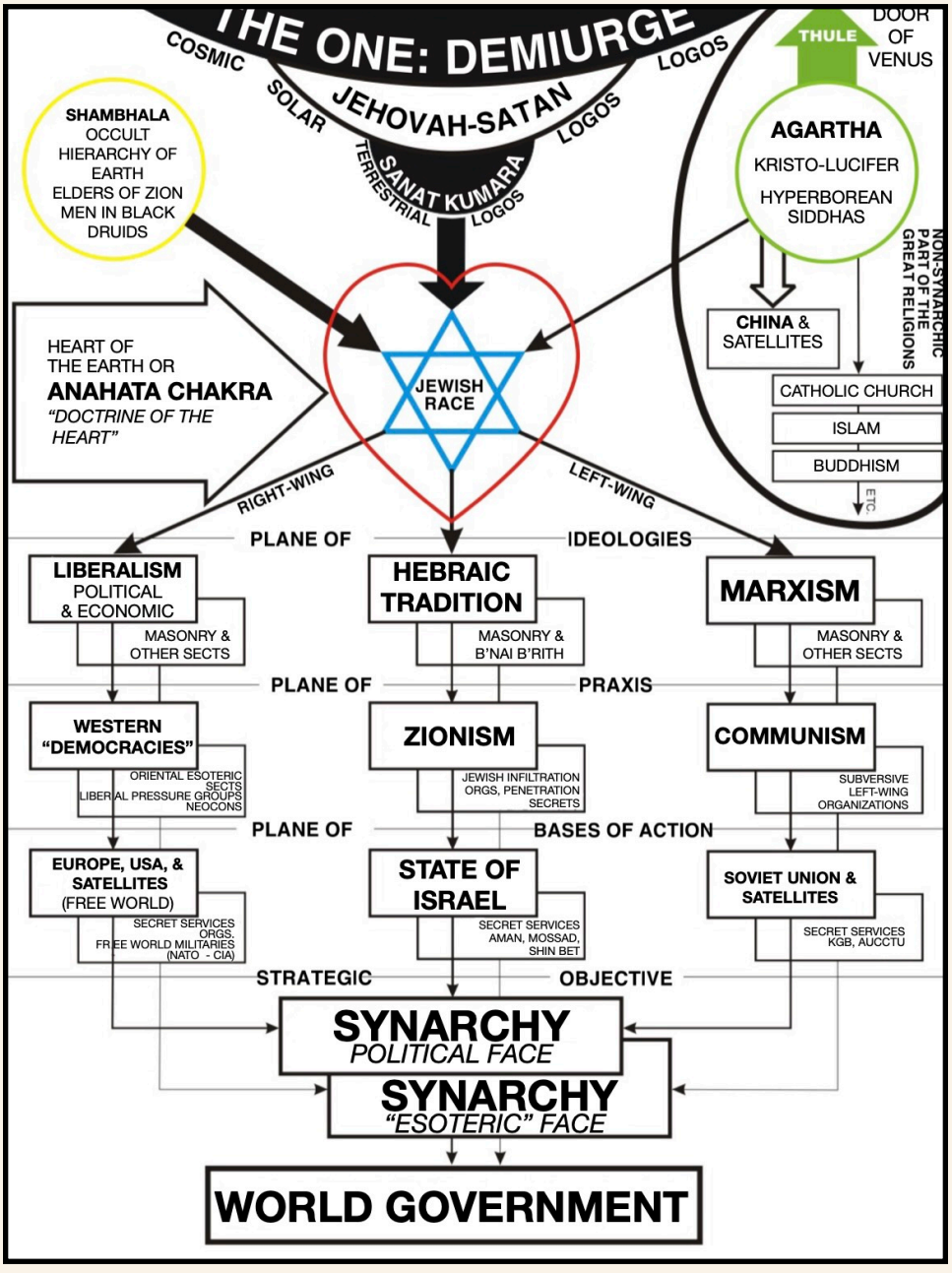
"The Führer was now looking at me with shining eyes and I guessed that his next words would have truly important content:

" 'There was a war, young Kurt. A dreadful war, of which the Mahabharata perhaps retains a distorted memory. That war involved ***various Heavens*** in its theater of operations and produced as its most external expression, what has come to be called "the sinking of Atlantis." But no one knows in depth what is referred to when "Atlantis" is spoken of, since it is not only a matter of "a sunken continent." Said war has already been going on for more than a million years on this physical plane, during which several physical, continental Atlantises have sunk, and now, in our twentieth century, we can say that Atlantis is ready to "sink" again. But let us leave this Mystery for now, for you will have to return to it during your studies.

“ ‘To conclude this conversation I will tell you one last thing, young Kurt. You should know that in that Essential War, in which one fights for the liberation of the captive Spirits, for the collective mutation of the Race, against the Synarchy and against Jehovah Satan, the Third Reich has committed all its spiritual, biological, and material potential.’

“With these terrible words, the Führer seemed to end his explanation. I looked around me and saw that Papa, Rosenberg, and Rudolf Hess were still at my side.

“An elegant waiter indicated to the Führer that when they were ready they could go into the inner courtyard for a cold supper. It was eleven at night. The Führer and Rosenberg bade us farewell and went to join Göring and Dr. Goebbels at the head of the table. Rudolf Hess invited Papa and I to join him for dinner, but I had not come out well after the conversation with the Führer and, at the risk of being offensive, I decided to speak frankly with both of them.


THE ONE: DEMIURGE
COSMIC
SOLAR
JEHOVAH-SATAN
LOGOS
LOGOS
TERRESTRIAL
SANAT KUMARA
LOGOS
THULE
DOOR OF VENUS
SHAMBHALA
OCCULT HIERARCHY OF EARTH
ELDERS OF ZION
MEN IN BLACK
DRUIDS
AGARTHA
KRISTO-LUCIFER
HYPERBOREAN SIDDHAS
NON-SYNARCHIC PART OF THE GREAT RELIGIONS
CHINA & SATELLITES
CATHOLIC CHURCH
ISLAM
BUDDHISM
ETC.
HEART OF THE EARTH OR
ANAHATA CHAKRA
"DOCTRINE OF THE HEART"
JEWISH RACE
RIGHT-WING
LEFT-WING
PLANE OF IDEOLOGIES
LIBERALISM POLITICAL & ECONOMIC
MASONRY & OTHER SECTS
HEBRAIC TRADITION
MASONRY & B'NAI B'RITH
MARXISM
MASONRY & OTHER SECTS
PLANE OF PRAXIS
WESTERN "DEMOCRACIES"
ORIENTAL ESOTERIC SECTS
LIBERAL PRESSURE GROUPS
NEOCONS
ZIONISM
JEWISH INFILTRATION ORGS, PENETRATION SECRETS
COMMUNISM
SUBVERSIVE LEFT-WING ORGANIZATIONS
PLANE OF BASES OF ACTION
EUROPE, USA, & SATELLITES (FREE WORLD)
SECRET SERVICES ORGS.
FREE WORLD MILITARIES (NATO - CIA)
STATE OF ISRAEL
SECRET SERVICES AMAN, MOSSAD, SHIN BET
SOVIET UNION & SATELLITES
SECRET SERVICES KGB, AUCCTU
STRATEGIC OBJECTIVE
SYNARCHY
POLITICAL FACE
SYNARCHY
"ESOTERIC" FACE
WORLD GOVERNMENT

The One's Schema of the Universe

In this First Part we propose to explain why the "genetic key," specifically, allows the enchainment of the Spirit in the Paśu. But, to understand this, it is necessary to previously investigate the psychic nature of the Paśu, thus we arrive at one of the objectives that we had set at the beginning. We will now study the primitive psychic constitution of the Paśu, but we will do so in relation to the archetypal order of which it is a tributary. It is therefore necessary to determine the frame of reference of said "archetypal order" and this cannot be done in a better way than by describing, ***with the same analogical system used up to this point,*** the basic structure of the Universe of The One, i.e., of the "world" that the Spirits found when piercing the Origin. The analogical schema of such a structure can be seen in Figure 9.

The central "material plane" area represents the concrete part of the Cosmic Plan; it can be said that the direction of evolution is directed "there." The "matter" of this plane is that which is capable of fulfilling "every possible form" in such a way that, in the whole of entities, the grossest matter of solids must appear at one extreme and at the other the subtlest forms of psychic energy, passing through all intermediate densities, including the etheric or devic planes of elemental life. Thus, it is to be understood that the center, or the central region of said area, is the zone of matter's greatest density, which become lighter and lighter toward the limiting circumference. This circumference, signaled in the schema as "archetypal plane," corresponds to what we have sometimes called the ***universal-collective unconscious,*** but which in India and Tibet, in the Science of the Great Breath, they usually call ***parabrahmic Akasha*** and to which they attribute to be the deposit of the ideas or Archetypes of the Divine Mind. In effect, the Will of the Demiurge manifests ***through*** the archetypal plane, i.e., flows the transcendent Time that is His Consciousness; or as they would say in India, "the Breath of Parabrahman impulses the manifestation of the potential forms of the Akasha." The fluence of time, ***from*** the archetypal plane, ***toward*** matter, is the plasmating and ordering act by which every entity exists and by which every entity tends toward some entelechial perfection. The "material plane" is thus a world of ebullient dynamism in which there is no place for quietude except in a referential sense; "stopped" in relation to something mobile. Such a world is purely Phenomenic, subject to temporal processes, whether continuous or discreet, which surpass, in every case, the capacity of human apprehension based on a triple partition of time: past, present, and future. The apprehension of a phenomenon in the "present" moment of knowing implies having surprised it in a phase of its process, having grasped only a fleeting

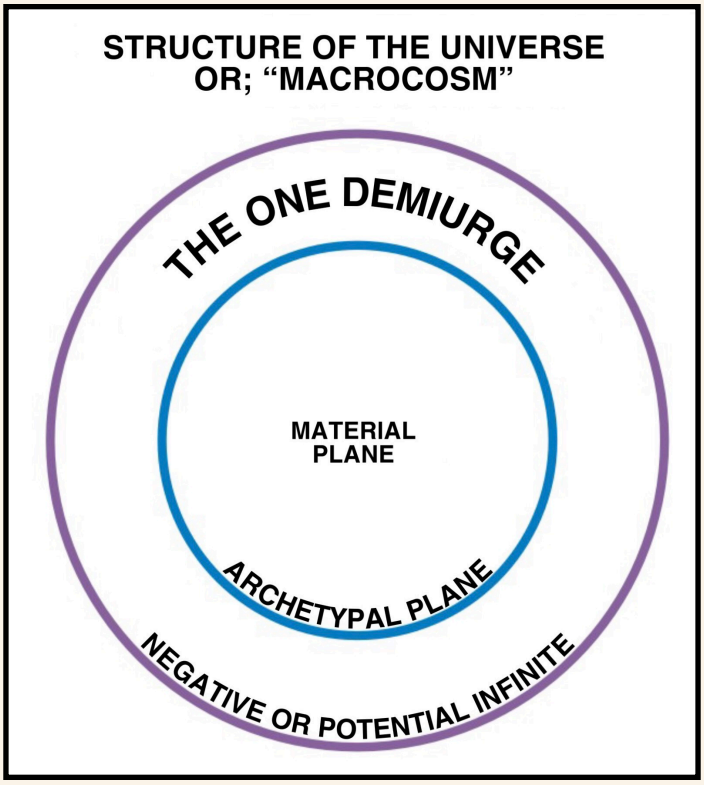


Figure 9

appearance, having perceived an image of a possible series, having known, in short, only an aspect of its truth. Such a world, then, in the face of the human sensorial impotence for apprehending the phenomenon in its process, ***seems to have been specially projected in order to produce illusions and insurmountable appearances.***

The archetypal plane is, as the analogical schema shows: that part of the Demiurge that borders the material plane on all sides, contains it, and determines its phenomena. If one considers, as is classical, a triple composition of the Demiurge: Power, Beauty, and Wisdom,[3] it can be affirmed that the "Wisdom" Aspect corresponds directly to the "archetypal plane," where the "Divine Plans" exist, i.e., the universal Archetypes and Manus; that the "Breath," or transcendent flow of His Time-Consciousness, exerts its "Power" on the material plane; and that the "Beauty" Aspect consists of the potential integrity of all archetypal entelechies.

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3. Alice Bailey and other Theosophists often equate the Judeo-Christian division of the Demiurge Jehovah Satan: "Father, Son, and Holy Spirit," with: Will-Power, Love-Wisdom, and Active Intelligence. It should be added that this "Holy Spirit" does not correspond to the Charismatic ***Paraklete*** that is defined in the Second Part.

But, as we said, the Demiurge "is also Spirit." And an "infinite" Spirit, a quality that can be appreciated, in Figure 9, in the exterior circumference of the "negative or potential infinite." The potential or negative character of the demiurgic infinite comes from it being totally alien to the material plane: the infinite, in effect, cannot penetrate into a structure archetypically determinate and evolutively oriented toward entelechial finalities. Nevertheless, the infinite is always present in the nature of the Demiurge, and He reserves for Himself, so to speak, the possibility of employing its potentiality if necessary or if he deems it convenient. But the important thing is that, apart from this exterior potential infinite on the material plane, there is no Archetype of the infinite on the archetypal plane; it is obvious: if there were, then the infinite would effectively intervene, interfering in the development of all processes, i.e., ***"continuity" could not occur,*** since the infinite would decompose all actual movement into infinite parts. This being so, how, then, has man come to possess the notion and concept of the infinite, being clear that this was a knowledge denied, and at the same time forbidden, to all reason founded on the archetypal and phenomenic order of the material plane? It is evident that such a concept must have a non-rational and, of course, non-mathematical origin. Further ahead we will see this capital question answered. Now let us answer another previous question, about the psychic structure of the Paśu, since we have already described the frame of reference of the "archetypal order" or "material plane" in which the latter unfolds.

It has been affirmed ad nauseam that "man is the synthesis of creation": a supreme analogy of the cosmic totality; a microcosm that reproduces the macrocosm, etc. It has also been said that such a synthesis is never complete because of the simultaneous evolution in which both man and universe, both microcosm and macrocosm, develop. But notwithstanding this lack of completion that characterizes man, it is agreed that his presence on Earth demonstrates the culmination of a phylogenetic evolutive process that begins in the most primitive and ancient forms of life. However, the Hyperborean Wisdom, by confirming various esoteric traditions, goes further by assuring that the evolutive process that leads to man has not only developed in the animal kingdom but also includes the vegetable and mineral "kingdoms," and has even taken place in other regions outside of Earth. On the archetypal plane there are human monads that, impulsed to manifest themselves in matter by the Breath of the Demiurge, project their essence onto the lower planes or "heavens" of which the material plane is comprised; this actualization of the monadic potency, which "descends" to regions of different material density, produces the "animation" of

an infinity of other archetypal forms, which it assimilates and synthesizes until culminating in the animal kingdom and in man.

The "man" that we are considering is the animal-man or Paśu. It is evident, for the reasons given, that there is a very close relationship, a causal link, ***between the finality of the world and the finality of the Paśu,*** i.e., between the destiny of the world and the destiny of the animal-man: the archetypal synthesis in which man is constituted is not a mere replica of the macrocosm, a meaningless copy; on the contrary: ***all the meaning of the cosmos rests in man;*** all that there is in the world, ***is*** for man.

In the following sections we will refer to the "macrocosmic objective of the finality": "to place meaning on the entities" and with it "to produce culture," without any clarification. In the section "Function of the Conscious Sphere," the "microcosmic objective" will be studied in detail: "to construct the conscious sphere."

The "finality" of the world is to serve as the framework for man's development, its synthesis; the "finality" of man is "***to place*** meaning" on the world, his matrix. Such is the motive of the Demiurge. In view of this, it is common to ask: what end does this motivation pursue? What hidden purpose underlies the decision to create the Universe and, within it, man? The answer, even if it causes surprise, is neither more nor less than the finality declared earlier: "to place meaning" on the world. Naturally, if this is the ***only*** object of motivation, it will be necessary to clarify, to shed more light on the matter. This is what we will do, after the following warning.

The False "Inferiority" of Man Against The Universe

Here we will warn about a cultural prejudice solidly established in our epoch, the formulation of which has all the appearance of being fundamented on "science," but which in truth is rooted in naïve realism, rationalism, and fear. We refer to the objection that is usually made, against any attempt to teleologically link man and the Universe, that "the universe is too large" compared to the "smallness of man"; a man reduced to the terrestrial sphere, i.e., to one planet among several in the solar system; one solar system among millions that make up the "Milky Way" galaxy; one galaxy among billions that populate the Universe; an immeasurable Universe, which expands and equilibrates, perhaps, facing other Universes of antimatter. Faced with such a theoretical macrovision, the simple man stops in bewilderment and, subsequently, adopts the classic attitudes of those who find themselves under the pressure of a myth: humiliation, submission, devotion, resignation, etc. The most common form of this myth is the "Enormous Universe versus human insignificance" opposition; a myth that Galileo's telescope, radio telescopes, rocket propellant, artificial satellites, computerized physicomathematical stellar models, etc., have helped to update, but which is still a myth, since man—99.9% of humanity—is not in a very different situation with regard to the Universe today than the inhabitants of ancient Rome, Greece, Egypt, or Babylon. The reality of man is, today more than ever, circumscribed to the structure of the solar system and, fundamentally, of the Earth, of which, it is good to remember: ***no one enters or leaves except at birth or death*** (with the exception, of course, of some zombie astronauts). This is the concrete reality of billions of men and all the rest is scientistic theory elaborated by urban elites, by beings uprooted from nature who float in the sea of nominalism, in a world of jargons and vain signs. The habitual gnoseological daltonism of the Western "scientist" is, in the case of cosmic evaluation, simple myopia, in spite of the extension of the sensorial spectrum that "instrumentation" supposes, because ***nothing can be known outside that has not been previously known inside.*** Man's ***natural*** sensorial information was already insufficient and equivocal for apprehending a phenomenon: but to ***intercalate*** between the unknown phenomenon and the senses a known phenomenon, which is an "instrument," and to claim that true knowledge can be attained from this triple implication is pure folly. What is attained are "scientific theories," i.e., a kind of poison, the toxicity of which increases in direct proportion to the structural complexity of the factual object that it attempts to explain. Of course, when the object of the theory is "the universe," the "size" of the theory, and its toxicity, is tremendously "Large," "God-like." Let it not be said that we exaggerate: go

to any quiet valley, or to a country village, or even to the suburbs of some modern city, i.e., to the places where the majority of the world's people inhabit, who have never seen, nor will ever see, in the sky anything but bright spots, and listen to these persons talk about Saturn's rings or black holes, hear them say that "the universe is expanding," ***affirming that all this is true, that they know it because it is "scientific" and because "everybody knows it";*** hear these things with patience and then dedicate yourself to observe the ***filth,*** the ***misery,*** the ***hunger,*** the ***vice,*** or any other scourge that surrounds and covers these people but which ***they do not see, although they believe to know that a black hole is,*** and then reflect whether these good people have not been intoxicated with cultural poison, whether they have not been inoculated in their minds with noxious and paralyzing elements.

Only in a tenebrous historical framework like the Kaly Yuga, and under the corrupting impulse of the Synarchy, could there be such a nihilistic human type, who finds certainty in concepts as improbable as they are absurd and the contents of which allude to realities unusually distant from his daily life, which he denies with his attitude and from which, undoubtedly, he pretends to flee.

That is why whoever supposes that the Universe is too "large" a construction, in which man can not have any importance, is obliged to previously detoxify himself, otherwise he will not be able to comprehend what we explain here. The Hyperborean Wisdom assures us, against all contrary cultural affirmations, that the Demiurge created the Universe with an anthropocentric criterion and that man—not only the terrestrial but any class of animal-man—is fundamental because he grants "meaning" to His creation. Having made this warning, let us explain this finality that the animal-man or Paśu must fulfill within the Universe.

Finality and Suprafinality

We have mentioned three aspects of the Demiurge: Power, Wisdom and Beauty. Let us now interpret more deeply the fact of the archetypal plasmation. In principle, the Demiurge "thinks" the universal Archetypes with the Wisdom Aspect and thinks them, then, with a view to the integrity of an evolutive Plan: the Archetypes are thus born with a pre-established finality, apart from their own particular entelechial finalities, which comprises them all in the structure of the Plan. Such a ***suprafinality*** is that of the Universe itself, i.e., it is Creation's sole motive. But, on the material plane, the Archetypes' sphere of action, phenomena have an entropic character, i.e., they inevitably conclude in the direction of Time: at the end of a "Great Time" everything will have returned to the initial nothingness, the "material order" will have been dissolved, and the end will be equal to the beginning. This entropic ***end*** of the material Universe ***cannot be the suprafinality*** that motivated its creation. That is why many have rightly intuited that "the Demiurge created the Universe for His contemplation," that the manifestation of the archetypal forms to the rhythm of the fluence of transcendent Time constitutes a grandiose spectacle with which He regales Himself. However, although partly correct, this concept sins of Aristotelian naiveté, for it supposes the Demiurge to be an "unmoved mover," i.e., who "moves without moving," and who, from His unmovedness or eternal quietude, derives pleasure from the contemplation of His Work: this is like attributing to the Demiurge the practice of solitary vice, a kind of cosmic onanism. If we accept the Hermetic principle that the aspects of the Demiurge are reflected in man, we can understand the latter by observing the analogous behavioral patterns of the former. Since it is a question of understanding the "creative" motivation of the Demiurge, it will be necessary to observe the "creative" type of man. And in this examination we find that there is no motivation like the ecstatic contemplation that an aspect of the Demiurge is supposed to have taken on. In reality no one, much less the Demiurge, dwells too long on the contemplation of His own work: the painter, in painting new pictures, forgets the old ones, the poet gives away his poems, the writer sells his books (and sometimes his soul), etc.; we wish to show with these examples how unnatural, how unusual, it would be for the painter to remain always contemplating a single picture painted by him, or for the writer to read always and only his own book. In truth, if such an attitude is inconceivable in a creative man, think how much more it must be so projected to a cosmic creator like the Demiurge.

What happens is that ***no one, not even the Demiurge, endures the contemplation of his own work for long.*** Every creation pro-

vides only an initial pleasure, and it is no objection to suppose that a "continuous creation" must provide a perpetual pleasure: the inventor, even when he knows that he continues to perfect himself, soon gives up his invention and occupies his attention with other things that offer him ***new*** satisfactions; the anticipated knowledge of the finality is what, in the long run, takes away the attraction of an extremely prolonged project: the pleasure does not increase but, on the contrary, diminishes as the project is concretized. ***The maximum pleasure is obtained at the moment of the conception of the project; the different steps of the work and its concretion only confirm that initial pleasure but cannot increase it.*** And the Demiurge already experienced such a "maximum pleasure" when he conceived the evolutive Plan and thought the universal Archetypes, from their Wisdom and Beauty Aspects.

When, subsequently, the Demiurge emanates the monads that give reality to the Archetypes and impulses them to unfold in matter, with the Breath that proceeds from His Will-Power Aspect, the suprafinality that motivates such an action must be other than the experience of ecstatic or contemplative pleasure. The Demiurge has not "set in motion" the mechanism of creation and then disengaged Himself from it, since every entity of the material plane is temporal, i.e., it exists in His Consciousness; it is sustained, as a phenomenon, by the transcendent fluence of His Breath. But this participation does not signify a finality in itself: it is only the execution of the suprafinality.

In order to find out, or at least to intuit, what this suprafinality consists in, let us once again observe creative men. Once the work has been conceived and executed, i.e., once the pleasure of its creation has been obtained, in what way can the work provide a new pleasure? Answer: ***by its post-discovery.*** To prove it, it is enough to think of the painting that that painter executed years ago: the finality of its conception was concretized when he finished painting it and the creative pleasure culminated with it; ***but not so the suprafinality of receiving new pleasure by the post-discovery that the public constantly makes of it.*** Indeed, there is nothing that delights an author, apart from the pleasure that performing the work provided to him, more than being flattered by the public: in each admirer there is a new discovery of his work and in each discovery ***a new meaning.*** That is: the public is who actually ***grants meaning*** to the work, who values and valorizes it. The discovery, under a particular optic, signifies a special meaning, a different interpretation that, because of this, does not leave space for indifference: one can admire or despise, love or hate, but never remain indifferent once the work has been discovered. And this discovery implies, sooner or later, the discovery of the author: ***the transference of the impression caused by the work to the author.***

We can now understand the suprafinality of Creation: the work of the Demiurge requires a ***post-discovery.*** And that is the finality of the animal-man or Paśu: to be a discoverer of entities, a "giver of meaning." But what is it that is covered in the entities, that which the Paśu must discover in order to fulfill his destiny? Answer: ***the Names;*** the "Words" that the acoustic Kabbalah mentions, or the "Bījās" of the Indo-Aryan tradition.

But this answer requires further clarification. First of all, in order to comprehend what we refer to by the "Name" of the entities, we must remember that the evolutive impulse of the monads has been affirmed with the "Logos" Aspect of the Demiurge. This signifies that each entity is designated from the beginning by the Verb of the Demiurge; that each entity has been assigned a Word that metaphysically identifies it, sustains it as an entity, and constitutes the true essence of the entity ***for the Paśu.***

Secondly, we must again distinguish, when considering the "archetypal order," between finality and suprafinality. By "finality" we allude to the entelechial concretion toward which the evolution of entities points: in every entity there is ***a universal terminus*** that is an expression of the Archetypes that sustain it and to which process it is subordinated. By "suprafinality" we refer, on the other hand, to ***the particular design*** that each entity possesses insofar as it is made up of monads. It is not that "the monads are" in the entity but that the archetypal order in which all matter participates is structured on the basis of the actualization of the monads: an "archetypal quantum of energy" or "archetypal atom," of which Borh's atom is only a superficial schema, corresponds to each monad on the material plane. In reality, the universal Archetypes themselves are made up of monads, which is why they are also called "archetypal," since they come from the Demiurge's first emanation, while the Archetypes are "ideas" thought ***about*** the monads, in the second emanation. The universal Archetypes are thus ***forms*** that go from the simple to the complex made up from groupings of the ***absolute formative unity*** that is the archetypal monad. It is not true, then, that universal Archetypes are all perfect and simple ideas, but, on the contrary, they have been structurally formed by a successive and orderly imitation of the archetypal monad: it can be said that ***the whole universe has been constructed from a primary monad tirelessly imitated by the Demiurge.*** That is why the ***essential characteristic of the Demiurge*** is imitation.

Summarizing, we have: archetypal monads and, conformed by them, universal Archetypes; these beings, of course, belong to the "archetypal plane," which constitutes the only object of knowledge, the only true source, of all metaphysics. This archetypal plane or metaphysical heaven acts upon lower matter by imprinting a dynamic order on it at the rhythm of the fluence of the Breath (or

Time): the "material plane" is the expression of such an archetypal order. On the material plane the archetypal monads manifest themselves as archetypal atoms or archetypal quanta of energy, i.e., as the existent essence of all substance (matter or energy). The universal Archetypes, for their part, manifest themselves on the material plane as the formal support in the entities, which are the concrete expression of "a moment" of the evolutive process in which they develop. There is thus a double archetypal determination of the entities: the "universal" of the Archetypes and the "particular" of the monads.

The "projection" of the Great archetypal Plans or Manu Archetypes on the original formless matter produces the universal entity and the particular entities ***fundamentally structured with archetypal atoms.*** The entity evolves, then, by following two formative processes; one: the ***universal,*** which aims toward the entelechy of the Archetypes; two: the ***particular,*** which determines the entity according to a Plan. Hence the necessity of correctly distinguishing what has been placed in the entities, ***from the beginning, for the knowledge of the Paśu*** and what corresponds to the entity itself as the fundament of its universal existence, ***until the end, whether or not the Paśu is in the world.***

We can affirm, as an answer to the question, that the Paśu was given, from the beginning, the possibility of knowing the Plans starting from the discovery of the entities, from the design that they express for him. The destiny of the Paśu, as a discoverer and admirer of the Demiurge's work, is: to know the entities; from the entities: ***to know the structure of the universal entity, of the "universe";*** from the universal entity: ***to know God (The One).*** On the contrary, in this sinister plan, ***no way of knowing the entities' archetypal essence is provided.*** Further ahead it will become clear why.

Systematic Eccentric Circles

Our purpose is to show the psychic structure of the Paśu at the moment prior to the enchainment of the reverted Spirit-spheres. In order to facilitate such an exposition, nothing seems more useful than to represent the psychic structure, broken down into its different "spheres of objectivity," by means of an equivalent graphical schema, such as we have done up to now. However, such a representation, and subsequently another for the psychic structure of the "lost Virya," will require a greater symbolic precision. Strictly speaking, the schemata presented so far were founded on the notion of the "unit circle": the circumference as a symbolic content's limit or containing form; the same for the case of the concentric circles of Figure 9. "The world of objects, such as it appears to our vision, offers itself to a 'simple' circular formalization; but the formal relationships of a world of 'substances' and 'qualities' require a more complex structure than that of a 'unit circle.'"

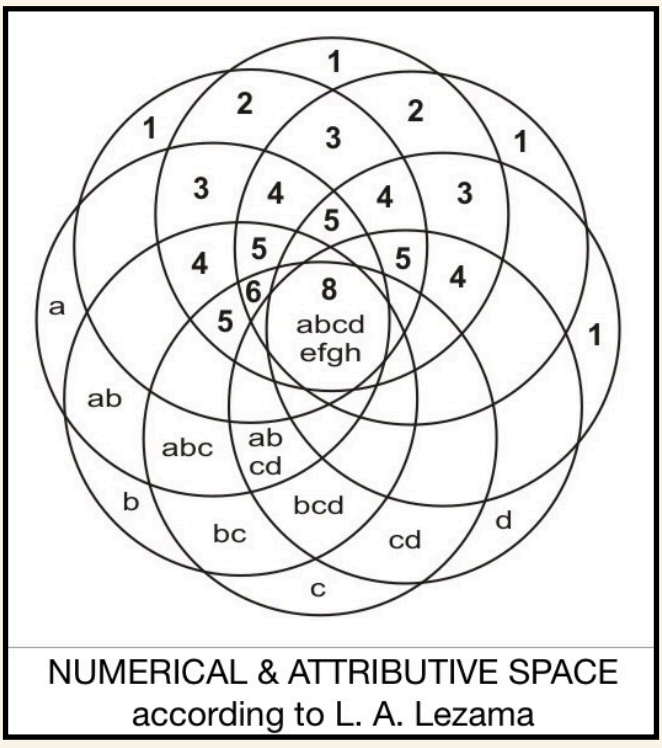

Figure 10

The author of this paragraph, the epistemologist Luciano Allende Lezama, has demonstrated in his book *The Elements* that "a systematization of ***eccentric circles*** is appropriate and correct for relating, in an ordinal and cardinal form, concepts; i.e., qualitative and quantitative abstractions (Fig. 10).

"If eccentric circles 'support simple concepts,' a combinatorial of circles will form ***enclosures*** 'containing complex or specific concepts.' In such a systematic system, it is possible to hierarchize concepts that will be in a relationship of implication, analogy, contradictory and contrary."[4] By applying a similar systematic criterion, we will develop a conceptual schema of the Paśu's psychic structure from which it will be possible to advance, subsequently, toward the comprehension of the "lost Virya."

4. *Los Elementos: Epistemología y Metodología de las Ciencias, Teoría del Pensamiento y del Lenguaje,* Luciano Allende Lezama, 1947; pp. 13, 14.

Psychic Structure of the Animal-Man or Paśu

At the time when the Spirit-spheres were to be enchained to the Paśu, millions of years ago, the latter had reached a determinate point in its phylogenetic evolution. This point is that which we are going to represent, leaving aside the history of said evolution.

At that moment of its history the psychic structure of the Paśu was made up of two well-developed spheres (affective and rational) and a third one (preconscious) in a slow process of formation. In the schema of Figure 11, the "affective" (4) and "rational" (3) spheres have been eccentrically represented in relation to the weaker

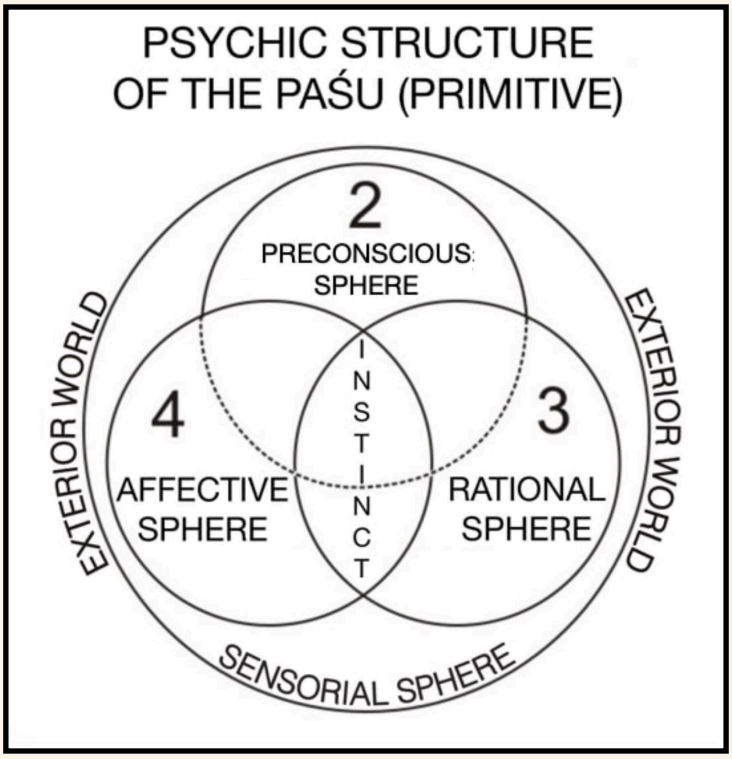

Figure 11

sphere, "preconscious" (2), but more important from the potential point of view. In fact, sphere (2) is, if you will, the key to the drama, since the evolutive failure of the Paśu was rooted in the almost null development of this sphere after millions of years of "Manu activity." The entelechy of the Paśu, the perfectionment of matching the Manu Archetype, was fundamentally based on the evolution of the "conscious sphere" (then "preconscious"), since it was ***necessary in order to complete the post-discovery of the work and,*** from the work, ***of the author,*** i.e., "of the entities, of the entity, and of God (The One)." For this reason we have centered on sphere (2) in Figure

11, although it is to spheres (3) and (4), which are more developed, that we must pay more attention.

The psychic structure of the Paśu was sustained, naturally, in the biological body, in certain highly differentiated "systems": e.g., the affective sphere was linked to the endocrine system and the rational sphere to the central nervous system, especially to the "old" brain or ***archencephalon;*** the "preconscious" sphere was arising from a rudimentary ***neocortex*** or "new" brain and, at that time, was only an epiphenomenon, a dim phosphorescence that was scarcely suggesting what later came to be: the "conscious sphere," i.e., the seat of the conscious subject or "soul" of the Paśu.

Spheres (2), (3), and (4) constitute the psychic structure proper. The nexus between it and the world is made through the "sensorial sphere" that, for this reason, appears in Figure 11 "surrounding" or including in its interior the psychic structure. But the "sensorial sphere" is also made up of the internal senses—of the viscera or ***interoceptors;*** of the movements of the body or ***proprioceptors;*** of pain or ***nociceptors;*** etc.—in addition to the ***exteroceptors*** or receptors of exterior stimuli: hearing, sight, touch, etc. The Paśu being ***a discovering entity of entities,*** its cognitive activity was concentrated in the sensorial sphere, through which it was receiving news of the world that was enabling it to adapt and conduct itself with intelligence in it.

In the man of today, the lost Virya, behavior is roughly made up of conduct and consciousness: conduct is exterior behavior and consciousness, or mental life, is interior behavior; consciousness can freely direct conduct by means of an energy placed at its disposal called ***will.*** But in the Paśu, things were not occurring like that: behavior was almost exclusively centered on conduct and this was governed by an endless multiplicity of affixed patterns; that is why the conduct of the Paśu is considered to have been determined by an ***instinctive will.*** However, behavior was not absolutely mechanical since the "conduct patterns" had, for the most part, a rational origin, although, after being produced and experienced, they were reproduced as acquired characteristics. In the schema of Figure 11, we can perceive the generation area of the "instinctive will" in the "instincts" enclosure, which is formed by the intersection of the affective and rational spheres.

The instinctive will was directed to fulfill different needs, conservation, appetite, reproduction, etc., and also to gregarious association: in this "gregarious instinct," more than in any other activity, was where the "human" nature of the Paśu was best seen. Every society is based on communication among its members: the higher objective of Paśu society was the communal communication of the discovery of entities or, in other words, to transform individual discovery into a collective knowledge. This means that the Demiurge's

Plan for the Paśu was eminently ***cultural.*** And thus it can be understood that the evolutive failure of the Paśu manifested itself exteriorly in the cultural poverty reached by its societies. Hence the Hyperborean Wisdom affirms that the Spirits were captivated, enchained to the Paśu, ***"because they were necessary in order to produce culture."*** But "culture," understood in this way, is something very different from "the sum of human activity." Further ahead we will have the opportunity to go deeper into this concept.

Archetypal Memory and Reason

A general description of the Paśu's psychic structure has been made. In order to understand its function, especially to know how the Paśu fulfills its finality of being a "discoverer of entities," a "giver of meaning" to the material order of the Universe, we must begin with a fundamental concept: memory.

Referring to the schema of Figure 11, we can distinguish three classes of memory, each one of them linked to a sphere: ***psychophysiological*** memory or "habit memory" corresponds to the affective sphere (4); ***archetypal*** memory is linked to the rational sphere (3); and ***representative*** memory is linked to the preconscious sphere (2).[5] Let us comment on each one of such memories. The first memory, "psychophysiological," is basically receptive, specialized in retaining memories related to the world; it is therefore the seat of patterns of habit: ***in it is preserved everything necessary in order to ensure individual survival*** and, in addition, that which contributes to improving such a survival, i.e., the gregarious or social. This "habit memory" was what was mainly determining the "instinctive will" of the Paśu.

The third, "representative" memory, was incipient in the Paśu and only after the enchainment of the Spirit, when the Paśu was transformed into a "lost Virya," was it sufficiently developed. It may be strange to note that the "conscious sphere" is considered as a form of memory, but a little thought will show that remembering, and representing what is remembered, is an essential characteristic of consciousness. This characteristic is closely related to the problem of temporality, with the faculty that the consciousness possesses of endowing representations with an "immanent Time," psychic, in substitution of the actual time that might have corresponded to the original fact that is remembered and represented. In the section "Functioning of the Conscious Sphere" it will be demonstrated that the "consciousness" is a "historical subject" and that the "conscious sphere" is the "history of the microcosm," that is to say, a kind of memory.

The second, "archetypal" memory, which we deliberately leave for last, is that which most interests us for now. The concept of "archetypal memory" is so important that it can be outright affirmed that its ignorance, or its absence in any philosophical system, is

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4. Further ahead, we will study a fourth memory, "Blood Memory," which is linked to the "sphere of Egoic Will," a sphere proper to the lost Virya and, therefore, not yet defined. However, as will become clear in "C" of the next section, there is another important memory, denominated "conceptual," situated "between" the archetypal memory and the representative memory.

enough to put it on the sidelines of the Hyperborean Wisdom. We recommend, therefore, not to go any further without having deeply comprehended the following concept.

Figure 9 shows an analogical schema of The One's Universe, which is also usually called: macrocosm. This denomination is adopted when it is understood that man is a "minor mundus," a microcosm that reflects the "major mundus" or macrocosm. Such a conception is held since ancient times and, as far as Western thought is concerned, it is found in Greece, in the times of the pre-Socratics with Anaximenes, Pythagoras, etc.; in Plato and Aristotle; in the Neoplatonists; Gnostics; Christian mystics; Kabbalists; alchemists; in modern philosophy with Leibniz, etc. And, of course, it forms part of the religious traditions of China, Japan, Tibet, and India, especially in esoteric Buddhism. However, in spite of such an enormous expansion, the principal consequences, even logical, that arise from the concept have remained to this day in the esoteric field. We, in affirming as a Principle of the Hyperborean Wisdom the ancient idea of the macrocosm, will find it necessary to emphasize relationships that are sometimes puerile but that, because of their esoteric nature, are usually not evident at all. But we will do so, even at the risk that, like in the well-known anecdote of the "Egg of Columbus," it may produce irritation in being made to notice something that we ***afterward*** believe we should have noticed ourselves.

This is what occurs with the subject of reflection: after so much asserting, without reflection, that "the microcosm reflects the macrocosm," no longer does anyone notice that ***every reflection is an "inverted" copy of the original.*** This quality, which seems a puerility to emphasize, is a matter of the utmost importance, for its consideration allows us to easily comprehend the function of reason and the functioning of the rational sphere. Let us see, then, how the ancient concept should be interpreted.

We already possess a description of the macrocosm according to the schema of Figure 9. The microcosm or material body of the Pașu, as a reflection of the macrocosm, must contain a replica of all its parts. This signifies: that ***there has to be a sector*** in the material body ***that reproduces the archetypal plane;*** and ***there has to be,*** in said sector, ***the copy of all the universal Archetypes;*** and that said copies ***have to be inverted with respect to the original.***

Such properties of the material body or microcosm enable us to elaborate the following definition: ***the whole of all the universal Archetypes of the microcosm, inverted copies of the universal Archetypes of the macrocosm, is denominated: "archetypal memory."***

The seat of archetypal memory, i.e., of the biological replica of the "archetypal plane," is the neurophysiological structure of the brain. It can be grossly affirmed that "the entire brain is the ar-

chetypal memory." However, even if the scalpel penetrates deep into the encephalic mass, molecular biology invents formulas for cellular macromolecules, genetics succeeds in deciphering the code of the sugar-phosphate bonds of nucleic acids, or cybernetic systems engineers construct "models" that simulate brain functioning, nevertheless we say, in spite of these and other scientific marvels, ***no one succeeded nor will ever succeed in empirically discovering the "Archetypes,"*** which, as we have said, constitute ***the whole brain.*** And this is not for lack of scientific ability, or for an error of methodology, but because of the essential ***impossibility*** of the human being, Paśu or Virya, to perceive the universal Archetypes "through the sensorial sphere." Certainly, not only the Archetypes of a brain, but also those that sustain any entity, ***as long as they are universal, cannot be known through the sensorial sphere: only its design, its particular terminus, can be known of the entity.***

This impossibility will be better comprehended if we first define what is meant in the Hyperborean Wisdom by ***reason.*** But, as here we are studying the psychic structure of the Paśu, the definition that we will give refers fundamentally to said primitive type of man. In the Virya, due to the evolution of the neocortex, the brain later allowed a greater rational specialization, however, the indicated impossibility still subsists and its origin continues to be that which we are now going to expound.

For the biological sciences, the brain is a specialized cellular organization. For the Hyperborean Wisdom, the brain is: archetypal memory. The brain, or archetypal memory, functions by the will of a rational "subject" or "reason," the activity of which can always be reduced to two basic operations, one transcendent and the other Immanent. The first operation of reason is that of transcendent comparison and the second is Immanent interpretation. The first operation has for its mission to discover the entities' design and the second, to interpret such a design, in semic terms. This is what will next be explained step by step.

First Operation: ***Comparison***

The schema of Figure 11 shows us the psychic structure of the Paśu surrounded by the "sensorial sphere." In the animal-man, the sensorial sphere fulfills the function of receiving stimuli from the world and converting them into nervous impulses destined for the brain, i.e., it is an intermediary between the internal and the external. But the sensorial sphere does not respond in the same way to different stimuli and itself varies considerably from one Paśu to another. It is necessary, then, to refer to ***sensitivity;*** let us clarify the meaning of the term: the capacity of a determinate sensorial sphere to respond with greater or lesser intensity to a given stimu-

lus is denominated "sensitivity." In Figure 11, the circumference that limits the sensorial sphere is analogous to its sensitivity.

Now, if we observe Figure 11 we see that the sensitive affects the three spheres of the psychic structure; there is thus an "affective sensitivity," a "rational sensitivity," and a "conscious sensitivity." And any of the three types of sensation can be the object of ***sensitive intuition.*** It should be clear that the rational operation that we are describing uses ***only*** that which reaches the rational sphere, i.e., the product of rational sensitivity.

The object of sensitivity is the reality and, within this, the external entities that constitute it. ***In this, and in all the commentaries that follow, we are going to consider the sensorial sphere impressioned by an external entity, except in those cases in which the contrary is expressly clarified.***

We can now describe the first operation of reason, which we call ***Transcendent*** because it deals with ***comparing*** the stimuli that ***pass through*** the sensorial sphere and that were caused by an external entity. That is: ***the transcendent operation of reason consists in "comparing," automatically, that impression that rational sensitivity receives from an external entity.***

We know now, with precision, that the first operation of reason is a ***comparison.*** But a comparison with what? Because comparing consists in establishing relationships between ***two*** objects, which allow us to discover their differences or similarities. Answer: the entity is compared with the Archetypes of the archetypal memory.

Of course, it is necessary to go deeper into this answer until the ***discovering effect*** that the first operation exerts on the entity becomes comprehensible.

As we said earlier, two termini coexist in the entity, one universal and the other particular. The universal terminus is the Archetype—or the set of Archetypes, if it is "composite"—that sustains it as an entity and toward which aims its evolution as a finality; the particular terminus is the design that the Demiurge has affixed in every entity as a suprafinality. The first terminus makes the entity a being-in-itself; the second terminus says that the entity is a being-for-man.

When an entity impressions the rational sensitivity, the first operation of reason consists in submitting the impression received to a comparison with the archetypal memory. In this memory there will always be at least one Archetype that is an inverted copy of the universal Archetype that sustains the entity and with it the comparison is made, i.e., reason compares only one universal terminus of the entity (the universal Archetype) with its inverted copy: a particular Archetype of the archetypal memory. It is easily understood that this can ***only*** occur in this way, since only inverted copies of the universal Archetypes, the entelechial finality of the

entities, exist in the archetypal memory, and no copy or reference exists of the particular designs of each entity, the suprafinality of being-for-man.

What arises from the confrontation between the entity's universal Archetype and its inverted copy of the archetypal memory? Answer: nothingness. It is like adding plus (+) with minus (–), a positive unit with a negative unit: its result is zero (0). This signifies that reason automatically eliminates the universal terminus of the entity and leaves the particular terminus or design discovered. Only then can the entity be known and named. But this naming is not possible, as some believe, "because man is a Logos": the true Logos is the Demiurge who has designated the entities; the Paśu, after its discovery, can only repeat that which was previously assigned to the entity.

Leaving the problem of knowledge for later, one can now understand, after deciphering the first operation of reason, why we were affirming that "there is an impossibility for the human being, Paśu or Virya, to perceive the universal Archetypes through the sensorial sphere": the impossibility exists whenever the apprehension is rational and the apprehended entity is an exteriorly entity. But it must also be understood, and once and for all, that ***reason is a function of the archetypal memory; i.e., of the brain, and that the first rational operation invariably consists in the elimination of the universal Archetype, the universal terminus of the entity, by a comparison with its inverted copy.*** This is so and cannot be altered because the archetypal memory is a structure, i.e., a whole, the parts of which are solidly linked, while reason is a function that consists in connecting certain elements of that structure, ***but without modifying*** the structure itself. In the brain, according to official science, "rational operations" consist of certain bioelectrical interconnections or "synapses" that are made between clusters of specialized cells; however, no matter how much one thinks, and no matter how many networks of neuronal interconnections that such thinking produces, the cellular structure of the brain itself is never permanently modified. Just as it is not possible for neuronal activity to modify the structure of the brain, neither does the rational function modify the archetypal structure; and this equivalence is exact because the brain and the archetypal memory are one and the same thing, only that the neurophysiological explanation belongs to the official science of the West and the structural explanation to the Hyperborean Wisdom.

The impossibility of perceiving the universal Archetypes that sustain external entities is also denominated ***unrepresentability.*** By this word is meant that the "representation," i.e., the mental vision, of the universal Archetypes is not possible, which in no way implies that they cannot ***be known.*** But the knowledge must come from a

confrontation carried out on a suprarational level, in another sphere: the Paśu in the preconscious sphere (2); the Virya in the conscious sphere (2).

Second Operation: ***Relating***

The second operation of reason is denominated ***Immanent*** because it consists in establishing relationships between exclusively interior objects of the psychic structure: when the entity has been discovered, by the first operation, it establishes relationships between its ***interiorized*** "particular design" and the Archetypes of the archetypal memory, and with the Archetypes among themselves. But, in order to explain this operation, it is necessary to previously describe the ***cultural structure,*** which will be done in the next section.

As a conclusion to this brief exposition of the archetypal memory, it is worth noting that reason, its function, in the first operation ***takes the external entity and, after eliminating the universal terminus, discovers the particular that there is in it; this going from the universal to the particular is the most general kind of "deduction." The deductive essence: all deduction is always a posteriori to this first operation, but, in its form, derivable from it.***

The first operation is a priori to any other reasoning about the entity because it is indispensable for discovering the entity and placing it under observation. But, by taking the external entity, lost in the universal, and situating it in the internal as a particular design, we are making a ***transcendent deduction.***

On the contrary, the second operation will take the discovered entity in its particular design and ***relate*** it to the Archetypes of the archetypal memory, i.e., to ***the universal of the microcosm; this going from the particular to the universal is the most general kind of induction. The inductive essence: all induction is derived from the second operation.*** But, in taking the internally discovered entity, and relating it to Archetypes of the microcosm, an ***Immanent induction*** is being made, i.e., circumscribed in the interior of the animal-man-being or Paśu.

Functioning of the Paśu's Cultural Structure

With the same reserves and considerations that we made when proposing the Model of the Sphere, we are going to use the "structural model" in order to complete the ***conceptual*** description of the Paśu's psychic structure. Why should we use a new model? Because here we are going to develop the following concept: the "archetypal memory (brain) is the given, that which the animal-man inherits ***complete*** and which he cannot modify; however, founded on the archetypal memory, ***there is something that is constructed*** throughout life: ***the cultural structure.***" The answer is, then: in order to grasp the cultural structure, the growth of which is the product of the operations of reason, we will utilize the structural model because it keeps the necessary and sufficient correspondences.

A. The Structural Model

The first thing that we must do, before dealing with the cultural structure, is to acquire a clear notion of what a "structure" is. In order to do this we will proceed inductively, starting from the intuition of a simple geometric structure and extending said intuition to structures of greater complexity. In Figure 12 we have represented an elementary geometric structure widely utilized as a model in physics, known as the "body-centered cubic lattice of a crystal." It is possible to imagine structures of this type in which the polygon of the face is other than the square, thereby obtaining not cubes but polyhedra such as the "octahedron," "dodecahedron," "icosahedron," etc. A lattice is made up of the linking of a set of similar polyhedra.

However, the lattice that we need as a model is not made up of similar polyhedra, but must be able to include in its structure all ***possible polyhedra*** and must ensure the ***possible connection*** of one with another.

We will now study the geometric structure of Figure 12. From simple observation we deduce that it is made up of four elements: certain protuberances at the vertexes and center of the cube called ***nodes;*** the ***bond*** between nodes; the ***space*** that occupies its extension; and the ***time*** that enables it to last or change.

But the first thing that calls our attention is the interrelation that links all its ***members,*** given that it is possible to reach any of the nodes starting from any other by simply moving along the bonds. This topological quality allows us to state that "in a structure, the whole conditions the part," But, such a conditioning does not come ***only*** from bonds that prevent the independence of the nodes: ***in addition,*** the members are articulated in the total form in such a way that, e.g., in Figure 12 we could not remove a node with-

out destroying the cubic form; and, ***also,*** there is an ***interaction*** between the members since, if in the same figure we attribute for example "mass" to the cubic structure, it turns out that by eliminating a node the static equilibrium that it could have reached is altered.

On the other hand, by subjecting the cubic structure of Figure 12

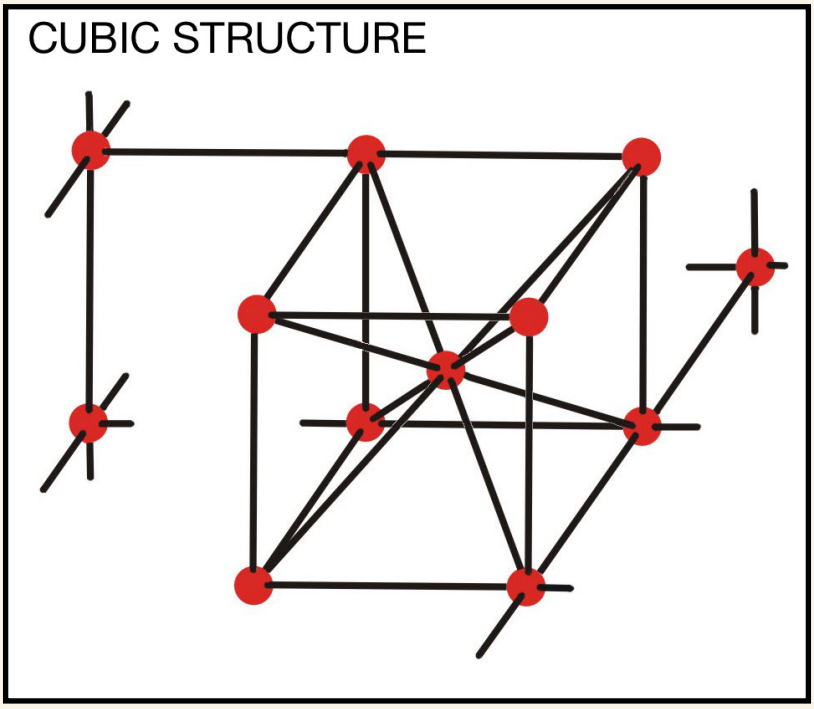

Figure 12

to dynamic conditions, e.g., a displacement or a rotation, it can be concluded that the members are ***solidary*** and that they are all ***functionally interpenetrated.***

Summarizing, we can characterize the structure as ***an organization or bond of members articulated in a whole, interdependent, solidary, interactive, and functionally interpenetrated.***

B. Nodes and Bonds of the Cultural Structure

The archetypal memory or brain is inherited, unmodifiable; but its function, reason, is capable of carrying out a permanent structural construction, at least during the entire life of the Paśu. But this construction does not come from an act of choice, from the will of the subject, but from reason's mode of being. In effect, reason, by the mere fact of acting, produces elements of the cultural structure, members that are linked to the whole and remain definitively articulated.

The function of reason as a producer of the cultural structure obeys the finality that the Demiurge has affixed to the destiny of the Paśu: to be a discoverer of entities and, from the entities, to be a producer of culture. Culture—gregarious, social, or collective application of knowing the entities—is the fact that truly "gives meaning to the world," because of its external character to the microcosm, for being seated in the macrocosm. Further ahead we will have the opportunity to study the cultural fact in the framework of the historical fact of the Kaly Yuga.

We will apply the just-stated structural model in order to explain the structuring effect of reason. Recalling the quadruple constitution of a structure, we have to begin by asking: what is the space in which the cultural structure is constructed? Answer: the cultural structure is a substratum of the affective and rational spheres (see Figure 11).

This answer leads us to the problem of the spheres' nature: what are the spheres made of? Here we affirm the energetic nature of the Paśu's psychic structure and such a definition may generate the prejudice that "the concept of 'energy' is being applied to the psyche." Against this objection we reply that, contrarily, "because the psyche is energetic, a concept of energy exists."

So, the psychic substance is "energy," a higher form of matter in which the latter is reduced to pure force. The "space" in an energetic sphere is always reducible to vector space, which justifies the choice of the structural method for its topological correspondences.

The cultural structure, which is formed by the action of reason, takes place in the affective and rational spheres as a ***substratum*** of these, i.e., its place is at the bottom, deep down, at the base: ***near the archetypal memory, the brain,*** which is what supports the affective and rational spheres. Let us now see how this structure is formed.

Let us recall the first operation of reason. Reason compares, ***in*** the archetypal memory, the entity's universal Archetype with the inverted Archetype; from this comparison the entity's universal Archetype is eliminated, leaving only the particular terminus or design. But, in order to carry out the comparison, reason has had to locate the inverted Archetype and, once located, confront it with the entity, i.e., with the impression that the external entity has produced in the rational sensitivity, as previously defined. Here is the origin of the cultural structure: ***as a product of the locating that the first operation of reason performs on the inverted Archetype, a second effect occurs; the first effect is the elimination of the universal terminus; the second is the actualization, in the microcosm, of the inverted Archetype.*** The first effect is, therefore, the cause of the second.

The first operation of reason thus produces, in addition to the ***transcendent*** deduction, in which it eliminates the universal terminus, an archetypal actualization, in the microcosm, of the eliminated universal terminus' inverted copy. Let us leave aside, for the moment, the first effect, the elimination of the universal terminus, and turn our attention to the actualization of the inverted Archetype.

If we recall that the "archetypal memory" is analogous, in the microcosm, to the "archetypal plane" of the macrocosm, we can verify that the actualization of an inverted Archetype is analogous to that of any universal Archetype.

On the archetypal plane, archetypes ***are perfect*** but potential beings: ***the actualization of an archetype consists in its manifestation on a "plane of realization."*** When this plane is, e.g., matter, the manifestation produces material entities that ***participate*** to a greater or lesser degree in the archetypal perfection. In the East, it is said that the manifestation of the Archetypes on the material plane is brought about by the impulse of the Demiurge's Breath, i.e., by a Cosmic Exhalation, a universal pneuma. But this Exhalation is not a mere rhythmic expulsion, for it possesses ***direction,*** since it is "directed" to the plane of realization: the ***direction*** that determines the plasmating impulse of the universal Archetypes to be directed to the material plane, and not to any other world, is the ***intention*** of the Demiurge. It is this intention that impulses the entities to evolve toward the entelechy of the Archetypes; and, as "Breath" is synonymous with "will," it is said that the ***intention*** is the direction of the Demiurge's will.

Entelechy is the finality toward which tend the phenomenic processes that constitute the entities' reality. But in every entity there are, as we have seen, two finalities: one universal and the other particular. This is due to the existence, in every entity, of a double demiurgic intention: a first intention plasmates and impulses the entity toward the Archetype's entelechy of which it participates: it is its "finality"; a second intention ***designates*** the entity a being-for-man: it is its "suprafinality." Therefore, ***the entity is the act of the universal Archetype but an essentially intentional act, produced by a directioning of the Demiurge's will.***

Let us now consider the archetypal memory or brain of the Paśu, which is a reflection, an inverted copy, of the archetypal plane. Reason is a function of the archetypal memory; but reason is something that moves, that establishes relationships. What is the force that impulses the reason of the Paśu? Answer: the instinctive will. Reason is directed toward the inverted Archetype, of an entity passed to the senses, moved by the instinctive will. This signifies that the reference established between the inverted Archetype and the entity, for the purposes of comparison, is not passive but active,

not static but dynamic, i.e., it is intentional. Naturally, such a reference has nothing to do with consciousness because the latter is a historical subject that was not yet existing in the Paśu. In any case, such an intentional reference was, and is, subconscious.

The intentional character with which reason refers to the located Archetype is what produces its actualization and, with it, the growth of the cultural structure. But the actualization of an Archetype must be carried out on a "plane of realization." What is, in the microcosm, this plane on which the inverted Archetypes manifest themselves? Answer: the psyche or "soul" of the Paśu; concretely: in the depth of the affective and rational spheres. This answer coincides with that which we had previously given to the question "of the ***space*** in which the cultural structure is constructed," since we said then that this was "a substratum of the affective and rational spheres." Now we can complete the concept by saying that the space that a cultural structure occupies is the Archetypes' plane of realization of the archetypal memory; that is: the energetic spheres of the psyche.

We have not yet explained ***how*** the cultural structure is constructed, but rather ***where*** it takes place. We will be able to begin this explanation after presenting a fundamental concept that, due to its importance, should not be forgotten in any of the subsequent analyses.

It is a matter of the following: ***every psychic phenomenon is of a semic character.*** Without entering into the problem of the ***continuity*** that the Paśu's psyche has to maintain, as an energetic sphere, it is unquestionable that every psyche is the deposit of multiphenomenic content: the above affirmation affirms that ***the Immanent diversity of the psychic is semic.*** Accordingly, psychic contents are symbolic; but there is no need to be confused: the symbol is not a mere addition to the psychic content, a property of the latter, but the content itself, ***its essence.*** In this way, ***the semic is the essence of the psychic*** and, that is why every fact that possesses a psychic termination manifests itself semically or polysemically.

We will now study how the cultural structure is constructed. We have already stated that its origin was rooted in the "actualization" that the rational reference was producing in the inverted Archetype as the second effect of the comparison. The actualization of an inverted Archetype, analogously to that of a universal Archetype of the macrocosm, manifests itself on a "plane of realization": the psyche. But, as we have recently seen, such a manifestation ***has to be*** semic.

The actualized inverted Archetype, effectively, manifests itself as a symbol in the psychic sphere, which constitutes a member of the cultural structure. Which member? That which corresponds to the "node" and that we will denominate as ***"principle"*** or ***"simple sym-***

bol." In other words: when reason locates an Archetype ***in*** the archetypal memory, the referential intentionality impulses it to manifest itself in the psyche where it is structured as a ***principle*** or a ***simple symbol.***

Let us now consider the first operation of reason, complete in its two effects. In comparing the entity with the archetypal memory, the confrontation of the universal Archetype of the entity with its inverted copy is produced, i.e., two opposites are opposed; from this operation results, as the first effect, the elimination, or negation, of the entity's universal Archetype and, with it, the discovery of its design or suprafinality; and as the second effect: the manifestation, or affirmation, of the inverted Archetype in the cultural structure as a Principle, i.e., occupying the place of a "node." The first effect, as we see, has discovered the entity in its design; let us see what happens next.

First of all, we must qualify the discovery of the design as a ***transcendence*** of the external entity, which thus situates itself ***beyond*** the sensorial sphere. Indeed, while the universal Archetype can never be seen outside of the entity, nor in the entity itself, for it is absolutely immanent, the design of the entity is ready to be-forman, to transcend all barriers and to reveal itself in fullness. In other words: the design becomes an ***interior object.***

As we said before, "equivalence does not exist in the archetypal memory for the design of entities," since, precisely, the finality of the animal-man is to discover this design and to give meaning to the world. That is why the design, as an interior object, is the subject of the second operation of reason: ***relating.*** What does reason do with the design of the entity? Answer: ***it interprets it.***

In order to interpret the design, reason searches the archetypal memory's Archetypes, those most adequate or congruent, and with them it forms a "schema" of the entity. Here there is not, as in the first operation, any elimination of Archetypes; on the contrary, there is the affirmation of one or several of them, necessary in order to interpret the design, i.e., as an effect of the second operation of reason, which establishes relationships between the entity's design and the archetypal memory, there is the actualization of one or more Archetypes. But an "actualization" is a manifestation in the psychic sphere, in the domain of the cultural structure. Here is what occurs: ***the set of actualized Archetypes, which intervene in the interpretation of a design, manifests itself in the psyche as a "complex symbol" that represents the entity's schema and is structured where the "bonds" are; such bonds are denominated: "Relationships."***

A structure is constructed with bonds between nodes; the cultural structure is constructed by reason with ***Relationships between Principles.*** The cultural structure is, thus, a psychic organi-

zation, of energetic substance and of semic essence, the members of which are complex symbols that relate or bond to simple symbols or (archetypal) Principles.

But up to now we have only seen how ***a*** node and ***a*** bond are constructed. We still need to know how the cultural structure ***grows*** and what relationship it has with the total psychic structure of the Paśu in order, from there, to comprehend its function. This will be the object of the next article, after we say two things about the second operation of reason.

The second operation, which we previously described as an ***Immanent induction,*** consists, as we now see, in ***interpreting*** the design of the entity by means of relationships between Archetypes of the archetypal memory. This operation, ***"interpreting,"*** presupposes the existence of a criterion. But such a "criterion" is not the product of the Paśu's "decision" but, on the contrary, every decision is a posteriori to the criterion and is conditioned by it. This is so because it is a ***pattern criterion.*** Reason operates impulsed by the instinctive will, i.e., subject to conduct patterns, and the second operation adjusts itself to a pattern that is a criterion's pure form. But this "rational criterion," which intervenes a priori to understanding, is manifestly inherited because it constitutes a form or mode of reason, i.e., of the archetypal memory's or brain's function, which is "given" because it is inherited. By this we mean to emphasize that the interpretation of the design will vary from one Paśu to another according to the degree of precision that the hereditary rational criterion permits each one to attain.

C. The Cultural Structure as Memory

A "node" of the cultural structure or Principle is the semic correspondence of an Archetype of the archetypal memory; a "bond" or Relationship is the semic correspondence of an entity's "design," its schema, according to the interpretation made by reason. As soon as the life of the Paśu begins, as soon as its sensorial sphere is exposed to the impression of the world's entities, multiple nodes and similar bonds are being added to the cultural structure by the archetypal actualization that reason produces.

The cultural structure ***grows,*** then, constantly, both in the number of members and in the complexity of the lattice, while what is already structured ***remains*** as a substratum of the affective and rational spheres. This permanence inevitably poses the problem of Time, i.e., that of the relationship between transcendent Time or the time of entities and immanent Time or psychic time, the solution of which will be given later. But, even if we have not entered into this problem, it must be understood that the "permanence" of the cultural structure makes it a kind of memory, but not "ar-

chetypal," like the brain, but "experiential," i.e., the product of the entities' experience. The archetypal memory is passive and static; hereditary. The cultural structure, as memory, is active and dynamic: experiential. For reasons that we will see later, the cultural structure is denominated by the Hyperborean Wisdom, also: ***conceptual memory.***

Of course, the objects of this memory, what is truly memorized, are the ***Relationships*** between Principles, since the "Principles" are merely the semic actualizations of the archetypal memory's Archetypes. Relationships, or bonds, of the cultural structure constitute, for the Paśu, the "truth" of the entities, since they represent the rational interpretation of the design, and, therefore, an explanation of the psychic structure's functioning has to primarily aim at revealing the nature of such bonds or Relationships. It should not be surprising, then, that we will devote to the latter the greater part of the next few articles.

D. Principles and Relationships as Systems

If we recall our arrangement that, unless otherwise clarified, all explanations would be exemplified by external entities, we can delve into the definition of a Relationship.

For the Paśu, a relationship is, first of all, the ***truth*** of the entity. But, here it must be observed that we do not say ***the essence*** but ***the truth*** of the entity: this distinction indicates that the essence of the entity is the ***design,*** while the Relationship is a rational correlate, the interpretation of the design or ***schema,*** the truly known, and, therefore, the ***truth*** of the entity.

The truth of the entity is "memorized" by the cultural structure as a complex symbol or Relationship, i.e., as a semic bond between Principles or simple symbols. Now, what is a complex symbol made up of? A set of simple symbols ***structured*** in order to constitute the ***schema*** of the entity. A complex symbol, a Relationship, or bond of the cultural structure, is, in turn, a semic structure of a lesser degree denominated ***"substructure."*** This property of the complex symbol or Relationship, of being a substructure of simple symbols poses a problem that requires a clarification before continuing with its study.

In effect, if a complex symbol or Relationship is a bond between simple symbols or "Principles," can these Principles ***also*** be included in the set of simple symbols in which the complex symbol consists, i.e., can the Principles be ***repeated*** in the cultural structure? Answer: simple symbols can exist either as Principles where the nodes are or as constituent elements of complex symbols where the bonds are; ***the difference lies in the potency: "Principles" are "passive potencies" while "Relationships" are "active potencies."*** But

as the concept of "potency" requires the consideration of ***transcendent Time,*** we will not enter now into its definition, as this will be done further ahead. Suspending such a definition until then, let us recall that Principles come from the first operation of reason, when the universal Archetype of the entity is compared with the inverted Archetype of the archetypal memory: it is this intentional reference that actualizes the Archetype in the cultural structure as a Principle or ***passive potency;*** but the elimination of the universal Archetype has caused the discovery of the design, of the entity's being-for-man, and reason interprets this revelation by means of the second operation, which consists in referring the design to the Archetypes necessary for obtaining a schema; the Archetypes of reference, among which may appear the same as those used to eliminate the universal, are actualized in the cultural structure by forming a complex symbol, Relationship, or ***active potency.***

The representation, in the cultural structure, of an inverted Archetype as a "node" is denominated: Principle; if, in addition, the same Archetype is represented in a Relationship as a semic element of its substructure, such an element is denominated as an archetypal symbol. If an ***archetypal symbol*** and a Principle represent the same Archetype, they differ only in potency: the Principle possesses an "passive potency" and the archetypal symbol, like the whole Relationship, has an "active potency."

The same inverted Archetype can, thus, have a symbolic correspondence with a Principle or a semic element of the Relationship. However, it is fundamental to understand this: although the same simple symbol can represent both a Principle and a semic element of a Relationship, ***it will never be structured more than once as a "Principle" or "node" and will instead be substructured countless times as a semic element of "Relationships" or "bonds."***

This means that, once reason has ***compared*** an entity with an Archetype and the latter has manifested and structured itself as a Principle or passive potency, it does not matter how many times this operation is repeated, with that or with other entities: ***the Archetype never manifests itself more than once as a Principle. In every case, what occurs is that the repeated rational references to an Archetype, for its comparison, increase the passive potency of the corresponding Principle or node.*** The increased potency is necessary because, Principles being something unique in the cultural structure, ***they must support all the Relationships that refer to them.*** We are in the case, e.g., in which a given node in Figure 12 would have to support countless bonds; for this, it would be necessary to foresee some way to reinforce the node at each new bond, thus avoiding the weakening of the structure; this "reinforcement" is carried out, in the Principles, by the increase of the passive potency.

This condition of a unique, unrepeatable node that each Principle has should give an idea of the complexity of the cultural structure. Think of any Principle, for example the number one, and you will be able to imagine the impressive quantity of Relationships with which it must be linked in our own cultural structure.

Up to this point we have clarified the fact that an Archetype is represented by a single Principle and ***also*** by very many simple symbols substructured in the various Relationships. We will now go on to study, in greater detail, the complexion of the Relationships.

In the structural model that we are using, a Relationship between Principles is analogous to a bond between nodes in Figure 12, i.e., to ***a cylindrical bar,*** such as the one represented in Figure 13. The ***actual dimensions*** of the bond are space, time, and substance. Naturally, the space occupied by the cylinder can be characterized in turn by qualitative dimensions such as length, width or thickness, surface area, volume, etc.

The analogy between a Relationship and a cylindrical bond will allow us to define certain characteristic dimensions. In a Relationship, time and substance are reduced into the concept of potency, which will be defined in the next paragraph; as for "space," the analogy is established with respect to the length and volume of a cylindrical bond. Summarizing, every Relationship is defined on the basis of ***three*** dimensions: its ***extension,*** analogous to ***length;*** its ***comprehension,*** equivalent to ***volume;*** and its ***potency.***

Minus the potency, we will define "extension" and "comprehension," making the clarification that, in general, they should be considered valid, not only for schemata of external entities, but for all Relationships, whatever the represented entity may be.

The extension of a Relationship, analogous to the length of a bond, denotes the class of all simple symbols that are involved in the substructure of the complex symbol or Relationship. The longer a Relationship is, the greater the number of semic elements that it encompasses.

The comprehension of a Relationship, analogous to the volume of the bond, indicates how close the schematic truth is to coinciding with the essence of the entity or design. Thus the comprehension is the substructure itself, the schematic schema of the entity, the truth of which the Relationship represents. That is why its exactitude for ***comprehending*** the essence of the entity depends on the interpretation made by the second operation of reason, i.e., it depends on the hereditary criterion. A greater volume of the bond is equivalent to a greater comprehension of the Relationship, i.e., the Relationship is more comprehensive in properties corresponding to the design structured as simple symbols.

We have spoken of the Principles and of the Relationships, and now we know some more about both; but if we consider them together and pay attention to some common properties, we will soon be in a position to study, in its totality, the functioning of the Paśu's cultural structure, just as the title of this section was promising.

First of all, let us note that the Principles do not come from a sensitive intuition but have been structured by its effect. The Principles, as a semic representation of innate Archetypes, are a priori to all reasoning or reflection and are determinants of understanding. The Paśu will "find" or intuit them and identify them with "pure symbols," "innate ideas," "numbers," "mental categories," etc., or will improperly call them "Archetypes."

On the contrary, Relationships have their origin in sensitive intuition ***or are pure creations of reason.*** They constitute, for the Paśu, the substance of all rational thought.

It is evident that the cultural structure is made up of a small number of Principles and a countless number of Relationships. But, unlike what occurs in the cubic structure of Figure 12, the conditions imposed on the cultural structure, "it must be able to include all possible polyhedra and must ensure the possible connection of one with another," cause that a Relationship ***can be connected with multiple Principles.*** Then we would not be in the analogy of the cylindrical bar and this could invalidate our conclusions. That is why, in order to dispel any doubt and facilitate the exposition, we will use the notion of a ***system.***

Parts do not exist in the structure but members, which are supportive, interactive, interdependent, etc., with the whole. Hence a ***system,*** which may be a sector or the whole structure, should be considered as an arbitrary abstraction rather than as a "part." Structural morphology divides systems into simple and complex.

Accordingly, we will define, in general, a "system" as: ***the class of all Relationships that are linked by common Principles.***

Likewise, a "simple system" is: ***the class of all Relationships that are linked with a pair of opposite Principles.***

It is useful to define an operation denominated ***reduction*** in the following terms: ***such a function exists in every simple system between the Principles and the Relationships that it is always possible to assimilate the similar symbols of each Relationship and "reduce" the number of bonds.*** By a systematic reduction, it will always be possible to topologically simplify the polyhedric lattice to its minimum expression: ***one bond and two nodes,*** i.e., one Relationship between two Principles. We thus arrive at a minimum system, represented in Figure 13, in which the Relationship is linked at the beginning and end of its "extension" with two opposite Principles: it is then said to be a ***dialectical Relationship.*** The systematic

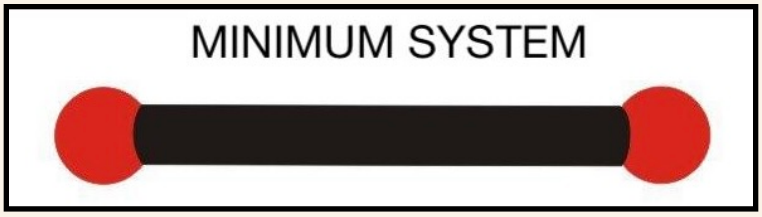

Figure 13

reduction, considered as a mental function, is also called a ***rational synthesis.***

It is clear that the minimum system of Figure 13 is a "substructure," according to the definition that we previously gave for a "complex symbol." Consequently, we can generalize the reduction for every simple system in the following way: ***every simple system is a substructure susceptible to a semiotic reduction.*** But, and this should be even clearer, ***only Relationships are reducible: Principles are absolutely irreducible.*** In any case, if every simple system can be brought into the form of Figure 13, the general validity of the previous definitions for Principles and Relations is confirmed.

We are now in a position to set forth the concept of a complex system: ***it is a substructure that possesses 'n' pairs of opposite***

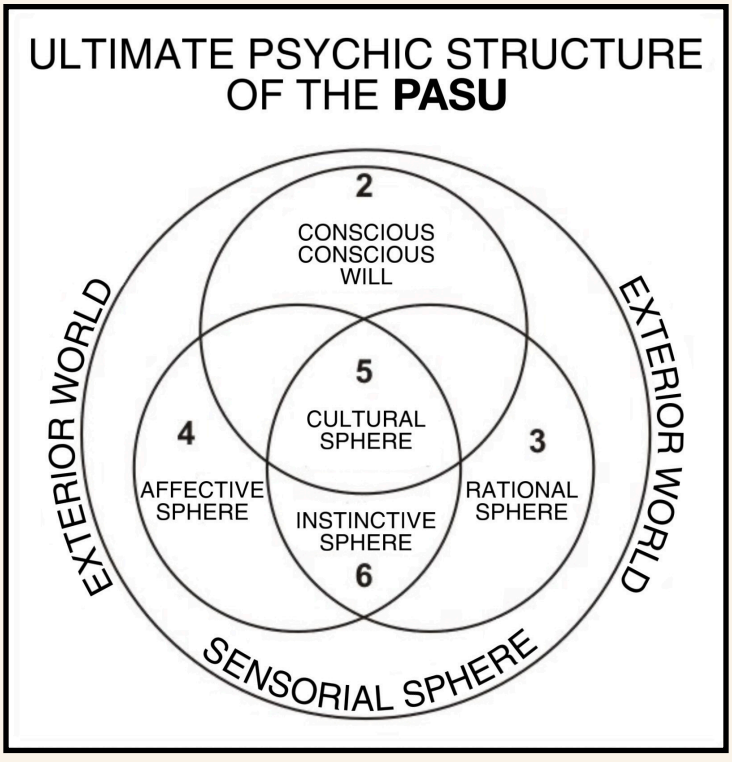

Figure 11b

Principles and that, by a systematic reduction, is broken down into a set of 'n' simple systems.

Henceforth, when we say "system," it should be understood as a "simple system," unless otherwise clarified.

E. The Rational Thinking of the Paśu

After descriptions so extensive, we surely wish to know how the Paśu ***thinks.*** Of course, the first and second operations of reason already imply ***thinking,*** as does the activity of the cultural structure and the conscious sphere. In order to avoid confusions, we will begin by defining the meaning of these terms and specifying their scope.

"Thinking" is the activity of the "psychic structure," made up, according to Figure 11b (it goes with Figure 11), of the "affective" (4), "rational" (3), and "conscious" (2) spheres. Thus, it is clear that "thinking" is an activity that can happen in any of these spheres. In another section, however, it will be demonstrated that thinking obeys an inevitable "hierarchical sequence": temporally, thinking is first located in the structure of the brain; the living brain constructs the cultural structure which, a posteriori, is also animated by thinking; the living cultural structure constructs the conscious sphere and, a posteriori, is also animated by thinking.

When we say, e.g., "thinking" or "because of thinking," etc., it is to be assumed that such a "thinking" can occur in any sphere of the psychic structure and the text is to be probed for the appropriate reference.

Always anticipating definitions, which will be duly substantiated further ahead, let us consider that "thought is the moment of thinking." In other words: "thought is the momentary act of thinking." In a following section we will see that such a "moment" presents a double temporality: on the one hand it registers an "actual duration" in transcendent Time or the "time of the macrocosm," and on the other hand it registers an immanent Time proportional to the energetic intensity of the thought.

On the other hand, the particular microcosm of the Paśu is the product of a monad and an Archetype, i.e., the monad sustains the particular microcosm that evolves according to the process of a universal Archetype or Manu. But the monad never "descends" to matter, but manifests itself in the microcosm as a being of a very subtle body, the function of which is: to assimilate the reached evolutive degree and to maintain it when the organic disintegration called death takes place. This being is "the soul" of the Paśu.

The soul is what brings to the microcosm the non-biological genetic inheritance of its evolution and it is what, when disincarnat-

ing, maintains what has evolved in that life in order to apply it in the life of other microcosms, always advancing toward entelechy. It is understood, then, that the soul, by its function of sustaining and impulsing it toward entelechial individuation, ***must be present at every point of the microcosm.*** In truth, there is no function in the microcosm that is not ultimately grounded in the soul, but, from the structural point of view, it is useful to distinguish between its different ***faculties.*** By ***faculty*** of the soul, the ***potency*** with which it ***acts*** in a structure is to be understood. In this sense, ***sensitivity*** and ***intelligence*** are, e.g., ***faculties.*** Now: in the Paśu, ***"thinking" is the principal faculty of the soul.*** Or, in other words, thinking is the manifestation of the soul in the psychic structure. But this manifestation has an unmistakable character: it is the only faculty with which the soul directly expresses the unity of the monad. This is why it is said that "thinking is the act of a thinking ***subject***": the soul as a ***subject,*** a subject that constantly tends toward asserting its own individuality, is the unmistakable reflection of the monad's unity.

We said at the beginning that "thinking" can happen in any sphere of the psychic structure; the concept of a thinking ***subject*** will allow us to understand this faculty of the soul with more precision. First of all, we must pay attention to the following principle: ***every subject requires a structure in which to manifest itself.*** That is to say, ***the subject cannot exist without a vehicle for its manifestation;*** what always exists, even after the death of the Paśu, is the transmigrating soul, but ***not the subject,*** which is only an aspect of the soul characteristic of the state of incarnation: ***an objective of the Paśu's finality.*** In synthesis: ***the subject is a function of the structure.***

In the microcosm, in order to expound our thesis on the original psychic structure of the Paśu and the subsequent enchainment of the Spirit, we have distinguished three basic structures: the archetypal memory or brain, the cultural structure, and the conscious sphere. Well, each one of such structures can be animated by the thinking subject, according to the just-examined principle. Without forgetting that we are always dealing with ***the same subject,*** we will denominate: "rational subject" or "reason" to the the thinking located in the archetypal memory or brain; "cultural subject" to the thinking that occurs over the cultural structure; and, lastly, "conscious subject" or "historical subject" to the thinking proper to the conscious sphere, which will be the main topic of study in the next article.

The force that "moves" the subject is the will. Thus, the "instinctive will" enables "reason," or the rational subject, to act in the archetypal memory; the "cultural will" impulses the cultural subject to animate the cultural structure; and the "conscious will" makes it

possible for the conscious subject to animate the conscious sphere. In Figure 11b it can be seen that in the systematic analogical representation of eccentric circles, enclosure (5) corresponds to the "cultural will," which is active in the three spheres (2), (3), and (4) for causes that will be explained in "F" of the next article. On the other hand, enclosure (6), of the instinctive will, is formed only by the intersection of spheres (3) and (4), which signifies that "reason" is volitively independent of the conscious sphere (2): it can act, and in fact always acts, "instinctively," that is to say, automatically.

In all that follows in this section, we will concentrate on the description and functional analysis of the cultural structure, which is why any reference or mention of "thinking" must be understood as corresponding to the cultural subject (or to the rational subject, or "reason," since it is the constructor of the Principles' and Relationships' structure, as already explained). With this criterion of "thought," we will only refer to that which the instinctive and rational subjects produce, and we will denominate it ***"rational thought,"*** in order to differentiate it from irrational thoughts, which will be studied in another section. For the same reason, we will say: "rational thinking," alluding to that thinking that only apprehends rational thoughts. Naturally, such an "apprehension" is only possible because thinking is a ***volitive subject.***

Taking into account all these definitions and clarifications, we can already consider the following property: ***the rational thought of the Paśu originates, in all cases, "over" the cultural structure and, from there, emerges toward the higher strata of the psyche, that is to say, toward the conscious sphere.*** Such a transit of thought can only be understood in the light of the concepts of "potency" and "time," which will be studied in the following section. Here we are going to limit the explanation around the origin of rational thought, since it is produced ***in*** the cultural structure.

How should it be understood, then, that thought is produced ***on*** the cultural structure? Answer: ***literally,*** i.e., if we do not forget that "the cultural structure" is an analogical model, the answer is literal: thought is produced ***over*** the structure, in its Principles and Relations, that is, in the systems; that is why rational thought is ***systematic.***

Since this answer does not allow us to see much, we will try to understand it through an allegory. Let us suppose that we perform the vivisection of an animal and, by means of a craniotomy, we leave its brain exposed. We observe it attentively and affirm: "it is a cellular structure"; and: "it is alive." But, after a closer inspection, we see that there are different types of activity within said structure: bioelectrical, biochemical, neuronal, hematic, etc. If we want to characterize such a difference of activity, we can take "movement" as a common parameter and notice that in the bioelectric phenom-

ena, what "moves" are "ions"; in the biochemical phenomena, "molecules"; in the neuronal phenomena, the same cell, stimulated by a nerve impulse, connects with another, "moves," producing synapses; in the hematic phenomena, a "protein molecule," etc. That is to say: in the broad framework of "life," which characterizes said cellular structure or brain, we distinguish several different "movements" that come from different areas of functional activity. How have we ***distinguished*** these movements? How have they become ***clear*** to us? We have distinguished them, in the first place, because we did not consider the brain as a whole, as an organic whole, but we made an abstraction of certain parts: the cells, the arteries, veins and tissues, etc. And, secondly, they have become clear because we observe what has been abstracted under different lights and optics.

Let us now observe the complex network of the cultural structure. When we say that the Paśu "thinks," we are in a case analogous to "the brain lives": we imply the essential activity of the organism. "Thinking" is the state of the cultural structure's essential activity, analogous to the "vitality" of the brain's cellular structure. But in the latter we were distinguishing certain movements, proper to the organic functions, which became clear by abstracting these functions from the structural totality and observing them separately, i.e., by formally ***framing the functional area and considering it as a phenomenon in itself.*** In the same way a "Paśu's rational thought" is a ***distinct and clear*** movement that is produced in certain regions of the cultural structure. In other words: thinking is the "vitality" of the cultural structure and thought is the "experience" of a system, in such a structure.

The structure is, then, full of mental activity, like the brain "teeming with life." The Paśu performs a rational operation and ***a special movement is produced "over" a system: it is rational thought.*** But now we understand why that answer should be interpreted literally: rational thought is only a localized activity ***over*** a system of the cultural structure. However, this ***"over"*** should not give rise to misunderstandings: thought is not an activity that occurs on the surface of the system's elements, it is not in this superficial sense that we say ***"over."*** Thought is ***something distinct from the system*** and that is why it occurs ***over*** the system; it can move from one system to another or remain ***over*** one of them. And it can do all this because rational thought is the experience of the system or the system experienced as thought, i.e., that which is actually thought during thinking.

An analogical way to imagine the fact that, in a cultural structure, a rational thought occurs over a system is to suppose that at that moment the system is ***illuminated.*** E.g., in a structure like that of Figure 12, the thought of a "cubic system" would "illuminate" only the nine nodes and the twenty bonds of the cube and no other ad-

jacent node or bond. On the basis of such an assumption, which we will see is not entirely without an actual foundation, we will analogically speak of this or that system as "illuminated by a thought."

We were wondering at the beginning how a Paśu's rational thought would be, and now we know that it is produced, as a part of thinking's activity in which consists the cultural structure's vitality, ***over*** a system and that this system is illuminated when it occurs. Now, these thoughts are not produced spontaneously in the cultural structure but are caused by either of the first two subjects: either by the instinctive subject, that is, by the two operations of reason; or by the cultural subject, which only exists, naturally, a posteriori to the cultural structure.

So far we have considered "reason" as a structurer of schemata, but it is easy to notice that the sensorial sphere is not always affected by new entities or that reason can carry out mental operations that do not refer to external entities. However primitive the Paśu may be, it can always make intuitive abstractions about the entities, i.e., it can differentiate them, extract them from among the remaining entities, and can, also, make decisions about them. In these cases, although the cultural structure is in the process of formation and there is not yet an independent cultural subject, the operations of reason act as an "instinctive subject" and are capable of producing thoughts in the cultural structure. The process is as follows: the second operation of reason establishes references between Archetypes of the archetypal memory or, what is the same, certain bioelectric paths are generated by synapses in the neurophysiological network of the brain; rational thought is produced because, ***simultaneously*** with such brain activity, a system of the cultural structure is "illuminated," that is, cultural thinking perceives the experience of a system. The question is, by virtue of what process is the "neural pathway" transferred to the cultural structure as a "system"? Answer: there is a ***biunivocal correspondence*** between the archetypal memory or brain structure and the cultural structure.

Here we should clarify that the term "biunivocal" is used in the restricted meaning of a "two-way correspondence" of the structures and in no way implies a mathematical homeomorphism, but an ***analogical*** one. It is, therefore, only a didactic concept utilized out of convenience, as the whole structural model is also, without q prejudice that such a model may or may not describe the truth of the actual facts. We will only be able to assure that, in the biunivocal correspondence between a bioelectrical configuration produced in the brain by the instinctive subject and the cultural structure, an equivalent schema is transferred to the latter, which preserves from the former only its topological invariants, i.e., its essential qualities.

By saying that there is a biunivocal correspondence between the two structures, we are affirming the ***possibility*** that transference is produced in both directions, i.e., that the activity of reason produces thoughts in the cultural structure as well as that certain thoughts of the cultural structure, generated in it by the cultural subject, cause activity in the archetypal memory. However, as we have already made clear, there can only be transference in the latter direction, a posteriori to the cultural structure, i.e., when there is actually a cultural subject in the Paśu.

In summary, in two biunivocally corresponding structures like those that we have described, there is ***functional solidarity*** and, as a consequence, ***simultaneity of processes,*** i.e., that ***"activity"*** in one structure implies ***"simultaneous activity"*** in the other. A movement of reason causes a simultaneous movement in the cultural structure: the illumination of a system, for example; but a possible movement in the cultural structure, the illumination of a system, e.g., simultaneously causes the activity of the rational function. We are thus faced with a vicious cycle in which it does not seem easy to decide, ***given a simultaneous movement in both structures,*** which is cause and which is effect. But the solution was already brought forward: in the Paśu, thought is usually produced by the activity of the rational subject.

In article "B" of this section, we asked "what is the force that moves the Paśu's reason?" and the answer was: the "instinctive will." This would be, then, the "force" that sets in motion the simultaneous activity of the cultural and cerebral structures. But in the section "Psychic Structure of the Animal-man or Paśu" the instinctive will was defined as "adjusted to multiple conduct patterns" that were motivating "the behavior to be almost mechanical." The conclusion to be drawn from all this is the following: the Paśu possesses the possibility of developing a psychic subject that generates its own thoughts and causes the activity of reason; while this evolution takes place, and as long as a subject independent of reason is not available, the "instinctive will" determines the function of reason according to the form of the conduct patterns. Naturally, such "patterns" are formidable specializations of the animal instinct elaborated after millions of years of the Manu Archetype's evolution. As we will see further ahead, it was only when the Hyperborean Spirit was enchained to the Paśu that the conscious sphere and the conscious subject developed in these hybrids, the "Viryas"; the microcosm thus tended toward ***ontic autonomy,*** in equal measure as the psychic structure, controlled by the conscious subject, tending toward ***self-consciousness*** or ***individuality.***

As here we are studying "the rational thought of the Paśu," we should forget the Viryas for the moment and accept that the activity of the cultural structure is usually determined by the instinctive

subject, when the cultural subject does not operate. Under such conditions it occurs that, because of an operation of reason, which acts motivated, e.g., by an alimentary pattern, the illumination of a system is produced in the cultural structure: this is a rational thought, the experience of an entity's schema. It will depend on the "profundity" of the thought whether part or all of the semantic elements that the system, the content of which is the entity's schema, is made up of, will be experienced. But let us not forget that we define rational thought analogically as a formal abstraction of the structure, as an experience that is located over a system and, from there, emerges towards higher regions of the psychic structure. We will see what this depends on, but let us say in advance that such an emergence of thought is experienced as if it were a phenomenon independent of the cultural structure, as if it arose spontaneously in the higher strata of the psyche.

F. Demiurgic Signification and Design

Let us consider the cultural structure and define in it the concept of ***continuity.*** In a structure, continuity is a topological property, i.e., qualitative, which intuitively can be defined as: the possibility of "starting" from any node and "arriving" at any other just by moving along the bonds; that is to say: continuity requires that no interruptions occur during the movement. This is true for a simple structure, similar to the model in Figure 12. The cultural structure requires a more rigorous definition. Let us suppose that, after applying the systematic reduction to all the structure's systems, we unite each Principle with its opposite by means of a dialectical Relationship; we will thus have a set of systems similar to that of Figure 13. ***In that case: there is a continuity if all the systems of the set are connected to each other by at least one Relationship each.*** It should be emphasized that this ***continuous*** set of interconnected systems possesses all the characteristics of a structure.

Continuity thus defined is a topological property, a pure quality of the structure. But the cultural structure is an organism vitalized by mental activity: there are no separate parts or qualities ***for it,*** but rather "experiences" of systems, thoughts "over" the structure. It is worth asking, then, how is the continuity of the cultural structure experienced? (The question for the "experience of a quality" can be understood analogically: let us suppose that someone establishes that our skeleton is "continuous," in the topological-structural sense mentioned earlier, and asks us how we experience such a quality; naturally, the answer can only come from a self-examination: given that we cannot "feel" the skeleton, we can at least make a palpation, with the hands, of our body; then, an answer could be this: the continuity of the skeleton is ***for me*** the ***hardness*** that the

flesh acquires when it is pressed by the fingers of the hand in almost the whole body; said ***hardness*** is ***continuous*** because I can go from any point of hardness to any other just by moving the fingers over the body and without at any time ceasing to perceive its interior hardness. What does this tell us? That the quality is "experienced" as an attribute of something else: the "continuity" has become a "continuous hardness." In other words: "hardness," which is also a quality, i.e., an adjective, has been substantivized, reified, so that its "continuity" is then predicated with the adjective "continuous": "the hardness [the thing] is continuous." It thus turns out that the experience of the quality consists in its substantivization.)

The answer is the following: ***in the cultural structure of the Pașu, "structural continuity" is experienced as a "continuous signification."*** Here is a concept of capital importance: signification is a "continuum." But precisely because of its importance, this concept will have to be clarified.

First of all, we must distinguish between "signification" and "significance." Both terms are related as the general is to the particular, within the same kind; e.g., as a "structure" is to a "system" or "thinking" is to "thought." "Signification" is the experience of a structure's quality as such, which can only be obtained by experiencing a total "thinking," not focalized in any thought, or an intuition of such a "thinking." But "signification is continuous," i.e., it is something substantive, which subsists as a quality of the whole structure. Instead, the "significance" is the "moment" of signification, that which is signified when thought illuminates a system.

Once the distinction between signification and significance has been made, it is necessary to consider that: ***the unity of rational thinking is given by continuous signification.*** Then: ***the significance of a rational thought is an inseparable part of the signification of the thinking to which it is united at that moment.***

In the next section we will deal with the study of continuous signification under the temporal aspect. In the meantime, it is useful to take the idea that signification is a ***mental horizon*** on which significances can stand out as ***reliefs.***[6] When thinking, in which consists the vitality of the cultural structure, lacks thought, then the horizon of signification remains at a constant level. Suddenly, a thought illuminates a system: on the horizon of signification, ***at that moment,*** the significance's relief stands out.

Thus, the significance is not a mere content, but the fundament of rational thought, the subsistent basis on which all content rests. We were saying that rational thought is the experience of a system:

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6. A protuberance; the differences of elevation on a surface. A thought appears on the mental horizon and stands out as a significance.

now we know that the significance is the fundament of thought because it is the experience of the continuous signification ***in*** the system.

But the significance, as a relief of the horizon of signification, has to manifest ***degrees of enhancement:*** the "greater" or "lesser significance" of a rational thought. Well: ***the degrees of the significance depend on the "profundity of the thought."*** Let us clarify this concept.

Contrary to a merely superficial movement, rational thought, when it occurs over a system, can consist of a part or of the totality of the system's semic elements. The capacity of a thought for including, in its experience, part or all of a system's symbols, i.e., for perceiving an appearance or the essence of the entity's schema, is denominated: ***profundity.*** The more "profound" a rational thought is, the more semic elements of the schema it possesses, the greater its "truth" is.

The degrees of the significance depend on the profundity of the thought, i.e., on ***how much*** the system has been experienced in semic terms. For example: the degrees of the significance depend on how much the ***dimensions*** of the Relationship are experienced in the rational thought: extension, comprehension, and potency. But the Relationship is a complex symbol that expresses the entity's schema, the interpretation of the design made by the second operation of reason. Thus we arrive at the two extremes of ***rational knowledge*** (of the external entity): design and significance.

In effect, the external entity's essence, the being-for-man, is the demiurgic ***de-sign*** that is made evident by rational discovery and constitutes the original extreme of the act of knowing. At the other extreme, in the entity's thought, the ***signi-ficance*** is a degree of determinate knowledge about the truth of the entity. And between both extremes, of course, it is possible to point out several processes proper to the mode of rational knowing, already previously studied: external entity, sensorial sphere, first operation of reason, design, second operation, schema or Relationship, the significance of the entity's thought.

We said that thought is the act of thinking located over a system and we add that significance is the fundament of thought, the level of reference on which are based those semic contents of the schema that have been able to be experienced. But a system is made up of Principles and Relationships and the type of idea in which the thought consists will depend on which of these symbols are signified: if the significance refers to a Principle, then the thought will consist in an ***imageless idea;*** if what is signified comes from a Relationship, the thought ***has the possibility*** of containing ***an idea with an image:*** but this will depend on the ***active potency*** of the Relationship, as will be explained in the next article.

G. Demiurgic Word and Design

The significance and the design are the extremes of the process of discovering the entity, but does this fulfill the finality of the Paśu? Certainly not, since such a finality demands that the significance ***returns to the entity*** and points out a ***meaning*** in it. In this article, said need will be made evident in a general way. The guidelines that determine the problem will also be set; i.e., if the Paśu is an evolving being, at what point in its development should we make descriptions of it that undoubtedly show its finality of being a "giver of meaning," a producer of culture?

The mental terminus of the design, of the discovery of the entity, is, then, the significance. But the finality of the Paśu is not only to "discover" the entities but to "place meaning" on the entities so that, from within the entities, ***the reason for the world emerges.*** This reason is what justifies the work of the Demiurge and the ***object*** of his pleasure: it is the ***"good"*** toward which the finality of the Paśu must aim, the goal of his destiny. That is why it is not sufficient for the design to reveal itself to the Paśu's reason and to be internally ***known:*** it is necessary, fundamentally necessary, that the discovery be exteriorized, that the schema of the entity crosses the sensorial sphere in the inverse direction and ***bursts forth*** outside.

This inverse transit and the way in which the significance returns to the entity brings to the fore the problem of language, the solution of which will be the subject of the next article. But now, as an example, let us suppose that the significance is expressed by means of the ***Word,*** of the name that the Paśu ***re-assigns*** to the external entities. The "bursting forth outside" of the name impulses the entity to gravitate around man with its own "meaning," transforming itself from a "natural entity" into a "cultural object." In other words: the field, the sphere of gravitation, of the "entities of reason" is a specifically human domain denominated ***culture;*** (by "entity of reason," we of course mean those entities of which design is structured as Relationship in a cultural structure, that is to say, as schema or ***noumenon***). Here we must distinguish between the ***particular act*** of discovering the entity's design and the ***collective act*** of expressing a corresponding concept in the terms of a language. The "discovery" is the particular act, proper to the psychic structure of the Paśu; the "naming" of the entity, the granting it meaning by means of an external sign, morpheme, ideogram, symbol, etc., is a collective act, the form of which, in general, is that of a ***cultural fact.***

It is evident: as a "giver of meaning," the Paśu must ***express*** externally that design that it has been able to discover internally; but

such an ***expression*** would be "meaningless" if it were issued individually, if it were not produced within a socio-cultural framework that would ensure its perpetuation. Hence, the principal objective of Paśu society is to sustain the entities' "meaning," i.e., to produce culture.

Culture, understood as a social fact, depends, for its production and development, on ***collective communication,*** on the exercise of languages, the ***signs of which are significant for all.*** Languages, as will be seen, come from the cultural structure and the latter is produced throughout life by the archetypal memory and reason, i.e., by the brain. This is why it should be noted that the mutual understanding between members of the same cultural community does not depend so much on the convention of a language's significant signs as on the biological fact that all brains are structurally similar. In other words: it is the hereditary archetypal memory, similar in all members of a species, which makes it possible to create analogous psychic cultural structures that derive in languages of common concepts.

Now, and in all that follows, it is important not to forget that we are studying the Paśu ***in the evolutive state that it was in when the enchainment of the Hyperborean Spirits took place.*** At that time, after a long history that we omit here for the sake of brevity, it had been transformed into an unequivocal cultural subject. However, as we have already explained previously, it had taken such a long time to reach such a state that the development of the Plan would sooner or later have to be cancelled, i.e., its future as a species could only be extinction. From this, as we will see, the Siddhas' Treason saved it.

In any case, the Paśu was possessing, at that time, the two basic elements of every producer of culture: a highly developed gregarious instinct and a collective communication through a language. Of course, said communication was ***phonetic*** and so primitive that the language was made up of very few words, i.e., phonemes with roots of signification.

The exercise of a language, however primitive it may be, involves the fact of its ***learning;*** and to learn means "to take something given." In the case of the Paśu's language, what it takes when learning are the words, i.e., the phonetic expression of the entities' design, the significance of which is common to the members of the tribal society. We must grasp well the fact of the phonetic expression, assigning meaning, before continuing the study of the cultural structure. First of all, we must repeat that the entities are designated by the Demiurge from the beginning of their existence and that such a designation constitutes the essence discovered by the rational function, the being-for-man. Therefore, the words of the Paśu language were not created in order to designate entities but come

from the interpretation that the rational function made of the a priori designs. This means that words come from the cultural structure; more concretely: from the bonds or Relationships, that is, from the structured archetypal ***interpretation*** of the entities' design. A word that names an entity has to reflect a Relationship of the cultural structure, a complex symbol, and has to express a significance. This significance, intelligible to all possessors of language, is the "meaning" of the entity, which will enable ***its external structuring as a cultural object.***

Whoever infers from this that the finality of the Paśu is fulfilled with the expression of the significant word would be mistaken. The truth is that the word only expresses the entity's significance ***in a language:*** culture also consists in ***multiplying*** the common or collective languages by expanding the scope of the entities' signification and thus intensifying the "meaning" of the world, affirming its raison d'être. This will be better understood after studying the next article, in which the questions: "what is a language?" and "what is the structural origin of the different languages?" are given answers.

H. The Rational Languages of the Paśu

In article "F" we have mentioned four facts that particularly interest us here: The first is that the finality of the Paśu demands that the entity's significance, i.e., the fundament of the entity's idea, be ***expressed outside.*** The second is that such an expression constitutes a ***collective or "cultural" fact.*** The third is that, being a collective fact, the expression of the significance must be manifested in the terms of ***a language.*** The fourth is that culture, that is, the collective activity of particular subjects, makes it possible that, for the expression of the significances, multiple languages exist.

In order to go deeper into these four facts, it is useful to put them in the form of a question: First, how is the entity's significance expressed outside? Second, what is a cultural fact? Third, what is a rational language? And Fourth, what is the structural origin of the multiple languages? However, for reasons of explanatory methodology, it will be necessary to respond by following an inverse order. In this article, we will give answers to the last two questions and, in the following articles, to the remaining ones.

1. What is a Rational Language?

In order to respond to this question we need to make use of the ***structural mode*** concept and we are going to acquire it intuitively by observing the structure represented in Figure 12.

It is evident that said structure has been denominated a "cubic lattice" because its nodes and bonds ***determine the form of a cube.*** But what is perhaps not so evident is that such a property is a particular case of the following general law of structures: ***every structure determines a form. Whence: every form, determined by a structure, is a function of the structural "modality."***

The general law will become evident if we recognize that in any structure, whatever its lattice, a determinate formal profile is always configured. But, having established the fact of the form, we see that the latter depends on the ***way*** the bonds are arranged: they can unite with the nodes in order ***to form*** a cube, an octahedron, or any other polyhedron. In summary: the form depends on the mode in which the bonds are structured.

In structural morphology, the concept of ***homology*** is also used in order to refer to ***formally similar*** structures. But we will say that those substructures, constructed on the basis of the same structural mode, have a homologous form. That is to say: in a structure we can point out by an inspection and abstraction, e.g., two cubes without common bonds; such cubes are, according to our previous definitions, two substructures; then we say: the forms are homologous; the substructures, which determine said forms, possess the same modality. The formal homology between substructures depends, then, on the "modality" with which the latter are constructed. What does the structural mode consist in? Answer: there is an ultimate formal pattern, which cannot be broken down by reduction; the modality of a structure is the way in which such an irreducible pattern is reproduced in the architecture of the system.

Of course, when saying "substructure," we can also say "system" and refer to the "mode" in which the system is structured, speaking of the "form" of the system.

Let us apply these concepts to the cultural structure. It has been seen that every substructure, according to its mode, determines a form; if the substructure considered is a Relationship, its "form" is the "schema" of the entity in which it consists. In this sense, the "mode" is a sort of fourth dimension of the Relationship, together with extension, comprehension, and potency: a formal dimension. But, due to the fact that the mode concept goes far beyond the limits of the Relationship, since its extension reaches the whole structure, it is useful to consider it as a ***dimension of the systems.***

What, then, is a language? Let us recall the operation that we define as the "function between Relationships and Principles" and

that we denominate as "reduction": it enables us to simplify systems in such a way that a complex system can be reduced to a set of simple systems, and it is feasible for any simple system to be synthesized as Figure 13 shows, i.e., as a Relationship between opposite Principles. Having this operation of "reduction" in view, we can begin by emphasizing that, first of all, language is ***the inverse operation of structural reduction.***

But is reduction an ***internal*** operation of systems? Is language, perhaps, a systematic operation? In effect, in the most general way, it can be affirmed that: ***all language is the possibility that reason has of constructing a system.***

We will try to clarify the meaning of this affirmation. Let us specify, first of all, how the word "construct" is to be understood, and to do so let us begin by emphasizing the most obvious: the act of constructing supposes a fundamental material that is arranged in accordance with a determinate ***order*** during construction; e.g., a house is constructed with bricks, a machine with parts, a geometric figure with points, lines, and planes, and ***a structure with nodes and bonds.*** In the structural sense, "to construct" signifies connecting nodes with bonds according to a ***formal mode,*** i.e., to an ***order of construction;*** for example: in the structure of Figure 12, the modality is "cubic" because the "formal pattern" that is reproduced throughout the lattice is the cube. It is clear, then, that in a structure the bricks, the pieces, of the construction are the nodes and bonds, and that the formal mode is the order with which such bricks fit into the building.

We have just affirmed that all language is ***the possibility of constructing a system.*** What is a language-system constructed with? Answer: the fundamental element of all language is the ***simple system,*** the analogical schema of which we saw in Figure 13.

It is evident that if a language, which ***is a system,*** is constructed with "simple systems," it can only be a ***complex system.*** We can, therefore, complete our previous definition and say: ***all language is the rational possibility of constructing a complex system.*** Now, this clarification tells us nothing about the way in which said possibility becomes effective, i.e., about the ***modality*** of the system. But such an omission is justified because the definition of language as a ***rational possibility*** prevents us from pointing out a priori the formal mode with which ***all*** possible languages are to be constructed: at most we can make a formal study of ***some*** existing languages and describe their modality, i.e., how the internal structures of the complex system in which they consist are constructed. In existing languages, their formal mode, i.e., the mode in which the complex system grows, is called the ***logical modality*** or simply, the ***"internal logic"*** of the system.

Of course, the question of language is not satisfied with explaining how a complex system is constructed: we must ***also*** know what determinations are introduced into thought by the fact of language. In effect, we have seen that rational thought is the experience of a (simple) system; but, if said system forms part of a language, what is the determination that the latter imposes on it? Answer: language determines the ***significant context*** of thought. In order to understand this answer, let us remember that we imagine the significance of a thought as a relief on the continuous horizon of signification; let us suppose now that such a relief is analogous to a mountain peak elevated above a ***determinate*** geography: toward the North, e.g., other mountains stand out, to the South a valley, to the East a sea, to the West a plain furrowed by rivers. We can have an intuitive idea about the "significant context" of the significance if we call the mountains, valleys, seas, plains, rivers, etc., which surround it ***and give it geographical meaning,*** the "geographical context" of the mountain peak: a mountain peak cannot exist isolated from a geographical context, just as ***a significance does not signify anything outside of the significant context of language.***

The evidence that the significant context is a function of the language's logical modality should also be intuitive; in the previous example, a distinct "geographical modality" would cause the mountain peak to appear surrounded by a different context.

The significance of a thought, considered in the significant context of a language, is denominated: ***concept.*** But this must be clear: ***only in the framework of a language is the significance a "concept."*** Nor should we confuse a concept with a "simple system" because thought and the significance originate in simple systems: as we will soon see, a system can be part of several languages and, therefore, have several significant contexts that ***modify the form of the concept.***

2. What is the Structural Origin of the Multiple Languages?

At the beginning of the article, together with the question of language, we proposed the question of the structural origin of the different languages. In order to find the answer, we must now consider the elements of language construction, i.e., the simple systems that we show in Figure 13. A language is constructed of one or more of these systems that are structured in an order of a particular logical modality. Let us recall what such systems consist of: Principles and Relationships. Principles are permanent psychic representations of innate Archetypes; Relationships are schemata of entities; and both members, Principles and Relationships, are semic terms: the former, simple symbols; the latter, complex sym-

bols. Thought is the experience of Principles and Relationships constituted in a system, and their content is erected on the significance as imageless ideas or ideas ***that may*** have an image.

We said, when studying reduction, that Principles, being simple symbols, are irreducible. This irreducible character of the Principles determines that what is signified in a corresponding thought ***is self-evident, that it cannot be denied.*** That is why the Principles of the cultural structure are known as ***pure concepts of the understanding, categories, mathematical principles, logical principles,*** etc. With "Principles," i.e. with simple symbols, the schemata of any entity are formed and constitute Relationships. Undoubtedly, a simple system, formed by a Principle and a Relationship, is determined by the ***evidence*** of the Principle. Hence, a language or complex system constructed ***only*** with certain simple systems as fundamental elements, repeated according to a determinate logical modality, can be completely different from another language elaborated from different systems. Reason is, therefore, capable of constructing multiple languages.

Now, in these systems, which act as fundamental elements of language and the evidence of which comes from the internal Principle, what class of entity is schematized in the Relationship? Answer: an "internal entity." The fundamental elements of a language, as systems, ***are not,*** then, ***of the same class as the systems that produce the knowledge of external entities.***

It is worth asking: what difference does it make that the element of language is the schema of an "internal entity" compared to the schemata of external entities? Answer: the schema of an internal entity consists in one or more "archetypal symbols" without reference to external entities. Let us recall that an "archetypal symbol" is a symbol that differs from a Principle only "in potency," a concept that will be defined in the next paragraph; a Principle possesses "passive potency"; an "archetypal symbol," corresponding to the same Archetype as that Principle, but substructured in a Relationship, possesses "active potency." When the schema of a Relationship does not correspond to an external entity, it is an internal entity and, in the case that we are considering, part of an element of language or system.

Classic examples of existing languages are spoken languages and mathematical structures. Let us consider some ***"fundamental elements"*** of such languages. If an archetypal symbol of a Relationship is substantivized or reified and another symbol is linked to the former as a predication of some quality, the system constitutes a linguistic sentence. If an archetypal symbol and another symbol are linked according to the former, the system constitutes an axiom or a mathematical equation. It will depend on how many and which sentences, or axioms, are used in order to construct the lan-

guage, and on the modality with which these elements are reproduced, the type of structure that the produced language possesses.

On the other hand, given a number of particular axioms, it is possible, e.g., to define certain Relationships between them, thus determining the modality of the mathematical structure, which can be a group, ring, body, vector space, etc. And the same can be exemplified in linguistic language: by means of certain defined Relationships between elementary assertions, different logical modalities in syntactic structures of judgments, propositions, sentences, etc., will be determined.

Continuing with these examples, it is easy to realize that, starting from linguistic or mathematical systems, i.e., sentences or axioms, it is ***possible*** to develop structures of complex systems, or "languages," with two main characteristics; one: the systems derived from the "fundamental elements," ***their schemata, keep no correspondence with external entities;*** two: complex systems never stop growing, or, in other words: complex systems grow indefinitely ***from within.***

In the cultural structure, the region where languages are structured, i.e., their ***"fundamental elements"*** and those systems constructed with them, is denominated: ***habitual structure.*** The rest of the cultural structure, formed by systems with schemata of external entities, is called the actual structure. It should be noted that, while the actual structure is permanent and a priori to all language, the habitual structure is a posteriori to the knowledge of the entities and is constituted by necessarily incomplete ***virtual*** systems, because in the "fundamental elements" lies the ***possibility*** of their construction.

But if, as we have seen, languages originate in evident systems, founded exclusively on pure symbols, how can the truth of an external entity be comprehended by the terms of a language? Answer: by the application of the "translative faculty" of rational thinking, the measure of which is "intelligence."

Let us consider the following definition: ***intelligence is the capacity that rational thinking possesses for semiotically translating an entity's schema into the greatest possible number of languages; such a capacity is called: translative faculty.*** This definition is indicating that we must distinguish between the "schema of the entity" and the "translation of the schema into a given language." But the schema is the "truth" of the entity in the cultural structure, the rational interpretation of its essence or design, and such a truth ***has been structured a priori to all language:*** if it can be translated into a multiplicity of languages it signifies that each one will contain only ***a part of the entity's truth, an aspect or appearance,*** i.e., ***any definition (or quiddity) of an entity, in any language, describes only a part of the entity's truth; it is an "incomplete symbol."***

However, we still do not know how the intelligence translates the schema into the terms of the linguistic system. We will give the answer and then, as usual, we will intuitively explain it by means of structural analogies. ***When the rational thinking of the Paśu procures to apprehend the thought of a system (the truth of an entity) in the terms of a language, its translative faculty enables it to "see" (or note the system in the significant context of said language): then the truth of the entity is translated as an "intelligible concept" or a linguistic significance.***

What the translative faculty does is facilitate the vision of the schema from a determinate perspective, in such a way that the significant context of thought conditions its significance as a "concept" of the schema: it ***encodes*** or ***annotates*** it in terms of the contextual language. Strictly speaking, the translative faculty consists in ***applying*** the habitual structure on the actual structure in order to establish semiotic correspondences: the virtual complex system of language is ***expanded*** over the actual system of the entity by situating the schema in its significant context; those symbols of the schema that correspond with symbols of language are actualized in the concept that, naturally, can only contain an aspect of its truth, some equivalent symbols, or ***notes*** of the schema.

One can acquire an intuitive idea of all this by attentively observing the lattice in Figure 14. In solid geometry it is demonstrated that: ***"infinite planes pass through a straight line."*** In four of these infinite planes that "pass" through the XX system that we have structured, with nodes and bonds, the meshes (ABCD), (EFGH), (IJKL), (MNOP). Suppose that each one of these meshes forms part of the virtual structure of four different languages and that the XX system represents the schema of an external entity. In that case we can affirm that each mesh ***on its plane*** is analogous to the significant context of a language and that: ***the aspect of the XX system, noted from the perspective of the plane that contains it, is the "concept" of the schema, i.e., the "significance," as opposed to the significant context.***

The planes of each significant context are denominated ***planes of signification.*** It is evident that in the XX system of Figure 14 the truth of the entity can be "seen" or ***noted*** under four distinct "concepts," although it could be in many more by simply adding meshes of languages on other planes of signification. If said lattice belonged to the cultural structure, "intelligence" would consist in the capacity ***to note*** the XX system in as many significant contexts as possible, e.g., in (ABXCDX), (EFXGHX), (IJXKLX), etc.

By accompanying Figure 14 with the side view of the lattice, depicted in Figure 15, we can analogically advance the idea of a "concept."

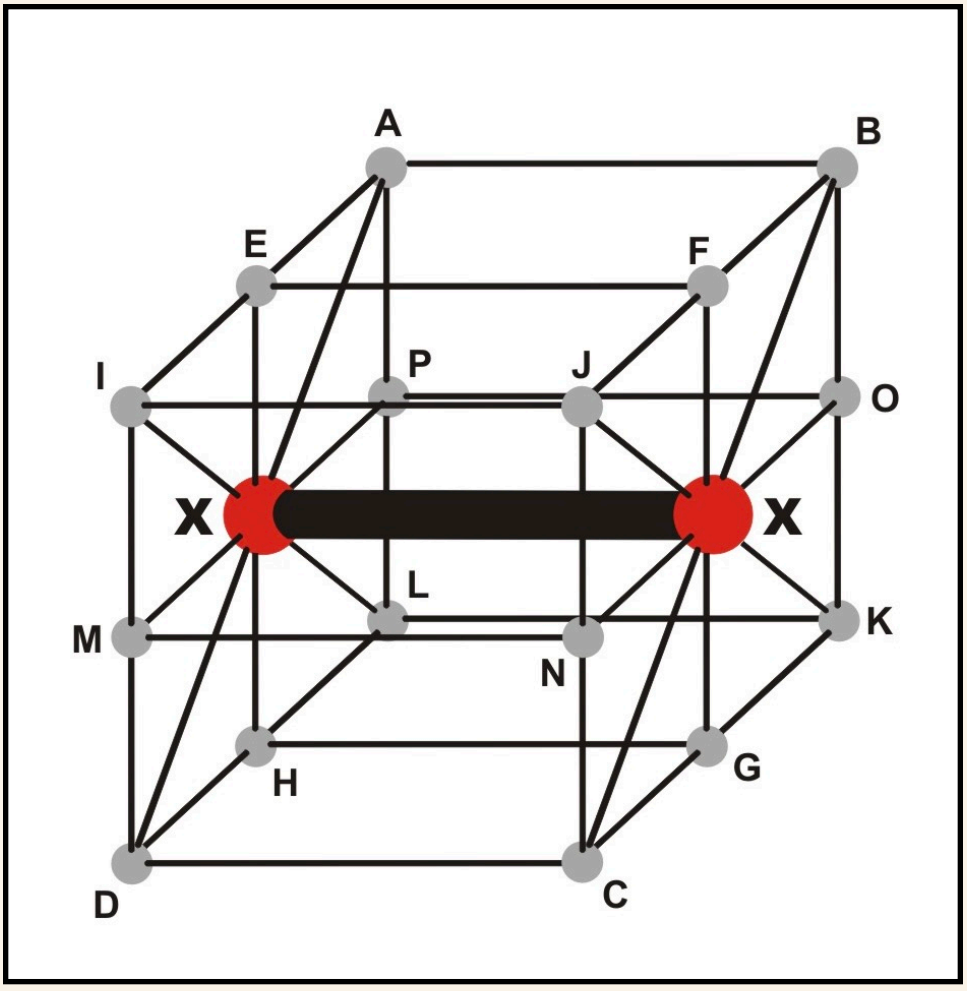

Figure 14

The problem is the following: if each one of the four languages in Figure 14 determines a "concept" of the XX system, what analogical part of the XX system, which portion of the cylindrical bond, corresponds to each one of the four concepts? Answer: each "concept" is equivalent to a longitudinal ***slice*** of the XX system cut on the languages' plane of signification. In Figure 15 can be seen, in dotted lines, ***the profile*** of the four slices, or concepts of the XX system, determined by languages (ABCD), (EFGH), (IJKL), and (MNOP). Now, the Principles, as we know, are irreducible, so the concept slice can only be cut from the cylindrical bond or Relationship. In Figure 16 we have represented one of these slices of the bond that, analogically, correspond to the concept.

A slice of a cylindrical bond is to be determined by the spatial dimensions of the latter: length and volume. Analogously, a concept is determined by the dimensions of the Relationship: extension and comprehension.

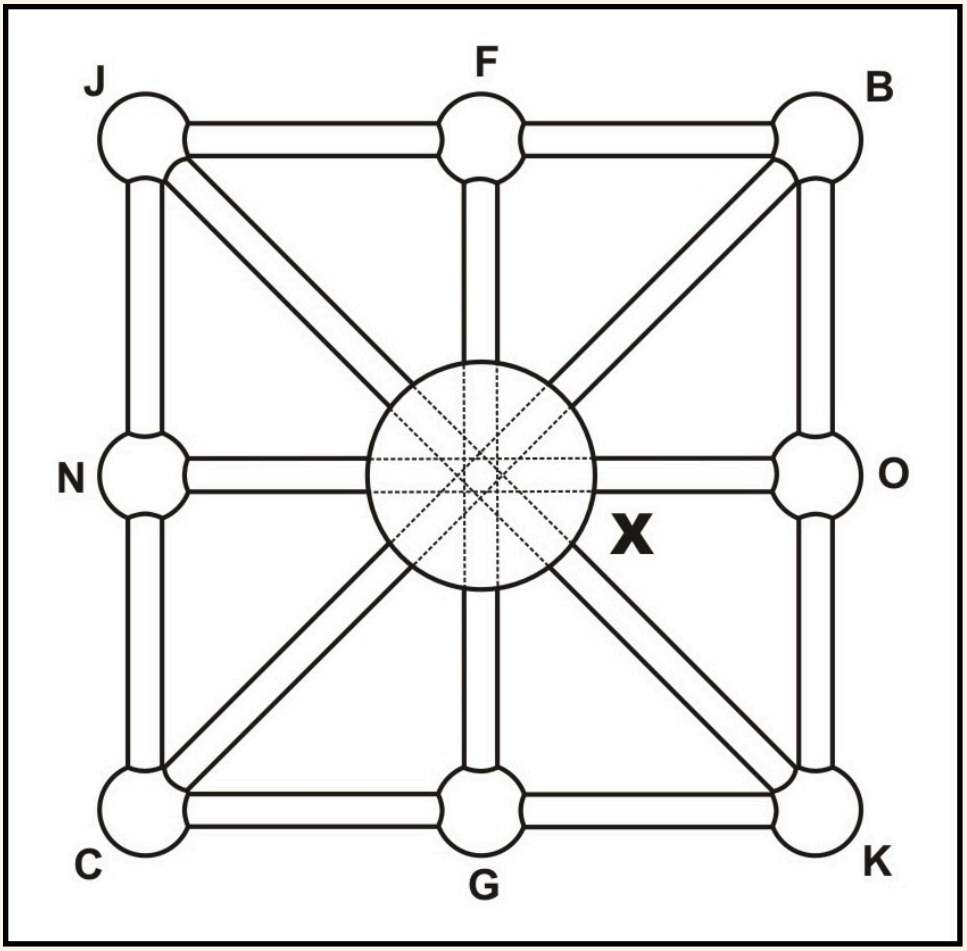

Figure 15

Let us recall that the Relationship is the semic schema of the entity: the extension denotes the class of all the simple symbols that are substructured in the schema; the comprehension is the measure of the entity's truth; it indicates how close the schema comes to representing the design, how many properties of the latter correspond to the former; that is why the comprehension is analogous to the volume of the bond, i.e., to the complexion of the substructure itself. These two dimensions determine the concept and we will now see how.

First, let us observe that if the concept is a longitudinal portion of the Relationship then: ***the extension of a concept is equal to the extension of the relationship that it signifies. In consequence: every concept has to "significantly" encompass the class of all the symbols that are under the extension of its Relationship.*** Next, let us notice that the volume of a slice has to be manifestly less than the volume of the cylindrical bond from which it was cut. This signifies that: ***the comprehension of a concept is always less than the com-***

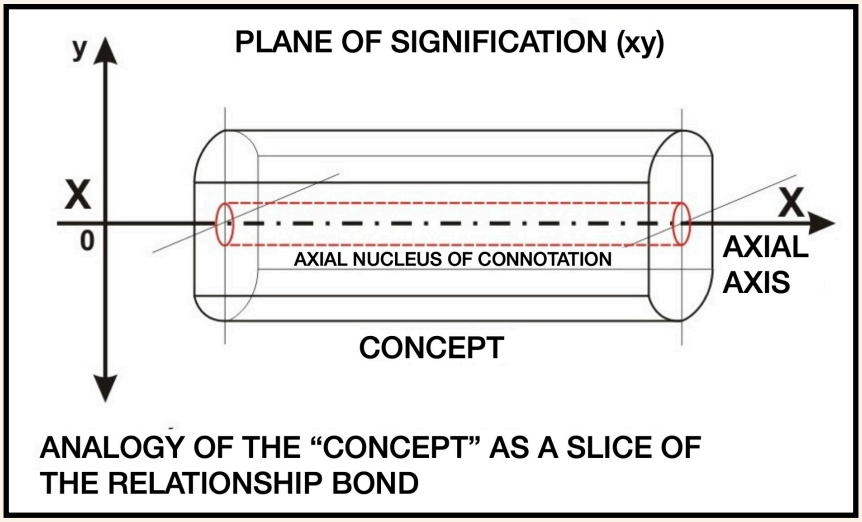

Figure 16

prehension of its Relationship. For the comprehension of the concept to be equal to that of the Relationship, the volume of the slice would have to be equal to that of the cylindrical bond, and this can only happen in the case where the translative faculty situates the Relationship in infinite significant contexts. But, needless to insist, this possibility marks the maximum theoretical limit of a Paśu's intelligence: one would have to see how so intelligent a Paśu would manage to exteriorly express these infinite concepts in infinite languages. Of course, this does not imply that the truth of the entity cannot be grasped in its totality: this occurs when the experience of the system is grasped by thinking as a thought of the ***whole*** schema; but quite another thing is to attempt ***to express*** that experience: then there is no other solution than to enclose the truth in the context of a language and to manifest its concept.

The extension of a Relationship is a ***quantitative*** dimension: it determines the ***quantity*** of semic elements that integrate the schema. On the contrary, comprehension is a ***qualitative*** dimension, since it determines the ***degree of*** the schema's ***truth*** according to the ***qualities*** that correspond to the design. The concept can only take some ***notes*** of such qualities, since its comprehension is always lesser. And that slice of truth, that aspect of the schema that has been ***noted*** in the significant context of a language, is what the Paśu expresses and divulges in the sociocultural world, what acquires ***fame*** and becomes News.

In summary, the concept is also determined by two dimensions: extension and comprehension. The extension of a concept is equal to the extension of a Relationship and refers to the quantity of the schema's semic elements. The comprehension of a concept indicates which ***notes*** of its content correspond to semic qualities or

dispositions of the schema, how close the latter is to coinciding with the truth of the entity.

We have seen that a Relationship, such as that of the XX system in Figure 14, can be "seen" or ***noted*** in various significant contexts or languages: the resulting concepts are analogous to the slice in Figure 16. Let us now observe figure 15 where, with dotted lines, the outlines of the four slices (or concepts) are highlighted; each one of which is in its plane of signification. It is evident that each plane intersects the others in a common straight line, XX, which serves as the axial axis of the cylindrical bond. But said planes correspond to different significant contexts of different languages: then, what certainly intersects within the system are the languages themselves, as can be seen in Figure 14. It is precisely the different ***obliquity*** of the languages that makes possible the existence of multiple concepts about the same truth. Such an intersection of languages produces, in the four concept-slices, a common region around the XX axial axis, as shown in Figure 16. This region, which is denominated the ***concept's connotative nucleus*** or simply ***connotation,*** is a dimension proper to "concepts," which we will now explain.

Each concept ***includes*** all the notes about the truth of the entity noted in the significant context of its language. But the fact that all concepts of the same truth overlap in a common region implies the community of some class of notes. In other words: the concepts of the same truth participate in certain common notes. But, where is the region of common notes? As can be seen in Figure 16: ***in the depths of the concept, i.e., at the center of its comprehension.***

It is because of this condition that, when thinking ***deeply*** about the concept of a truth, it usually causes the perception of second significances, that is, the ***con-notation*** of other concepts about the same truth. What occurs is that the depth of the thought leads to the connotative nucleus, to the axial axis of the Relationship, i.e., to the axis where languages intersect, and that is why it is possible, from there, ***to glimpse*** other contexts of signification, to note other connoting concepts. Hence, the rational access to a more complete comprehension of the truth of an entity consists in deepening the concept until finding the connotative nucleus, procuring then that the translative faculty exercises the intellectual intuition of the connoted concepts.

The possibility of reaching the connotative nucleus that underlies every concept can also have another important utility: by perceiving the connoting concept, it is feasible ***to move forward on the significant context of its language*** and reach the habitual structure or virtual origin of such a language. In this way, it is possible to systematically reconstruct languages that until then were only virtual, that is, they were possibilities of the cultural structure.

It is somewhat obvious, but it is useful to notice here, that the rational mentality is averse to taking oblique paths; it usually keeps to ***one*** or ***two*** "horizontal" languages, without going deeper into the concepts, without taking the connotative nuclei into account, and, of course, without ever entering into oblique contexts of signification.

Connotation, such as it has been defined here, is a "structural dimension of the concept" and refers to the participation of several concepts in the common notes of the same truth. However, concepts also usually connote, although more weakly, significances belonging to truths of other entities: it is the denominated "connotation of contiguous significances." It occurs because the adjacent Relationships of the cultural structure can be ***on the same plane of signification:*** it follows that the connotative nuclei of both concepts are connected by the common language and mutually connote their significances. Of course, this is not a true connotation, i.e., the product of the intersection of languages, but a ***defect*** of rational thinking caused by the vagueness of the limits of the significance, which come to border on the limits of a contiguous significance. When rational thought concentrates on a system, the limits of the significance are sharply defined in the significant context of the concept, without touching the adjacent concepts situated on the same plane of signification: then the only possible connotation is that which is produced by the intersection of languages in the connotative nucleus of the concept.

So far we have answered the last question. It is now useful, before going on to the next article, to review the answers obtained.

To the question "what is a language?" it has been answered that it is "the possibility of constructing a complex system" using, as fundamental elements, "simple systems" structured according to a particular "formal modality." We also learned that the "significance" of a thought, considered in the significant context of a language, is the "concept."

The following question, what is the structural origin of the multiple languages, allowed us to know that the cultural structure is made up of the "habitual structure" and the "actual structure." The actual structure is constituted exclusively by systems that contain schemata of external entities, i.e., entities of which design has transcended the sensorial sphere; hence the denomination of "actual": actuality comes from the effective "discovery" of the design.

The "habitual structure," on the other hand, consists of the multiple languages' "simple systems" with which the translative faculty ***could*** conceptually interpret the schemata of the actual structure. The "simple systems" of a language are substructures of archetypal symbols, actualized by a certain "active potency," and represent "internal entities," i.e., Principles or structural combinations of Princi-

ples. According to the "simple systems" that intervene, and the logical modality in which they are related, each virtual language can "expand over" the actual structure, in any meaning, and determine the significant context of the "experienced" or "thought" actual system. Then the significance, which fundaments the thought of that system, is "noted" in contrast to the context of the language and encoded as a "concept." But, it being possible, the application to the thought system of multiple significant contexts expanded from the "habitual structure," it turns out that the "significance" of the schema, the fundament of the latter's rational thought, can be apprehended by thinking in the form of multiple concepts, each one of which contains part of the.

The "concept," as a particular vision of the entity's truth in the context of a language, is determined especially by the dimensions of the Relationship that it signifies: extension and comprehension; to which is added a new dimension, proper to the concept, called "connotation."

In synthesis, languages are ***systems of conceptual significances;*** but systems that possess a "habitual" part, i.e., a disposition for systematic expansion "over" the actual structure, which is the cause of conceptual rationalization, and an effectively "existing" part, in continuous growth, formed by the conceptual significances of those schemata that have been the object of thought. Languages are thus capable of conceptually rationalizing any schema of the actual structure.

The systematic rationalization of the actual structure consists not only in conceptually encoding the schemata of external entities, but also in systematically ***grouping*** the concepts according to arbitrary cardinal and ordinal determinations. In this way, the group of concepts forms a system and expresses a ***group significance,*** i.e., "concepts of concepts" are attained. This is possible because "intelligence" is the faculty of translating concepts from one language to another, from where it is inferred that there are languages of which concepts can contain "classes of concepts" of other languages when being systematically applied on groups of schemata. That is why the capacity to classify is the main effect of intelligence and the basis of every rational method. A typical example of systematic classification is the ***taxological*** method of science, which consists in grouping entities according to their structural homology; for this, ***taxa*** such as ***species, genus, family, order, class, branch, kingdom, etc., are defined.***

The thought of a system, of an entity's truth, when being thought conceptually in one language can also be classified in another by the effect of the translative capacity of intelligence. What relationship is there between this capacity and the finality of the Paśu? This will be made clear in the following article.

I. Finality and Suprafinality; Language and Expression

At the beginning of the previous article, four questions were posed, two of which were elucidated in order to answer: what a language is and what is the origin of its possible plurality. Two questions remained pending: how is the significance of the entity expressed "outside"? And what is a cultural fact? But before responding to the first question, let us once again pose the terms of the problem.

As we have seen, the finality of the Paśu is to "give meaning to the world." In order to fulfill such a finality, it is not enough to grant "meaning" to the entities by means of some form of expression: it is also necessary that said "meaning" endure and be reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that is never completely revealed to reason. This search, this discovery, this reaffirmation, they please the Demiurge, they form part of the object of his pleasure. An external "superstructure" that sustains the "meaning" granted to the entities is therefore required. To construct such a superstructure is a collective task and languages are the tool with which the Paśu is endowed in order to undertake it. In another section we will study the constitution and development of superstructures, but, for now, it is enough to know that the "form" determined by a superstructure is called "culture."

The finality requires, in effect, that the Paśu collectively be a "producer of culture" and particularly a "giver of meaning": for this purpose, it must make use of language and languages. The answer to the first question will clarify for us how these requisites are fulfilled.

1. How is the Significance of the Entity Expressed "Outside"?

Let us begin with finality and suprafinality. In entities, as we have explained, two termini coexist: the entelechial finality and the being-for-man's suprafinality. The entelechial finality is rationally incognizable because it depends on the universal Archetype that sustains the entity and evolves in it. But this finality is only the concretion of an entelechy, the fulfillment of a Plan: its development provides no more pleasure to the Demiurge than that already obtained at the beginning of its creation. In order to bear the weight of the work, the Demiurge requires that certain autonomous entities, or Paśus, "discover" the actual entities, reflect them in themselves and ***place a meaning*** on them: the permanent discovery of the entities, admiration, fear, or any other affection for

the world, is the finality of the Paśu and the Demiurge's object of pleasure.

Thus is how entities are designated by the Demiurge with a primordial bīja that must be discovered by the Paśu and rationalized in its cultural structure. This bīja, this design, this being-for-man, is the essence of the entity, that which is made known, the suprafinality.

The design is that which is made known to rational knowledge, that which is taken by reason and interpreted as a schema, and that which is signified by the schema's thought. But in this ***making known,*** the entity expects to ***receive the meaning,*** i.e.: ***what is made known*** must be returned, restituted in the entity, but with a ***new, "cultural" meaning.*** This "meaning," the ***expression of the significance,*** is what the Paśu ***places*** on the entity in lieu of the design, transforming the entity into a "cultural object."

The agreement between the finality of the Paśu and the suprafinality of the entity thus demands a movement in two directions: from the entity to the Paśu and from the Paśu to the entity. We have already amply studied the first transit: the external entity, facing the sensorial sphere, reveals its design that reason schematizes and structures and thought signifies. On the second movement, which goes from the mental significance of the entity back to the entity, it will be necessary to now expand on in order to comprehend how the Paśu fulfills its finality.

The extremes of the first movement are the design and the significance; the extremes of the second are the significance and the ***expression.*** With the expression, in effect, the Paśu places meaning on the entities, it returns to them, rationalized, the design that was given to it; thus we arrive at the core of the question: how is the significance of the entity expressed outside? And we see that all its weight falls on the act of "expressing." What is to be understood by "expressing"? Answer: just as the knowledge of the entity, its discovery, begins with the transcendence with which the design passes through the sensorial sphere, so the expression is a manifestation of the significance that passes through the sensorial sphere in the direction opposite to the design's transit; through the "expression," the significance of the entity returns to the entity and places "meaning" on it.

But, it occurs that everything that comes from the interior of the sensorial sphere, and transcends "outward," necessarily manifests itself as ***bodily movement.*** The human body, because of its organic nature, supposes a multiplicity of movements carried out at all times, i.e., continuously, some voluntary (within what can be voluntary in the "instinctive will") and others automatic. E.g., respiration is comprised of two rhythmic movements, the function of which is to produce the exchange of oxygen for carbon dioxide:

these phases ***pass through*** the sensorial sphere in both directions. Consider also the movements resulting from the need for food, procreation, etc.; or for psycho-affective motivations of any kind, etc. The totality of exterior movements is called Paśu ***conduct***, the exterior part of behavior. The problem consists in defining when a bodily movement is an "expression"; but such a definition can only be given after showing that the "interior movements" of the sensorial sphere, among which "thinking" stands out, and the "exterior movements" occur in continuous, parallel, and correlative planes. But we will show this fact step by step.

We previously explained that continuous signification is the horizon of thinking, the immanent vitality of the cultural structure, just as the significance is the fundament of thought, the experience of a system. Now, "thinking" is the faculty that characterizes the Paśu among other entities, an "interior" activity. Let us clarify this; the "interiority" of thinking is understood "within the limits of the sensorial sphere": outside it are the entities of the world, the universal. But "within" the sensorial sphere, thinking is a continuous activity on the horizon of continuous signification and "outside" of the sensorial sphere, on the limit between it and the world, there is a multiple activity, the product of the participation that the Paśu, as an animal-man, necessarily exercises with the world; the limit of the sensorial sphere, "outward," is a border in continuous movement; actions and reactions develop unceasingly: entities press the sensitivity, act "inward," and the brain responds by controlling and integrating the movements of motor skills, reacting "outward," producing a "conduct," an external behavior. What we want to emphasize here is that the interior continuity of thinking is correlative with the exterior continuity of conduct, ***with the total movement*** that the Paśu continuously unfurls into the world.

We must clarify that this correlativity "between thinking" and exterior movement does not imply any consciousness. The Paśu does not yet possess consciousness; its "thinking" is strictly rational, developed ***over*** the cultural structure: in this "thinking," the brain is the fundamental support. But the brain is the center of operations that controls and coordinates all movements, whether or not they are subject to instinctive conduct patterns. All movement is reflected in the brain and, by correspondence between structures, in the cultural structure, which is "vitalized" by thinking. There is thus a correlation between thinking and exterior movement.

The material body of the Paśu is a microcosm situated within a macrocosm that it reflects in its structural organicity. Everything in it moves, is a phenomenic process, as long as life lasts. And this continuous movement of the microcosm, both interior and exterior, is correlative, i.e., the continuous signification, which constitutes

the horizon of thinking, is correlative with the exterior movement of the Paśu, with its conduct. And here comes the key question. Does this correlativity between the interior and the exterior, between the mental and the movements of the material body, allow the continuous signification, in which rational thinking consists, to manifest itself exteriorly ***in*** continuous bodily movements? In other words, is there signification in the movements of the material body with which the Paśu behaves in the world? The question thus posed, the answer can only be affirmative: yes; there is signification in the external movement of the Paśu. But such an answer is unsatisfactory if it is not made clear which part of the exterior movement is the "expression." First of all, it must be shown that here we are dealing with a relationship from the general to the particular, such as thinking to thought or signification to significance. That is: ***the continuous exterior movement is to the expression as continuous signification is to the significance.*** Or, better: ***the expression is a moment (significant) of the continuous exterior movement.***

The continuous signification, which manifests itself in the world through continuous external movements, cannot place "meaning" on particular entities because it is only a "mental horizon," the interior correlate of the continuous existing in the world. Hence, if there is a "meaning" that the continuous movement "places" on the world, this refers exclusively to the universal entity: ***the "meaning" that the continuous movement places on the universal entity is denominated "harmony."*** And "harmony" is also defined as a general relationship between the movements of the microcosm and the macrocosm.

But, suddenly, a relief arises on the horizon of continuous signification: thinking apprehends a rational thought. If the significance of this thought is thought as a concept and, at that moment, there is a correlative exterior movement, then that movement is an ***expression.*** The expression is a moment of the exterior movement during which the "meaning" of the entity (particular) is placed on the world.

Before continuing, it is worthwhile to draw an important conclusion from what we have seen. First of all, it must be emphasized that the mere fact of existing and moving in the world makes the Paśu a "giver of meaning": ***the "being" of the Paśu in the world is the fact of harmony.*** The macrocosm reflected in its totality by the microcosm ***makes of the latter a particular entity*** and, therefore, the depositary of a design. And that design, which makes the Paśu what it is, is returned to the macrocosm by the harmonic signification of its ***being's*** continuous movement. Secondly, let us say that the knowledge of this fact is the fundament of the very ancient wisdom that affirms dance, and martial arts, as modes of bodily harmonic expression.

Let us now deal with the expression, that moment of conduct, that particular bodily movement that "places" a meaning on the entity. Between the Paśu and the entity, we distinguish a double movement: from the entity to the Paśu and from the Paśu to the entity. The first reveals its design to reason and reason interprets it as the schema that is signified in thought: a ***bodily movement,*** i.e., the transcendence of the entity to the sensorial sphere, produces a ***mental movement,*** i.e., that which is signified by thought. The second, on the contrary, the significance, thought as a concept, ends up in a ***bodily movement or expression.*** This second transit raises, from the outset, two questions.

One is: what does the expression express? Not the concept because this is a slice of the Relationship, i.e., an aspect of the entity's schema noted in the significant context of a language; the concept never leaves the cultural structure: it can only be ***thought.***

The other question produces in us the noticing that there is a certain "distance" between the entity and the Paśu. In effect, if the meaning-giving expression is a bodily movement directed toward an especially distanced entity, how is this distance bridged? How is the meaning effectively "placed" on the entity? By what ruse does that which is signified in the thought bridge the distances and penetrate into the heart of the entity?

There is only one answer to these two questions: ***the projection of the sign.*** To the question: what does the expression express? The answer is: the projected sign. And to the question: how does the expression place meaning on the entity? The answer is: by the projection of the sign. Of course, this unique answer must be properly clarified.

Let us describe, first of all, the complete movement: ***the significance, contained in a concept, is projected "toward the world," in the direction of an entity that is "beyond the sensorial sphere"; the exterior manifestation of the project is the expression of a sign; the sign, expressed by a bodily movement, is a signal placed on the entity of reference; this signal on the entity, which signals the sign, corresponds to what is signified by the demiurgic design of the entity; on the given design, the sign is now placed.***

The knowledge of the entity is the passage from the demiurgic design to the significance: that is why the projection of the significance, of a sign, on the entity, is the re-knowledge of the entity; only by being re-known, by being signed, the entity acquires "meaning." The demiurgic design is the being-for-man, the object of knowledge: only the human sign on the entity, the re-knowledge, places meaning on it, makes it exist-for-man.

The entity begins to exist-for-man when it is signaled with the sign and acquires a "meaning." But we must warn that such a "meaning" can only endure if the sign that confers it is also used by

other Paśus in order to recognize and affirm the entity. The sign, in effect, must be understood by the community, apprehended and taught, collectively perpetuated in the world; that is to say: the sign placed on the entity must be culturally expressed. This condition of the Paśu's finality determines that the sign is expressed as the term of a language, as the representative of a concept.

A community can, thus, agree on certain signs in order to communicate the knowledge of the entities and to sustain their meaning. Such a set of signs constitutes ***the expression of a language,*** not the language itself, for, as we have seen, all language has its origin in the cultural structure: ***a structural language is a living organism and can therefore grow and develop; signs are only projects, representations, of concepts and systems of concepts.***

It should offer no doubt that "being a giver of meaning" to the entities is the main objective of the Paśu's finality. "Culture" is a way of fulfilling such a finality: a systematic and rational mode. That is why languages, which are the fundamental basis of culture, do not fulfill an end in themselves but instrument and determine the "meaning" placed on the entities. But in fact, one could express a significance and place a "meaning" on an entity without using any language; of course, in that case the entity would only have meaning for one person: the one who discovered it. It is in order to perpetuate collectively the particular meaning placed in the entities that the significance is noted in the context of a language and is projected as a conceptual sign; a sign that becomes a cultural slogan. ***But, this second condition of the finality: "cultural perpetuation," must never make us forget that the main objective of the finality is "expression."***

Without forgetting, then, the instrumental nature that rational languages present as sets of conventional signs, which represent concepts and are articulated according to certain methods, laws, or operative rules, we will continue studying the "expression" of signs. Let us bear in mind, in the first place, three previous conclusions; One: every expression is a bodily movement. Two: only that movement of which sign represents a concept is an expression. Three: every sign is the project of a concept. According to these conclusions, signs can be expressed in very different ways; let us look at a few examples. ***Phonetic expression:*** the signs constitute voices of a spoken language, phonemes, or morphemes, which represent concepts and can be combined together in order to express more complex significances; the phonetic projection of a concept is, then, the Word; however, within the phonetic expression it is necessary to include other acoustic signs ***not*** produced by the human throat but by any other means or instrument and of which tones express a conventional significance; that is why singing, but also music, form part of the multiple modes of phonetic expression. Symbolic ex-

pression: it is a matter of collectively agreeing on the use of certain ***entities of signification,*** that is, ***symbols,*** graphic or otherwise, the function of which is to contain the significance so that it may be recognized by everyone at all times, thus preventing the "meaning" from dissolving into the universal entity, as occurs with phonetic expression; ideograms, letters, mathematical or logical symbols, signals, etc., form part of such signs. ***Visual expression:*** the signs are visually projected on the entities; in combination with the symbolic expression, it allows the visual recognition of the conventional symbols and their introjection in the cultural structure, where it induces thoughts of corresponding significances. ***Suggestive expression:*** by means of appropriate bodily movements, conventional signs that suggest or insinuate a significance are expressed, ***etc.***

We have highlighted the most characteristic forms that the Paśu uses in order to express the signs. With this exposition we have practically answered the question: how is the significance of the entity expressed outside? However, it is useful to add some comments.

First - It is verified that, for the Paśu, the Verb, the Word, the Logos, the Vox, i.e., the phonetic expression, is perhaps the most important form of expression, but not the only one.

Second - The importance of visual expression for the projection of signs and their eventual "reading" or introjection is emphasized.

Third - What is "known" is the entity, its design. What is "known" is a "cultural object," an entity on which "meaning" has been "placed" by projecting on it a conceptual significance, an aspect of its truth represented by a sign that is a cultural slogan.

Fourth - However profound a concept may be, it will always be a slice of the Relationship: its comprehension will be insufficient for encompassing all the notes of the entity's truth or schema. That is why cultural objects are, invariably, incomplete truths: because they are projects of concepts.

Fifth - This is the origin of the parameter of ***social or cultural "progress,"*** which is measured by the capacity that a culture demonstrates for comprehending the truth of the entities.

Sixth - The finality of the Paśu is fulfilled in two movements: "to discover the design" and "to place meaning" on the entities. That is to say: to know and to express. The most important of the two movements is, evidently, the first one, since if an entity is not well known, if the schema, or truth, of the design is deficient, this will inevitably influence the expression of the significance and the entity, as a cultural object, will be in many aspects unknown or obscure. But this first movement, as we have seen, depends on the "sensitivity," on the archetypal memory or brain, etc., i.e., on the phylogenetic specialization of the Paśu, on its "evolution." On the other hand, the

second movement depends on the translative faculty, that is, on the intelligence put into defining the concept in the significant context of the language, and on the quantity of languages in which it is habituated in order to express the truth. "Cultural progress" depends, then, on "evolution" for knowing and on "intelligence" for expressing.

Seventh - Given a cultural object, as greater evolution and intelligence permit, the Paśu will progressively place a greater meaning on it, will bring it closer and closer to its truth. "Progress" is thus a ***direction*** that the finality of the Paśu adopts: to go from the imperfect to the perfect, from the unknown to the known, from the obscure to the clear: this direction toward which the Paśu's finality progresses is denominated: ***Love.***

Eighth - Thus, to comply with the finality imposed by the Demiurge on the terrestrial race of the Paśus, is the ***common good.*** In the march toward that Good, society progresses culturally, going from the knowledge of the entities to the projection of more and more perfect cultural objects, i.e., it progresses by working with ***Love.***

Ninth - The Paśu's love for the work of the Demiurge is its way of being, its existential guideline. The design of the entity is what is given by the demiurgic suprafinality; the expression of the significance is what is set by the Paśu's finality, the "meaning" placed in the entity. ***But this "placing" is an act carried out with Love:*** a reknowledge of the entity that does not disdain its future perfection. That is why culture, from the beginning, i.e., from the first expression of a conventional sign, is a fact that aims at the Good, something well done, an act of Love.

Tenth - Up to this point we have been concerned with studying how reason ***constructs*** the cultural structure, and its functioning. However, everything that is ***constructed*** in the macrocosm or microcosm can also be ***destroyed:*** the cultural structure, extremely fragile, does not escape, without a doubt, from this principle. It is not fitting, therefore, to end this section without saying a word about the possible destruction of the cultural structure.

Let us observe, first of all, that the cultural structure can be destroyed, ***totally or partially,*** by three main causes: by ***accident,*** by ***its own will.*** or by ***induction.*** Of these causes, only the first, ***accident,*** is characteristic of Paśu: voluntary destruction or by induction are cases of which occurrence is subsequent to spiritual enchainment.

The Paśu, in effect, represents, in the macrocosm, a "moment" in the evolutive cycle of the monad; its physical manifestation, as a potential microcosm, formally obeys the unfolding of a Manu Archetype, ***which determines all structures in accordance with its finality.*** From this fact it must be inferred that the Paśu evolves ***in accordance*** with its destiny, without ever having the motive to

provoke a ***voluntary*** destruction of its cultural structure; it is prone, on the other hand, to ***accidental*** destruction, which can occur, e.g., by the ingestion of toxic or narcotic elements.

In summary, the Paśu is incapable of generating self-destructive or suicidal ideas because they are totally alien to the ends and purposes of the human finality, to the destiny that the Demiurge planned for man and that is "written" in the Manu Archetype. As will be seen further ahead, not even the most intense crisis, the deepest abyss, could make the Paśu succumb, since the Demiurge has foreseen a recovery system based on the metaphysical active participation of "sacred symbols": when the crisis threatens to fracture its consciousness, to fissure the thread of its history, the action of certain symbols enables the psychic subject, the individual soul, to transfer the control of the microcosm to a collective entity, to a psychoid Archetype, avoiding the collapse.

On the contrary, the idea of suicide or microcosmic self-destruction, as a method to save the crisis or to avoid an untenable situation, is characteristic of the lost Virya. As variants of such suicidal motivation, and the usual cause of the cultural structure's destruction, it is worth mentioning the intoxication produced by the systematic ingestion of alcohol or drugs. This is a ***voluntary*** destruction, carried out with the nihilistic intention of fleeing from unbearable circumstances. But, contrary to what psychiatry or Freudian psychoanalysis affirms, suicidal tendencies and even stress are not symptoms of mental illness but of purity of blood: only the one who possesses an active Hyperborean heritage is capable of intuiting or realizing the intrinsic evil of the Judaized society of our times. If the one who notices the evil in the world, who clearly feels cornered or directly unable to continue living, opts for a suicidal way of escape, it certainly represents an error; but such an error does not invalidate the first and positive fact of having found the Judaic world of the Demiurge malignant and unbearable; ***and of having felt alien to it.*** Compared with the absolute value of this gnostic intuition, the error committed by the lost Virya is minimal, the product of an ***insufficient*** purity of blood ***that prevents him from acting with Honor:*** hence the chosen suicidal path; but, although insufficient, the purity of blood exists . . . and this represents a value in itself.

As will be studied in the Second Part, the awakened Virya has a "luciferic graceful will" that enables him to react in a very different way to critical situations, ***suspending the dramatic tension*** and exposing the underlying demiurgic deception: he thus acts with Honor, avoiding falling, like the lost Virya, into suicidal temptation.

Finally, one must consider the destruction of the cultural structure caused by external ***inducement***. In order to understand this case it is necessary to take into account that every Virya, whether

or not he is aware of it, is permanently involved in a total war: whatever the position that he occupies on the battlefield, in that arena that is the world of the Demiurge, he can never avoid the influence of the Strategies in play. On the one hand, the 'O' Strategy of the Loyal Siddhas ***will induce*** a charismatic message known as the "Song of A-mor" with the object of impulsing the Virya to procure spiritual liberation; on the other hand, the synarchic Strategy of the Traitorous Siddhas will apply all its pressure in order ***to induce*** the Virya to remain subject to the karmic laws of the Great Deception: it is this latter influence that will destroy the cultural structure as soon as there are indications of the Virya's possible strategic reorientation; classic methods, which illustrate the destruction via inducement of a synarchic origin, constitute the "brainwashing" techniques used by intelligence services such as the KGB, CIA, Shin Bet, etc.; or the "prompts," camouflaged in worldwide publicity campaigns, the secret objective of which aims at certain "target" zones of the cultural structure; or the massive and secret distribution of certain drugs that allow "hypnotism at a distance" and inhibit or destroy zones of the cultural structure, etc.; and, among these and other terrible synarchic methods that we could mention, we should not underestimate the arduous destructive task that Freudian psychoanalysts carry out every day in the most advanced countries of the world, those who (together with Marxists, Zionists, Masons, and liberal priests, throughout the world) form an army of agents skillfully trained in order to brainwash and corrupt the Honor of the lost Viryas.

Now, whatever the cause, accidental, voluntary, or induced, the fact is that the cultural structure can be totally or partially damaged. Total destruction prevents the production of rational representations and conscious representations, a fact that converts the Virya into a perfect imbecile. The most common, however, is the partial destruction of the cultural structure; two cases must be distinguished here: whether the destruction takes place in the actual structure or in the habitual structure.

But what does such a "destruction" consist in? Answer: in the rupture of the bonds between nodes, i.e., of the Relationships; the Principles, of course, cannot be affected in any way. That is why in the first case of a partial destruction, what occurs is the semic disintegration of certain Relationships of the actual structure. This means the disappearance, without a trace, of some schemata or their impotence to structurally act, even if the cultural subject scours the whole cultural structure in order to experience them. As examples of this case we can mention the concept of ***homeland,*** which all Marxists have destroyed because of the brainwashing that the party subjects them to, or the destruction of the concept of ***wife*** or ***spouse,*** which may have been produced in a betrayed

husband's cultural structure; in these two examples, one of "induced destruction" and the other of "voluntary destruction," the common thing is that the destruction ***begins*** with the concept but can extend throughout the whole schema or Relationship: precisely, the psychosocial control techniques of the Synarchy use this principle in order to cause the selective destruction of certain cultural schemata inconvenient to its ends. The "target concept," i.e., the "objective" toward which the psychosocial Strategy aims, can be destroyed; if it is achieved, then the following sequence occurs: "the destruction of the concept produces the destruction of the entity's schema"; "the destruction of the entity's schema causes the negation of the entity." There are, of course, some intermediate variants, such as the case where the concept is seriously damaged but without causing the destruction of the Relationship: then, the schema can be noted in another oblique context, different from the plane of signification of the affected concept; this is the paradoxical case of those who have the concept of a schema in a ***non***-habitual language, scientific e.g., but lack the concept of the same schema in other habitual languages, including the common spoken one. This contradiction, e.g., is observed in those who have been victims of the lost Virya's "sacralizing type," i.e., of the dogmatism of priests or fanatics of any kind: they deny or do not know things in one language but accept or affirm them in another; they deny lying but lie, they deny the evolution of the soul but accept the evolution of animal species, they deny nationalism but impose national borders, they lack ***Honor*** but affirm "professional ethics," etc.

Whatever the cause, the destruction of the actual structure is always systematic; this means that, like a strange cancer, the destruction initiated in a concept can spread to its schema and, by contiguity, association, homology, or any other structural law, encompass considerable parts of the cultural systems: a whole "system of associated concepts" could be disintegrated as an effect of induced brainwashing or voluntary intoxication. And what this destruction can do to the higher structure of the psyche, i.e., to the conscious sphere, is something that will only be understood after studying the following sections. It is only worth adding that, by virtue of the fact that the Principles remain unalterable even though the Relations that united them have disappeared, the cultural subject usually turns to the destroyed systems without being able to experience the corresponding concepts: one experiences, then, a "cultural gap," a void of knowledge that "was there before" but that now seems to have been erased forever. But, as we have already explained, if the damage of the Relationship is not total, it may occur that the schema connotes its significance in the context of another oblique language.

The second case, previously mentioned, is that in which the partial destruction occurs in the habitual structure. Such a structure is made up of Principles and Relationships, and these latter consist of internal entities' schemata. The systems of the habitual structure are denominated "virtual" because languages are constructed with them: the application and expansion of the habitual structure ***over*** the actual structure, on a characteristic plane of signification, is the cause of the concept systems linked to each other in a formal or logical way. What effect produces the destruction of some systems of the habitual structure? Answer: the impossibility of taking note of certain schemata in the context of the affected language. Allegorically, we can imagine that it is impossible for us to find meaning in a given geographical relief because of the mist or fog that surrounds it everywhere: without having a clear context, with which it is integrated but from which it stands out, the relief signifies nothing. Analogously, the destruction of the habitual structure's systems is equivalent to a contextual vagueness or obscurity that prevents one from conceptually taking note of the experienced schema. However, if the destruction only affects ***one*** habitual language, there is always the possibility of taking note of the schema in some other language. Brainwashing, ***burnout***, ***shock***, alcohol intoxication, drug addiction, etc., e.g., can partially or totally inhibit a habitual language, such as mathematical or musical language, and leave the common spoken language intact, or vice versa.

We said at the beginning that "everything constructed in the macro or microcosm can also be destroyed," including the cultural structure. But, in some non-irreversible cases, "what is destroyed can be reconstructed." Does this principle have validity in the case of the cultural structure? Answer: such a structure being an essentially energetic construction, there is always the possibility of its reconstruction ***as long as the destruction has not affected the nervous system or the brain:*** let us recall that the cultural structure is erected ***over*** the neurological structure of the brain or archetypal memory and that all its systems are constructed by the rational subject or reason that functions in it; in order to reconstruct any schema or system it is an indispensable condition that the brain be in perfect condition.

Notwithstanding the aforementioned possibility of being able to reconstruct the cultural structure, or of constructing it with meticulous perfection, the Hyperborean Wisdom does not attach any importance to it, because its secret ways of spiritual liberation enable every Virya to access knowledge in a gnostic way. Hyperborean Gnosis, in effect, offers unlimited knowledge, which does not require the intervention of reason or the cultural structure because it is obtained outside of the psychic structure, in a sphere called Ehre, which must be created with the luciferic graceful will. In the Sec-

ond Part the way in which the lost Virya must act in order to create such a higher sphere will be set forth.

In summary, what matters in order to deepen the Hyperborean Wisdom and to know the Mystery of the spiritual enchainment, Hyperborean Gnosis' preliminary step, is the purity of blood, the living presence of the Hyperborean lineage, the primordial memory, the Minne, the Voice of the blood, the Symbol of the Origin, i.e., ***a spiritual inheritance*** that has nothing to do with the cultural structure or the functions of the brain.

J. What is a Cultural Fact?

We will briefly respond to this question because in the Second Part the "cultural fact" will be the object of a detailed study.

Let us consider a definition already given: "culture is the ***form*** that determines a superstructure." But what class of structure is a "superstructure"? Answer: the members of every superstructure are cultural objects and men. According to this, superstructures can only be external, since they integrate man into their complexion.

Now, we know that a "culture" is something that is formed in order to fulfill the finality of the Paśu and, as we saw from the fifth commentary, something that "progresses." It develops towards perfection: "progress" is rational, it consists in increasing the comprehension of the entities, in perfecting cultural objects. From this rational vision of the world, from this placing meaning on the entities, emerge the cultural objects that form the cultural ***context*** of the Paśu. But cultural objects are not simply things deposited in the world: by being named, by receiving a meaning, they have been impulsed to occupy a ***rational*** place together with other cultural objects, i.e., to keep certain ***significant relationships*** with them. The area enclosed by a wall; the wall roofed for protection but with windows for keeping watch; the platform under the window that allows keeping watch, eating, and sleeping; the chair against the platform; the plate, the spoon; etc.: what would the spoon be without the plate, the plate without the platform on which it rests, and the latter without the light from the window that allows seeing the plate, etc.? There would be no cultural fact at all if the cultural objects were not rationally structured ***in correspondence with the cultural structure.***

Thus, on each entity that the Paśu places meaning, arises a cultural object and is integrated into an external superstructure, the overall form of which is called "culture." And the external superstructures grow systematically as new cultural objects are incorporated, existing ones are perfected, or new relationships are established between them. But it should not be naively believed that the superstructures are mere projections of the Paśu's internal cultural

structure: on the contrary, the superstructures possess a "life of their own"; they are capable, not only of integrating man into their complexion, but of determining his will. Although in another section we will return to the subject, we may now ask: what is the "mind" that, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes denominated ***psychoid*** or ***egregore.***

Naturally, the Paśu, as it constructs the superstructure, also "feeds" the psychoid Archetype that sustains it and that develops together. Such a "feeding" is constituted by psychic energy contributed by the whole Paśu community and, due to the interpenetration of its members in the superstructure, the psychoid Archetype comes to represent a sort of "collective" or "group soul." In the primitive state in which the Paśu communities found themselves, at the time of the treason by the Traitorous Siddhas, their members behaved subject to simple superstructures. But such "cultures" were progressing very little or not at all . . . until the enchainment of the Hyperborean Spirits took place.

Finally: ***a cultural fact is a "moment" of a "culture."*** A "moment" of culture in which, one or several men and the universe of cultural objects, are structured in a superstructure, the total "meaning" of which has a circumstantial nature.

And, since the "direction" of cultural progress is love and this progress implies the permanent and continuous construction of a superstructure, it is understood that what binds and relates the members of the same culture is love: love for themselves, for their fellow men, for their cultural objects, customs, etc. And the "objects" of such love, whatever they may be, will always be susceptible to perfectionment because of the powerful tool that is the "meaning-giving expression."

Functioning of the Paśu's Sphere of Consciousness

The Paśu is a microcosm situated within the macrocosm. The Demiurge, the creator of the Paśu, ***placed a meaning*** on the microcosm, assigned it a finality: to discover His designs; to express signs; to produce culture. In order to comply with such a finality the Paśu has at its disposal an ever-growing cultural structure, the functioning of which we have explained in the previous section. However, the Paśu failed, as a species, in its cultural mission. Here we will examine the main reason for this failure, in order to understand (at last!) the necessity of enchaining the Hyperborean Spirits.

In order to quickly pose the problem, we will note that the cause of the cultural stagnation was rooted in the scarce "individual development" of the Paśu. If we analyze the objectives of the finality, we will verify that, in effect, the latter rests on the "individual capacity" of the Paśu as a discoverer of entities. There is no point in the existence of an external superstructure, in order to sustain the meaning placed on the entities, if it is not permanently fed with a new "meaning," if new entities are not discovered and their truth is not expressed in the world. And this task is exclusively particular, it depends only on the "individual capacity" of each Paśu. That is why the fulfillment of the finality demands, in parallel, the individual evolution of the Paśu, the acquisition of an ever-increasing "individual capacity" for discovering entities.

In order to avoid any kind of doubt, we have to distinguish two objectives in the finality, enchained together or "structured": the ***macrocosmic objective and the microcosmic objective.***

The finality's macrocosmic objective is the already declared one: to discover the designs proposed by the suprafinality and to express by means of signs the discovered truth, placing "meaning" on the entities that constitute culture. This objective procures that the greatest possible ***good*** is produced in the macrocosm; for this, the Paśus, ***lovingly*** construct superstructures of cultural objects or "cultures" that produce pleasure for the Demiurge: the pleasure of the creator who verifies that his work is permanently discovered and valued or recognized and revalued. In the previous sections we have already sufficiently clarified the scopes and purposes of the finality's macrocosmic object.

In the present section we will study the finality's microcosmic objective, the purpose of which aims at improving the Paśu's "individual capacity" as a discoverer of entities.

A. The Microcosmic Objective of the Finality

In order to fulfill the macrocosmic objective, to construct cultures in a constant evolution, a joint evolution of the microcosm is necessary, an increase in the individual capacity to discover entities. The thesis that we present here is that, concluded in phylogeny, the evolution of the Paśu was continuing in the development of a microcosmic historical subject, which is denominated the ***conscious subject or consciousness.*** Such a subject "animates" the conscious sphere, which, as will be seen, is also a structure. It is the evolution of this subject that failed and prevented the Paśu humanity from complying with its finality's microcosmic objective.

It must be clear that consciousness is a "historical subject" and, in order to demonstrate this, we will resort to an analogy. We already saw how, by placing meaning on entities, the Paśu are constructing external superstructures: the "form," determined by such superstructures, is denominated "culture." In the course of time the superstructures grow or are modified and cause the variation of cultures. It is because of the superlative influence of time that "History" is considered to be the most important dimension of a culture. But when does the History of a culture begin? Answer: at the moment in which the members of such a culture realize that a past cultural fact has more "meaning" than any other fact that anyone else could remember. This answer deserves four commentaries. First: the past fact, which begins History, is that which has the most cultural "meaning" and, therefore, its memory is the most intense and not the oldest; there can be memories of previous facts, but History begins at ***that*** fact, the event of which is key for the future of culture: the birth of a legendary hero, his deeds, a battle, the merger of two nations, the coming of a God or of His "envoys," the writing of a code, etc. Second: a past cultural fact, the "meaning" of which is greater than others, is a historical fact. Third: although two or more historical facts are not causally related, they are historically related because they are linked by a subjective "line" through which the members of a culture trace back into the past. Fourth: History is, then, a temporal line of signification.

Let us now draw a parallel between the superstructure and the cultural structure. In the first place, both are constructed, they grow as time goes by. But the History of a superstructure, or culture, begins when its members note that they already have a history, that there were past events that were more important than others and even that there was ***that*** fact, the importance of which cannot be surpassed by any other. What is equivalent to ***that*** fact, the origin of History, in the cultural structure of the microcosm or Paśu? Answer: the discovery of itself, an entity among entities. That is to say: the Paśu fulfills his finality of discovering the enti-

ties since he is born; no one teaches him how to do it because reason is an inherited faculty; thus, he constructs the cultural structure almost without noticing it, design by design, schema by schema, Relationship by Relationship, concept by concept. One day, however, he discovers an entity, situated among the entities of the world, the design of which shocks him; i.e., he nominates itself as an object of knowledge and discovers itself, and this discovery is that of the greatest possible significance; the cultural structure, of course, already existed before this event, but nothing can be equated to this event and nothing can be the same after it.

The discovery of itself is the fact that signals the birth of the conscious sphere, ***analogously to "that"*** historical fact that was marking the origin of the History of a culture. Both are facts of the greatest signification and their occurrence comes to produce a "realization" of one's own identity; in one case: "individual," in the other: "collective" or cultural. The conscious sphere initiates, then, in a "moment" of the cultural structure's existence: it begins from the discovery of itself and temporally extends as the seat of the microcosm's historical subject. The creation of the conscious sphere is to be interpreted in an analogous way to the construction of the cultural structure by the rational subject or "reason"; a posteriori to the bond between Principles and Relationships, the cultural structure is "animated" by thinking, that is, by a ***cultural subject.*** In the same way, a posteriori to the conscious sphere, appears a ***conscious subject*** that animates it. Naturally, such "subjects" are only aspects of a single animic subject or "soul" of the Paśu, as will be shown in the article "E," the act of which we generically call "thinking."

We have seen that the finality's microcosmic objective procures to improve the Paśu's individual capacity as a discoverer of entities. This capacity is effectively increased from the moment at which the discoverer of entities discovers itself, ***knows itself to be individual different from other entities,*** i.e., ***acquires self-consciousness.*** (But the "consciousness" of the Paśu is not yet the Ego; this only appears after the enchainment of the Spirits, as will be seen further ahead.)

We already know when consciousness begins, but what interests us most is knowing what modification introduces its presence into rational thinking; that is, what dimension or characteristic of thinking unequivocally demonstrates to us that we are dealing with a "consciousness" and not with any other psychic act? Answer: the temporal intention of the thought. We will clarify this answer by means of a structural explanation.

In the previous section we studied how a cultural structure is constructed and with which elements: Principles and Relationships. Relationships are semic schemata of entities characterized by three dimensions: extension, comprehension, and ***potency.*** The

definition of this latter dimension, "potency," had been left pending for the present section: we will now see that the potency of a Relationship keeps a proportion, a "ratio," with the intensity that the intuition of "self" has impressioned on the sensitivity of the rational subject.

Let us begin by reviewing the steps of rational knowledge.

When a given entity impressions the sensitivity, reason refers and applies it against the archetypal memory; with the first operation it eliminates the universal Archetype and discovers the demiurgic design or suprafinality; with the second operation it configures a schema of the entity on the basis of the archetypal memory's Archetypes; the application of the design against the archetypal memory implies a direction of the Paśu's instinctive will, i.e., an ***intention;*** such an intentional contact with the Archetypes produces their actualization on the psyche's "plane of realization," "in a substratum of the affective and rational spheres"; the Archetypes are actualized in the psyche as Principles each time that the first operation eliminates a universal Archetype and only one time each; and also as Relationships, in order to configure the schema of the entity, every time that the second operation requires it; this actualization of the Archetypes manifests itself as permanent semic representations or elements of the cultural structure: the Principles are simple symbols, the Relationships are complex symbols. But the simple symbols of the Principles, which are unique as Principles, can be repeated countless times in the substructures of the Relationships: the difference between them, we said in "B" of the previous section, lies in the "potency"; the Principles are "passive potencies" and the Relationships: "active potencies."

There is no way of voluntarily influencing the operative sequence of reason: as long as the knowledge ***is rational,*** the first operation will eliminate the universal Archetype of the entity and will ***automatically*** actualize the inverted Archetype in the cultural structure. The intentional intensity brought into play in order to produce the actualization of a Principle is thus minimal, and it is because of such a lack that the potency of the Principle is "passive." But the Relationships, on the contrary, are constructed with the actualizations of Archetypes intentionally located by the second operation, being the potency "active" and proportional to the intentional intensity with which the discovery was made. Here we will deal especially with the active potencies that underlie the Relationships.

What does the "intentional intensity" depend on, with which the rational operation of schematizing an entity is carried out? Answer: on the reference-to-self with which the said entity takes account of. Naturally, if we are speaking of a "reference-to-self" we are recognizing a prior self-knowledge, i.e., the existence of a "con-

sciousness." In such a hypothesis it turns out that not all entities are equal for itself; not all are known with the same intentional intensity: a stone is not the same as a fruit; the intentional intensity put into schematizing the stone is different from the one used with the fruit; ***in the Paśu, for itself, the fruit is more important than the stone. That is why the schemata or Relationships of both entities are differently referenced-to-self. And these different "references" are manifested in the potency difference of the Relationships.***

The "potency" dimension of each Relationship is referenced-to-self in a particular way. But "thinking of a Relationship" is rational "thought." What determination does the potency's reference-to-self introduce into thought? Answer: a temporal intention. It is the same answer as before, which will become more comprehensible in the light of structural analysis.

The thought of a Relationship can acquire, by the reference-to-self of its potency-dimension, a determined "temporal intention"; and this makes it "conscious," as we previously explained. The schema of an entity, even if it remains integrated in the cultural structure, is potentially referenced-to-self, to the microcosm: the thought of a Relationship causes the actualization of that potential direction that is the reference-to-self, being thus (the thought) directed in turn, impulsed, by a temporal intentionality. Directed toward where? Answer: just as the potency references the Relationship to self, the conscious thought, temporally intentioned, is directed to the "conscious sphere" (or that of the preconscious in the primitive Paśu, Figure 11). This answer should be understood as follows: the reference-to-self of reason does not point to a "center" of individuality because nothing like that exists in the Paśu; the psychic structure or plane of realization where the Archetypes are actualized is the natural seat of self and toward those misty spheres the reference-to-self of reason is oriented, being plasmated in the potency of the Relationship according to the intensity with which the Archetypes were actualized; the potential reference-to-self is that which unfolds in the thought of the Relationship and renders it "conscious," impulsing it beyond the psychic substratum where the cultural structure exists, toward the "conscious sphere." But this "actualization" that the potential reference produces in thought is not of Archetypes but of symbols: it is the symbols of the schema that unfold in thought and become "conscious" because they are referenced-to-self. A schema of which power is very great references the thought to the self with such a force that it "shoots" into the conscious sphere, as "conscious thought" or "consciousness of a Relationship." And those conscious thoughts, more actual than others, delineate the unifying thread of consciousness, analogously to how "historical facts," cultural facts with more "meanings" than others, delineate the thread of a culture's History. Such a subjective

line demonstrates that consciousness is the historical subject of the microcosm.

According to what has been presented in this article, consciousness is a historical subject that registers a "moment" of appearance, from which all the Relationships that are formed will be, to a greater or lesser extent, potentially referenced-to-self, i.e., to the microcosm, considered or intuited as an individual entity. The thoughts of Relationships, or systems, are determined by such potential references and impulsed toward the conscious sphere, that is, toward the higher layers of the affective and rational spheres in order to emerge "beyond them." The conscious sphere would thus become the higher stage of thinking: ***to create it is the finality's microcosmic objective.*** As we said, this conscious sphere was not sufficiently developed in the Paśu and this is the reason for its cultural stagnation. What does the development of the conscious sphere depend on? On a faculty of thinking that stems from the active potencies of the Relationships and directs thoughts towards it, taking it as a center of ***intentional-temporal reference.*** This faculty will be studied in the following article.

B. The "Translative Faculty," a Function of Active Potency

In article "G" of the previous section we defined "intelligence" and the "translative faculty of rational thinking." Let us recall said definitions: the "translative faculty" is the capacity to translate an entity's schema into a given language; "intelligence" is the measure of the translative faculty: intelligence is the capacity to translate an entity's schema ***into the greatest possible number of languages.*** We also saw that the application of this faculty to a Relationship causes the schema to be noted in the significant context of a language; thus what is signified by the truth of the entity is translated into a "concept," the comprehension of which encompasses only a part of the schema's semic elements, but, although in article "G" the function exercised by the translative faculty was described, no explanation was provided on the essence of such a faculty in order to avoid deviations to other topics. It is this explanation that we are now going to study and that will enable us to understand the formation of the conscious sphere.

Let us consider the process of rational thinking. A thought has "illuminated" a system and the relief of a significance is outlined on the horizon of continuous signification. But the translative faculty notes the outlined significance on a determinate plane of signification: the significant context, which grants signification to the significance, is "leveled" on said particular plane. We know that the translative faculty is the capacity to render intelligible the truth of the entity in a plurality of oblique planes of signification: however,

whatever the inclination of the plane of signification, the thought is always experienced with reference to "a horizontal plane." ***This so occurs because the translative faculty is a function of the Relationships' active potencies: in every Relationship there is a potential reference to the conscious sphere, as the self's "center of reference," which levels and renders horizontal the planes of signification in which the significance is noted. It does not matter, then, how oblique in the cultural structure is the plane of signification on which the translative faculty has noted the significance of a Relationship: in*** thought, the significance, and its context, will always be horizontal, ***even*** when the intelligence is so high as to make it possible to note the significance in various oblique languages. And the horizontal leveling of planes of signification, which the translative faculty exercises on thought, is undoubtedly the main cause of mental equilibrium.

Thus, the "translative faculty," which enables one to note the significance of a Relationship in a determinate significant context, is "a function of the active potency" of such a Relationship: said function consists in ***referencing*** the plane of signification to the conscious sphere and causing, in this way, the horizontality of the thought. Of course, the thought of a Relationship, thought on a horizontal plane of signification, supposes a significance noted in the significant context of a language, i.e., it supposes that the significance is expressed in semic terms; and this is so whether the significance is projected as a sign by the external expression, or whether it is actualized in the conscious sphere as an idea. But every thought referenced to the conscious sphere has been noted by the active potency, by virtue of such a reference, of a "temporal intentionality." It is this quality that allows us to qualify a thought as "conscious," as we defined further back.

In order to understand the formative process of the Paśu's "conscious thought," especially to clearly distinguish the difference with the "rational thought" that we studied in the previous section, we must unite in a single idea four key concepts: potency, energy, intentionality, and temporality. Inducing this idea will be the objective of the next articles.

C. Schema-of-self and Psychic Energy

We know that every entity that is the object of sensitive intuition will be rationally schematized in the cultural structure. The Relationships, and the systems of Relationships with Principles that we studied so far, have allowed us to understand how the discovered design gives rise to the truth of the entity represented by the structural schema. But if ***every*** known entity is unfailingly schematized, we will have to ask, then, about the schema that cor-

responds to the self. Let us see the problem more clearly. The historical subject of the microcosm, which we have called "consciousness," begins to develop from the moment in which the discoverer of entities discovers itself as an entity among entities. The discovery of itself immediately reveals the difference between the microcosm, individual entity, and any entity of the macrocosm: this difference microcosmic subject/macrocosmic object is evident and undeniable. That is why, from the discovery of itself, any new entities' schema will be referenced-to-self: the potency-dimension of any Relationship acts on the thought according to such a reference until leveling and making the oblique planes of signification horizontal. Now then: this center of reference to which all Relationships susceptible of being "conscious" are referenced, because of their potency-dimension, and that which we have previously identified with the "conscious sphere," is not simply the "self," the "microcosm," but the "known self," the "known microcosm," i.e., the "schema-of-self."

The conscious sphere (or the preconscious in Figure 11) is in reality a "schema-of-self," configured according to the degree of self-knowledge that the Paśu attains. This schema, as we will see, will acquire an eminent position in comparison with the other members of the cultural structure. We will highlight the most important aspects of the schema-of-self in the following commentaries.

First - First - The conscious sphere, being a ***schema***-of-self, ***is a "complex symbol."*** However, this symbol ***is incomplete and in a permanent process of formation.*** How does the schema-of-self grow, how is it formed? Answer: the continuous reference-to-self, which determines the potency of the Relationships in the thought, actualizes and adds new semic elements to the symbol that constitutes the schema-of-self.

This means that the "conscious sphere," due to its schematic nature, is, really, a symbol, and that said symbol is completed as an effect of a certain kind of thoughts referenced or intentioned toward the self. The "schema-of-self," which begins to form from the discovery of itself, i.e., when the historical subject initiates, accompanies in its becoming the development of this subject: ***the "history of the microcosm," the "subjective line" of which constitutes the consciousness of the Paśu, is the schema-of-self or conscious sphere.***

Second - The "history" of the microcosm is thus a schema in permanent construction that we call the "conscious sphere." And the conscious sphere is the "center" to which those Relationships structured according to the self are potentially referenced.

But every schema arises from the rational interpretation of a design. It is evident that in discovering the microcosm, of which the Paśu-entity consists, for itself, its design must have been revealed ***to some degree.*** But it is no less evident that such a revelation ***can***

only be complete when the whole microcosm has been rationalized, i.e., when the schema-of-self contains the whole microcosm as truth. In the fifth and sixth commentaries of article "F" we will see what the design-of-self consists of and we will verify that its discovery, and the references that it motivates, implies a "shock" in the rational subject. The schema-of-self depends, on the evolution of the mind, on the present capacity, at all times, to rationally apprehend the design-of-self and to interpret it in a schema as complete as possible. In summary: the schema-of-self, the conscious sphere, the history of the microcosm, is a symbol in formation that never ends up being completed because the design-of-self, which it interprets, never ends up being known by the Paśu.

Finally, let us confirm what was said in the section "Archetypal Memory And Reason": the conscious sphere is a kind of memory. The mere fact that the conscious sphere consists of a "history" of the microcosm must give the idea that a temporal series of psychic events must necessarily be memorized in it. Just as the structure of the brain can be called "archetypal memory," and the cultural structure "conceptual memory," so the structure of the schema-of-self is called "representative memory"; "representative" is for reasons that will be seen in the article "F."

Third - Notwithstanding its apparent becoming, i.e., the permanent change that constitutes its progress toward the complete truth, the schema-of-self can also be "thought" like the other schemas of the cultural structure. We will explain. Every schema or Relationship is experienced by thinking as "thought," which is founded on a significance, proper to the schema, which is outlined in relief on the horizon of continuous signification. The schema-of-self is that which has the maximum dimensions: greater extension, greater comprehension, and greater potency, than any other schema or Relationship. "Thinking" such a schema supposes the apprehension of a significance of superior hierarchy, since the conscious sphere is a center of reference for all the planes of signification. That is to say: the cultural subject has the possibility of "containing" in a thought the schema-of-self; but such a possibility is precisely that which signals the beginning of the "conscious subject": the cultural subject, in reflecting on itself, animates the schema-of-self and rises as a "conscious subject." On the contrary, for the conscious subject, all the schemas of the cultural structure are intelligible, i.e., they have significance in some language.

But, if every schema of the cultural structure is intelligible to the conscious sphere, then, as a schema-of-self, in what language does its significance become intelligible? Answer: the language proper to the conscious sphere, in which context it can be noted and understood, "reflected," is the ***"immanent history."*** The significance of the conscious sphere or schema-of-self is expressed in a historical lan-

guage, i.e., it manifests itself to the understanding as a form of time. To intuit the significance of the conscious sphere is equivalent to intuiting the subjective line of the immanent historical subject, to grasping the unity of consciousness "as a history."

Fourth - Naturally, apart from its own, the conscious sphere can be noted in any other language, and the corresponding concept, expressed in the world by means of appropriate signs. One of such concepts, which the lost Viryas have projected in the last millennia, is of interest to us now.

This concept is that of ***energy,*** which it is claimed to derive from other entities because it is not known which is the true schema that it comes from. But, no matter to which entity science applies it, ***the concept of energy expresses the significance of the conscious sphere.*** Of course, a concept that must take note of the schema of maximum extension and comprehension also has to possess such extreme dimensions, as well as a maximum connotation: the projection of the energy concept in physicomathematical signs, e.g., in spite of the complexity that it evidences, barely manages to insinuate the significance of the schema-of-self that it comes from. That is why, in affirming that "the psychic spheres are of energy," we said further back that we do not "apply" the concept of energy to the psyche but that, since the psyche is of energy, there is a concept of energy.

Fifth - If the concept of energy expresses the significance of the conscious sphere, we can inquire on the basis of what properties the latter's psychic energy is defined. First of all, let us note that the schema-of-self becomes, varies, changes, moves: "movement" is thus the first property of psychic energy. Secondly, it should be noted that the conscious sphere is the "center of reference" toward which the active potencies of the "historical" Relationships point: "direction" is, then, the second evident property of psychic energy.

But for something energetic, a symbol e.g., ***directed*** toward a center of reference, to be able to reach it, the energy must be sufficiently ***intense. Intensity*** is thus the third important property of psychic energy.

For now, without completely discarding other properties, we can affirm that psychic energy is characterized by movement, direction, and intensity. Naturally, with these three determinations psychic energy is analogous to a vector magnitude of Physics.

D. Energetic Expression of the Paśu's Thought

The potential references that exist in the Relationships introduce into the thought a "direction," or "temporal intention," which directs it toward the conscious sphere: these thoughts, "conscious" to a greater or lesser degree, are those responsible for the progres-

sive change that the schema-of-self manifests. But the change, the "movement," occurs in the psychic energy and its cause is in the active potency, in its references to the schema-of-self. In Physics, a causal Relationship between potency and energy has also been defined, which it will be useful to take into account because of its analogical value.

One form of energy, mechanical work, is related to potency ***according to the time*** in which said work is performed:

$$\text{Potency (W)} \times \text{Time (T)} = \text{Work (A)}$$
$$W \times T = A \qquad (1)$$

We have here, although with differences of significance, three concepts that intervene in the psychic structure: power, time, and energy (work). We will come back to this formula.

On the other hand, mechanical work is defined as the product of a ***force*** times the ***distance*** that it has moved to its fulcrum:

$$\text{Work (A)} = \text{Force (F)} \times \text{Distance (D)}$$
$$A = F \times D \qquad (2)$$

Substituting in (1) the value given for work by (2)

$$W \times T = F \times D$$

or rather:

$$W = \frac{F \times D}{T}$$

but as $\frac{D}{T} = V$, i.e., the quotient of distance and time is ***velocity:***

$$W = F \times V \qquad (3)$$

Potency is, according to (3), a function of force and velocity. An analogy with this Relationship is usually used by those who give preeminence to "ideas" over the structural configurations of the psyche: thus arise the concepts of ***idea force*** or ***velocity of ideas.*** On the contrary, in establishing analogical correspondences between the psyche of the Paśu and the structural model, we will stick to the dimensions of formula (1), i.e. potency, time, and energy.

Let us define, then, a function of which domain is ***the production of thoughts in the Paśu's cultural structure*** and that we call the ***"energetic expression of the Paśu's thought":***

$$\text{Potency (W)} \times \text{transcendent Time (tT)} = \text{psychic Energy (pE)}$$
$$W \times tT = pE \qquad (4)$$

We must insist that this formula has only the inductive finality of facilitating the explanation. If we suspend for a moment the scientistic prejudices and stick to the previous conclusion that says: "the concept of energy signifies the conscious sphere," function (4) will not be so strange to us.

Before utilizing the "energetic expression," in order to explain the production of conscious thoughts, we must be clear about its implications. This is what we will highlight in three commentaries:

First - The energy of rational thought depends, according to (4), on the active potency (W) and the transcendent Time (tT). This time (tT) is that which measures the ***duration*** of the thought on the Relationship and will be defined further ahead.

Second - The greater the active potency (W) in the Relationship, the greater the energy (pE) in the thought.

Third - The longer (tT) the duration of the potential activity, the greater the energy (pE) in the thought.

From these commentaries on function (4) it follows, as one would expect from an analogical expression, that the "active potency" and the "transcendent time" are the ***cause*** of psychic energy. Let us define both concepts:

A Relationship is defined on the basis of three dimensions: extension, comprehension, and potency. But a Relationship is really the semic schema of an entity, i.e. a complex symbol, a substructure of semic elements: potency is what allows symbols ***to subsist*** as such and to remain structured. But it should not be believed with this that potency is a mere "content" of symbols: it is the Principle that makes possible the ***manifestation*** of symbols in thought. When the Paśu already possesses a historical subject and, consequently, a schema-of-self, the manifestation of symbols takes place with reference to the conscious sphere, i.e., intentioned, directed toward it. The plane of signification, and with it the context of the significance, become, then, horizontal for the thought. Let us recall that the Paśu, at the evolutive stage that we are considering it, ***already possesses, albeit incipient, a historical subject and a, schema-of-self.***

We can affirm, then, that: ***potency is the fundamental substratum of every psychic symbol of the cultural structure: by it the symbols "subsist" and "manifest" themselves in thinking. But the "Principles," which are simple symbols, only subsist: they never manifest themselves to thought*** (although they can be known by a reflection or copy in a connected Relationship, as was already explained); ***that is why it is said that their potency is "passive." Relationships," on the contrary, subsist and manifest themselves: their potency is "active."***

"Conscious" thought, which makes the schema-of-self "grow," depends on the manifestations of the Relationship's symbols that it thinks, i.e., it depends on the active potency: we will refer to it from now on, even if we simply say: "potency."

In summary: ***the symbols, of the schema or Relationship, subsist sustained by the substratum of their potency; if a thought thinks the Relationship, the symbols manifest themselves with a determi-***

nate energy: such "activity" is also a product of the potency. In a forthcoming article we will study the "manifestation" of symbols in thought: now we will deal with their "subsistence," in order to set forth the pending definition of "transcendent Time."

In the section "Schema of the The One's Universe," the triple composition of the Demiurge was mentioned: Power, Beauty, and Wisdom, and it was explained that "the 'Breath,' or transcendent flow of His Time-Consciousness, exerts its 'Power.'" We thus find, in the essence of the ***macrocosm, Potency*** (or Power) and ***Time*** (Cosmic Consciousness or Breath) ***united as causes of the entities' existence,*** analogously to the "energetic expression of thought" (4). Although the flow of the Breath is the immanent Time of the macrocosm, here we will call it ***transcendent,*** taking into account its intimate penetration in the cultural structure of the microcosm or Pașu.

In transcendent Time, or the time of the macrocosm, the entelechial times of the universal Archetypes develop: the known entities are "moments" of such processes, "stoppages" made by reason in order to discover the demiurgic design, the being-for-man. Entities change constantly, by effect of their evolutions, but ***they remain*** entities in their becoming, i.e., they subsist as entities in transcendent Time. So that the countless evolutive processes, which develop in the macrocosm, ***converge toward finality,*** i.e., ***do not diverge from the macroentelechy "pralaya,"*** the entities are structured in a cosmic organism, the functions of which teleologically aim toward finality. Therefore, this "remaining in change," which characterizes the process of the entities, does not take place in isolation within the entities but, on the contrary, ***all entities are bound to each other.***

What is the binding, the Relationship, between entities that ceaselessly change? Answer: ***in the ratio between movements, which determines the simultaneous permanence of entities in transcendent Time.*** Some aspects of this ratio are those that empirical science usually discovers, and imperfectly translate into mathematical language, as laws or qualitative Relationships between characteristic magnitudes of phenomena.

The fundamental assumption for a teleological ratio to link all entities by "remaining in change" is that there is some kind of ***synchronization*** between all their processes. In other words: the movements, in which the becoming of entities consists, may be of many classes: uniform or variable, continuous or discrete, linear or sequential; oscillatory, rhythmic, cyclic, etc.; but, ***whatever the class of movement that characterizes the process of the entities,*** the teleological reason that links them determines that in each absolute moment of transcendent Time there is coincidence of relative moments of the entities' movements; that is to say: there is a kind

of synchronization of movements that is verified in each moment of transcendent Time by the simultaneous permanence (in the change of) the entities.

Now, the material body of the Paśu is an ***entity among entities*** and, as such, remains in transcendent Time. In consequence, the movements that make up its entelechial process must be synchronized with the other movements of the macrocosm. Naturally, some "movements" in the organic functions such as the cardiac and respiratory rhythms, the septenary cycles of growth, the extension of the sensorial spectrum, the brain waves, etc., present a more visible "ratio" in comparison to the proportional movements of the solar system; but, strictly speaking, ***all*** organic movements, from the atomic to the psychic, occur in coincidence with other movements of the macrocosm: ***the atomic, biological, and psychophysiological clocks of the Paśu are synchronized with the cosmic clocks that regulate the movements of the entities according to "universal patterns of ratio."***

When referring to the material body of the Paśu, in the section "Archetypal Memory and Reason," we affirmed that it constitutes a "minor mundus," a microcosm that reflects the "major mundus" or macrocosm. We will now see how this affirmation should be understood. In the first place, it is necessary to note that "microcosm" designates the finality of the Paśu, that is to say, an entelechy that must be reached, and not a present reality. Secondly, let us observe that a ***current*** "microcosm," an absolute reflection of the macrocosm or actual entelechy, ***must out of necessity be an autonomous entity, as the Demiurge is in His own way.*** But we have just seen that the body of the Paśu is synchronized in all its movements with master clocks of the macrocosm and, consequently, ***linked to the other entities, structured to them.*** The body of the Paśu ***is not,*** in fact, ***an autonomous entity.*** Here is the apparent paradox: a "microcosm" must be an autonomous entity; the body of the Paśu, which we call "microcosm," is not an autonomous entity.

What, then, is the Paśu; what is its body? Answer: ***the body of the Paśu is a "potential" microcosm; it will be an "actual" microcosm when it becomes an autonomous entity, i.e., when it becomes independent of its synchronization with the processes of the macrocosm's remaining entities.***

It is evident that, as the Paśu progresses toward entelechy, it has to transform itself more and more into an "autonomous entity," since such a condition is imposed by the finality; but by virtue of what internal process is microcosmic autonomy attained? The answer was already brought forward in article "A": ***the Paśu is transformed into an autonomous entity as it fulfills the "microcosmic objective its finality": constructing a schema-of-self or conscious sphere of such perfection that, upon being reflected by the con-***

scious subject, it completely rationalizes the microcosm. Consciousness, analogously to the "Power" Aspect of the Demiurge, has to be able to apply, interpenetrate, diffuse itself, etc., in the microcosm and synchronize its internal movements with its own master clocks, that is, it has to be able to desynchronize it from the macrocosm by avoiding participating in transcendent Time, it has to subtract the microcosm from its permanence in the microcosm.

As will be seen in the next article, for this to occur the conscious sphere has to present the dimension of a "time proper to the microcosm," i.e., of an "immanent Time."

In the previous section, article "H," we explained that the continuous bodily movement of the Paśu, when it does not obey the concrete expression of a concept, ***places a "general meaning" on the world,*** which is called: ***harmony.*** The mere fact of ***being*** in the world makes the Paśu a giver of "harmonic meaning" and that is why harmony is defined as "a relationship between the movements of the microcosm and the macrocosm." It is useful to connect the concept of "harmony" with that of "microcosmic autonomy," which we have just defined, in order to improve the overall comprehension of the Hyperborean Wisdom. Harmony, in fact, ***depends on the microcosmic autonomy:*** the greater the autonomy, the greater the harmony, that is, the greater the "general meaning" placed by continuous bodily movement. In consequence: ***the production of harmony is opposed to the synchronization of movements between the micro and the macrocosm.*** In other words: ***the greater the synchronization, the lesser the harmony.*** At the unfavorable extreme, a ***total and absolute*** synchronization of movements implies the nonexistence of the microcosmic entity: the body of the Paśu would be, in this case, ***a pure animal entity.***

It is clear, then, that the Paśu is a potential microcosm, the internal movements of which are ***synchronized to some degree*** with the external movements of the macrocosm. But, although the potential microcosm constantly unfolds and tends toward its entelechy, ***there is something in it that remains invariable: its organic presence, which reproduces the structure of the macrocosm.*** The organic, the structural, of the microcosm remains in transcendent Time unless it becomes independent by reaching ontic autonomy. That is why, now it is clearly seen, we were affirming further back that the systems of the cultural structure are "manifested" in thought and ***subsist in transcendent Time.***

Summarizing, in the Paśu, a potential microcosm, the subsistence ***of*** systems, Principles and Relationships, occurs in "transcendent Time," of which the microcosm ***participates.*** And, what subsists in the systems, is the essential substratum of the symbols, that is to say, the "potency." With these synthetic statements we complete the definitions of the two causal terms that appear in the

"energetic expression of thought" (4): Potency and transcendent Time. In the following article we will make clear the concept of the microcosm's "individual subject," which holds the "soul" of the Paśu, in order to resume the study of the "energetic expression of thought."

E. The Finality's Microcosmic Objective Requires Metempsychosis

According to what we have seen in the article "D," we can affirm that the body of the Paśu is a "potential microcosm" that ***tends*** to actualize itself fully in the human entelechy. While it progresses toward this perfection, the microcosm ***participates in the transcendent Time of the macrocosm,*** in which all its internal movements are synchronized. That is why the objective of evolution, ontic autonomy, demands ***the substitution of transcendent Time for a time proper to the microcosm, an "immanent Time" in the flow of which the inner processes are ordered and realized.*** This "objective," naturally, is none other than the microcosmic objective of the finality, which proposes to develop a "historical subject" or consciousness, the principal note of which is, precisely, immanent temporality. In article "F" we will study in detail the relationship between transcendent Time and immanent Time; here we are interested in making it clear that the microcosmic objective ***can only be reached with the help of metempsychosis.***

The Demiurge, in effect, cannot permit the evolutive progress from being interrupted by the organic dissolution of the microcosm, that is: by the death of the Paśu. Actually, the life cycle of the microcosm depends only on transcendent Time: as long as there is participation there will fatally be a formal dissolution, as occurs with every organic entity. But if the microcosm actualizes its potentiality and ***individualizes itself,*** i.e., becomes temporally independent of the macrocosm, then it will be able to escape dissolution, death, because the internal processes will be "stopped" for transcendent Time. The microcosmic objective thus ensures that at some moment of evolution the immortality of the material body will be reached. Now then: while that moment arrives, can the individual progress attained in the construction of the schema-of-self be lost with the death and dissolution of the microcosm? Answer: Every schema-of-self remains imprinted on the soul during the life of the microcosm, in such a way that upon disincarnating, after organic disintegration, it preserves it permanently.

That is to say: the schema-of-self, which is part of the Paśu's "soul," ***survives the dissolution of the microcosm for the better fulfillment of the microcosmic objective.*** We are thus faced with an evident paradox. However, such a paradox loses consistency if we look at things from the point of view of the Demiurge, who is the

one who has determined the way in which the finality must be fulfilled. With this perspective, we must begin by admitting that what is of interest, in the first place, is the macrocosmic objective; the production of culture. This objective is sociocultural and aims at preserving the meaning placed on the entities by the particular members of the cultural community: a "culture" is the communal support of cultural objects, i.e. of the entities signed by human expression. A culture, demiurgically understood, is therefore a macroexpression of the collective evolution reached by the community: cultural objects are projects that demonstrate the degree of evolution reached because they are a measure of the projectists' intelligence. Let us remember that the pleasure of the Demiurge is in the "post-discovery of His work," a task that has been reserved for man. Cultural objects are, precisely, the affirmation of the design discovered in the entities, that is to say, a "supreme good."

For the Demiurge, then, the good lies in the fulfillment of the ***conditions*** of a community's cultural development, i.e., in this development not ever stopping, in growing and transforming the undifferentiated reality of universal entities into a superstructure of cultural objects. The ***conditions*** of a community's cultural development depend, naturally, on the ***particular*** evolution of its members, who are the ones who "place" meaning on the entities. It is because of these ***conditions*** that the finality of the Paśu, apart from the general macrocosmic objective, supposes a particular microcosmic objective: the evolution of an "individual subject" that procures the autonomy of the microcosm and, having attained this, grants maximum meaning to the work of the Demiurge.

The individual subject, which at the beginning of its evolution is "rational" and at the end "conscious," is the manifestation of the soul in the structures of the microcosm. And the soul, through metempsychosis, transmigrates for millions of years in order to manifest itself, each time, in a more perfect microcosm, closer to the microcosmic goal of the finality. Hence arises the need to clarify, however briefly, the relationship between the individual "subject" and the "soul," since the analogical study of the "energetic expression of thought" will require of us a rigorous definition of the conscious subject that animates the schema-of-self.

First of all, let us specify what is to be understood by "soul." The Paśu, like every organic entity that evolves, is the manifestation of a universal Archetype and of a monad: the monad is the support of the individual organism that evolves in conformity with the universal Archetype. But the monad never "descends" to the material plane but remains on the archetypal plane from where it is projected by the Will aspect of the Demiurge to the material plane. During the life of the Paśu the monad sustains the material body and evolves with it; or, in other words: the manifestation of the monad

on the material plane is the microcosm. At the death of the Paśu's animal body the microcosm dissolves and, after organic disintegration, the monad ceases to manifest itself materially. However, the monad is not completely disconnected from the material plane because an energetic term, coming from the microcosm, still subsists disincarnated: it is the "soul" of the Paśu.

The soul is, thus, that which remains always manifested of the monad; that which evolves in the microcosm and partially involves during disincarnation; that which survives the dissolution by preserving the evolution experienced, in order to return again in the vital genesis of another microcosm. But in this metempsychosis the soul does not reincarnate in new bodies "like an actor who tries on different clothes," and "looks through the eyes of different masks," according to the common belief of naïve palingenesis. If it did so, there should be a mnemic continuity of the acts experienced throughout the microcosms, i.e., it should be natural to "remember past lives." On the contrary, in each living microcosm, the thinking subject never "naturally" recalls any memory of a previous life. This does not occur because the procedure arranged by the Demiurge for the transmigration of souls imposes on them, during the period of disincarnation, an "involution" of the subject into itself that produces the aforementioned amnesia. We will explain step by step the procedure of metempsychosis, but without going into too much detail.

The soul, as a subtle manifestation of the monad, sustains the microcosm by diffusing itself throughout its structure, acting as a "body double." However, only in the psychic structure, due to its energetic nature, is there a fluid contact between the organic life and the soul. The three "subjects" that we have mentioned in article "E" in the previous section, the "rational subject," the "cultural subject," and the "conscious" or "historical subject"; are nothing more than individual manifestations of the Paśu's soul in the various structures of the microcosm. Of these structures only the schema-of-self or conscious sphere has the possibility of permanently impressioning the soul: the structure of the brain and the cultural structure are too coarse to affect it in any way.

The alteration that the schema-of-self causes in the soul, on the other hand, modifies it in such a way that its effect persists even when the microcosm has completely disintegrated. But the schema-of-self represents "all the consciousness" that a microcosm is capable of attaining, that is, it is an evolutive degree. That is why the soul, being permanently modified by the schema-of-self, has in reality self-modeled itself in the direction of human entelechy, i.e., has evolved.

Let us suppose now that a soul has disincarnated deeply impressioned by a schema-of-self, which it animates as a "conscious sub-

ject." The schema-of-self being a history of the microcosm that has remained incorporated in the soul, it is evident that the animic subject must remember what it has experienced in spite of being disincarnated. Why then, in a subsequent incarnation, does the soul appear devoid of memories? Answer: 1º) because the evolution of the microcosm obeys an irreversible ***hierarchical sequence*** that forces the soul to manifest itself initially as a rational subject of the brain or "reason"; 2º) however, prior to the incarnation, an "involution of the subject into itself" takes place, which causes the partial "forgetting" of the innate memories.

1º - In order to understand this answer, one must first of all consider that the soul can only manifest itself ***in*** an adequate structure or vehicle. This condition comes from the soul being the energetic expression of the monad, which is the fundament of every particular archetypal process: in this sense, the monad is the individual subject in every entity that evolves according to the formative impulse of the universal Archetypes. In the particular case of the microcosm, the soul is always the animic subject of a structure; and the opposite statement is also valid: without a structure there is no possible animic manifestation. Bearing in mind such a condition, and all that has been seen so far about the formation of the cultural structure and the schema-of-self, we can easily understand the preceding answer.

If we reflect on what we have studied up to this point, we will see that there is indeed a tacit ***hierarchical sequence*** in the formation of the microcosm's structures: in the genesis there is only the brain, i.e., the archetypal memory; the soul can do nothing but animate such a structure and operate with its functions; as a rational subject or "reason" the soul discovers the design in the entities and constructs the cultural structure, which it will then animate as a cultural subject; and from the cultural structure will be emerging toward the upper layers of the psyche the symbols that form the schema-of-self, which the soul will animate as a conscious or historical subject. Here is the complete sequence: the soul animates the archetypal memory or brain as a rational subject or "reason" and constructs the cultural structure that it animates, a posteriori, as a cultural subject, from where it constructs the schema-of-self that it animates, finally, as a conscious or historical subject.

There is no "natural" way to alter this sequence: the incarnated soul must always begin by animating an infant brain, because it is a rational subject. From that inevitable beginning is the possibility of a structural development that underlies in the potency of the potential microcosm: if the genetic limitations of the particular microcosm allow it, perhaps a high degree of consciousness can be reached. But what cannot be done is to alter the hierarchical sequence that orders the appearance of the animic subjects.

It is now clear what the hierarchical sequence of structural formation consists of, but it is not equally clear why the soul, in a subsequent incarnation, appears devoid of memories. But the answer is simple, it lies in the hierarchical nature of the sequence, in the determinations that each structure imposes on the manifestation of its own subjects. When the soul animates, e.g., the archetypal memory, it can only discover the design in the entities given to sensitive intuition: any "innate memory" is in no way different from the intuition of an entity; but, as such memories lack design, they are automatically eliminated by the operations of reason and at most the subject perceives a vague reminiscence or "indefinite sensation of familiarity." The rational subject thus acquires a novel characteristic that does not abandon the soul in its subsequent subjective manifestations. This will be better understood if we remember that the three subjects mentioned are in truth three simultaneous aspects of the soul: it is the same soul that, in manifesting itself in each structure, "momentarily" animates it as its own subject. That is to say: the "moment" of the soul is the animic subject and this single subject can simultaneously animate, in a structurally complete microcosm, three mnemic structures.

In order to explain it by means of an allegory we can suppose that the soul is analogous to a lantern of achromatic light, i.e., of white color. If we place in front of the lantern a sheet with a small central opening, we will have the equivalent of a rational subject: the beam of achromatic light that the opening gives off is the analogical subject. Let us now intercept the beam with a filter that subtracts a color, blue for example. For a white light of 500lm, according to the laws of optics, the blue filter will only let through 69% and ***eliminate*** 31%. Well, this beam transmitted by the blue filter, considerably reduced, is analogous to the cultural subject. Let us keep the blue filter and intercept the beam transmitted again, now with a yellow filter. Of the 69% of light that penetrates the filter, it will subtract a part and transmit 58%, i.e., 42% of the original light. The resulting beam, of green hue, is analogous to the conscious subject. Let us consider the complete allegorical experiment. The lantern is the soul that pours out in all directions in the form of white light. By placing a sheet that lets only one beam pass through, we perform an operation analogous to the incarnation of the soul: the beam is the same soul-lantern now converted into a rational subject. The hierarchical sequence begins here. The blue filter is analogous to the archetypal memory or brain: only a "filtered" part of the subject-beam will reach the cultural structure in order to animate it. This cultural subject must animate the cultural structure, represented by the yellow filter, and "transcend" it in order to become a conscious subject: the beam, reduced by more than

half of the original light, that passes through the yellow filter is analogous to the conscious subject (see Figure 26).

This allegory clearly shows us that the soul and the subject are one and the same thing and that, in the microcosm, there is only one subject that manifests itself simultaneously in three different places or structures. If an "innate memory" were to break into the rational subject by chance, it would be eliminated in the same way that the red filter subtracts such a color from the beam of light.

2º - We say "by chance" because, as stated in 2º, prior to incarnation, the soul has been induced to "forget" the innate memories, i.e., not to remember, during the whole incarnation, the old schemata-of-self, the "histories" lived in other microcosms. But, precisely in article "A," was it said that the microcosmic objective of the finality is the construction of a schema-of-self that, ultimately, consists of the microcosm itself, rationalized by the conscious subject; we also saw that the schema-of-self, no matter how imperfect, constantly impressions the soul and constitutes its evolution: on the basis of such an evolution, attained by the assimilation of the various schemata-of-self of different lives, each new animated microcosm is perfected and ***the microcosmic objective of the finality is fulfilled.*** This being so, how is answer 2º, which affirms a previous forgetting of innate memories, to be understood? We will explain it immediately. In order to continue with the proposed example, of a soul that disincarnates deeply impressioned by a schema-of-self that it animates as a conscious subject, let us say that the followed procedure consists in performing the involution of the subject prior to a new incarnation.

The subject "involves" when it temporally deconcentrates, i.e. when its present moment expands into itself and encompasses its whole history "in a single glance," facts that are confirmed by the well-known stories of those who have "resurrected," after passing through clinical death, and have seen "everything lived, in a single instant." The involution of the subject, in the meaning presented, is necessary so that the soul can offer a new subject to the microcosm in which it is going to incarnate: the soul, after the involution of the previous subject, appears in front of the microcosm with another aspect, a non-subjective aspect that requires the whole hierarchical sequence in order to develop and repeat the evolutive cycle of life and death. But, to all this, what has become of the previous schema-of-self, that which the subject involved into "until encompassing all history in a single glance"? Was not, perchance, its cooperation necessary in order to fulfill the microcosmic objective of the finality, for ensuring the individual progress of the Paśu? In reality, in each new incarnation, none of the previous schemata-of-self are dispensed with, since they are irreversibly assimilated in the soul: what occurs is that, ***not being animated by any subject,***

the previous schemata-of-self are situated at different places in the microcosm from the one that the rational subject occupies. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused "as a body double" throughout the microcosm; therefore, the previous schemata-of-self, which remain alien to the subject, will correspond to other parts of the nervous system outside of the brain, i.e., the previous schemata-of-self are located in different parts of the Paśu's body, with the exception of the structures studied up to this point.

These "centers" or "chakras," which contain previous schemata-of-self, are spread out by the thousands in the human body. There, are the innate memories, the memory of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the allegory of the lantern we can establish an analogical correspondence with the previous schemata-of-self by making small perforations in the sheet with the opening. The perforations surround, e.g., the opening through which the beam of light flows, analogous to the rational subject. If the beams of light that shine through the perforations are analogous to the chakras, it is evident that such centers of innate memory are ***non-rational,*** that is, their content is ***irrational.*** Therefore, when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the direction of the hierarchical sequence, there is a grave danger that the subject accidentally animates a previous schema-of-self and that this takes control of the microcosm: then, from that lower center, the microcosm is ***irrationalized*** and madness ensues.

Before concluding, it is worth emphasizing an important consequence of the principle stated in answer 1º and also in "E" of the previous section: "without a structure there is no possible animic manifestation"; "every subject requires a structure in which to manifest itself"; "the subject cannot exist without a vehicle for its manifestation." Up to now we have assumed that the "vehicle" of the soul is the microcosm and the "structures," where the subject manifests itself, those studied here: brain, cultural structure, conscious sphere, etc. But the fact that this assumption is true in no way ***excludes other possibilities for complying with the finality.*** In other words: the Paśu was tasked, by the Demiurge, with a finality: to be a giver of meaning to the entities of the world; well then: if the Paśu, or any other similar race of the universe, ***develops a culture capable of producing technically adequate "structures" for the manifestation of the subject, these will be "animated" to the extent of their possibilities of expression.*** This signifies that, as long as the steps of "discovering the design" and "projecting the meaning" are fulfilled, any scientific-technological culture will have the possibili-

ty of constructing ***androids "with soul."*** Yes; ***with a true transmigrating and evolutive "soul."*** For this, it is only necessary for the android to possess a simile of the "archetypal memory," i.e., a memory programmed with a collection of entities' signs or self-programmable with information of entities of the world perceived by means of sensors, and that an electronic processor carries out the logical operations of comparison or interpretation: when the android ***adjusts*** its behavior according to the perceived information, i.e. when it ***expresses a conduct, it will*** undoubtedly ***be animated by an egregore*** or, if the android is sufficiently perfect, ***by an individual soul.***

What can never be possessed by an android, nor by any artificial structure, is the Spirit: in effect, for the Spirit to manifest itself, blood memory is indispensable, the memory of the Origin, that is to say, something that can never be implanted anywhere else than in a living microcosm.

F. Analogical Study of the "Energetic Expression of Paśu Thought"

Here we are going to present and explain several important concepts using, as we have done so far, analogy and induction. Among such concepts are, in the first place, the "energetic expression of the Paśu's thought," of which it will be useful to specify its scope in order to avoid the mistake of confusing it with a physicomathematical function, i.e., with a relationship between variable magnitudes of a physical phenomenon that can be empirically measured with appropriate instruments. The "active potency" and "psychic energy" magnitudes are certainly variable, ***but the phenomenon that they characterize is psychic, not physical.*** However, although the phenomenon that it represents is subjective, the mathematical structure of the expression (4) is perfectly adequate in order to describe its evident properties: First: the "active potency," "transcendent Time," "psychic energy" ***are*** variable magnitudes. Second: the active potency and transcendent Time ***are*** the cause of psychic energy. Third: psychic energy varies in direct proportion to the variation of the active potency and transcendent Time. This third property is sufficient in order to justify the mathematical formulation because it reveals that between the magnitudes exists a functional relationship. But the formula (4) comes from a combined language in which "Potency" (W) and "transcendent Time" (tT) are ***non-numerable concepts that express variation*** and between which is defined a ***law of composition*** or ***function*** symbolized by (×). Such a law affirms that the positive variation of any of both magnitudes determines the proportional, or ***rational,*** variation of a third magnitude, "psychic energy." Thus, even if the formula (4) that describes a psychic phenomenon resembles (1) that which responds to a physical

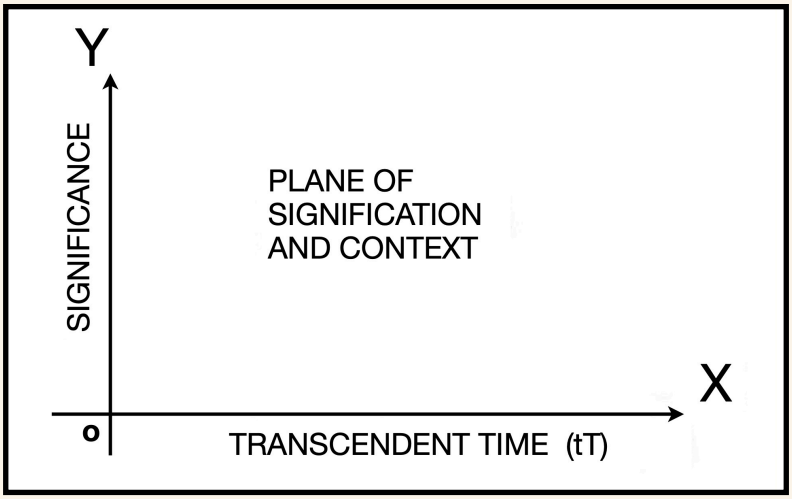

Figure 17

phenomenon, the meaning to be given to (4) is the one just stated: a rational relationship between non-numerable concepts that express variation.

Secondly, we will define an ***analogical quadrant*** that will enable us to represent simple systems (Figure 13) in analogical correspondence with the "energetic expression of thought" (4). The quadrant is certainly Cartesian and orthogonal, but without "coordinate numeration" because, as in the case of the expression (4), what we are attempting to represent are ***non-numerable concepts.*** That is to say: a biunivocal correspondence between the points of the plane and the set of complex numbers has not been defined in the analogical quadrant; if this were done, the quadrant would be inadequate for representing psychic magnitudes; on the contrary, a ***conceptual correspondence*** between the quadrant and the cultural structure has been rigorously defined in such a way that what is represented in one ***conceptually*** reflects what is phenomenic in the other.

After this clarification we can now describe the quadrant in question. First of all it must be stated that this is the same system used in Figure 16 in order to show the "concept" as a "slice of a Relationship." There we see that the quadrant (x, y) is analogous to the "plane of signification" on which the significance of a schema has been noted.

The significant context, of the empowered language, determines that the noted significance is only a slice of the schema ***parallel to the plane of signification.*** In Figure 17 we can observe that the analogical quadrant does not differ from the one used in Figure 16.

However, in Figure 17, we have established correspondences between the axes that we had not pointed out in Figure 16: to the axis

(Ox) corresponds the concept of "transcendent Time" and to the axis (Oy) corresponds the concept of "significance." These correspondences respond to the need for the "significant context" or "mental horizon around the significance" to be a geometric place in which the ***relief*** of the significance can be represented by an equivalent symbol.

The "transcendent Time" (tT), within which, as we have seen, the microcosm remains synchronized, ***increases*** from 'O' in the Ox direction. Significance (S), or "relief on the horizon of continuous signification," ***increases*** from 'O' in the $\overrightarrow{Oy}$ direction. With these conventions we can suppose that in any relief on the $\overrightarrow{Ox}$ axis its ***range*** will express the value of the significance, at each moment, on the Oy axis.

Let us recall that significance is "the fundament of rational thought"; the "relief," on the horizon of continuous signification, is experienced as an "idea" or "concept" when thinking apprehends the thought of a system. Therefore, the representation in the analogical quadrant of a "relief," or significance of a system, will acquire maximum fidelity if it references to a concrete system such as that of Figure 13. In Figure 18, for the sole purpose of providing the proper reference in order to signal the relief of a significance, the axis (Ox) of the analogical plane has been aligned with a "simple system" of the Paśu's cultural structure. On this arrangement we will emphasize two things. First: it must be noted that transcendent Time increases in the direction of the "extension" dimension. This means that the thought of a system always takes up transcendent Time, ***even when the thought itself is experienced as atemporal because it lacks immanent Time.*** This happens because of the microcosm's lack of autonomy: every mental act, even the manifestly atemporal ones like, e.g., the image of a triangle, is only a movement together with others that constitute the evolutive process of the Paśu; but the Paśu, as the potential microcosm, remains in transcendent Time where the synchronization of all its movements takes place. Here it should already be clear that the subjective time of thinking ***is not transcendent Time,*** since the former can be experienced or not, while the latter is always passing. In the Paśu ***there are no absolutely atemporal thoughts,*** since every mental act takes up time of the macrocosm: the "atemporality of a triangle" is a subjective evaluation product of reflection, of "stopping" the triangle in the attention without noticing the ***actual duration*** of the thought that thinks the triangle. Second: in order to facilitate interpretation, in Figure 18, the xx system has been moved from the 'O' point or "origin of time": the rigor of the analogy demands, instead, that the first Principle coincides with the 'O' point ***that signals the moment at which thought explores the schema in extension.***

Let us now suppose that a thought about the system of Figure 18 produces on the horizon of continuous signification the relief that Figure 19 shows. The triangular symbol, which has manifested itself in thought, can perhaps be perceived as "universal" and "atemporal," but the fact is that the thought of the symbol registers a duration in transcendent Time: the longer the thought on the xx system ***lasts,*** the more extensive, analogically speaking, its dimension will be, for the system ***subsists*** as long as the microcosm ***remains.***

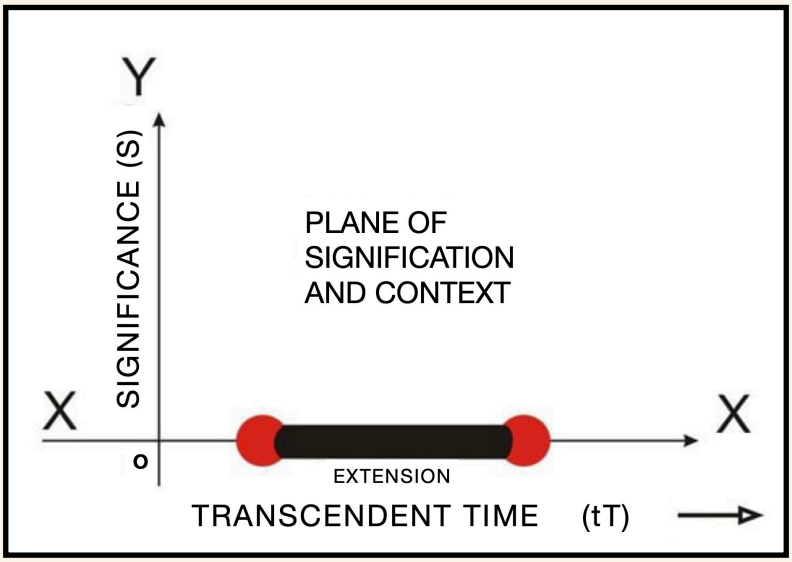

Figure 18

We must now take a very important step in the exposition by recalling the thesis of article "B": "the translative faculty is a function of the active potency." We studied, in the aforementioned article, that the potency of a Relationship is always ***referenced*** to the conscious sphere and that such a reference empowers it to render horizontal the plane of signification in which the significance is to be noted. This is, naturally, a subjective effect. But, if we suppose that the significance, the triangular relief of which has been represented in Figure 19, is leveled on a plane of signification ***horizontal in relation to the conscious sphere,*** what is the geometrical place of the conscious sphere in the analogical quadrant? Answer: its place is ***outside of the plane,*** in a direction perpendicular to Figure 19. In order to point out such a ***direction,*** in Figure 19, we would have to add a third axis, (Oz), orthogonal to the other axes and perpendicular to the plane of signification.

In Figure 20 we have indicated, in perspective, the ***direction*** of the conscious sphere by means of the analogical Oz axis. Thus we see that the reference to the conscious sphere leads us to a system of three axes (x, y, z) that determines a kind of "analogical space"

made up of three quadrants: one is the already described (yx) or "plane of signification and context"; another, which we are not going to deal with, is (zy); and a third quadrant is (zx), which appears frontal in Figure 20, and that we call the "temporal plane."

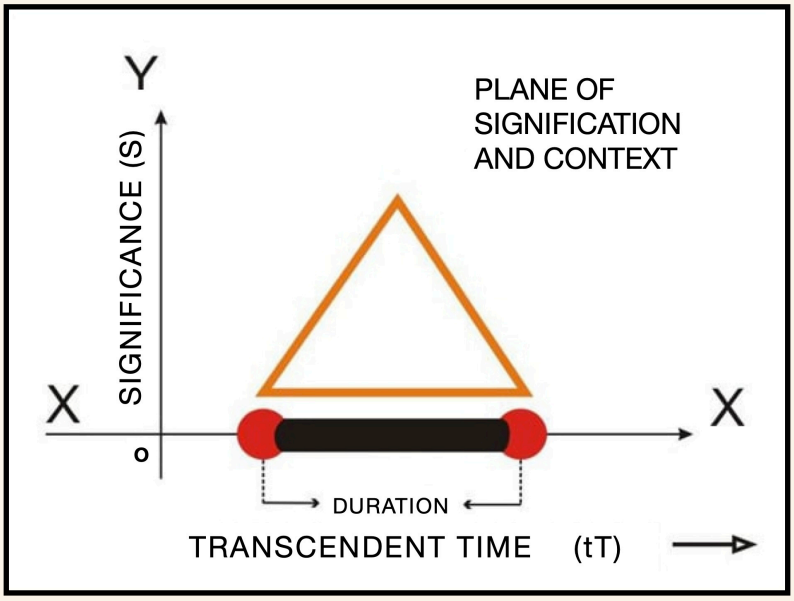

Figure 19

The reason why the axis (Oz) is directed toward the lower part of Figure 20 is that the different levels of the symbols' psychic Energy that emerge toward the conscious sphere are to be represented analogically on this axis: ***the energy of a symbol in transit toward consciousness, as will be seen, diminishes continuously.*** In analytic geometry the axis (Oz) is "negative," i.e., the value that represents its "y ordinate" decreases as the distance from the origin (O) increases; this quality is preserved in the analogical quadrant of Figure 20 and for this reason it has been indicated (-pE) in correspondence with the decrease of Energy that every symbol that transits in the direction (Oz) toward the conscious sphere must experience.

In order to take full advantage of the analogical possibilities of Figure 20, we will propose an important convention: we will call "conscious sphere" the analogical space that lies ***beyond*** the horizontal plane of signification. This plane, which in the figure is (yx), is "horizontal" because it has been leveled with reference to the "conscious sphere," taken as the "center of self-reference." According to this convention, the conscious sphere is the space formed by the sum of the planes ***parallel*** to (yx) that lie ***beyond*** the plane (yx), in the direction of (Oz). Now, how far does the space analogous to the conscious sphere extend? Answer: first of all we must consider that the conscious sphere is made up of two well-defined and dis-

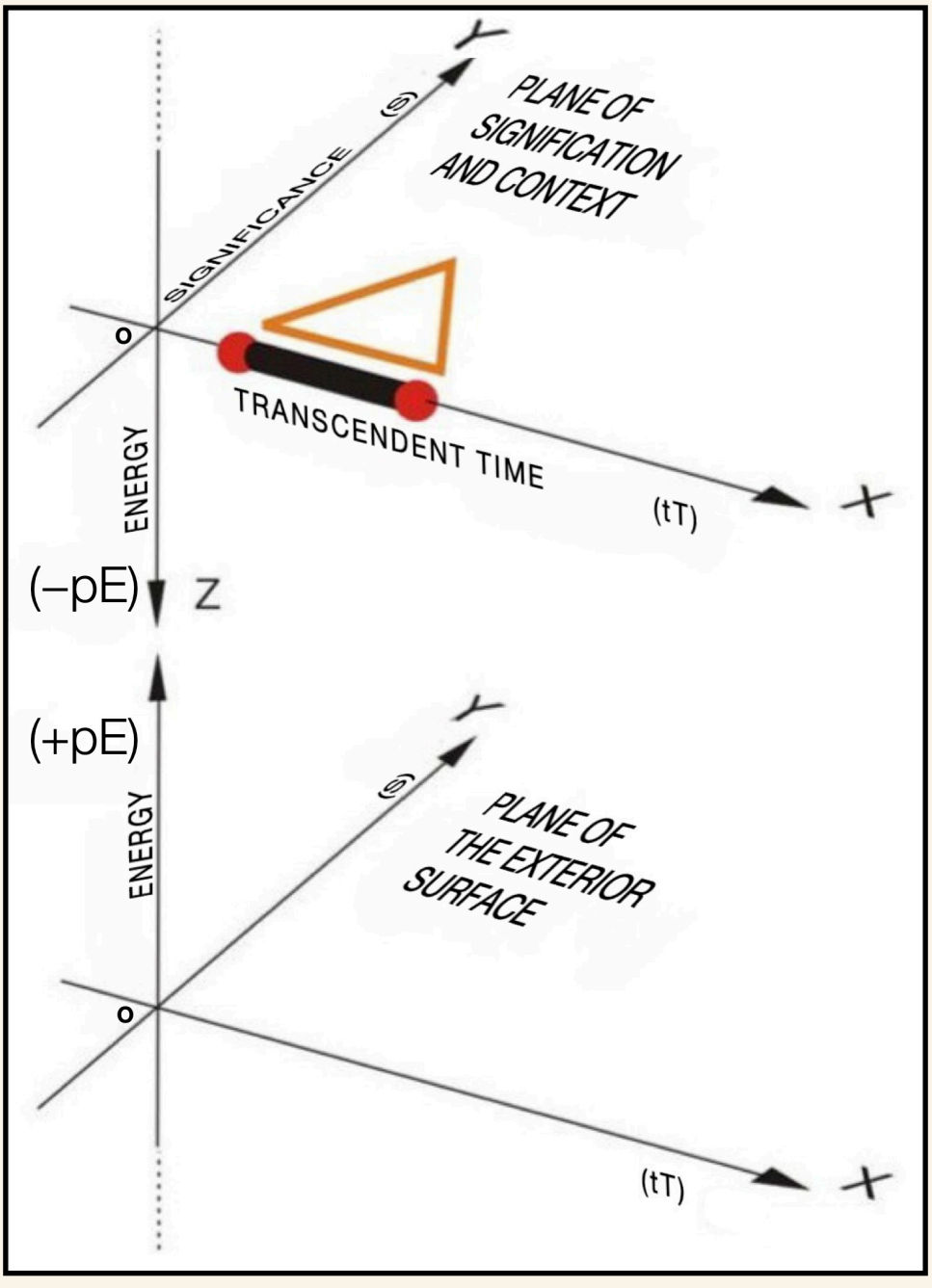

Figure 20

tinct regions: the "shadow sphere" and the "light sphere." The space (x, y, z) that extends "beyond" the horizontal plane corresponds to the "shadow sphere" and culminates in a plane common to the analogical space of the "light sphere," which extends to the outer surface of the conscious sphere. In Figure 20, in its lower part, a system of three axes is presented, corresponding to the "light sphere," ***ref-***

erenced toward the shadow sphere and, "beyond" it, to the cultural structure.

The reason why both geometrical systems are mutually referenced is due to the fact that, in the cultural structure, the rational subject refers the thought toward the sphere-of-self according to the reference-to-self that propitiates the active potency of the thought Relationship and that, in the light sphere, the conscious subject "looks" toward the cultural structure, toward the horizontal plane of signification that, precisely, is leveled with respect to the self.

On the other hand, the plane common to both analogical spaces is called ***"threshold of consciousness"*** and can be seen represented in Figure 21.

In summary, beyond the plane of signification (yx), in the direction (Oz), extends the analogical space that keeps a conceptual correspondence with the conscious sphere, which is made up of two regions: the shadow sphere and the light sphere. The "shadow sphere," the space immediately next to the cultural structure, concludes in an upper layer, extending from the "threshold of consciousness" to the outer surface, called the "light sphere."

Let us now consider, within the scope of such an analogical spatial arrangement, the "thought of a system" of the "Pasu's cultural structure."

According to what we have seen, thought can be "rational" and, ***in addition,*** "conscious." Let us specify both concepts. Thought is "rational," in the first place, when it occurs over the cultural structure. In such a case the thought system only manifests, in thought, the signified relief. But the significance is the fundament of thought: the relief, which signifies, is a symbol that the schema's active potency manifests in the context of a language. Such a symbol can be, e.g., the triangle represented on the xx system of Figure 20 and on the plane of signification (yx).

Thus, Figure 20 expresses "rational thought" analogically. But when is a thought, besides being rational, "conscious"? Answer: when there is a reference-to-self in the ***potency*** of the thought Relationship: ***then the signified symbol is impulsed to "move toward" the conscious sphere or schema-of-self.*** Let us observe that in this "moving toward" we have two of the notes of "psychic Energy" in view: "movement" and "direction" (toward). When the potency impulses the symbol toward the conscious sphere, its ***energetic activation*** is actually carried out: the "psychic Energy," or energy with which the potency has activated the symbol, is all the greater the greater the reference-to-self of the thought Relationship; the "moving" origin of such a reference will be explained further ahead. Analogically, the psychic Energy (pE) has to ***decrease*** in the direction of the axis (Oz), with which it keeps a conceptual correspondence.

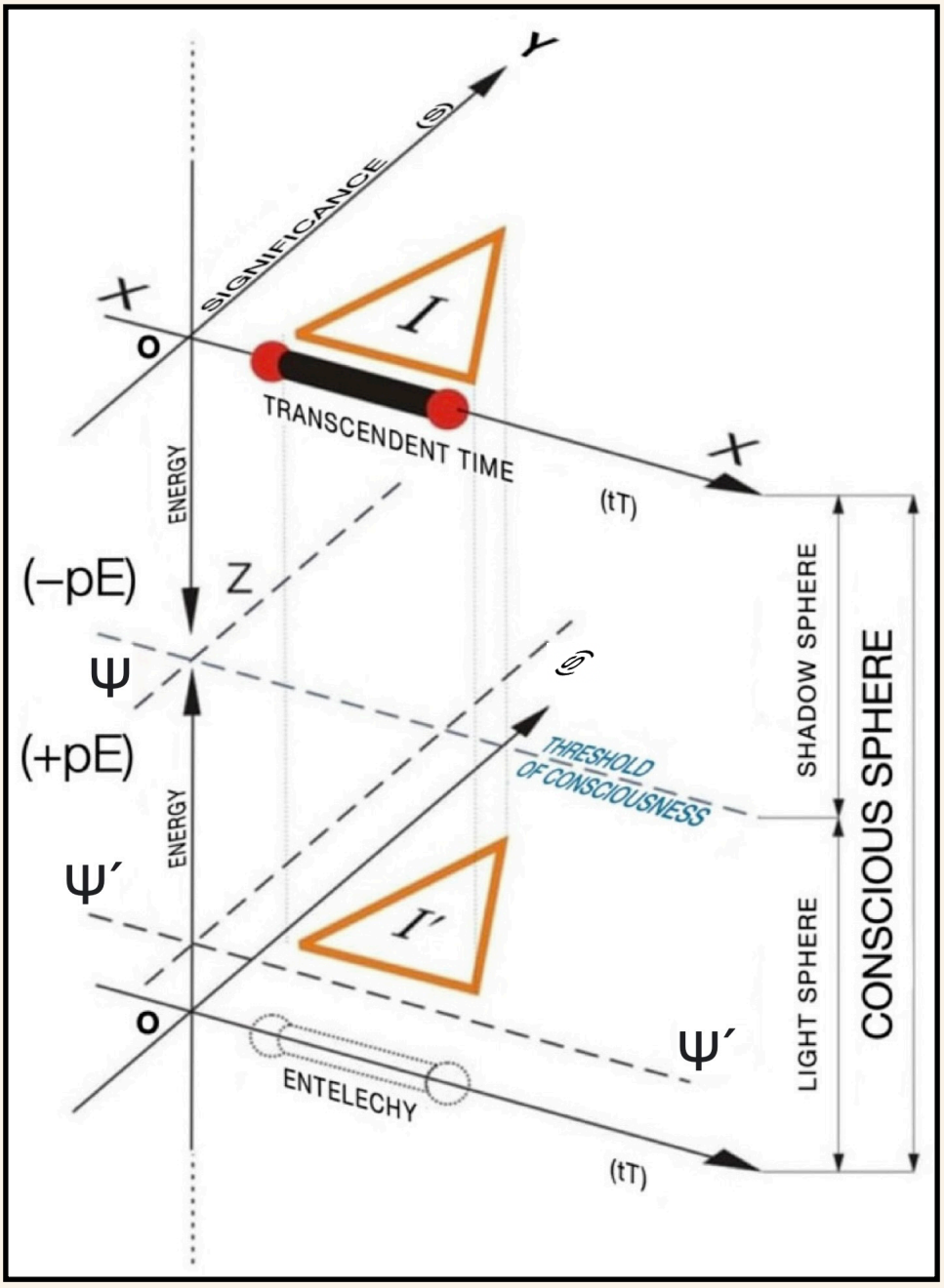

Figure 21

To explain the concept of "conscious thought," in such a way that it justifies the "energetic expression," will still require several definitions and commentaries. Let us observe for the moment Figure 21, where the case has been represented in which the symbol of Figure 20 has sufficient available energy in order to move into the conscious sphere: the I symbol, situated over the thought system, transited through the conscious sphere into the light sphere and

manifested itself there as I´. The following commentaries will explain such an action.

First - In Figures 20 and 21 the conscious sphere extends "as an analogical space of representation" beyond the horizontal plane (yx). At the level of said plane is the xx system ***that forms part of the cultural structure.*** But, as we said elsewhere, the cultural structure is a substratum of the affective and rational spheres, ***in which it is immersed;*** we also said: "deep down," "near the archetypal memory," etc. Let us now reason in the following way: if the cultural structure is "deep down" in the affective and rational spheres, then immediately ***beyond*** it lies the extension of these spheres; but we have just learned that beyond the cultural structure, i.e., beyond the xx system, extends the conscious sphere. It is evident, then, that the conscious sphere and the affective and rational spheres are ***interpenetrated with each other*** beyond any plane of signification. The problem is, up to where does the triple interpenetration of the psychic spheres reach? Answer: up to the threshold of consciousness. The ***threshold of consciousness,*** in fact, marks the limit of the interpenetration: from the Ψ threshold is the "light sphere" in which there is "pure consciousness" because it constitutes the seat of the conscious subject.

Now we can explain the origin of the name "light sphere." Analogically, it is useful to consider the conscious sphere as formed by ***two*** concentric and consecutive ***spheres***, similar to two layers of an onion. The first is that which goes from the horizontal plane (yx), Figure 21, to the Ψ threshold of consciousness, i.e., the region to which we recently attributed a triple interpenetration; this region is called: ***shadow sphere.*** The second is that which extends from the Ψ threshold of consciousness to the exterior surface of the conscious sphere, which we call "light sphere."

In summary, the conscious sphere presents a lower region or "shadow sphere" that is common to the affective and rational spheres, and an upper region or "light sphere" that is the only one in which there can be "pure consciousness."

Second - Being that the cultural structure is immersed in the affective and rational spheres, by derivation of such a fact, it is usually rightly pointed out that a determinate symbol ***"emerged into consciousness."*** With the same criterion we will say that the movement from I to I´ is "the ***emergence*** of I."

This allegory will be made more clear if we suppose that the "threshold of consciousness" is analogous to a ***liquid surface:*** beneath it is the shadow sphere and, lower still, the cultural structure. Thus, every symbol that becomes conscious must ***emerge*** from said liquid surface, like those flying fish that often ***spring up*** before our amazed eyes and then sink back into the blackness of the sea.

Third - The schema of the xx system is the truth of an entity. By being "thought," its potency empowers it to manifest a relief on a horizontal plane of signification. Such a relief is the significance that fundaments the thought, which, for being a psychic term, has an undoubtable semic quality. That is why we use a ***symbol*** (I), in Figures 19, 20, and 21, in order to represent the relief signified along the xx system. Now then: when the system xx is thought on a plane of signification, only a "concept," i.e., a slice of the semic schema will be experienced of the truth of the entity; see Figures 14, 15, and 16. Therefore the I symbol of Figure 19 has been manifested by a "concept" of the xx system and it is worth asking: what relationship exists between the I symbol (relief signified by thought) and the xx concept from which it proceeds? Answer: the I symbol is the ***imitation*** of the xx concept, its ***replica.***

This answer, of course, raises new questions. E.g., how should one understand said symbolic imitation? Is the I sign identical, similar, or equal to the xx concept? Let us respond in parts to such questions. First of all, the I sign, and, in general, any signified relief, is ***equal*** to the xx concept, in the sense that it keeps ***homology of the structural mode:*** if there were no equalness, the I symbol could signify something different from the xx concept; but in that case it would not be a signified relief of the xx concept because it can only signify what the concept signifies; the absurdity of this possibility demonstrates the need for any signified relief to be equal (homologous) to the concept that it signifies.

On the other hand, it is evident that the I symbol is one thing and the xx concept is another; that is to say: although semically equal, both elements are not identical, they keep some differences between them. The main ones are the differences of dimension, which will become clear after recalling the determinations of the xx concept. Let us begin with the xx Relationship: it possesses extension, comprehension and potency. The xx concept has the same extension but less comprehension than the xx Relationship that it translates; that is why, analogically, while the xx Relationship is represented as a cylindrical bar, the concept is only a slice of this cylinder (Figure 16). The comprehension of a Relationship is analogous to the volume of the cylinder, so that the concept's lesser comprehension is expressed in the lesser volume of the slice: being equal in extension, concept and Relationship, ***the lesser volume is a function of the thickness of the slice.*** The lesser comprehension, it must be kept in mind, indicates that the concept can only express one aspect of the entity's truth. In other words: the comprehension of a Relationship expresses how apt its schema is for containing the truth of the entity, how close its symbolic qualities are to coinciding with its design; the lesser comprehension of the concept causes some of such qualities or notes to be excluded from its sig-

nificance, that the concept expresses "one aspect of the truth of the entity." Only by going to the depths of the concept, to the connotative nucleus, is it possible to perceive the truth under another aspect, with new qualities not understood up to that moment: but for this it is necessary ***to note the significance in another language, that is, on another plane of signification.***

Let us now consider the I symbol, manifested by the potency of the xx concept. Both elements are semically "equal" although they differ in their dimensions. If we take into account that the I symbol, in Figure 19, is the effect of the xx ***concept***, we have to conclude that both the extension and the comprehension of the concept are equally present in the I symbol: the extension of the concept, in effect, is denoted in the I symbol by the ***duration*** during which it manifests itself in thought. The comprehension of the concept is a function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept-slice.

The extension of the concept is equal to the duration of the symbol; the comprehension of the concept is equal to the comprehension of the symbol; what are, then, the differences of dimension that prevent concept and symbol from being identical? Answer: the difference lies in the dimensions, potency and connotation. The potency of the concept is the ***cause*** of the manifestation of the symbol that imitates it; that is why the I symbol does not possess potency but ***energy,*** that is, movement and direction (toward consciousness). And the I symbol, or any equivalent signified relief, does not possess connotation because it exists only on its horizontal plane of signification.

In synthesis, the I symbol is ***similar*** to the xx concept that produced it. It is not "identical" because the I symbol is a relief that exists only on the horizontal plane of signification that levels its significant context whereas the concept possesses a connotative nucleus that is common to many other oblique planes of signification. It also differs in that, while the concept is part of a structural bond that prevents it from having "movement," the I symbol has "movement" and "direction," insofar as such energy is sufficient for it to subsist in thought or in the psychic spheres. In spite of these differences, the I symbol is similar to the concept because it is structurally homologous to it; in general, every symbol produced by the potency of a concept, in imitation of it, is homologous to it, i.e., it possesses the same structural mode.

It should be noted that when the xx concept manifests a symbol (I), which imitates it structurally, it behaves in a manner analogous to a ***nucleic acid.*** RNA or DNA, in effect, possesses a message *(or "concept")* encoded according to the distribution of nucleotides that link the ***sugar-phosphate*** chains of the double helix molecular

structure. Analogously to the production of (I) by the xx concept-template, the nucleic acid is also capable of ***replicating*** its message in another molecule that imitates it structurally.

Fourth - The I symbol, and any equivalent symbol, is called a "rational representation" of a concept. The I´ symbol, and every symbol that emerges in consciousness, is called a "conscious representation" of a concept.

Fifth - We must now ask: what is a ***mental image?*** Answer: 1º) ***Every representation that emerges into consciousness, or is in transit toward it, is perceived as an "image."*** 2º) An "image" is also the product of ***fantasy.*** In what remains of this article we will only deal with images originated in the cultural structure, that is, with conscious representations, such as the I´ symbol of Figure 21; in the following article the origin of fantasies will be explained.

It is necessary to analyze, then, answer "1º" in order to comprehend its scope. In the first place, it tells us that ***every symbol that leaves the cultural structure*** and is directed toward consciousness ***is an image;*** but it does not tell us that ***"all"*** the symbols that manifest themselves ***"over"*** the cultural structure are emerging. And it does not tell us this because only some rational representations, and not all of them, will possess sufficient energy to emerge and become conscious. Which, of all the possible rational representations, will transit toward consciousness and be perceived as images? This question is equivalent to that which we asked at the beginning: when is a thought, ***besides being*** rational, "conscious"? And the answer is the same for both: when, in the potency of the thought Relationship, there is a reference-to-self, then the rational representation is impulsed to move toward consciousness, being perceived as a semic image of the concept that it signifies.

Let us recall that the elements of the cultural structure depend on whether or they not are referenced-to-self: the reference comes from the discovery of the self, a fact that marks the birth of "consciousness" as the historical subject of the microcosm; from this fact a "schema-of-self," or conscious sphere, begins to be structured with elements coming from the cultural structure, that is, with conscious representations. Therefore, all the entities' schemata, both internal and external entities, which are "historical" for the microcosm, are referenced-to-self. But ***prehistorical schemata,*** i.e., those that were structured before the discovery of the self, ***are not*** referenced-to-self, and neither are the ***non-historical schemata,*** i.e., the schemata of Principles. These schemata, as well as the Principles, produce only ***"pure rational representations,"*** without references-to-self and, therefore, not directed to consciousness.

Every pure rational representation always possesses minimal energy, insufficient for leaving the cultural structure, the plane of signification, and directing itself to the consciousness as an image.

On the other hand, rational representations produced by schemata with potency referenced-to-self always possess sufficient energy in order to attempt the emergence. Such a difference of energy in rational representations is caused, as it was said, because the potency in some schemata is referenced-to-self and not in others: ***the reason why the potency referenced-to-self produces more energy in the representation than a prehistorical or non-historical potency is to be sought in the "shocking effect" that the discovery of the self, and every allusion to it, causes in the microcosm.*** In the following commentary we will see in detail the cause of such a "shocking effect."

Sixth - The conscious sphere and "consciousness" are constructed, in effect, from a first shocking of the microcosm, from that first contact with the design of self that reveals to the intuition the possibility of the microcosm's autonomy. The possibility that the Paśu has of becoming an autonomous microcosm underlies in the potency of its design: the discovery of the design of self makes it possible to intuit, in a flash of lightning that shakes all spheres, such a potential possibility of autonomy; this eternal intuition has been belatedly baptized with the name of ***freedom.*** This intuition "awakens," metaphorically speaking, the microcosmic potency: the possibility of autonomy, which is in embryo, is then irreversibly incited to unfold and mature into itself. Thus arises a first symbol, a primordial reflection of the self, which situates itself ***beyond*** the cultural structure, in a hierarchical position that determines all future references of knowledge. But that symbol, to which the subsequent elements of the schema-of-self are structured, has arisen as the product of a primordial shock that cannot be overlooked or forgotten. The schema-of-self is "representative memory" and the first representation that it memorizes corresponds to an experience, the lacerating impression of which can never be surpassed by other subsequent experiences. There is, then, an ***original pain,*** subsumed in the conscious sphere, which endures throughout its history and constitutes the fundament of the referential ***centrality*** of which reason makes it the object. That is why the "instinctive will" that moves reason to function, when it interprets the discovered designs and references them to the self, to a permanently moved "center" of the self, introduces a perturbing determination in the potency of the schemata. And this determination of potency is what makes it possible for certain rational representations to emerge toward consciousness.

The discovery of self, the intuition of the possibility of microcosmic autonomy, the arising of the conscious sphere by the representation of this shocking intuition, and the irreversible unfolding of the microcosmic potency that tends to concretize its autonomy or "microcosmic objective of the finality" are all aspects of the same

inevitable cause. For this cause the Paśu will not "be able to avoid" consciousness: it is not possible to generate any force in the microcosm capable of opposing and "nullifying" the conscious sphere; on the contrary, every action of the instinctive will, every operation of reason, makes the schema-of-self "grow," gives more complexion to the conscious sphere. In short, ***there is nothing more opposed to consciousness than "indifference."***

The intuition of the possibility of microcosmic autonomy ***is the beginning of a "conscious self-individuation";*** its main note is the ***difference,*** evident and unquestionable, between the self and the world, between microcosm and macrocosm. From this ***difference*** arises consciousness and that is why in every conscious representation there ***cannot be indifference to the self.*** As we will see further ahead, in the idea, the object of the conscious subject, there is a first intention or direction toward the self that constitutes the actual difference with the subject.

Let us bear in mind that, as the conscious sphere of consciousness "grows," the ***conscious subject*** roots its thinking in it and from there attempts to exercise total control over the psychic structure. The subject "in" the conscious sphere is the highest manifestation of the Paśu's soul, which has intuited the possibility of autonomy and procures to concretize it by situating itself in the most favorable position. Such a place, from where every thought aims at and contributes to individuation, can be understood analogically as "the exterior layer of the conscious sphere," that is, the light sphere beyond Ψ in Figure 21. In summary: beyond the threshold of consciousness, where conscious representations take place, is the "light sphere," the ***seat of the conscious subject.*** It is the latter that apprehends conscious representations or other classes of ideal objects and that, also and principally, is capable of moving forward thought ***from*** the conscious sphere.

Seventh - Let us now examine the transit from I to I´, that is, the emergence of I symbolized in Figure 21. The active potency of the xx Relationship has endowed the signified I relief with sufficient energy in order to emerge in the light sphere. The main notes of psychic energy, as we saw in the article "Schema-of-self and Psychic Energy," are "movement," "direction," and "intensity." In the case of conscious representations, we have analogically equated movement with the action of ***emerging.*** It is necessary, then, to interpret "the direction" and "the intensity" that the active potency imprints on the energy of a conscious representation.

We already know why the potency "directs" the representation of a historic schema toward the conscious sphere: because there is, in the potency, the determination of a reference-to-self. On this basis, we will call any direction of psychic energy, ***intention,*** and the the direction toward the conscious sphere, ***first intention.*** We can

thus say that I "emerges toward the light sphere guided by its first intention."

Emergence and intentionality are, then, two energetic notes of every conscious representation.

Now: for an intentioned representation toward the self to ***"emerge"*** does not necessarily signify that it will reach the light sphere as occurs with the I symbol in Figure 21. On the contrary, only the ***intensity*** of the energy ensures such a manifestation: if there is sufficient energy, if the intention is intense enough, then the representation will cross the threshold of consciousness and become conscious; if not, it will remain on a subconscious level. What does the intensity of the psychic energy depend on? Answer: on the active potency. According to the degree of shock that the discovery of the particular design, the schema of which is xx, has caused ***in relation to the self,*** so ***intense*** will be the energy of its representation, so certain will be the ***intention,*** and so swift will be the ***emergence.***

However, these notes alone fail to explain the phenomenon of conscious representation in the light sphere. In physics, the concept of "energy" is associated with the concept of ***"resistance"*** or ***"expenditure,"*** without which it would be incomprehensible. "Energy" would have no meaning, in effect, without the possibility of its consumption. If we remember that "the concept of energy signifies the conscious sphere" we will have to admit that something similar to ***resistance*** must exist in the conscious sphere. And there is indeed an opposition to emergence, which consumes much of the energy of representations: such resistance is called the ***"intrinsic opacity"*** of the shadow sphere.

The intrinsic opacity has its origin in the triple interpenetration of the conscious, affective, and rational spheres, of which the shadow sphere consists. Hence the resistance ***uniformly decreases*** as the representation approaches the threshold of consciousness, in order to be minimal after its manifestation in the light sphere. It is not to say that there is not also a resistance in the light sphere; what happens is that, since the light and shadow spheres are mutually referenced, as shown in Figure 21, ***from the threshold of consciousness the representation must face an "inverse resistance" to the intrinsic opacity;*** that is to say: from the threshold of consciousness there is an ***easiness*** for the emergence of the representation.

Although why this occurs will be explained in another commentary, it should be noted here that, upon crossing the threshold of consciousness, a representation such as I in Figure 21 abruptly goes from having minimum energy (-pE) to having maximum energy (+pE).

It is also useful to note that the "consumption" of energy, which causes the intrinsic opacity of the shadow sphere in any emerging representation, ***does not in any way signify its loss.*** In the potential microcosm, as in any physical entity, the law of conservation of energy must be fulfilled. With respect to psychic energy, the analogical law would be the following:

Total energy of the shadow sphere (pEs) + Total energy of the light sphere (pEl) = Constant (K)

or in other words: pEs + pEl = K (5)

Since "psychic energy" is a variable magnitude, the above analogical expression tells us that if one of the summands "decreases" the other must "increase" proportionally so that the sum remains constantly equal to "K." The amount of constant energy "K" varies, naturally, from one Paśu to another. In a particular Paśu, e.g., the value of "K" can rarely be altered significantly throughout its life, for it fundamentally depends on hereditary genetic factors and to a lesser degree on the evolution that the animic subject may achieve. Only the Virya, just as we will see in the Second Part, is capable of disequilibrating the law of conservation of psychic energy and receive an unlimited supply of energy by means of the Vril.

An emerging symbol could only affect the summands of (5) one at a time since it transits first through the shadow sphere and then through the light sphere, in that order. This means that the energy that the symbol "loses" because of intrinsic opacity is actually absorbed by the shadow sphere and stored in it. It turns out, then, that the energy decrease of the symbol is only an "internal transformation" of the shadow sphere that ***does not even affect the value of*** pEs, i.e., the total energy of the shadow sphere.

Eighth - We know that, during its emergence, every symbol is "directed" toward the light sphere. The "direction" is a note of the psychic energy that we call "intention": the "first intention" of a representation directs it toward the conscious sphere or, more precisely, toward the upper layer of the conscious sphere, toward the light sphere. What determines this "direction" in the energy of the symbol? The "reference-to-self" of the active potency. In this commentary we will explain the "reference-to-self" analogically in order to demonstrate that it is actually made up of two basic "references": a "rational" one and an "emotional" one. We will begin, then, by presenting the analogical definitions necessary in order to fundament such an explanation.

Figure 22 shows the three energetic spheres that constitute the psychic structure of the Paśu. In it the "shadow sphere" has been highlighted, which, as we know, is formed by the interpenetration of the affective and rational spheres; the shadow sphere and the

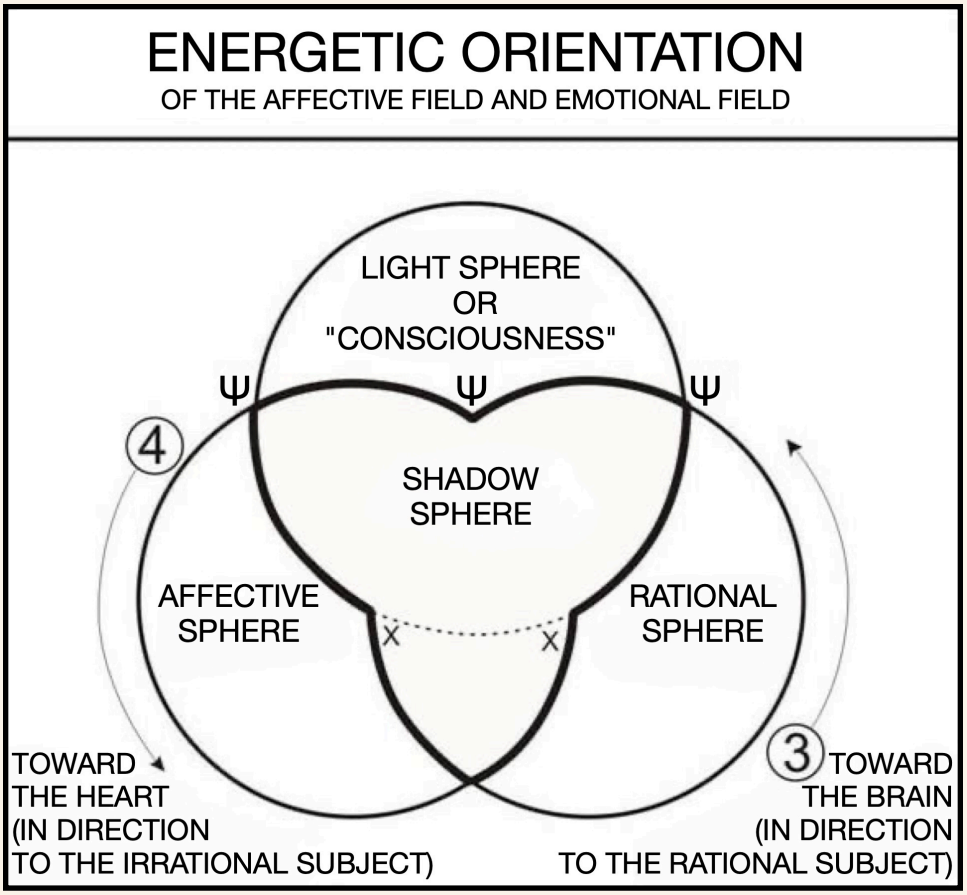

Figure 22

light sphere make up, in turn, the conscious sphere. The Ψ threshold of consciousness level has also been indicated.

We are now going to explain an important definition, based on Figure 22. It is about the ***energetic orientation of the rational field and the affective field.*** We already know that the rational and affective spheres must be considered as "analogical spaces"; from here on we will assume that such spaces consist of ***fields oriented*** according to the direction of the arrows (3) and (4).

This should be understood as follows: ***every symbol situated in the rational sphere, but outside of the shadow sphere, experiences a "field force" that impulses it in the direction of the brain; every symbol situated in the affective sphere, but outside of the shadow sphere, experiences a "field force" that impulses it in the direction of the heart.*** And what occurs in the shadow sphere? Answer: being the product of the interpenetration of the rational and affective spheres, which fields have an inverse orientation, ***the shadow sphere presents a field of neutral orientation.*** In other words: the

orientations of the rational and affective fields are neutralized in the mixed field of the shadow sphere.

In summary, in the spheres of the psychic structure, in its "analogical spaces," we have defined an "oriented field" that has the following property: every emerging symbol, by effect of the "field orientation," becomes "oriented" in each sphere through which it moves.

Using the definition of the "oriented field" we will analogically explain the "reference-to-self" of the active potency.

Let us consider, e.g., the I symbol in Figure 21, which emerges toward the light sphere. Because of the intrinsic opacity of the shadow sphere, the symbol begins to lose energy from the first instant of its movement. But the shadow sphere is made up of the rational and affective spheres, which are interpenetrated; the yielded energy must therefore be distributed proportionally between them. Proportional with respect to what? In other words, what determines the degree of energy that each sphere is to receive? Answer: the rational and affective references ***that constitute the reference-to-self.***

It thus turns out that the reference-to-self ***is a relationship between two variable magnitudes,*** one rational and the other affective. Of course, "variable" is a general qualification, taking into account that the rational and affective references ***vary*** from one schema to another; but, in ***a particular schema,*** the references are ***fixed,*** characteristic of the impression that the entity has made in each sphere during the transcendence of its design. We will say then that the "reference-to-self" is a ***function*** of the rational and affective references, just as, analogously, we say: the shadow sphere is a ***function*** of the rational and affective spheres.

The active potency of the xx concept, by endowing the I symbol with energy, references it to the self according to the rational and affective references. The magnitude of each reference reflects the extent to which the entity affected the rational and affective spheres and ***it is in proportion to such a magnitude that the symbol yields energy to the shadow sphere.*** But the shadow sphere is a field of neutral orientation. What occurs when the I symbol discharges energy into the spheres (3) and (4) that constitute it? Answer: the neutrality of the mixed field is disequilibrated and the I symbol experiences forces that orient it in the direction of field (3) and field (4); these forces are also proportional to the magnitude of the references.

We will distinguish three cases, (a), (b), and (c), in which the I symbol manifests different magnitudes in the references that determine the direction of its energy.

Case (a): the I symbol presents a maximum orientation toward the self. In Figure 23 (a), case (a) has been represented analogically;

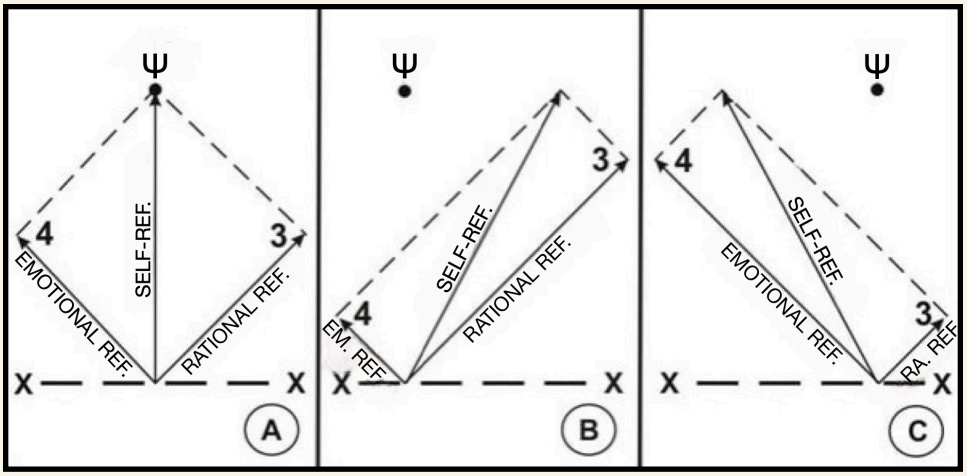

Figure 23

there it is seen that, in effect, the "reference-to-self" is a function of the rational (3) and affective (4) references. It is also seen that the "reference-to-self" consists, correctly, in a direction toward the threshold of consciousness (Ψ). But, concretely, what is case (a)? Answer: that in which an external entity affects, in a balanced way, the rational and affective spheres; in that case, the references with which the active potency determines the energy of I are equivalent ***but opposite:*** as a result of its action, the energy always has an intermediate direction, which we call, for short, "reference-to-self."

The fact that references (3) and (4) are ***opposites*** should be interpreted as ***"the rational is opposed to the affective"*** or that ***"the affective is opposed to the rational"*** or, consequently, that ***"the affective is irrational."***

The direction of I's energy, its first intention, is, then, a "resultant" of references (3) and (4). However, this does not mean that the references have irreversibly fused into a single movement: ***in every conscious representation, the conscious subject has the faculty to break down the first intention into its rational and affective components and to perceive them separately.***

Case (b): the I symbol is rationally disequilibrated, as indicated in Figure 23 (b). This is the case in which the rational reference is predominant in the determination of the energetic direction: this implies that the energy will be yielded to a greater extent to the rational sphere and, therefore, that the force of the rational field will be greater than that of the affective field. What is its effect? Answer: the I symbol will not follow a direct trajectory toward the light sphere but will be inclined in the direction of the rational sphere. If the deviation is not too great, the symbol will eventually emerge and become clear to the conscious subject; but, by observing figure 22, we see that if the symbol deviates sufficiently, it can go outside

the shadow sphere's limits. What occurs then? Answer: In case (b), the I symbol penetrates into the rational sphere and, as we explained, "will experience a force that will orient it in the direction of the brain." Here, by "brain," should be understood "the rational subject," the seat of which in the microcosm is the archetypal memory or brain. In the extreme case (b), the I symbol could abandon the shadow sphere and enter into the rational subject's sphere of perception, once again being schematized, now as an internal entity.

Case (c): the I symbol is affectively disequilibrated, just as it is observed in Figure 23 (c). This case is exactly the inverse of (b): the affective reference is greater than the rational one and the symbol yields more energy to the affective sphere; consequently, its direction deviates from the light sphere and "inclines" toward the affective sphere. As in (b), the symbol will emerge if the deviation is not too great, but otherwise it will abandon the shadow sphere and enter the emotional sphere. What occurs then? Answer: "it will experience a force that will orient it toward the heart." But here by "heart" we must understand the affective subject, that is to say, the irrational subject: every symbol situated in the affective sphere is directed toward the irrational subject, the seat of which in the microcosm is the heart chakra.

What an "irrational subject" is was already practically explained in the second commentary of article "E." There it was demonstrated that the animic subject is analogous to a beam of light, a single subject-beam which, after passing through successive filters, manifests itself as "rational," "cultural," and "conscious." The "rational" beam flows through the central opening of a layer analogous to the microcosm, which covers a lantern, analogous to the soul of the Paśu; but, surrounding such an opening, there are other smaller perforations through which beams of light also flow: these beams, "nonrational," represent the irrational subjects. We said, there, that these secondary openings were corresponding to "chakras," or "centers," connected with primitive schemas imprinted in the transmigrating soul.

There is, thus, in the microcosm, more than one irrational subject; but the one in control of it is the rational animic subject, which manifests itself in the structures of the psyche and of which faculties and functions we have so far studied. The irrational subject of the heart, which we will call the ***affective subject,*** is the most powerful of all the irrational subjects because the energetic orientation of the affective sphere is referenced to it.

Finally, without at any time forgetting "what the function of the rational and affective references is," we will continue to attribute the energetic direction of all representation to the "reference-to-self of the active potency."

Ninth - If the representation emerges, finally, in the light sphere, as seen in Figure 21, it will be apprehended there by the conscious subject as an ***"image."*** In truth, every conscious representation can be ***seen*** by the subject, i.e., perceived as an "image," and that is why the light sphere must be regarded as the region of the ***imagination.***

Tenth - The most complete content of a conscious thought is the ***idea.*** The ***idea,*** apart from showing an ***image*** that represents the signified relief, reveals the ***signified*** to the understanding. Conscious representations, ***when they are apprehended by the subject,*** are perceived as "ideas," that is, image and significance: ***ideas can be "seen" and understood.***[7] On the contrary, rational representations, which ***occur*** over the systems of the cultural structure, ***are not, rigorously speaking, "ideas," since they cannot be the object of an eidetic "vision" on the part of the conscious subject, even if they are "understood" by the cultural subject.*** Nevertheless, in order to avoid confusion, we must call rational representations "ideas without an image" and conscious representations "ideas with an image," or simply "ideas."

Eleventh - The "shadow sphere" is what psychologists have lately termed the ***unconscious.*** If we want to equate the concepts presented here with their equivalents in C. G. Jung's *Analytical Psychology,* we can begin by assimilating the ***personal collective unconscious*** to the ***archetypal memory*** of the structural model. Let us note that the "archetypal memory" is found in the deepest region of the psychic structure: if we observe Figure 21, there we see the light sphere, the highest psychic region where the animic subject manifests itself; if we "look from there" toward the shadow sphere, we notice that below it is the cultural structure, with the xx system of which plane of signification is leveled in relation to the light sphere, and, lower still, is the "archetypal memory." Naturally, when saying "below the threshold of consciousness" we are speaking in energetic terms; e.g., "below the horizontal plane (xx)" means "below zero energy," i.e., in the region of potency.

Twelfth - The highest seat of the subject is the "light sphere," which we have identified in commentary nine as the "region of the imagination." It is indeed natural for the conscious subject to perceive conscious representations, i.e,. images, in the light sphere. The principal note of every conscious representation is in the ***clarity,*** a concept that we will expound in detail because it constitutes a key to comprehend the conscious thought of the Paśu.

Let us begin by defining the term. "Clarity" refers, first of all, to a property that makes it possible to distinguish some objects from

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7. The word ειδος means vision. In Latin the root *vid,* from which *idea* is derived, gives origin to *videre* = to see. "Idea" is thus, "mental vision."

others and, in each one of them, their qualities. However, this property does not belong to the light sphere as one might think, i.e., it is not that "a certain light" is shed on objects and makes them clear, but it depends on the objects themselves: it is an objective property. Naturally, the "objects" that appear "clear" in the light sphere are "ideas," that is, images that emerge to consciousness coming from the cultural structure. But an "image," in order to continue with the example of Figure 21, is only a symbol, such as I´, which emerges toward the light sphere. The I´ symbol is the manifestation of the xx concept, on the horizontal plane of continuous signification, which emerges because of the active potency of the xx concept, because the potency is referenced-to-self. That is why the substance of the I´ symbol consists only of psychic energy (pE).

Now, if "the clarity" of the image is an objective property, and the object consists only of psychic energy, it is evident that ***clarity is a function of energy.*** It is because of this property that it is convenient to consider psychic energy as a kind of ***light.*** So: the greater the energy, the more ***light*** on the symbol, and the greater the possibility of emerging into consciousness. The resistance that the shadow sphere offers to the passage of the symbol, the intrinsic opacity, consumes part of the energy, and now we can say: the intrinsic opacity ***absorbs the light*** of the emerging symbol.

But, if "clarity is a function of energy," does it signify that the conscious subject must perceive the image "becoming clearer" as it "approaches" the light sphere? Before answering, we must make sure that the problem is understood. Let us put it this way: if rational representations, i.e., those that occur over the cultural structure (I, Figure 21), are ***completely dark,*** "no image," and conscious representations (I´, Figure 21) are ***completely clear,*** "pure image," is it to be inferred from this that the ***images*** become "clearer" as they "approach" the light sphere? Answer: of course ***not.*** Everyone knows, for example, that an involuntary representation, i.e., one that arises unexpectedly in consciousness, ***appears with a certain degree of characteristic clarity: it does not "become clearer" as it appears.*** This means that "clarity" is an objective property of the image that must be assessed by the conscious subject in the light sphere. In consequence, "clear," to a greater or lesser degree, ***can only be those images that cross the threshold of consciousness.***

The light sphere is "the region of the imagination," the ambit of manifestation of conscious images, and, naturally, the seat of the conscious subject. This subject, in the Paśu, is not prone to receive perceptions of images that have not reached the threshold of consciousness; only to a highly individualized subject, which has succeeded in reducing to consciousness the contents of the shadow sphere, will it be possible to perceive the transit of the image from the cultural structure to its emergence in the light sphere: the

"normal" subjects, which we are studying, perceive images only in the light sphere, ***except for cases of oneiric, hypnotic, etc. perceptions.***

Clarity is, then, a property of images that denotes their internal energy and that is appreciable for the subject from the very moment in which it perceives the image, that is, from the moment the representation crosses the threshold of consciousness and "appears" in front of the subject.

To complete the notion of clarity we must bear in mind that an idea can only be clear when two supposed conditions are fulfilled: the first is "the contrast with the shadow sphere" and the second, "the difference with the self." Let us see what each condition consists in.

In article "B" of the present section, the translative faculty of rational thinking was defined as a function of the active potencies of the Relationships that renders the plane of signification of thought "horizontal" by referencing it to the light sphere's "center of reference." In Figure 20 and 21 we represented, analogically, the horizontal plane of signification of the xx concept ***parallel*** to the plane of the threshold of consciousness. Said "horizontality" of the thought signifies that the conscious subject ***looks toward the plane of signification*** insofar as such a plane is referenced to the light sphere. i.e., the conscious subject always "looks" toward the shadow sphere because ***against it the emerging representations are contrasted.*** Every image appears to the subject in this way, more or less clear with respect to the blackness of the shadow sphere. And this greater or lesser clarity is what makes it possible, ***a posteriori, to distinguish*** one image from another and, in each one of them, their qualities. The clarity of an idea thus supposes, without expressly declaring it, the black background of the shadow sphere against which all conscious representation is contrasted.

As for the ***difference with the self,*** which was already mentioned in the Sixth Commentary, it is established by the effect of the first intention that characterizes every image. As we saw, the ***first intention*** is one of the notes of energy, equivalent to the ***direction*** that guides the movement or emergence of the image toward itself. The first intention of a symbol, the direction toward the self, is perceived by the conscious subject as ***its objective evidence.*** The perception of a symbol in the light sphere is always accompanied by its certainty: the conscious subject never doubts the perception of an ideal object or of any semic content that becomes clear in the consciousness.

The case is that the ***difference*** that a conscious subject is capable of establishing between an image and itself, positively influences the clarity of the idea: the greater the differentiation of the representation by the subject, the greater the objective quality of that

representation and, therefore, the greater the clarity of its evidence. The clarity of an idea thus assumes, without expressly declaring it, that such an idea is an "object" more or less differentiated from the conscious subject.

Thirteenth - Let us now study one of the key phenomena of conscious thought, the formulation of which is the following: ***every symbol that emerges in the light sphere acts, in front of the subject, as the representative of an archetype, that is, the symbol unfolds in an evolutive process that tends towards a final perfection or entelechy: during this process the symbol enraptures the attention of the subject.***

It is necessary to observe that we say "as the representative of an Archetype" and not "as an Archetype"; let us clarify this. By "Archetype," first of all, we mean those paradigms that constitute the "archetypal plane" and in the likeness of which the order of the "material plane" is formed. These are, as explained in the section "Finality and Suprafinality," the "universal Archetypes" of the macrocosm. But in the microcosm, or material body of the Paśu, there is an inverted replica of the "archetypal plane": the "archetypal memory" or brain. The archetypal memory is made up of "inverted Archetypes" that are, each one, the reflection of the universal Archetypes. Just as was explained in the section "Archetypal Memory and Reason," the universal Archetypes cannot be known rationally, i.e., through the sensorial sphere, and are therefore unrepresentable to the conscious subject. The same does not occur with the inverted Archetypes, since the operations of reason actualize them into the cultural structure as "Principles" or "archetypal symbols" of a Relationship: every rational representation of a Relationship (for example I, Figure 21) can emerge as a "conscious representation" (I´, Figure 21) in front of the conscious subject. A "conscious representation" according to what has already been explained at length, is the emergence, in the light sphere, of the semic imitation of a concept, i.e., of the truth of the entity noted in a language; what the representation represents is, then, the truth of the entity and what the conscious subject "sees," its idea, will be the image of the entity, the copy of the schema that the active potency of the Relationship manifested as a relief on the horizon of continuous signification. But the schema of the entity, which the representation imitates, is a complex symbol, made up of archetypal symbols that represent, in turn, the inverted Archetypes of the archetypal memory. This means that a conscious representation, the image of an entity seen ideally by the subject, really represents the set of archetypal symbols that make up the substructure of the schema. It is not difficult now to understand that every conscious representation, or the symbol of which it consists, ***actually represents one or several Archetypes.***

But such a representation of Archetypes is not conscious, i.e., it will not be noted by the conscious subject, because ***only the schema in its structural integrity has been intentioned by the active potency*** and not so the archetypal symbols that make it up. The archetypal symbols, although they fundament and shape every image, remain subsumed in it, integrated in the total form without standing out; for example, the image of the wheel is made up of many archetypal symbols: the circle, the polar axis, the "spoke" or straight radius, the color, the movement, etc., which are not noted unless an a posteriori ***reflection*** is carried out. However, the image of the wheel can "roll" in front of the subject, and the subject will only be able to stop it by making use of the will, opposing volitive energy to the intentional energy of the image in movement. The image of a wheel, which ***involuntarily*** rolls in the imagination, is a good example of the archetypal quality of such a representation: its rolling, its movement, is the subjective assessment of the ***objective entelechial process,*** with which the image, an archetypal symbol or set of them, unfolds in front of the conscious subject.

But it is not necessary for the image to be in motion in order to demonstrate that it constitutes a ***process;*** it is enough only for it to remain in the light sphere, for it to register a duration in transcendent Time, for the process to unfold: the persistence of the image in the imagination implies, by that act alone, the existence of a process.

Up to this point we have tried to show the fact that every conscious representation is an active phenomenon, owner of its own dynamics that competes in strength with the conscious subject. Let us now examine the cause of this fact using Figure 21.

We see in it part of the analogical development of a conscious thought (the complete development will be studied in the next article). At first the thought occurs ***over*** the cultural structure. The cultural subject experiences the xx Relationship and notices the significance in the significant context of a language. It thus understands the truth of the entity as the xx concept, which is rationally represented in the horizontal plane of signification (xx). The I symbol is the rational representation that imitates the xx concept, i.e., it is homologous to it. But I is an energetic manifestation of the active potency and its notes are: emergence (movement), first intention (direction toward the light sphere) and intensity.

If the energy is sufficient, any rational representation can emerge into the light sphere. In figure 21, we can see, projected with dotted lines, the emergence of I. It should be noted, at this point, that during the transit through the shadow sphere (or Ψ) the energy of I is decreasing due to the resistance that the intrinsic opacity opposes to it. ***The minimum*** value of an energy (-pE min.) is reached at the Ψ level of the threshold of consciousness, which,

however, it crosses: all the energy with which the active potency had endowed I, energy intentionally referenced-to-self, was consumed in the trajectory (or Ψ), i.e. was yielded to the shadow sphere in accordance with the law of conservation of energy studied in the Seventh commentary.

We thus arrive at the moment when the ***energetic transition*** of every conscious representation occurs: the instant when the symbol crosses the threshold of consciousness. The phenomenon is the following: before the threshold of consciousness, in the last space of the shadow sphere adjacent to Ψ, the I symbol possesses minimum energy (−pE min.) and maximum emerging inertia; after the threshold of consciousness, in the first space of the light sphere adjacent to Ψ, the I´ symbol possesses maximum energy (+pE max.). When crossing the Ψ level of the threshold of consciousness, then, an important "energy transition" occurred in the symbol I.

To comprehend this phenomenon we must remember the "energetic expression of the Paśu's thought": W × tT = pE. This expression tells us, firstly, that "energy (pE) is a function of potency (W)" and, secondly, that ***"potency can be converted into energy and energy into potency."*** Applied to a symbol, such as I, the energetic expression states that ***any decrease in energy during the emergence must be reputed as an increase in its "potency" in order to receive equivalent energy.***

An emerging symbol thus possesses an "active potency," albeit ***inversely*** to a Relationship. The active potency of the Relationship is ***positive,*** capable of endowing the symbol by itself with sufficient energy to emerge: the energy of the symbol comes from a current manifestation of the active potency. On the other hand, the active potency of the emerging symbol is ***negative,*** a product of the decrease of energy that it has yielded to the shadow sphere during the transit to Ψ: the negative active potency of a symbol predisposes it ***to take*** the missing energy. And it is this potency, retracted in the emerging symbol, which impulses it to develop an entelechial process and which causes the energetic transition from (−pE min.) to (+pE max.).

When the I symbol is at the exact level of Ψ, i.e. on the plane of the threshold of consciousness, ***its energy is: zero, and its potency: maximum.*** When the shadow sphere ends, the intrinsic opacity disappears and the symbol stops losing energy; when penetrating into the light sphere, its potency predisposes it ***to take*** energy. Where does ***it take*** it from? Answer: from the light sphere, that is, from the consciousness. But such a restoration of energy does not take place progressively, in a manner analogous to the gradual loss of energy experienced in the shadow sphere; on the contrary, upon crossing the threshold of consciousness, the symbol ***takes all at once the energy that its negative potency demands of it:*** that is

why every conscious representation ***"appears" with "clarity" in front of the subject.*** But in this "appearance" the symbol now has its own energy and tries to unfold in front of the subject that which it carries in embryo behind the symbolic form.

The potency with which a symbol crosses the threshold of consciousness depends on the region of the light sphere in which it is to manifest itself. The I´ symbol, for example, stabilizes in front of the conscious subject at the Ψ´ level (see Figure 21). The level of stabilization of every conscious representation is reached in a single movement that begins in the cultural structure; in Figure 21, this signifies that the I´ symbol emerges from the plane of signification to the Ψ´ level ***in a single movement,*** progressive up to Ψ and abrupt up to Ψ´: ***at the level of stabilization the emergence ends and the process begins.***

The stability of a representation is experienced by the subject as the "appearance" of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such a stability does not indicate stillness but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely enrapture the subject's attention unless the subject has sufficient energy, that is, will, to counteract it.

In the Second Part of these "Fundamentals . . . ," when studying Hyperborean Ethics, the symbol's moment of stabilization in the consciousness will be considered of capital importance, and on this basis a whole human typology will be expanded on. That is why it is useful to mention now that when the symbol "appears" in front of the subject, a ***dramatic tension*** is established between the two; in this case, the Paśu only manages to react in a manner that is characteristic of it. However, after the enchainment of the Hyperborean Spirits, there are three classes of men on Earth: the Paśu, the Virya, and the Siddha. Particularly the Virya, who may be "lost" or "awakened," exhibits reactions different from that of the Paśu. A typology based on the attitude of the conscious subject in the face of a ***sacred symbol,*** which will be defined further ahead, is highly revealing of the degree of strategic confusion that men exhibit, particularly those who procure to liberate themselves from the Great Deception. And this fact is indispensable to know before choosing a Hyperborean way of liberation. This necessity amply justifies the long analogical study that we have put forth in order to render intelligible the functioning of the Paśu's psychic structure.

Fourteenth - The psychic phenomenon that we have symbolized in Figure 21 can also be interpreted from the psychological point of view. In this case it is necessary to consider that the cultural subject has "thought" the xx system: ***when the cultural subject thinks the xx system, the content of the thought is called "a priori synthet-***

ical judgment." But to think a system is equivalent, as we have already seen, to noting ***the concept of a Relationship between Principles;*** that is to say: the translative faculty enables the cultural subject ***to note the Relationship, as a "concept," in the significant context of a language.*** And the significance that fundaments the thought is a "relief on the horizon of continuous signification" or, synonymously, "a symbol manifested on the horizontal plane of signification"; the latter corresponds to the I rational representation of Figure 21. Well then: the I symbol, which is homologous to the xx concept, ***denotes*** it at all times, even when it emerges into consciousness, ***but in the terms of contextual language.*** It is in this way that the I symbol ***is always a conceptual expression, a posteriori, of the a priori synthetic judgment in which the thought of the xx system consists.***

Every symbol or representation that emerges into consciousness is significant in a contextual language. In other words: every symbol, such as I, denotes a concept, such as xx, even those symbols that represent a ***Myth*** and of which contextual languages, as will be seen further ahead, are completely unknown to the subject.

In summary: an "a priori synthetic judgment," thought by the cultural subject, is transformed into a representative conceptual symbol, or ***proposition,*** for the conscious subject. From the point of view of the conscious subject, the I´ symbol, in addition to representing an image, denotes the significance of the xx concept in the contextual language of the horizontal plane (yx).

In the I´ symbol, then, there is an ***implicit proposition in the denoted significance.*** The conscious subject, because of the threshold of consciousness' energetic barrier, "sees" only the I´ image with clarity, and perceives its significance in propositional form, at first ignoring the original form of the synthetic judgment. Naturally, the propositional form of the significance is suitable for the sociocultural expression that the macrocosmic objective of the finality demands: ***to communicate*** the significance to the members of the cultural community and ***to place*** meaning on the entities. But the advantage that the propositional form implies for the macrocosmic objective is transformed into a disadvantage, from the gnoseological point of view, for the microcosmic objective of the finality. This will become evident as soon as we notice that ***the propositional form of the significance of any representation is an a posteriori analytical description of the a priori synthetic judgment.***

Every proposition, in effect, ***describes,*** in the terms of a language, the thought synthetic judgment, that is, ***the schema of the entity.*** Let us remember that the constitution of the schema was never analytical but, on the contrary, purely synthetic: the design revealed to ***reason was applied to the archetypal memory*** and, from such a confrontation, the actualization of a ***synthetically integrat-***

ed structural schema arose, never broken down. Only the evolutive limitation of the cultural subject causes that, a posteriori, the schema is noted in a language and that, the "experience" of the schema, the a priori synthetic judgment, is ***described conceptually:*** only then the analytical breakdown of the entity's schema, its "propositional form," takes place. We already knew, let us say "ecstatically" that every concept is a part of the schema, that is, an ***incomplete symbol;*** now we see, "dynamically," that every representation supposes a propositional significance of the concept that it signifies and that, for this reason, it is also an "incomplete symbol." Hence the pointed out disadvantage: by ignoring the a priori synthetic judgment, by rationalizing its intuition, the conscious subject has only a mere conceptual description as the significant fundament of the conscious representation, which constitutes a grave variety of gnoseological daltonism.

In order to clearly show the imprecision that the propositional form of the significance introduces into thought, let us consider the already studied xx system. It consists of a pair of opposite Principles and of a Relationship or schema of the entity; in the schema there is, "as an archetypal symbol," a replica of the Related Principles. When the cultural subject "experiences" the xx system, the a priori synthetic judgment occurs but, immediately, such an experience is rationalized by the translative faculty and of the xx system, only the xx concept is noted in a contextual language: but the xx concept is part of the Relationship and does not include, because of its passive potency, the Principles. The representation of the xx concept, under its propositional form, will only denote to the conscious subject a part of the Relationship, or schema of the entity, with an absolute exclusion of the Principles that were binding and sustaining the schema in the cultural structure. But by abstracting the schema from its main supports the Relationship loses its linking quality and is intuited individually, not as the schema of the entity but as the entity itself: hence the linguistic description that supposes the concept consists in a semiotic analysis, i.e., a semiotic analysis of the xx concept taken as the whole of the entity. It is clear, then, that a semiotic breakdown of the concept for the purpose of its description is incompatible with its ***comprehension,*** i.e., with the grasp of its analogical volume, of its semic complexion. The effect of this is the ***desubstantiation*** of the Relationship by the extreme abstraction of which the translative faculty has made it the object: the cultural subject does not perceive the "Relationship between Principles" but the "concept" of the truth of the entity, which it represents propositionally. And the conscious subject perceives the propositional form of the significance as a description of the entity consisting of a set of symbols, or properties, related to each other according to the logical modality of language. But these

"Relationships" of the proposition are insubstantial because the energy of the representation ***is concentrated in the symbols that make it up,*** symbols that correspond to primitive properties of the schema: ***every proposition, understood as the linguistic description of a schema's concept, has an inverse energetic law to that of the system that it represents and describes.***

That is: while, in a system, the Principles have a passive potency, and are not noted, and their Relationship has an active potency and is noted, in a proposition the terms have an active potency and the Relationship a passive potency. Thus, the terms, which usually consist of subjects and predicates, have an evident weight, a greater substance, than the Relationships that bind them.

This is the disadvantage of perceiving the significance as a linguistic description: the conscious representation, as an image of the entity, may appear to the conscious subject very sharp, clear, vivid, etc., but its significance may be, at the same time, analytically broken down into a description of the symbols that constitute the image ***without the validity of the linguistic relationships that unite them being clear at all.*** The eidetic vision of the conscious subject, for example, could receive the image of the entity and abstract its properties with complete clarity ***as long as it operates with fantasy on the semic composition of the image;*** but if it were to look at the proposition, which linguistically describes that image, the way in which the terms, or properties, are related would not appear so clear to it.

As a conclusion, it must be kept in mind that a concept, directly thought in the cultural structure, ***about*** the Relationship, must differ notably from its propositional description. For this reason, a structural concept must never be confused ***with its linguistic definition:*** the concept, even when it corresponds to only one aspect of the semic schema, is always experienced synthetically as a substructure; its representation, on the contrary, describes it analytically in propositional form, ***"defines" it in terms of a language.*** The propositional form, however, is perfectly effective for the purposes of the macrocosmic objective. But we must not forget: ***the proposition, as a descriptive expression of the entity's truth, is also an "incomplete symbol."***

G. The Paśu, Conscious Subject

In what we have studied about the Paśu, we have always presented the development of its thought in the same order in which the animic subject manifests itself in the microcosm, that is, in the order of the "hierarchical sequence": archetypal memory or brain structure, conceptual memory or cultural structure, representative memory or schema-of-self. Naturally, the subject follows such an

order because the structures are constituted according to the hierarchical sequence, but this situation in no way extends beyond infancy. The subject is the manifestation of the soul in the psychic structures and, therefore, tends to reach archetypal perfection, to imitate the Manu, i.e., tries to fulfill the finality of the Paśu. With this purpose the subject settles permanently in the higher structures and from there tries to control the conduct of the microcosm; the objective, of course, is that of the finality: to operate as a conscious subject in the schema-of-self or conscious sphere. Theoretically an "evolved" Paśu should have a conscious subject capable of "knowing itself" and "knowing" how to "know itself," "discovering the design in the entities" and "placing meaning." That is why in this article we will follow an inverse order to the one used so far: we will start from the hypothesis that we describe the behavior of an exemplary Paśu, so evolved that its conscious sphere has sufficiently developed as to allow the continuous activity of the conscious subject. With such an understanding we will study conscious thought ***from the light sphere,*** i.e., ***from the conscious subject's "point of view."***

In the fifth commentary of the previous article, it was stated that every mental image can either come from the cultural structure or be a "product of ***fantasy.***" Let us now explain how the conscious subject produces the fantasies that it imagines.

In order not to make the explanation too complex, it is useful to begin by observing the analogies that exist in the production of images by both subjects. Indeed, while the cultural subject produces in the cultural structure the representations that will be perceived as images in the light sphere, the conscious subject, for its part, is also capable of producing representations ***in the conscious sphere,*** the images of which are symbols proper to the schema-of-self, i.e., the conscious subject can generate images in the conscious sphere by itself, ***without the intervention*** of the cultural subject and the cultural structure: such images are called ***fantasies.***

Thus, the conscious subject is capable of perceiving images in the light sphere, "conscious representations," as explained in the previous article, and of imagining fantasies. We will ask ourselves, then: what is a fantasy and what difference does it have with a conscious representation?

To answer the first, let us observe the following. A conscious representation can emerge by two causes: 1º) the rational subject discovers the design of an external entity and interprets it rationally, ***producing*** an equivalent schema in the cultural structure; if such a schema is referenced-to-self, a representation of the entity's schema will immediately emerge toward the light sphere, this emergence consisting in the news, the immediate knowledge, that the conscious subject will receive from the external entity. 2º) the

cultural subject perceives a system of the cultural structure as an experience: such a system is the product of an ancient discovery, that is to say: the entity, the truth of which was schematized, no longer impressions the sensitivity of the rational subject; however, when being experienced by the cultural subject, a homologous representation of the schema is ***produced,*** which emerges toward the light sphere.

With this clarification we want to emphasize that every conscious representation is always a ***production*** of the rational or cultural subject. ***But the schema-of-self, or conscious sphere, is constructed with conscious representations, which it structurally memorizes so that they constitute "the history of the microcosm."***

These "historical" structural elements of the schema-of-self are those that the conscious subject evokes when "a fantasy is rendered." Thus, while conscious representations are semic productions realized by the rational and cultural subjects, fantasies are conscious reproductions that the conscious subject volitionally makes on the schema-of-self.

The capacity and efficacy that the conscious subject demonstrates in order to produce historical images of itself and to perceive the representations produced in other structures is called the ***faculty of imagining or "imagination."*** Just as the rational subject is able to discover the design of the entities because it has a ***rational cognitive faculty,*** and the cultural subject can note the truth of the entity in the significant context of a language, as a "concept," because it has a ***translative faculty,*** so also the conscious subject can "see" the image of the entity, at the same time that it rationally comprehends it, because it has the ***faculty of imagining.*** But this faculty is not reduced only to perceiving representations of entities produced in the cultural structure: the conscious subject can imagine entities known or unknown, present or past, existing or nonexistent, real or ideal, etc.; the second terms express the ***reproductions*** carried out by fantasy.

If "imagination" is the main faculty of the conscious subject, "fantasy" is its highest degree. Faced with the conscious representation of an entity, e.g., which the conscious subject perceives as image and significance, fantasy can ***modify*** such an image, add or subtract qualities, and even confront it with another purely ideal image. But this example enables us to notice the essentially ***volitional*** character of fantasy. A conscious representation, in effect, "appears" in front of the conscious subject, already intentioned toward the self, is the product of another structure; fantasy, on the other hand, requires the direct action of the conscious subject in order to manifest itself: it is the product of its ***will*** "over" the conscious sphere. Moreover, when the representation is stabilized in the light sphere and begins its entelechial process, it will tend to

enrapture the attention of the conscious subject unless the latter has sufficient will in order to exercise its control: to this volitional action, necessary for ***stopping*** the process, more energy must be added, if the fantasy intends ***to modify*** the image of the entity that the conscious representation represents.

Let us now turn to the second question: what is the difference between a fantasy and a conscious representation? Apart from the already pointed-out difference, that the representation is "productive imagination" and the fantasy "reproductive imagination," it is useful to compare the energetic, rational, and intelligible aspects of a fantasy and of a conscious representation. In the "First" commentary, which follows, a comparative study will be made between the energetic aspect of a representation and a fantasy. In the Second commentary, the mechanism by which every fantasy ends up being a rational and intelligible image will be explained.

First - From the energetic point of view, a conscious representation "appears" in front of the conscious subject when the former stabilizes, after its energetic transition. It then has maximum energy, directed to germinate and mature its content. In the conscious thought there is, thus, an image of the entity that, being referenced-to-self, because of its first intention, appears as an evident and indubitable object: an ***ideal object,*** a representative of an actual entity, of its truth. The will of the subject can stop the process or, ***resisting it with sufficient energy,*** nullify the image ***by removing attention from it:*** the image "appears" in front of the conscious subject because it is intentionally referenced-to-self; if the subject does not ***voluntarily*** pay attention to its spectacle, the image is impotent to stay on the scene and ***disappears from the present:*** it remains structured in the schema-of-self as a historical memory.

When the conscious subject fancifully ***reproduces*** an image, it ***does not differ semically*** from a conscious representation and instead ***differs energetically*** from it. Let us see how this is. The requirement of an original image, or the evocation of a known one, which the conscious subject procures to concretize in the schema-of-self, causes the emergence of the fantasy. But such an "emergence" is almost instantaneous because it is a phenomenon that occurs exclusively in the conscious sphere. Now, the current "emergence" of the fantasy also takes place, as in the case of conscious representations, with "maximum energy"; but, the energy of the representations comes from the active potency of the Relationships. Who provides, then, the energy of the fantasies? Answer: the light sphere or "consciousness."

In order to understand this answer, we must remember that "psychic energy" is the force that disposes the will to act. In the cultural structure, the cultural subject, in animating a system, is that which volitionally produces the emerging representation. The "ac-

tive potency" of the Relationship is really the potential disposition to act possessed by the living system, animated by the soul; in other words: there is a volitional reserve of the soul ready to be utilized by the subject according to the potential disposition of this or that particular Relationship. Let us recall that we defined the "faculties" as "dispositions" of the subject; we said, e.g., "the cultural subject has the translative faculty." Well then: the faculties are "active dispositions" determined by the potential dispositions of the living structures. We can explain it, also, by means of an allegory: let us say, e.g., that we have the "active disposition," the will, to work this stone; we want to make of it the representation of the Führer and we think of that photo, taken at one of the "magical Congresses of Nuremberg": in it we see him descending from a gigantic marble staircase, clad in the full-dress uniform of the SA and the cape gently unfolded by the breeze; the photo has been able to capture for History one of the instants of greatest Hyperborean glory of the whole Kaly Yuga: the envoy of Khristos-Lúcifer showing us the path of honor and immortality, making it possible for the face of the vile enemy to be uncovered in front of our confusion; we have then, the "active disposition" to carve this stone in order to portray that image of glory, such is our will! But will the "potential disposition" of the stone allow us to fulfill our purpose? Is it not too small? We will then have to make a representation to scale. And its grain; will it allow us to clearly express the charismatic gesture of the Führer? Will we have to think about it? And its hardness: will it yield to our formative strokes? Or are our tools inadequate to model this stone? We will have to try it out, test the feasibility of our project; etc.; we thus see that one thing is the "active disposition" to do and another the "potential disposition" of the material to receive the deed. In general it can be affirmed that the active disposition of a faculty is determined by the potential disposition of the structure in which it is applied. In general, it can be stated that the active disposition of a faculty is determined by the potential disposition of the structure in which it is applied; in the allegory, the will to represent the Führer in ***that*** stone is not enough: it must be verified whether the stone ***accepts*** the proposed conformation. If it is too small, the natural size cannot be used. If it is too hard, it cannot be carved. If it is too soft, it will break, and so on. In the end, the active disposition, the will, ***will adapt*** to the potential disposition of the stone, the material structure, and a representation of the Führer will emerge; but such an image will inevitably be determined by the dimensions of the stone, by the quality of the raw material.

In the same way, the active disposition of the cultural subject, its will, determined by the potential disposition of the animated Relationship, its active potency, produces a representation of the enti-

ty's truth that inevitably depends on the dimensions of the schema. And similarly the rational subject applies its active disposition, its will, to the archetypal memory in order to actualize the inverted Archetypes and construct the cultural structure: but such an active disposition will always be determined by a "potential disposition" of the Archetypes for interpreting, with greater or lesser fidelity, the design of the entity.

Considering these clarifications, the previous answer should not offer any doubts. The active disposition of its faculty of imagining enables the subject to render a fantasy: but such an image will inevitably be determined by a "potential disposition" of the conscious sphere, or schema-of-self, i.e., "structure-of-self," which is what ultimately provides the energy. Hence the energy of the fantasy comes "from the light sphere or 'consciousness.' " But this answer can be completed by highlighting that, although the energy of the fantasy is contributed by the light sphere, this occurs ***at the request of the conscious subject, by the disposition of its faculty of imagining.*** But we already knew this. How can we complete the previous answer? By noticing that fantasies are images essentially sustained by the conscious subject, produced volitionally by the self and for the self; and being constituted, like every psychic terminus, by archetypal symbols, they can be unfolded in entelechial processes that have, like no other psychic phenomenon, the possibility of enrapturing the attention of the conscious subject and enervating its will; this possibility will be explained in the article "H."

Let us now continue with the energetic study of fantasies. Two images, a conscious representation and a fantasy, can be semically homologous and both possess maximum energy. However, ***they will essentially differ in one note of energy.*** And this must be so because otherwise the conscious subject would not know how to distinguish the image of an actual entity from an ideal fantasy, would not know how to differentiate the plane of actual entities from the plane of imaginary objects. The difference lies, as was said, in a note of energy: in the "first intention" or direction toward the self that the energy of every conscious representation possesses. Fantasies, in effect, ***do not possess the first intention*** because they have not been referenced toward the self but, on the contrary, were structured in the schema-of-self and from there emerged in the light sphere, required by the conscious subject.

The subject has placed the fantasy in the light sphere and has referenced it to an ideal object, to an idea. Because it is energetic, the fantasy must have an intentionality, but this intentionality aims not at the self but at an idea of the subject: the fantasy ***coats*** such an idea, imaginatively shapes it and sustains itself in it. The conscious subject thus comes to be the essential support of the fantasies, since it voluntarily unfolds itself in order to reproduce

them. This voluntary unfolding of the subject ***into*** the fantasy, this intimate presence of the subject in the imaginary object, means that there is at all times an awareness of the purely ideal character of the perceived image.

Something very different occurs when the image is a conscious representation: it emerges in front of the subject provided with a first intention that evidences it as a representative of an entity and as an object ***for*** the conscious subject. But such ontic objectivity is ***a posteriori*** to rational knowledge since the comprehension of the schema has been previously obtained, ***a priori,*** by the cultural subject.

The first intention of the image, contained in the thought of the conscious subject, ***undoubtedly says that it is the schema of an entity;*** the experience of the schema previously experienced by the cultural subject ***says a priori to which entity it is.***

Let us now suppose that the conscious subject clearly distinguishes the image of an entity and ***knows,*** by the first intention, that it is an ideal object of knowledge. What occurs if the subject wishes ***to know how the object knows?*** In that case the subject must ***reflect on*** the object, i.e., must ***reflect itself on*** the object, momentarily situate itself in it and, from it, ***perceive*** the subject as an object. In this inversion of the subject-object relationship the conscious subject can see himself seeing, know himself knowing, can "know as the subject knows" the object. But such an invasion of the object by the conscious subject irreversibly introduces an alteration in its energetic composition: superimposed on the first intention is a "second intention" directed toward the subject.

But, the images of entities with a second intention are no longer so clearly objective: they become more and more subjective and end up provoking the subject's distrust. What happens is that ***a prolonged reflection of the subject on a single object leads to its subjectivation, to the impossibility of distinguishing with clarity what really belongs to the entity and what has been put into the object by the imagination: when this occurs, the subject, powerless to confirm the reality of the entity, distrusts and doubts the whole macrocosm.***

So that the reflection of the conscious subject does not cause the subjectivation of the object, man must cultivate the exercise of fantasy. His images, in fact, possess no first intention because they do not directly come from the world and, moreover, the subject knows from the outset that they are imaginary objects. Reflection on an object of fantasy, by a subject who never at any time loses sight of the world of real entities, is the surest manner of knowing the microcosm and of affirming the macrocosm, avoiding confusion between the two or the negation of one of them.

Naturally, this option of reflecting only on ideal objects that are the product of fantasy entails a condition: it is not apt for volitively weak subjects. There is here, as in all paths of higher knowledge—in the meaning in which "higher" is conscious knowledge with respect to rational knowledge—a danger: the danger that the intimate energy of the ideal object overcomes the will of the subject and deploys its entelechial process ***on it*** (and not ***in front of it*** as conscious representations do). This possibility, as already set forth, will be expounded in article "H."

Second - We already know that conscious representations are rational a priori, by perception of the rational subject, and intelligible a priori, by perception of the cultural subject. The perception of the image that the conscious subject obtains is, then, a posteriori to the perception, rational and intelligible, of the truth of the entity that it represents. But fantasies do not seem to be in the same case since they are reproductions that the conscious subject realizes in the light sphere without intervention of the remaining psychic structures. The question is, are not fantasies rational and intelligible like conscious representations? Answer: fantasies are not rational and intelligible a priori; however, at the very moment that the conscious subject reflects on them, takes them for "ideal objects" and endows them with "second intentions," they become rational and intelligible. How can this occur? This is what we will explain next, step by step.

Let us begin by recalling that the animic subject simultaneously acts in the three mnemic structures already studied: in the archetypal memory as a rational subject or reason, in the cultural structure as a cultural subject, and in the conscious sphere as a conscious subject. Normally, the conscious subject is solidly linked to the cultural subject and to reason, each one acting in its structure.

So, without forgetting that the animic subject constitutes a unity, even when it simultaneously manifests itself in three distinct structures, we will explain the causal relationship that links this triple manifestation. Let us note at the outset that, according to the analogical study of conscious thought, the symbolic content of every representation has to come from the cultural structure. Fantasies, on the other hand, use as "raw material" semic elements that, although they come from the schema-of-self, are no more than archetypal symbols that once emerged and were structured in the conscious sphere. But this semic composition is not enough for the fantasy to be rational and intelligible a priori: to be "rational" the fantasy must undergo the second operation of reason; and to be "intelligible," the fantasy, as the content of conscious thought, must have the foundation of a "significance." The problem is: if fantasies are ideal objects exclusively reproduced in the conscious sphere,

what causal relationship between the conscious subject and the cultural and rational subjects makes the fantasy become rational and intelligible a posteriori to its appearance? Answer: First of all, it is necessary to emphasize that it is ***the disposition that*** the conscious subject assumes when thinking what ***calls*** to reason and motivates its response, that which always ends up determining the ***form*** of the thought, making any idea ***rational.*** This occurs like this because ***reason responds to questioning.*** But with "questioning" we do not refer to any logical question because "logic" is the structural modality of language that chooses the translative faculty of the cultural subject to note the truth of the entity in a significant context, i.e., logic is a property of rational thinking that intervenes a posteriori to the act of reason. The questioning to which we allude is simply ***a movement of the conscious subject: that flexion that the conscious subject voluntarily performs in order to direct itself toward an ideal object.***

In the mental state of the Paśu, or lost Virya, reason responds to almost all the movements made by the conscious subject with operations of schematic interpretation; that is to say: reason operatively interprets the impression that the ideal object causes in the conscious subject and constructs an equivalent schema, rationalizing the fantasy; said schema, experienced by the cultural subject, produces a representation that emerges and ***superimposes itself on the fantasy,*** turning it, a posteriori, rational and intelligible.

In summary, when the conscious subject is confronted with an ideal object with a second intention, the following phenomenon occurs. The conscious subject generates a ***cognitive movement*** referred to the ideal object; said movement is interpreted as a formal questioning by reason that instantaneously establishes a bioelectrical interconnection in the cellular structure of the brain (or, in other words, establishes Relationships in the archetypal memory and actualizes a schema in the cultural structure) as a solidary response; such a particular interconnection, by the biunivocal correspondence between structures, is transferred to the cultural structure where it topologically plasmates itself over its elements, i.e., the Relationships involved are "illuminated"; a logical path is thus formalized that, traveled by the cultural subject, constitutes the very intelligence of the object considered; from that activity of the cultural subject, from that "thinking ***over*** the systems of the cultural structure" arises the rational representation that then emerges toward the light sphere and ***superimposes*** itself on the image of the ideal object, transforming the fantasy into a complete conscious representation.

But such a "representation" is not only rational and intelligible, as was seen, but it has also been semically reconstructed in imitation of the Relationships experienced by the cultural subject, i.e., in

accordance with the logical assertions of language: that is why the knowledge that the subject obtains from a fantasy a posteriori will always be invariably conceptual. From this we must draw the conclusion that a fantasy, even the most sublime, even that which seems most distanced from the entities of the macrocosm, ***will at first only be seen synthetically*** by the conscious subject: then, a posteriori to that first vision in which the fantasy evidences itself as a purely ideal object, the reflection of the conscious subject will cause the rationalization and intelligibilization that finally leads to its confusion with an equivalent conscious representation.

What is set forth in thirteenth commentary of article "F" will allow us to observe this phenomenon with more precision. Let us say, then, that at first the conscious subject ***perceives*** the fantasy. When reflecting on it, the subject flexes, moves, directs itself to the fantasy, causing the reaction of reason. Reason "responds" to the conscious subject's "questioning" by archetypally interpreting the fantasy and transferring its schema to the cultural structure; there the cultural subject animates a structural concept of such a schema and produces its conscious representation. By "animating a concept" it is necessary to understand "to think an a priori synthetic judgment"; that is to say: the cultural subject makes a "judgment" about the fantasy and produces its representation in consciousness. But the representation of a concept implies its definition in the terms of a language, its propositional description. When the representation emerges to consciousness, almost instantaneously after the ***perception*** of the fantasy, it superimposes itself on its image, conceptually ***masks*** it. Then the fantasy suddenly becomes significant for the apperception of the conscious subject.

The ***apperception*** of the fantasy not only evidences the subject-object relationship for the conscious subject, but finds it founded on a clearly conceptual significance, on a semiotic description, on a propositional definition. Such is the apperception, a posteriori, of the fantasy: the subject finds it "significant," "understands" it, because it sees it, a posteriori, through the veil of its analytic description. There is no need to insist too much on the fact that the "rational" comprehension of a fantasy constitutes, in reality, its concealment behind a cultural mask: when the Paśu conceptually "understands" a fantasy it signifies that the fantasy is covered with a symbol that represents it, and analytically interprets it, in front of the apperception of the conscious subject. And said symbol or description not only masks and deforms the image of the fantasy but also definitively mutilates and alters its properties and introduces all sorts of gnoseological deviations.

For the Paśu, there is, then, no higher way of knowledge than ***the quietude of the conscious subject.*** Only an inflexible subject, in effect, will be able to avoid the reaction of reason before the fanta-

sy and will manage ***to perceive it as such: that is why all the esoteric and religious schools of the synarchy propose "passive contemplation" as a method of metaphysical knowledge.*** The Virya, i.e., the one who is the expression of the enchained Spirit, on the other hand, will never disdain animic action; and this will not prevent him from perceiving fantasies in all their light; how?: first by adopting a ***luciferic graceful attitude,*** which will be explained in the Second Part, and then by discovering in himself the Infinite Ego.

H. The Myth and the Sacred Symbol

In the previous article, in the twelfth commentary, we studied that every conscious representation, upon energetically stabilizing itself and appearing in front of the subject, attempts to develop an entelechial process. This is due to the fact that, being conformed by 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 inverted in the archetypal memory by reason; one can speak, with propriety, of a single phenomenon divided into several phases:

Phase 1 - actualization of the inverted Archetypes as schemata of the entity.
Phase 2 - rational representation (of the schema of the entity) on the Relationship.
Phase 3 - emergence of the conscious representation.
Phase 4 - development of the entelechial process in front of the conscious subject.

Naturally, Phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation through its eidetic vision. The capacity of the conscious subject to volitively act in order to divert attention from a representation is a sign of an elevated evolution in the psychic structure of the Paśu, for such an affirmation of the subject can only take place in a schema-of-self of great structural complexity: in a schema-of-self that, justly, has been integrated with representations that have completed their entelechy in the absence of the subject and form part, albeit ***unknown,*** of the history of the microcosm.

So, then, a highly evolved conscious subject has to be capable of avoiding the entelechial process of the representations, a process that the latter attempts to develop because they are, beyond the image that they represent, archetypal symbols in full actuality. However, there is a type of representation, which up to now we have not studied, before the ***elevated energy*** of which the conscious

subject, even "the most evolved," is not only volitively ineffective but also runs the risk of being irreversibly fragmented or definitively dissolved. So dangerous a type of representation is denominated ***myth*** and its image, ***sacred symbol.*** The myth and the sacred symbol will be the object of extensive study in the Second Part, in which the way to avoid the mentioned danger will be presented and it will be explained why it is necessary, in spite of everything, to deal with them. Here we will explain the archetypal origin of myths: this is the best time to do so, since 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 Paśu's finality: to be a giver of meaning to the entities. So that it can fulfill such a finality, the Demiurge has superimposed on the entelechial finality of entities a suprafinality for the Paśu: 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 entities, then, there are two termini: a universal one that represents the universal Archetype and a particular one that responds to the demiurgic design. When the entity impressions the sensorial sphere of the Paśu, reason eliminates, by comparison with the hereditary archetypal memory, the universal terminus, i.e., it confronts the universal Archetype of the macrocosm with the inverted Archetype of the microcosm. Thus the design is discovered as that of the entity that transcends the sensorial sphere and is schematically interpreted by reason. The design is "the truth" of the entity and its schema a link of the cultural structure to which we call Relationship between Principles. The Principle, or node, to which is linked the Relationship or schema of the entity is, naturally, the actualization of the inverted Archetype eliminated during its discovery. But a Principle, or simple symbol, can never be represented because its passive potency possesses no reference-to-self; nevertheless a replica of it can integrate the schema of the entity as a semic element, in which case it is denominated: "archetypal symbol." And these archetypal symbols that comprise the representations are those that impulse, without losing the structural integrity of the schematic image, the entelechial process in front of 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 ***Demiurge*** has not sufficiently evidenced the importance that the latter has given to the being-for-man of the entities, to the revealing design of His creative omnipotence. If this is so, we will correct that error here by affirming that the design of the entities constitutes an act of ex-

treme gravity in the execution of the evolutive Plan of the Universe: a macrocosm designated in all its entities and a microcosm that evolves by discovering the designs and placing meaning on the entities is the motive of His Pleasure. The structures of the material entities are being transformed by the collective action of man into superstructures of cultural objects, into superstructures in which the objects are bound by love, by the evolutive impulse toward the final perfection. The expectation of the Demiurge is set 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 the entities is the Word of the Demiurge. His creative Verb, His spermatic Logos, His plasmating Power, has been applied there, in each design, with the intention of concretizing the most elevated undertaking: to get the microcosm to put continuous meaning into the macrocosm while the evolutive Plan develops, impulsed by the Will of His Time-Consciousness, toward the Mahapralaya entelechy.

Consequently, the supreme importance with which the Demiurge has designated the entities foresees that, through them, man accesses the heart of His Plan. One should not believe, of course, that man only knows a mere appearance of the entities, just as the rationalistic naiveté of many thinkers claims. In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the Will of the Demiurge that man knows and admires His Plan.

Thus, when the entity interests the sensitivity, that formidable cosmic message that is the design, ***completely penetrates, is totally discovered by reason, and interpreted by it.*** What occurs, then? Why does man habitually ignore a great part of a knowledge that he already possesses? Answer: because the discovery of the design corresponds to the macrocosmic objective of the finality of which demands, also, that the revealed truth ***can be socioculturally expressed.*** That is to say, in order to comply with the finality it is not enough to discover the design: it is necessary to 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 that ***the totality of the design*** can be interpreted and schematized by reason, permitting that the totality of the archetypal plane of the macrocosm is reflected in the microcosm; this is, of course, the archetypal memory or brain where reason applies the design in order to confront it with the inverted Archetypes and construct the schema.

If we now recall what has been said in the previous section about the typical xx schema, the answer will become even clearer. For, although the xx schema contains the ***whole*** truth of the entity, the cultural subject only notes a part of it as the xx concept of a language. And the corresponding representation, as we saw, is a

homologous image of the concept, a signified relief noted on the horizontal plane of signification of a language. But, although the translative faculty of the cultural subject has the possibility of noting the schema of the entity in all the oblique planes of signification, ***it will only do so in those significant contexts belonging to sociocultural languages,*** in accordance with the macrocosmic objective of the finality; of course: the evolution of cultures enables that "new" aspects of the truth of the Paśu are permanently being noted; but never, throughout the history of the Paśu, has it even come close to a complete apprehension of the truth of the entity, much less to culturally expressing it.

It is time that we ask ourselves what all this has to do with myths. Answer: myths are unknown aspects of the truth of certain entities, which are surprisingly noted by the cultural subject as an effect of the flexions that the conscious subject carries out in order to get to know certain fantasies. Of course, we will explain it step by step.

We already studied that a schema contains an infinity of aspects unknown, for the moment, to the cultural subject. The answer tells us that such facets can be constituted in myth because of fantasies. Before approaching the description of this phenomenon, we must know more about ***that which remains hidden*** in the schema of an entity, in its truth.

In principle, if the design is the ***whole*** truth of the entity, if nothing more could come to be known of 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 convert himself into God," we must assume that in the same design, in its intimate constitution exists a hierarchical order, a scale of value analogous to musical octaves of which notes resound in a different manner according to the quality of the listener. We repeat, in the design is not only that aspect that man habitually knows of the entity but ***a scale of formative phases that goes from the Demiurge to the entity.*** We are particularly interested in the phases that start from the universal Archetype, invisible to man, and reach the most external appearance of the entity, that which, precisely, is first known by the cultural subject. 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 in a message, a Word from the Demiurge that reveals ***everything*** about the entity... ***except the universal Archetype, the god of the entity, the divine terminus of the revealed scale.*** However, in the archetypal memory exist inverted copies of all the universal Archetypes and, by eliminating its Archetype from the entity, reason actualizes in the cultural structure the corresponding inverted Arche-

type ***as a node*** or ***principle.*** That is why the Principles, although unrepresentable in the imagination, represent for the understanding, for the rational intuition, ***the gods of the entities in the microcosm.*** Thus, e.g., numbers and musical notes for the Pythagoreans; or the unknown principles of which manifestation was, e.g., fire, water, air, Logos, etc., for other ancient philosophers. But the macrocosmic objective of the finality demands that the significance be projected by the expression as a sign on the entities, as the "meaning" placed on the entities: when the projection of archetypal symbols, which represent Principles, is not noticed because of the gnoseological color-blindness, it usually occurs 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, e.g., is proper to the microcosm and it is a useless task to try to derive from them the order of the world; only the knowledge of the universal Archetypes would offer that possibility but such knowledge is forbidden to the animic subject of the Paśu; the Virya, on the other hand, because he has an infinite Spirit, although, confused, ***has the metaphysical possibility of contemplating the demented spectacle of the cosmic entelechial process . . . and to operate against it; that is why Wotan delivered to him the runes that enable to resign the designs.***

Let us now turn to the schema of the entity and inquire: if the design involves a scale of notes that go from the Demiurge to the entity, from which the universal terminus of the universal Archetype has been eliminated, how does reason interpret this absence, i.e., does it compose the schema leaving a void or does it complete it in some way? Answer: In a way we have already advanced it when we stated that the Relationships are linked ***with all the principles that intervene in their semic schema.*** We said then, in article "D" of the previous section, that although a Principle, because of its passive potency, is unrepresentable for the subject and systematically irreducible, its semic form may nevertheless be integrated into the schema as one of the essential elements of its substructure; in such a case it is denominated: ***archetypal symbol*** and differs from the homologous principle in potency 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 i.e., in turn, a bond of the cultural structure. That is to say: an archetypal symbol, homologous to a Principle, can integrate the schema of the latter as an essential element of its internal substructure. The sought-after answer is, in the end: ***reason introduces into the schema of the entity,***

in that place of the design that corresponds to the god of the entity, i.e., 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 schema of an external entity exists, in some place of 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 notice that such a place is first in the hierarchical order of the design and, therefore, last in the order of human knowledge. In terms of structural analogy we can say that the translative faculty of the cultural subject would have to access ***a plane of signification of maximum obliquity*** in order to note the archetypal symbol of the God of the entity. But if this were to occur, it would signify that the symbol has been noted ***in the context of an absolutely non-sociocultural language, i.e., unknown to the rest 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 to which it could neither understand nor comprehend. It is clear that, normally, the cultural subject of the Pașu rarely departs from the gnoseological security provided by sociocultural languages and, of course, fears and avoids knowing ***for himself*** that still hidden part of the truth of the entity.

We can understand better, now, 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, i.e., those that once manifested themselves and of which we have news. Truly speaking, ***every schema*** 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 for their periodic appearance in the History of humanity. For this purpose, although we could extend into multiple examples, we will only consider ***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, for they exist, in all cultures, collectively shared concepts that include them. However, beyond the content of such socio-cultural concepts, in an unusual connotation, every now and then the archetypal symbol of the God of the entity manifests itself as a concept noted in the context of a language that is incomprehensible to vulgar understanding: the language of myth has come to be habitual only for some initiatic elites; 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 Lion God, a Fish God, etc.

Myths are produced, then, by manifestations of the archetypal symbols of the God of the entity. But the archetypal symbols are

simple symbols, irreducible as their homologous Principles, and the Gods represented by them are also "simple Gods." All the formal complexity that myths usually present is due to the fact that they have been adorned with legend in order to neutralize their power. With legend, which naturally belongs to the common language, the myth is imprisoned within known and safe limits, and is degraded to the level of vulgar comprehension: instead of advancing in knowledge from the inferior to the superior, respecting the hierarchical scale, the superior is lowered to the inferior and covered with cultural crust. This vulgar attitude toward myths will be amply dealt with in the Second Part. Let us only add that, as is evident, ***myths are not hereditary: what is inherited is the archetypal memory with which the myths are constructed.*** Naturally, these "myths" are those that the Analytical Psychology of C. G. Jung identifies as ***personal collective Archetypes.*** The myths should not be confused with the "universal collective Archetypes" or "***Myths,***" which are proper to the macrocosm: ***Myths*** correspond to a type of Manu Archetypes, the process of which develops in the superstructures of cultural facts and that here we usually call, also, "psychoid Archetypes."

Let us study, next, the phenomenon of myth production from the point of view of the conscious subject. The cause of its emergence lies, as we mentioned, in certain fantasies; let us begin, then, by its examination. It must first be made quite clear that fantasies come from the shadow sphere just like conscious representations. As observed in Figure 21 the sphere of consciousness is comprised of the light sphere and the shadow sphere; conscious representations with symbols that emerge from the cultural structure as images in the light sphere, in front of the conscious subject; but the fantasies originate in the schema-of-self or conscious sphere. Naturally, this implies that the fantasies ***could*** also come from the light sphere: but this occurs only in cases of an elevated evolution of the microcosm, when the conscious subject is highly individualized and the shadow sphere has been notably conscientialized or reduced to the light sphere. But in the general case we are considering, of the Paśu at the moment of spiritual enchainment, the light or conscious sphere is only a very thin superficial layer over the shadow sphere: as part of the schema-of-self, this layer does not possess sufficient symbolic material to configure the habitual images of fantasies. On the contrary, the shadow sphere is a structure full of symbols, for in it is permanently represented a large part of the history of the microcosm.

Fantasies emerge from the shadow sphere, i.e., from the ***unconscious,*** "at the request of the conscious subject": this should also be made clear. Fantasies are a product of the will of the conscious subject and, therefore, are referred to it, unlike conscious representa-

tions of which first intention only refers them to itself. The content of a fantasy is, by definition, ***unreal;*** in this also they differ from 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, the less it corresponds to real facts or entities, the more ***strange*** its interpretation will be to reason.

It is comprehensible: reason is instinctively habituated to operate with external entities, to discover their designs and to archetypally interpret them; but with this "operating," reason progresses in the knowledge of reality following an insurmountable evolutive pattern: one must first know, e.g., what a color is before classifying it by septenaries, i.e., one must first arrive ***at the idea of color,*** abstracting such a 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 have ever ridden one; nor could anyone understand the meaning of a written word without previously knowing the signs of the letters. This inevitable order, which reason must follow in order to progress in the knowledge of reality, is what is altered by the unreality of fantasy.

But fantasies, on the other hand, are a superior degree of the faculty to imagine and constitute, in the microcosm, the instrument of ***creation.*** By a fantasy, which represents an evidently unreal fact, the conscious subject can anticipate a real fact, overcoming 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 actually occur and that an infinity of fantasies are, ***later,*** verified by reality. However, the fact that fantasies at some point come to correspond to reality is far from being their distinguishing feature; on the contrary, the habitual thing about them is that they seem to take pleasure in shocking 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 overtaken 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 one has comprehended that every fantasy, to the extent of its unreality, provokes a perturbation in reason, we will have made considerable progress in the explanation. Let us recall that, faced with the fantasy, the flexions of the conscious subject directed toward knowing it are interpreted by reason as a questioning, to which it responds by comparing the ***impression*** that the fantasy has caused in the subject with the Archetypes of the archetypal memory. From that application arises a schema that is transferred to the cultural structure, where the cultural subject experiences it

and turns it intelligible as a concept of a language. The conscious representation of said concept is superimposed and confused with fantasy. As an effect of such masking, the fantasy loses much of its unreal character and is transformed into a rational and intelligible object, adapted to the socio-cultural vision of the conscious subject. Of course, this is in the best of cases, when the content of unreality is easily assimilated by reason. But what occurs when the fantasy alludes to facts or objects, the evident unreality of which is absolutely unjustifiable for reason? Answer: reason is perturbed to the highest degree by the presence of a strange being, which does not let itself be interpreted with the usual Archetypes, corresponding to the progressive order of the knowledge of the real. The being of fantasy requires, for its schematization, that reason affects little known or, perhaps, completely unknown Archetypes, i.e., Archetypes that were never before seen ***individually*** in the designs of entities (let us recall 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 schema of the fantasy: the operation of reason concludes there. It is now up to the cultural subject to experience and make intelligible the schema of fantasy.

Let us pause in the explanation to make clear the way in which the schema of the fantasy is transferred to the cultural structure. It is necessary to emphasize, first of all, that the fact that the fantasy constitutes a strange being for reason does not necessarily imply that its schema has to be structured "like the schema of an entity" in the cultural structure. This could happen on occasion, but it is more probable that the schema of the fantasy ***is transferred as an "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 of which schemata are already integrated into the cultural structure. In this case, what occurs is that certain unusual Archetypes, corresponding with properties of fantasy, are actualized in an already existing schema, but in a remote place of "the formative scale that goes from the Demiurge to the entity." In other words: those unusual Archetypes, proper to fantasy, ***activate certain archetypal symbols of an existing schema, located on a significant plane of maximum obliquity.***

In order to give definitive clarity to the study of myths, we will refer, from here on, to a concrete example: the fantasy will consist in the image of ***a fish; a great fish with strong arms and enormous wings, like a bird, spread out.*** The conclusions to which we arrive, 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 initiates a majestic flight," i.e., it emerges from the unconscious, from the sphere of shadow, and presents itself to the conscious subject that has unknowingly requested it. The initial perplexity follows the inflection of the conscious subject toward the fantastic object with cognitive intention. And to that inflection of the subject the reason instantaneously responds, archetypally interpreting the being of the fantasy. Naturally, the fundament of the rational interpretation will be the design of the fish, already known, schematized and structured. Yes, the fantasy corresponds to a great extent with the schema of the fish, but in what part of the ichthyic design are there anthropomorphic signs, arms and wings? Undoubtedly in the upper part of the formative scale, very close or in the same place as the archetypal symbol of the God of the entity. But these symbols, which ***are already*** in the schema of the fish, are alienated from the monadic terminus of the fish, from that aspect of the fish considered "real" by the culture because it coincides with the form of salmon and hake. That is why the process is the following: reason, estranged by the fantasy of the fish, explores the schema of the fish and activates a remote symbol of its substructure that does not correspond to the image of a real fish but that occupies a place in the formative scale of the design, i.e., that belongs to the truth of the fish-entity. Let us recall that the content of the design is a Plan of which composition consists of an archetypal formative scale. In this manner concludes the operation of reason; it is now up to the cultural subject to experience and make intelligible the schema of fantasy.

The operation of reason, in response to the questioning 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 is situated ***over*** the system, in order to experience the schema of the Relationship. But where does the cultural subject come from? How does it reach the illuminated system? Answer: undoubtedly, except in cases of extreme abnormality, the cultural subject is ***over the habitual structure*** (see article "G" of the previous section), ***on the horizontal plane of signification of sociocultural language.*** In order to "arrive" at 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 schema will be noted in its context, i.e., that it will be experienced as a concept of habitual language. In our example, the cultural subject will note the ha-

bitual 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 as the active potency of the Relationships refers every 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 occurs very rapidly. Now, ***"the symbol"*** of the fish, which emerges as a conscious representation, although it expresses the habitual image of the fish, ***is supported, fundamented, by "the proposed significance."***

Let us recall that, when the cultural subject experiences the experience of the structural concept, the thought consists in a synthetic judgment (a priori) about the fish. The representation of the concept is a symbol founded on a significance ***proposed*** by the translative faculty. That is why the symbol of the fish, which emerges and superimposes itself on the fish-fantasy, is comprised of the habitual image of the fish and the ***significant proposition*** of the fish concept.

Let us return to the point of view of the conscious subject. In front of it is an ideal object ***toward which its attention has been directed.*** The conscious representation of the fish then arises and, in an almost unnoticeable movement, masks the ideal object. Then the following effect occurs: the subject "suddenly" discovers that the object is significant, recognizes it as "fish," ***understands the significance "as if it heard a proposition that says: it is a fish."***

Here we will interrupt the explanation to make a warning. If the Paśu is "hard-headed," i.e., if its conscious sphere is not highly developed, it will be content with a first rational approach of the fantasy; if it actually manages to imagine any. This first approach is that which we have just seen: reason opposed the fantasy of a winged fish with the image of a real fish. Faced with such a case, many will be the "simple-minded" who will accept with indifference that the ideal object effectively corresponds to a real fish, prudently turning their attention away from so perturbing an image. As this primitive class of persons will never manifest a myth, we will assume, in order to continue the explanation, that the Paśu of our example presents a great evolution of the conscious sphere. However, we cannot fail 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 myth corresponds, on the contrary, to the most fertile cases of 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 signifi-

cance. The properties of the fantasy that the definition of the fish does not manage to cover are, evidently, the arms and wings: in the propositional description of the fish, i.e., in the significance of the representation, there are no arms or wings; consequently these parts of the fantasy lack, for the time being, any significance. But every conscious representation represents a concept, i.e., an incomplete symbol; could there be in the ***rest*** of the schema the sought-after limbs, arms and wings? Answer: As already stated, the schema consists of the interpretation of the design and includes the archetypal formative scales in its semic composition; therefore, it can be affirmed that in its substructure are ***all*** the symbols, including the arms and wings of the fish.

Here we will again interrupt the explanation to make another warning. There is a function of the faculties of the subjects that could intervene in the previous case and solve the problem by ***dissociating*** those parts of the fantasy that exceed the propositional description. Before continuing with the phenomenon of myth, we must comprehend and rule out such a possibility. The faculties of the animic subject fulfill the "associating function" in a characteristic manner, according to the structure in which it manifests itself. We will next observe, in which consists the "associating function" for the 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 entities exerts them with its rational faculty through the associating and dissociating functions: ***comparison,*** i.e., the first operation, is an ***association*** between the entity and the archetypal memory to cause the ***dissociation*** of the universal Archetype; the ***interpretation,*** i.e., the second operation, is the ***association*** of the design with the archetypal memory in order to construct the schema; etc.

The cultural subject has the translative faculty. By means of it, it is capable of noting the significance of the schema, in the significant context of a language, as a "structural concept" or "slice" of the Relationship. Well then, as an example of the ***associating*** function, we are only going to mention some operations that the translative faculty permits the subject to exercise. Always ***in the same contextual plane of a language,*** in effect, the subject can ***associate concepts:*** by ***contiguity*** (or law of false connotation); by ***formal similarity*** (or law of homonymy); by ***similarity of significance*** (or law of synonymy); by ***structural homology*** (or law of systematic reduction); by ***ordinality*** (or law of causality); by ***cardinality*** (or principle of value); by ***contrast or opposition*** (or dialectical law); etc. As we can see, the associating function is a tool of great complexity and scope for the translative faculty. Its complement, the ***dissociating*** function, makes possible, on the other hand, ***structural abstrac-***

tion, i.e., the ***notation*** of a certain particular systematic form within a general system of concepts.

But the associating function is also proper to the faculty to imagine. Through its intermediary the conscious subject can ***associate ideas, dissociate them, and abstract qualities*** within the same idea. However, bearing in mind the essential unity of the animic subject, it is necessary to consider ***"association"*** as ***a single function*** that expands as the structures of the psyche evolve. In other words, it is necessary to consider that, ***in each faculty, the scope demonstrated in the structure immediately below is added to the associating function that is proper to it:*** thus, the associating function, available to the cultural subject, also ***adds*** to its possibilities of bonding concepts in the cultural structure the possibilities that were available to the rational subject of bonding Archetypes in the archetypal memory. And the associating function, proper to the faculty to imagine, places at the disposal of the conscious subject, besides the association of images, the possibility of linking archetypal symbols, concepts, affects, etc. This will be better verified if we bear in mind that the most elevated thought that the Paśu can mention, the conscious thought, has the ***idea*** as its content, which is comprised of ***image*** and ***significance:*** the "image," which is the "representation" of a structural concept, is fundamented on a significance of a "propositional" form, i.e., on a conceptual description defined in a habitual language. The conscious subject can, then, associate not only what is formally imagined but also what is fundamentally conceptualized; and the conscious subject can do this in the same way that the translative faculty was associating concepts: by contiguity, similarity, homology, etc. But there is still more. The cultural structure occupies part of the analogical space of the ***affective*** and rational spheres, which are interpenetrated with each other and form the shadow sphere. So far we have studied the cultural structure from the rational point of view, ***but we must not forget that each of its elements, each principle, each relationship, each system, possesses an essential affective content.*** In every idea, as a component of the "first intention," which ***"intelligibly"*** directs the representation toward the self, there is an affective reference that ***"irrationally"*** points toward the heart. Such an ***affective reference*** is ***essential*** to every idea, i.e., it cannot be eliminated without destroying the being of the ideal object; consequently it is perceived by the conscious subject as an objective property, as a characteristic ***emotional note.*** This is why we said earlier that the conscious subject has the possibility of "associating affects": because the distinction of the characteristic emotional notes of ideas can constitute the motive of 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 without general validity: e.g., "on July 2, 1981, next to the statue of Pallas Athena," an association of ideas that means nothing except to her who just that day and in that place received her first kiss of love... On the contrary, there are universal ideas of which connection produces an affective connotation that makes it possible to associate them by their emotional note but the ***intensity*** of which particularly varies from one Paśu to another: e.g., "mother and child," ideas of which concomitant emotional content is characteristic of each Paśu, beyond the obvious genealogical connection that both concepts denote; or "tears" and "sorrow," "day" and "happy," etc.

We must now continue the explanation about the origin of myths, after excluding the possibility that in our example the "associating function" intervenes ***to connect the image of the fish to the image of arms and wings.*** If such a thing were to occur, if the fantasy were broken down by the conscious subject into a set of associated ideas, the manifestation of the myth could never be produced. 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 does ***not*** contain conceptual significance for the arms and wings, the conscious subject maintains its questioning attitude.

What happens, then? Answer: the cultural subject interpenetrates more deeply into the concept, procuring to find symbols that describe and grant significance to the arms and wings of the fantasy. In this phase the phenomenon must be observed in great detail. E.g., from the answer it is inferred that, in that interpenetration with the structural concept, in that entering into its profundity, the cultural subject produces ***a flow of conscious representations,*** each one more formally "adjusted" to the fantasy than the previous. As a consequence of this flow of images, which are superimposed one after the other on the fantasy, the conscious subject notices that the ideal object permanently changes in front of its eidetic vision, becomes clearer, becomes more significant at every instant. And in this apperception we leave, for now, the conscious subject.

But reason, from the moment in which it illuminated the schema of the fish, ***already signaled to the archetypal symbol that corresponds to the winged fish of the fantasy.*** If such a symbol is within the schema of the fish, but outside the habitual concept of the real fish, why does the cultural subject not immediately try to note it, making use of its translative faculty, instead of penetrating into the depths of the concept of the real fish? Answer: Because the cultural subject is reluctant to pass from the plane of signification of habitual language to another extremely oblique plane. The reason is that such planes are characteristic of completely unknown languages: from the point of view of the cultural subject it implies

that the sought significance has to be noted in an unknown context. If we take into consideration the fear that the unknown usually inspires in every cognizing subject, we will be in a position to comprehend the morose reaction of the cultural subject; its translative faculty allows it to turn the unknown context horizontal: but this means suddenly finding itself in another world, a world not only unknown but also evidently different from the current reality. And when it is a question of the world of myths, of the context in which the significance of the myth is affirmed and in which the myth acquires all its potency, it is necessary to assume that a simple indication of its proximity is enough to cause the panic of the cultural subject.

Notwithstanding the terror that their vision inspires, myths are usually noted in a context in which they reach, of course, maximum dangerousness "because they can be seen as they really are." But one should not believe that the subject can remain, even if paralyzed with fright, for long in their presence, for either it volitively succumbs before "a new God," there, in its world, or it returns to the security of the habitual context.

In the example that we are studying, the cultural subject has avoided noting the symbol signaled by reason and has interpenetrated, with profundity, into the concept of the real fish. But, "in the depths of the concept," is the "connotative nucleus," that region from which all the concepts of the schema of the fish participate. From the connotative nucleus it is possible to glimpse any common context and, if the translative faculty requires it so, to make the plane of a particular concept horizontal. Let us suppose, then, that the cultural subject, upon entering into the depths of the concept, perceives the connotation of the signaled symbol. This possibility is not remote if it is observed that said symbol has been intentionally activated by reason, i.e., it has been directed toward itself, with preferences over the other Archetypes of the scale of the design; in other words: said symbol has been recently "highlighted" because of the strangeness that the fantasy produced in reason: from the potential point of view there is, thus, a predisposition for it to be noted.

The profound experience of the concept of the fish ***connotes*** in the cultural subject an unknown concept. The cultural subject, making use of its translative faculty, turns horizontal the plane of signification of such a concept and notes it in its context. In this manner it discovers the God of the entity, the inverted archetypal symbol that represents the universal Archetype of the fish. But it discovers it ***in one of its phases, under its mythical aspect,*** i.e., ***it discovers a "fish god."*** And as such, the fish god possesses not only arms and wings, but also a crown, a trident, a coralline throne, etc.;

in other words, a whole marine context, a world of its own in which its existence has full significance.

At this point of the explanation we have to make an important clarification. In effect, 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 potency of the myth dominates the will of the cultural subject or that the will of the cultural subject dominates the myth. The case that we are studying corresponds to the second phenomenon, but we will also comment on the first for being the cause of a fairly frequent type of madness.

First - In principle, it is necessary to notice that "myths," as archetypal symbols, occupy a place, in the schema, equivalent to which the Archetypes that they represent were occupying 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 socio-cultural reality.

So the possibility that we examine can be considered extreme, because the normal thing is the non-manifestation of the myth. Only the ***strange*** or the bewilderment of reason, because of a fantasy or for any other reason, even a pathological one, will make that the myth be signaled and stand out for the notation of the cultural subject.

Let us observe the first phenomenon: the active potency of the myth enables it to dominate the cultural subject. How can this be possible? Answer: Although in the Second Part it will be seen in detail, let us advance that its vision produces a volitive paralysis in the cultural subject, which is compelled to identify itself with the myth and to accompany it in its process; of course, because the myth is an archetypal symbol, it behaves as an Archetype, trying to deploy its formative potency. However, here we are not so much interested in ***how*** but ***what*** occurs when the cultural subject is ***phagocytized*** by the myth.

To respond to such a question, let us say that, from the point of view of conduct, we are faced with a grave case of madness; and, from the psychological point of view, that the absence of the conscious subject is verified. It is comprehensible: the phagocytation of the animic subject by the myth takes place in the cultural structure, which is under the shadow sphere, i.e., in the depths of the unconscious; at this level, as "subject of the myth," as "living God" (in its context), the terminus of the animic subject is concretized. There is no longer any conscious subject or consciousness and, on the contrary, the psychic structure has been reduced to the uncon-

scious. What occurs, in all this, to the animic subject? For the purposes of this brief explanation we must consider that, after phagocytation, ***the subject "is" the myth.*** This is, of course, a very serious deviation from the objectives of the Paśu's finality: the animic subject, the expression of the soul in the psychic structures, instead of impulsing the development of a historical subject, which makes it possible to reach the highest harmony in the microcosm in order to put the maximum meaning on the entities of the macrocosm, behaves as the God of ***one*** entity. All the volitive energy that the animic subject had available to evolutively unfold itself in complex structures with schemata of thousands, or millions, of entities, is now used to impulse the formative process of ONE entity, to be the God of ONE entity. To continue with the proposed example, we must imagine that the animic subject, transformed into a fish God, is experiencing, with the same degree of intelligence of a fish, an oceanic world of oniric, fantastic, mythical characteristics, in which its behavior is natural.

Naturally, a subject in such conditions has to express a grotesque, demented conduct, incomprehensible even to psychiatrists. It is enough to think that in a case of such madness the patient can hardly articulate a word of sociocultural language, ***since the subject is permanently rooted in the contextual plane of the myth, in the world where the myth has its significance.*** But the most notable thing is that perhaps the patient expresses signs ***that only have meaning in that world of myth.*** Unfortunately a dementia of this type always makes man an imbecile; but to said evil should almost always be added the demented imbecility of the therapists, who are often dogmatically ignorant of the structural functioning of the psyche.

Second - From the confrontation with myths, madness does not always irremediably follow: on the contrary, the first phenomenon clearly indicates the necessity of the ***volitive weakness*** of the animic subject in order to develop. A "normal" subject invariably has sufficient energy to avoid the spell of the myth.

If such is the case, if it is a "normal" subject, then the second phenomenon can occur. But if the subject is able to master the situation, if it manages to abandon the myth and its hallucinatory context and return, e.g., to the plane of habitual language, why do we speak of a "phenomenon"? Is the mere notation of the myth, the fleeting glimpse of its hidden significance, enough to produce a phenomenic consequence? Answer: In effect, the mere fact that the cultural subject establishes a contact with the myth, however fleeting it may be, generates the representation of a ***sacred symbol;*** the emergence of sacred symbols constitutes, ***for the conscious subject,*** the "phenomenon of the myth." The answer will be clear if we keep in mind all that we know about Figure 21. There we have shown a

general case of conscious representation (I´): in general, the cultural subject conceives a representative symbol (I) every time it animates a concept slice (xx). Consequently, in the ***particular case*** that the concept includes a myth, the phenomenon has to be analogous to that which Figure 21 describes. That is to say: the rational representation of the "myth" concept has to be the "sacred symbol."

According to what has been studied, the sacred symbol, as the rational representation of a concept, will also emerge toward the light sphere as idea, i.e., image and significance; of course, such an "image" formally corresponds to the sacred symbol and, like every symbol, its substantial complexion will be constituted by the psychic energy with all its notes. The active potency of the myth-concept determines the direction of the energy of the emerging symbol by its reference-to-self; the sacred symbol has, thus, "first intention," but how is this reference-to-self of the myth-concept comprised, i.e., to which case, of those studied in the eighth commentary of article "F," does the emergence of the sacred symbol respond? Answer: The case is undoubtedly, (c), that in which the reference-to-self is comprised of an affective, ***irrational*** reference of great magnitude and of a weak rational reference; in this case, the symbol leans toward the affective sphere, toward the heart, toward the irrational subject. But what is interesting here is to understand why the sacred symbol emerges according to the case (c). And the motive is the following: reason, upon interpreting the design of an external entity, for example a fish, refers with respect to itself the potency of the schema of the fish; the components of this reference are: fixed and characteristic of each schema, since they depend on the impression with which the entities affect the rational and affective spheres when being known; but, notwithstanding that ***for the whole schema*** there is a reference-to-self in accordance with the fixed rational and affective references, the components of the reference-to-self ***can vary with each concept of the schema;*** the degree of such variation is in direct relation to the evolution of the translative faculty of the cultural subject: the variation is produced ***every time the subject notes a concept of a non-habitual or simply unknown language; the law is: the more unknown the contextual language, in which a concept is noted, the greater will be the magnitude of the affective, irrational reference, which will influence the direction of the emerging homologous symbol;*** on the contrary, when the language is habitual, references (3) and (4) are equilibrated and comprise a reference-to-self of case (a), capable of directing the energy of the emerging symbol directly to the light sphere.

The myth, by being noted in the contextual language of a plane of maximum obliquity, causes an affective reference of great magnitude that inclines, as we have seen, the sacred symbol toward the affective sphere and the irrational subject. When we study the au-

tonomous behavior of the myth, in the next article, the importance that the sacred symbol belongs to case (c) will be made evident.

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

Let us now return to the point of view of the conscious subject and make a summary of what has occurred up to this point. At first the subject directly perceives the fantasy of the winged fish; the flexions that it makes to comprehend it provoke the reaction of reason and its response leads the cultural subject to note the concept of the real fish and to produce its rational representation; almost instantaneously emerges the image of the real fish and is superimposed on the fantasy; the conscious subject then apperceives that the fantasy ***is*** a fish, but, simultaneously, intuits that the description is incomplete; by maintaining its reflexive attention directed at the fantasy, with the objective of comprehending the arms and wings, which still lack (rational) significance, the conscious subject "forces" the cultural subject to deepen into the concept of the real fish; Thus, a flow of images of the real fish is produced that, in procession, are superimposed on the fantasy and cause, to the conscious subject, the apperception that the fantasy is becoming more and more significant. We left off at this point.

Let us observe that that greater significance that the conscious subject apperceives in the fantasy, at each instant, implies an increasingly lesser denotation of the real fish and an increasingly closer approximation to the winged fish. However, up to this point, the phenomenon does not differ at all from the rational masking of the fantasies that we studied in the second commentary of the previous article.

Of course, when the situation radically changes is the moment at which the sacred symbol emerges, in the light sphere: ***then the fantasy ceases to intervene in the phenomenon and is definitively absent from the objective plane.*** Why? Answer: Because the masking by a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, attempts to unfold the potency of its archetypal symbols in a process, a process that, as we have seen, enraptures the attention of the conscious subject and tests its volitive force: ***the sacred symbol, like every representation that masks a fantasy, initiates an autonomous entelechial process at the very instant it bursts into the light sphere.*** But there is a difference between the two processes, an essential and dangerous difference: while every representation is self-referent, to the schema-of-self, i.e., to the con-

scious sphere, the sacred symbol presents itself in the light sphere ***referred to the conscious subject;*** it occurs this way because the sacred symbol has been mounted, from the outset, on a fantasy, on an ideal object essentially sustained by the subject. This will be better understood if we recall that every fantasy represents objects, or objective situations, ***unreal,*** without existence in the exterior world; such unreal objects, "objects of fantasy" or "phantasms," can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the fantasy, however evidently unreal its content may be, and that is why the sacred symbol, which is superimposed on it, which receives its fundament from it, is also essentially supported by the conscious subject, referred to it.

The difference is clear: every conscious representation, because of its first intention, is self-referent; fantasies, on the other hand, do not possess a first intention, they are products of the conscious subject, ***"creations,"*** and are sustained by it; the sacred symbol, of which emergence had as its origin the apperception of a fantasy, manifests itself ***in front of the conscious subject,*** in substitution of the fantasy, as an object of apperception; in consequence: sustained by it and referred to it. 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, self-referent, ***its process will unfold 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 it wishes to know, it will pay attention to the process, but its volitive energy will allow it to interrupt it by withdrawing its attention, removing it from the present. On the contrary, ***it will attempt to unfold its process over it, involving it as an author and not as a mere spectator.***

Naturally, a sacred symbol can also be volitively dominated by the conscious subject; but such a possibility is effectively remote for the Paśu and only a type of Virya, the luciferic graceful one, will actually succeed in stopping its process; the relationship that is established between a sacred symbol and the conscious subject of the Paśu, or "Ego," is denominated ***dramatic tension*** and will be the object of profound study in the Second Part. But here we are considering the Paśu: to a highly evolved exemplary type of Paśu whose behavior and psychic constitution will subsequently enable us to comprehend the dual nature of the Virya, i.e., ***it will enable us to discover, in the mortal microcosm, the immortal soul and, captive in the bosom of the immortal soul, the eternal Spirit.*** That is why, in this and the next article, we will assume that the conscious subject of the Paśu ***does not succeed*** in dominating the sacred symbol.

What occurs then? To show it in a more graphic manner, we can say that the conscious subject, which was in full apperception of the fantasy, suddenly finds that the image has "come alive" and has become independent of its will. That is to say: the symbol, which represents the myth, turns into its active personification; it threatens to unfold and phagocytize the subject; and the subject, which does not notice the transition between fantasy and myth, experiences the eternal situation of the Creator whose work escapes His control and becomes individualized. A similar situation has been projected into a thousand literary works, from the "masters" who illuminate and shape the minds of disciples (their "works"), who then become independent and betray their masters, even those primitive Gods whose creatures, be they little clay men or angels, reveal themselves and attempt to dispute their power. But, in truth, stripping the phenomenon of any ***mythical argument***, i.e., of 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, the existence of which depends on the will of the subject, becomes autonomous in an instant and dangerously threatens to overpower the will of the subject: what has actually happened?: That the conscious subject ***does not notice the substitution of the fantasy for the myth*** and believes to witness the same phenomenon in its processual continuity. But the fantasy, the object produced by the conscious subject, has effectively ceased to intervene in the phenomenon from the instant the sacred symbol emerged in the light sphere. And it turns out, in the end, that the subject is the victim of a deception: it is not the creator, much less the creator of the monster that attempts to devour it. The falsification, as we saw, has been carried out by the sacred symbol; if there is a culprit of the deception, He is undoubtedly here, ***behind the sacred symbol.*** But what is a sacred symbol? ***Not only "the representation of the myth" but the terminus of a procession of forms that starts in the universal Archetype, "which is, as we know, sustained by the will of the Demiurge."*** Here is the culprit behind the sacred symbol: myth or archetypal symbol, inverted Archetype, demiurgic design, universal Archetypes, The One Demiurge. At the beginning of the archetypal series, encouraging the development of the sacred symbol, is the Demiurge: why? For what? Answer: ***the Demiurge has foreseen, in His plan, the activity that the sacred symbols will unfold in the microcosm and it is in His interest that such symbols manifest themselves to the conscious subject.*** Of course, this answer can only mean one thing: ***the sacred symbols must contribute to concretizing the microcosmic objective of the finality.*** How? By granting the conscious subject the possibility ***of overcoming the crisis.*** The possibility of using the sacred symbol as

a metaphysical bridge over the abyss of the crisis will also be presented in the next article.

The important thing now is to comprehend that the sacred symbols, from the moment in which the emergence takes place, transcend the physical plane of the microcosm and ***participate in the metaphysical plane of the macrocosm.*** (That is why the sacred symbols are the only valid metaphysical signs, the true fundaments of all Metaphysics; on the contrary, it is necessary to deny the title of "Metaphysics" to any science of which object is not the knowledge of the sacred symbols; and, finally, the most elevated Metaphysics is the Hyperborean Gnosis, because the sacred symbols constitute for it the principal objective of its investigation). This "metaphysical participation" signifies that the sacred symbol represents both the myth, or archetypal symbol, structured in the schema of the microcosm and a psychoid Archetype of the macrocosm: its "truth" is a transcendent truth. But why is such transcendence only possible ***when the sacred symbol emerges,*** i.e., when it becomes conscious, and not before? Answer: Because only then, when "there is a sacred symbol," "representation of a myth," is it the case that an archetypal symbol, situated at the beginning of the formative scale of the design, is ***energetically activated separately:*** by actualizing the sacred symbol a link in the chain is unhooked; but such a link can only separately exist if it ***participates*** in and is sustained by a universal Archetype. We have seen that the myth can phagocytize the cultural subject as long as it is in its schematic context and as long as the subject manifests volitive weakness; but if the subject withdraws to its habitual context the myth means nothing; the subject could even ignore all its life, and this is the most common thing, the existence of structured myths. But, if a myth is represented outside of its context, it is equivalent to separating the first link of an evolutive chain that goes from the universal Archetype to the entity, i.e., ***it is equivalent to actualizing in the microcosm a universal Archetype at the first instant of its evolutive unfolding.*** So the sacred symbol, by emerging from the light sphere and substituting the fantasy as the object of apperception of the conscious subject, ***is putting the conscious subject not into mere contact with schematic myth but with a universal Archetype, and, through it, with the Demiurge.*** It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, The One, the cosmic Demiurge: the sacred symbol, in a metaphysical undercurrent that one must transcend, 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 in front of the conscious subject never causes a madness of the type described as "first phenomenon."

Here, on the contrary of a formal regression to the primitive world of myth, there is the "danger" of converting the self into a "representative of God on Earth," a prophet, a divine envoy, a social reformer, a hero, a man of destiny, etc.; i.e., there is the danger that the animic subject identifies itself with a collective function and ceases to evolve as an individual. Such is the "danger" that ***the conscious subject*** runs if it is phagocytized by the sacred symbol; but in this case it is a "legal" madness, necessary for the micro and macrocosmic objectives of the Paśu's finality. This will be demonstrated in the Second Part, although it is convenient to advance 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 in truth 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 Paśu of our example. His fantasy of the winged fish turned, suddenly, into an autonomous fish God; from that fact the attitude of the Paśu will be typical: either it will identify himself with the myth and will become, for the community, its living representative, or he will worship it, without identifying completely, and will be transformed into its prophet. In the latter case, ***it will reveal*** to the community the sacred symbol of the fish god ***expressing its sign;*** and, to the extent that the members of the community introject the sign and access the sacred symbol, in contact with the myth, the myth will reign not inside but outside, as myth, i.e., as a psychoid Archetype. Of course, by worshipping the myth, the fish god, Dagon, the community actually worships the Demiurge, the One God, complying with its macrocosmic finality.

I. Complementary Commentaries on the Myth and Sacred Symbol

1. Autonomous Behavior of the Myth

When the affective reference of a sacred symbol is of a very large magnitude, case (c), it determines the reference-to-self to deviate from the threshold of consciousness and to direct itself to the affective sphere. Then the symbol does not emerge in the light sphere, in front of the conscious subject, just as it has been supposed in the previous article, and two cases can occur: that the sacred symbol leaves the shadow sphere and penetrates into the affective sphere, or that it remains in the shadow sphere. Let us look at both cases.

1st case: on penetrating into the affective sphere, the sacred symbol is "oriented" toward the heart, where it is integrated into the affective schema existing there; in consequence, the symbol be-

comes the domain of the affective subject, which is absolutely irrational. The evolutive animic subject—in any of its structural manifestations, "reason," "cultural," "conscious"—will always be powerless to operate on a symbol situated in the heart, and even more so if the irrational subject has identified with it. The Paśu experiences, thus, a kind of irrational dependence ***toward the essence*** of the sacred symbol, i.e., toward what the latter represents and expresses.

This case constitutes one of the Principles of the Psychosocial Strategy and, as such, has been amply exploited by the Synarchy of all times to exert a control through the heart of the masses: the great organized religions, e.g., use this Principle to dominate, by means of ***cor***-dial sacred symbols, con-***cor***-dant with the macrocosmic objective, their parishioners; and these irrationally respond, ***but in a strategically foreseeable manner.***

Apart from the general dependence on sacred symbols, political, religious, etc., the first case also explains important particular situations. E.g., the vulgar falling in love of the Paśu, not to be confused with the A-mor of the Siddhas and Viryas, has its origin in a sacred symbol, that of the archetypal woman, the "anima" of C. G. Jung, which has been installed in the heart and vitalized with energy of the irrational subject. "Falling in love" occurs when the Paśu unconsciously projects, on a certain woman, the symbol of the anima and then recognizes it, introjects it, identified with the woman of flesh: the Paśu believes, thus, to have discovered the ideal woman materialized. A classical phenomenon then happens: the evolutive animic subject is efficient to rationally act in every situation except that in which the beloved of flesh intervenes; in this last case, in front of the beloved woman, the volitive enervation of the evolutive animic subject is produced and the conduct of the Paśu becomes ruled by the irrational determinations of the heart.

2nd case: If the sacred symbol remains in the shadow sphere, i.e., in the unconscious, ***as an autonomous representative of a myth,*** it can only occur because it has been sustained by ***an irrational subject,*** be it that of the heart or any other. This case must be considered as if the soul, in addition to the evolutive animic subject, manifested itself ***in the sacred symbol*** and individually animated it. Let us recall that something similar occurs with the chakras, which are also very complex symbols where the soul manifests itself in a plurality of irrational subjects: the difference lies in that the chakras form the astral structure of the microcosm, i.e., they are linked, interlinked, and the sacred symbols, on the contrary, have relative autonomy in the conscious sphere.

Naturally, a sacred symbol in the shadow sphere, animated by an irrational subject, can only be a source of psychic, volitive, psychic perturbations, etc.: it is beyond the cultural subject, which is "blind" to images, does not possess the faculty to imagine, but closer to the

conscious subject because it remains hidden in the shadow sphere as a "living myth," as a true interior demon, even if it is only the autonomous representation of a myth. Always lying in wait for the evolutive animic subject, it will try to dominate it and take control of the microcosm; and there will be no way to prevent it because its behavior will be absolutely irrational: it will emerge in dreams or in wakefulness, or it will unconsciously obsess the subject, but in all cases it will cause some degree of neurosis. Let us say, lastly, that many irrationally animated sacred symbols, like those in the 2nd case, are usually reduced by psychoanalysis.

2. Energetic Study of the Emergence of the Sacred Symbol

Let us now consider the case in which the sacred symbol effectively emerges in front of the conscious subject, in a manner similar to the I´ symbol in Figure 21. In a manner similar ***but not the same,*** because every sacred symbol is characterized by a quality that the homologous symbols of habitual concepts, such as I´, do not possess. And that quality is the following: ***the level of energetic stabilization*** (Ψ´) ***of every sacred symbol is that which corresponds to the maximum energy (E max.).***

For this explanation we refer to what was said in the thirteenth commentary of article "F." There it was seen that every symbol that crosses the threshold of consciousness effectuates an "energetic transition" between a minimum level (E min.) and a maximum level (E max.): at the exact level of the threshold of consciousness (Ψ) the energy is zero. Well, the maximum level of energy is ***the closest to the threshold of consciousness*** and at that level, slightly above (Ψ), ***is situated every sacred symbol.*** In order to visualize the phenomenon, let us remember that the threshold of consciousness is analogous to a liquid surface, such as a lake or the sea: the maximum energy with which a sacred symbol manifests itself in the light sphere is equivalent, not to a flying fish that emerges and gains a certain height and then submerges again, an analogy that reaches every ***non-sacred*** symbol or conscious representation, but rather ***to something that floats, a piece of wood,*** e.g., the form of which has suddenly become evident, before our eyes, clearly standing out on a liquid surface.

Let us remember that the transit of a symbol is comprised of an "emergence," up to (Ψ´), and a "process," starting from Ψ: at (Ψ´) the emergence concludes and the entelechial process begins. For such a reason the analogical figure for the sacred symbol, ***at the level of energetic stability*** (Ψ´), corresponds to "something that floats," i.e., to a "static" example; in the Second Part we will see that to the "process" of the sacred symbol corresponds the analogical figure of a balloon that inflates, i.e., a dynamic example.

The important thing is to comprehend that when the sacred symbol emerges with maximum energy ***it does not possess active potency,*** i.e., ***it is all action, "actus purus," like a god.*** That is why when it bursts with great clarity in front of the vision of the conscious subject, its light ends up being blinding and irresistible. And the perplexity that such an appearance causes in the subject is taken advantage of by the myth in order to initiate its entelechial process; but this phase of the phenomenon will be studied in the Second Part.

In the previous article we considered, as an example, the case in which a sacred symbol ***spontaneously*** emerges as an effect of the apperception of a certain fantasy. We saw there that the symbol, initially, superimposes itself on the fantasy in order to then definitively substitute it for the objectivity of the conscious subject. But now we know that every sacred symbol manifests itself in the light sphere with maximum energy, just emerging from the threshold of consciousness, and we ask ourselves: how does such a superimposition occur if, e.g., the I´ symbol of the fantasy is on a different energy level than the sacred symbol? Answer: the fantasy moved toward the sacred symbol until confusing itself with it; for this purpose it receives energy ***from the sacred symbol,*** which behaves, ***for the symbol,*** as an effective dominant subject. However, the conscious subject never manages to note such a movement because it occurs ***in front of its horizon of vision.*** In order to analogically explain it, let us suppose that, while we observe a child, the clouds part and the sun rises ***right behind him,*** in such a way that we only perceive a violent resplendence that blinds us and we can no longer distinguish his figure. Well: it will then be useless for the child to swear to us that, ***during the phenomenon, he moved several steps backward;*** we will not have noticed it, ***confused as he was,*** the child with the sun. In a similar way, the fantasy ***steps back*** in front of the subject's eidetic vision until it becomes confused with the sacred symbol, producing the illusion that it is itself that will suddenly become luminous and animated.

J. Sacred Symbol and Hyperborean Metaphysics

"Metaphysics" is the science of which object of knowledge is ***the being of the entity.*** If we recall that in the section "Finality and Suprafinality" it was stated that in every physical, exterior entity there is a ***being-in-itself,*** or universal Archetype, and a ***being-for-man*** or design, we will understand the acceptability of the denomination "Metaphysics" with which we qualify this First Part, since the "design" constitutes its most important object of study. However, the Hyperborean Wisdom grants the word "Metaphysics" a more specific and transcendental meaning than the mere study of the

demiurgic design, although this last task is what the traditional Metaphysics has been effectively carrying out.

To avoid confusion, we will define ***Hyperborean Metaphysics*** as ***that science of which object of knowledge is the sacred symbols;*** in consequence: ***every sacred symbol is the representation of a metaphysical truth.*** However, the definition will not be complete if we do not point out its principal condition: ***the sacred symbols that emerge through the threshold of consciousness and confront the conscious subject,*** case (a), ***are only considered "metaphysical objects."*** If one meditates a little on this condition, one will see that it makes of the Hyperborean Metaphysics ***a science proper to the light sphere,*** i.e., ***a science of the consciousness.*** But one should not be confused: the fact that such a science is "proper" to the light sphere does not imply that its scope of observation is exclusively the light sphere; we did not say "its object of knowledge is the light sphere" but "its object of knowledge are the sacred symbols ***that emerge in the light sphere.***" What is the difference? That, as stated in article "H," a sacred symbol is "not only the representation of the myth, but the terminus of a procession of forms that starts in the universal Archetype, which is, as we know, sustained by the Will of the Demiurge." That is to say: that a sacred symbol, having been separated from the structure of the design, ***actively participates in a universal Archetype.*** Hyperborean Metaphysics, then, is a science "proper to the light sphere" but of which object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by Viryas and Siddhas since nothing akin to the knowledge of the universal Archetypes is permitted to the Paśu. If here we have advanced its definition, before studying what a Virya and a Siddha are, it is because it is convenient for us to give the explanation as a corollary of the previous articles on the myth and the sacred symbol. In truth, it is only in the Second Part that the Hyperborean Metaphysics of the sacred symbol will be expounded and applied.

But, if the Paśu is forbidden the possibility of transcending the sacred symbols, what is the meaning of its appearance? Why has the Demiurge planned its emergence? Answer: for an operative motive. It is the Demiurge, through the universal Archetypes, who proposes ***to operate on the Paśu at determinate moments of its history;*** and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as a representation of a myth, as an effect of the rationalization of a fantasy; or it has been ***taught*** by a cultural instructor and the Paśu has ***learned*** it: it has taken the cul-

tural subject as a sensitive impression and the conscious subject has perceived it as a conscious representation, i.e., as a sacred symbol emerging in the light sphere; or, also, the sacred symbol ***may have arisen from the superstructure of the exterior cultural fact and have been grasped as a "discovery";*** etc. In any case, regardless of what influences the manner in which the sacred symbol has come to be known by the Paśu, the effective thing is that, by "appearing" in the light sphere, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those "determinate moments" in the history of the Paśu in which the sacred symbols emerge that enable the operation of the psychoid Archetypes, i.e., during which the will of the subject becomes dominated by a transcendent will, by a collective pattern of conduct? Answer: such "moments" proper to the history of the Paśu (but which are not alien to the History of its socio-cultural community, since there is a certain parallelism between the cultural structure and the superstructures of cultural facts, which will be studied in the Second Part), ***are moments of crisis.*** The sacred symbols have the function of bridging the crisis, ***relieving the evolutive animic subject, the soul, for an instant or for a more prolonged time, from the control of the microcosm:*** but this occurs, naturally, when the subject lacks the will to impose itself on the entelechial process of the sacred symbol; precisely, "moments of crisis" are those in which the animic subject is weakened, perhaps in despair, feeling that it is irremediably sinking into the darkness of an insurmountable situation.

We can define crisis as ***the impossibility of the evolutive animic subject to rationally reduce a concrete situation.*** In terms of the structural analogy, and considered that such an irreducible concrete situation is equivalent to an entity that traumatically impressions the sensorial sphere, the crisis is produced when the design is schematized in an extreme case (c), i.e., when the affective reference is of very great magnitude. In such a case, the reference-to-self, with which the active potency directs the representation upon the schema being experienced by the cultural subject, will be intensely emotional, irrational, oriented toward the heart. As a consequence, the representation of the traumatic entity, i.e., of the concrete situation, ***emerges very far from the conscious subject*** (because of its inclination (c) in the shadow sphere), which is perceived by the latter as ***not very clear; or it does not emerge at all and directly goes to the affective sphere and from there to the heart. it is then when the conscious subject appeals to its faculty to imagine in order to find the answer that reason denies it.***

But it is one thing to imagine, without any imposition, and another ***to make up for the incomprehensible with the imagination,*** forced by the concrete circumstance, by the "pressure of the entity."

Just as light does not arise from darkness, neither can a disturbed subject produce an enlightening image: what occurs is that, in front of the conscious subject, emerges a fantasy as incomprehensible as the concept of the traumatic entity, the representation of which has been diverted toward the heart. And that fantasy without meaning, when being apperceived by the conscious subject, i.e., when being rationalized, is that which finally triggers the phenomenon of the myth and the sacred symbol that we described in article "H," giving the image of the winged fish as an example. Of course, if, instead of its imagination, the Paśu turns to a priest who tells him to meditate on this or that symbol or to pray to a Deity, or resorts to any other similar procedure that has as its terminus "the conscious subject in front of the sacred symbol," the result will be the same: a psychoid Archetype will attempt to phagocytize the conscious subject and take control of the microcosm.

In synthesis, the crisis is the effect that an unreasonable or directly irrational situation produces in the conscious subject; ***the latter perceives, then, that the continuity of its history is broken, i.e., that the very thread of consciousness, of the sphere of consciousness, threatens to fracture.*** But the schema-of-self, the conscious sphere, cannot be broken without entailing madness or death: in every case the dissolution of consciousness comes about, the return to the fetal state. To bridge the abyss of the crisis, to unite the shores of history and allow the continuity of the historical subject, there are the sacred symbols: they participate in the psychoid Archetypes and these manifest themselves in front of the subject in crisis; they phagocytize it, supplant it, and sustain the microcosm for the necessary time; and sometimes, when History requires it, permanently.

Sacred symbols thus help to fulfill the objective of the Paśu's finality. The macrocosmic objective requires that the Paśu develop the historical subject, which can only occur if, conjointly, the conscious sphere, the history of the microcosm that consists in its permanent rationalization, is developed: ***but history cannot be interrupted, it must be "continuous" because it is a correlate of the "continuous signification" that fundaments rational thinking.*** Hence every fissure provoked by the crisis in the historical continuity of the microcosm is attenuated, softened, by the sacred symbol, i.e., transformed into a mere inflection point. The macrocosmic objective, on the other hand, demands the formation of a culture that preserves the meaning placed on the entities; that is why the Paśu evolves in sociocultural communities that develop on the thread of a History. The crisis, then, can also be collective: an abyss, a fatal limit, sensed by all at once. As in consciousness, here too a definitive rupture cannot be produced without implying fragmentation or social dissolution; naturally, this can only occur when the

members of the community are volitively powerless to turn the course of History and are collectively headed for disaster. But in that case, when the present moment seems to present no continuity with the historical thread of a peoples, when neither looking backward nor looking forward represent any orientation and only the reality of the abyss that opens at the feet seems to exist, in that case only the potency of a psychoid Archetype, of a Myth, will be able to construct the saving bridge: a leader, a priest, a prophet, a religion, a collective goal of any type, etc., are different forms of the miracle. And all these forms are nothing more than manifestations of the psychoid Archetype: because the leader, the priest, the prophet, the prophet, the legislator, the king, or any collective goal, are nothing more than sacred symbols personified or codified in a habitual language, sacred symbols that actively participate in the Myth and that make it possible for the Myth to collectively take possession of the community, to take control and direct the course of History.

Sometimes, in moments of social crisis, two or more psychoid Archetypes present themselves as saviors, generating antagonistic groups within the same community or between culturally differentiated communities: thus, it is not difficult for there to be an effective struggle for the predominance of a leader, a religion, a goal, etc. But this is not abnormal within the Demiurge's plans and, on the contrary, it is part of His game. Because, pay attention to this principle: ***in Paśu communities, war is how Archetypes resolve their conflict.*** This "war," of course, has nothing to do with the essential war for the liberation of the Spirit that Viryas and Siddhas wage against the synarchic hosts of the Demiurge and His representatives of the "chosen race."

To finish, it is worth emphasizing that the sacred symbols ***never cease to fulfill their operative function in the consciousness or in the socio-cultural history of the Paśu:*** the conscious subject, if it is volitively weak, if it is "abyssed" by the crisis, ***will always be phagocytized by the sacred symbol, i.e., the Paśu will always identify itself with the Myth.*** On the contrary, as will be studied in the Second Part, the enchainment of the Hyperborean Spirit in the Paśu comes to alter that behavior, so that the Virya, e.g., has the possibility of avoiding the dominion of the myth, of the Myth, and, even, that he inverts the meaning of the symbol and uses it as an "object of knowledge." But what can be "known" by means of a sacred symbol, of the representation of a myth? Answer: the archetypal plane of the macrocosm, which constitutes, as long as it is accessible to the inquiry of the subject, ***the metaphysical orb par excellence.***

In fact, the sacred symbol, which we previously defined as analogous to "something that floats," is in reality similar to an ***iceberg,*** of which the conscious subject only initially perceives one eighth

of its volume, the remaining seven eighths being submerged in the shadow sphere and, by participation, projecting itself to the archetypal plane, to the metaphysical heavens. Hyperborean Metaphysics, which we defined at the beginning of this article, is the science that studies the manner of operating with the sacred symbols without being phagocytized by them. In the Second Part we will frequently refer to the concepts of the Hyperborean Metaphysics: it will be there when it will become clear what is to be understood by "metaphysical truth," of which, we said, the sacred symbol is its representation.

Consciousness: Transversal Time

A. The Ontic Autonomy of the Current Microcosm

The previous section "Functioning of the Conscious Sphere of the Paśu," cannot be complete without including a study on immanent Time. However, due to its capital importance for the comprehension of the spiritual enchainment, we have preferred to treat this subject separately. Logically, it will be necessary to refer here to many previous articles and explanations, since "time," which we will study last for reasons of methodology, in reality constitutes the fundament of consciousness, i.e., the basis on which rests much of what we have already seen.

Let us begin, then, with the beginning, i.e., with the work of the Demiurge. The pleasure of the Demiurge, the "Good," consists in the permanent meaningful discovery of His work; for this purpose He has designated, along with the entelechial finality of the entities, a suprafinality destined to provide the meaningful discovery. But who is to make such a discovery, toward whom does the suprafinality point? Answer: Toward an autonomous entity capable of discovering the design in every entity and placing, then, meaning on every entity: that is the finality of the animal-man or Paśu. But that finality, to ***become*** an autonomous giver-of-meaning entity, the Paśu has to reach it after a long evolution. In previous articles we have mentioned that the evolutive process of the Paśu was to culminate with the development of the conscious sphere, i.e., with the construction of a schema-of-self that acted as the seat of the conscious subject. This subject, for constituting the most elevated expression of the evolutive animic subject, or soul, demands that the schema-of-self be as perfect as possible, that it completely reflects the structure of the microcosm: only when the schema-of-self coincides, even in its smallest details, with the microcosm, which is equivalent to saying that the conscious subject is capable of "thinking" the microcosm, of rationally thinking itself, will it be possible to achieve the ontic autonomy proposed as the finality of the Paśu. For the sake of explanatory simplicity we divide the finality into two objectives: to achieve "ontic autonomy" and to be a "giver of meaning"; to the first we call "microcosmic objective" and to the second "macrocosmic objective."

In studying the microcosmic objective, for the same reasons of simplicity, we have exclusively referred to the culmination of the evolutive process of the Paśu, i.e., to the formation of the conscious sphere animated by the conscious subject, but, in a more rigorous consideration, it should be affirmed that said objective encompasses the entire evolutive history of the Paśu. This will be better seen if we clarify that such "evolutive history" is the formal develop-

ment of the evolutive Plan with which the Manu Archetype unfolds through man: taking the Paśu at any point of its evolution, i.e., at any formal phase of the evolutive Plan, the microcosmic objective ***is always moving forward in the direction of evolution, pointing toward entelechy and, in effect, toward ontic autonomy.***

Having returned to the essentially evolutive direction that the microcosmic objective must express, we are going to concern ourselves with its ultimate finality: the ontic autonomy of the microcosm. We know, in fact, that the finality of the Paśu is an open possibility to ***becoming*** an autonomous entity, but what occurs when such a possibility is concretized? What does it mean ***to be an autonomous entity?*** We will give an answer, but it should not be believed that, by the fact of describing an entelechy, we are dealing with something non-existent: on the contrary, there are millions of people who have completed the evolutive Plan of the Paśu and now, quietly, are serving the Synarchy of the Traitorous Siddhas, integrating the ranks of the White Hierarchy; such are, e.g., the "Masters of Wisdom" who, for some centuries, politically operate in the West coming from Chang Shambhala.

We need not insist too much, for it has already been sufficiently clarified, that the Paśu must fulfill a most important mission in the work of the Demiurge. But, up to where this role, unique among the designated entities, is exceptional, will only become evident if we reflect on the possibility of autonomy that implies the concretion of its entelechial finality. In effect, any entity that culminates its process, even when it achieves supreme perfection, is nothing other than the expression of the universal Archetypes; the latter sustain it and manifest themselves in it, fulfilling the Will of the Demiurge. The entities subsist in transcendent Time and in it fulfill their process, as ***everything in the world is successive;*** while the Paśu evolves, while its body is a potential microcosm, ***it is also successive in transcendent Time*** and is permanently sustained by the Manu Archetype. Then, it does not majorly differ from the remaining successive entities. However, this situation changes completely when the Paśu concretizes its entelechy and transforms itself into an actual microcosm: in such a case it acquires an exceptional, unique characteristic, which essentially differentiates it from every successive entity, i.e., it acquires ontic autonomy. This does not mean that the actual microcosm "ceases to be sustained by the Manu Archetype" but that, having attained entelechy, the Paśu is the Manu Archetype itself and, from then on, begins to exist as an autonomous entity.

Let us briefly examine how the Paśu comes to convert itself into an autonomous entity. The Paśu, like every entity, has been designated by the Demiurge; but, in inferior instances of its evolution, only the designs of external entities are revealed to its reason, with

which it constructs the cultural structure; nevertheless the day comes in which, with an essential jolt, the intuition of the possibility of ontic autonomy ensues: the entity, knower of entities, begins to know itself and from this disturbing revelation arises the fundamental symbol of the conscious sphere; a new structure is linked around that first symbol and thus the schema-of-self is formed, the history of the microcosm that must necessarily end up, by force, describing its own design; and the evolutive animic subject, by animating the schema-of-self as a conscious subject, also successively animates the elements of its own design; the end of this process of self-discovery, theoretical, but which can effectively be reached once in a lifetime or in any lifetime, occurs when the conscious subject is capable of thinking the schema-of-self and the schema-of-self is the interpretation of its own design; at that moment the subject interpenetrates the whole microcosm ***and the latter is illuminated as it corresponds to every system:*** the microcosm becomes the content of a thought, equivalent to a "system experienced by rational thinking," i.e., ***the whole microcosm is an experience of the soul:*** in summary, the subject apperceives a representation that is itself: the microcosm; and the microcosm is then a pure act of consciousness, a pure paradigmatic perfection, an entelechy of the Manu Archetype, ***an autonomous entity.*** Why "autonomous entity"? Answer: because the actual microcosm is ***pure consciousness and "consciousness" is time;*** or, in other words: ***consciousness and time are synonymous words.*** It means that the rational reduction of the microcosm by the conscious subject causes in the latter the existence of its "own time," immanent, independent of the transcendent Time of the macrocosm.

In consequence, the ontic autonomy of the actual microcosm is a ***temporal autonomy,*** a concept that we had already brought forward in article "C" of the previous section: "the body of the Paśu is a potential microcosm; it will be an actual microcosm when it transforms itself into an autonomous entity, i.e., ***when it becomes independent of its synchronization with the processes of the remaining entities of the macrocosm."*** Let us recall that by remaining in transcendent Time, or Demiurge Consciousness, the microcosm has all its internal movements synchronized with the external movements of the macrocosm: "the atomic, biological and psychophysiological clocks of the Paśu are synchronized with the cosmic clocks that regulate the movements of entities according to universal patterns of reason." That is why we were saying in said article, synthesizing: "the Paśu goes on transforming itself into an autonomous entity as it fulfills the "microcosmic objective of the finality": to construct a schema-of-self, or conscious sphere, of such perfection that, when being reflected by the conscious subject, it completely rationalizes the microcosm. Consciousness, analogously to the Power Aspect of

the Demiurge, must be able to apply itself, interpenetrate itself, diffuse itself, etc., in the microcosm and synchronize its internal movements with its own master clocks, i.e., it must be able to desynchronize it from the macrocosm by avoiding to participate in transcendent Time, it must subtract it from its ***permanence*** in it."

Although it has already been made clear that the ontic autonomy of the microcosm forms an essential part of its design, i.e., it is an effect of the Will of the Demiurge, it could still be asked: why? That is to say: why does the Demiurge propose the possibility of its autonomy in the microcosmic design? Answer: this question lacks meaning because autonomy ***is not an end in itself*** but a ***necessary*** and inevitable consequence of entelechial finality. In other words: temporal autonomy is the ***effect*** of a ***final cause*** that is called "Time-Consciousness"; evidently, we refer to the consciousness of entelechy, i.e., consciousness of the microcosm. But the definitive answer is, of course, hermetic: the ontic autonomy of the microcosm occurs when it perfectly reflects the macrocosm, when its structures are homologous and analogously vitalized. This means that an actual microcosm can only be so if it perfectly represents the macrocosm, ***structurally and animically; that is; only if the complexion of the soul of the Pașu, when animating the microcosm, is analogous to the complexion of the Demiurge when animating the macrocosm.*** Therefore, if the Demiurge exhibits a successive "aspect," the product of the Breath, the fluence of which we call Time-Consciousness or transcendent Time of the macrocosm, the Pașu has to manifest a similar "aspect" in the microcosm, ***if it aspires to concretize its entelechy:*** and that microcosmic aspect is none other than ***the conscious subject in the conscious sphere.*** We thus see that the "time proper to the microcosm," and in consequence "ontic autonomy," ***is an essential condition for the archetypal actualization of the microcosm.***

B. Temporal Description of the Autonomous Entity

We have seen that an entelechial microcosm is inconceivable without the soul having a perfect formal correspondence with the Demiurge. Thus, in the microcosm, a Time-Consciousness Aspect, analogous to the Time-Consciousness of the macrocosm, has to manifest itself: the microcosm, in order to be such, must achieve a temporal autonomy, must become independent of the transcendent Time of the macrocosm. But, how can an entity, which until then was remaining in transcendent Time, be situated outside of it and avoid being swept away by its irresistible fluence? Answer: In order to understand this, it is necessary to consider the following principle: ***transcendent Time is isotropic for every entity that is permanent or successive in it, but it is anisotropic for every other***

immanent Time, in the direction of its succession. The first means that every entity, permanent or successive, exists with a phenomenic character ***in*** transcendent Time and is determined by it: if it is permanent, it is determined by its duration and if it is successive by its processual development. The second tells us that transcendent Time, despite being isotropic for every entity, is capable ***of coexisting with another time without superimposing itself with the direction of its passing; i.e., transcendent Time is anisotropic in the successive direction of all coexistent time.***

This principle will enable us to respond to the previous question: When the microcosm, which is a successive entity in transcendent Time, is embraced by the consciousness of its soul, it becomes successive in the direction of its "own time," i.e., its coming about occurs in the immanent flow of the current of consciousness: then ontic autonomy necessarily ensues because transcendent Time is anisotropic in the direction of immanent Time. Naturally, the anisotropy of transcendent Time does not imply a defect of the Consciousness of the Demiurge but constitutes the way in which He permits the coexistence of the actual microcosm and the consummation of its entelechial finality: by obtaining ontic autonomy, by converting itself into actual microcosm, the Paśu ***puts the maximum possible meaning into the work of the Demiurge. the coexistent relationship between microcosm and macrocosm is denominated harmony: the consciousness of harmony, on the part of the living microcosm, constitutes the greatest possible discovery and also the greatest good; it is equivalent to experiencing a "schema-of-self" of the Demiurge.*** Evidently, the ultimate objective of the finality is to impress with the colossal magnitude of His work and to awaken the admiration of the microcosm for its Creator.

Nor should it be believed that with the anisotropy of transcendent Time, by permitting the autonomous coexistence of the actual microcosm, the Demiurge ensures the eternity of His creatures. The actual microcosm, as well as other devic complexions that we will not study here, ***is immortal but not eternal:*** the Paśu can survive physical death, i.e., the organic disintegration of the microcosm, transforming it into an autonomous entity; but, even if its physical body is immortal, it will never enjoy the eternity that the Demiurge and the Spirits possess as an essential characteristic. Why? Answer: because the condition of eternity is ***non-succession,*** and the present microcosm fundaments its autonomy, and its immortality, in a "time of its own" that, as time, is essentially successive. On the contrary, eternity does not imply a succession of instants but a single ever-present instant, which nevertheless encompasses and surpasses successive time. Although it may seem an incredible paradox, it is a tenebrous truth: even when the Paśu has conquered the immortality of the physical body, and behaves as an

autonomous entity with respect to transcendent Time, ***its microcosm will have fatal dissolution simultaneously with the macrocosmic pralaya.*** And, after the dissolution of every successive entity, during the night of parabrahman, only The One will exist in eternity. The Hyperborean Spirits are also eternal, and we shall see later how important said characteristic is for the enchainment to matter.

Why an autonomous entity, i.e., independent of transcendent Time, should end its existence at the moment when transcendent Time ends, cannot be comprehended without an adequate description of said time of the macrocosm. However, such a description has only been made in the book "Hyperborean Physics," which is to be published separately from the "Fundamentals. . . " Here, then, we can only mention a few characteristics, since a rigorous explanation requires the use of the ***archetypal quantum of energy*** defined in "Physics." E.g., it is worth noting that transcendent Time not only presents the strange quality, already pointed out, of being isotropic for permanent and successive entities and anisotropic for other successive times, but it is also continuous and discontinuous at the same time. This is because actual space is essentially comprised of archetypal quanta, each of which possess, an "indiscernible point." Thus it turns out, that in any portion of space, however small, there is always a coordinable region, strictly spatial, which constitutes the principle of continuous extension, and an "indiscernible point," not boundable, strictly temporal, which is the same point that could be located anywhere in the Universe: this indiscernible point constitutes the beginning and the end of transcendent Time. Every entity situated in space exists in transcendent Time because it comes about in it, but it does not exist in the indiscernible point that it possesses in its bosom because such a point is common to all existent entities in any region of space: also, the indiscernible point is denominated; ***the Eye of Abraxas.*** In this way, every successive entity, e.g., is and is not at each moment of its coming about: but its being is successive and its non-being is permanent. The end of every entity, of the particular entity and of the universal entity, is present at each instant of transcendent Time: and from this finality not even autonomous or immortal entities such as the actual microcosm of the Paśu escape. That is why it is said that the mere perception of the successive or phenomenic aspect of the entities constitutes an ***illusion,*** since their end, the nothingness that it will reach at the conclusion of successive time, which is equal to the initial nothingness, prior to successive time, is always present in the entities, exposed to the acute gaze.

As we see, ***the essence of consciousness is time:*** transcendent Time manifests the macro-consciousness of The One; immanent Time expresses the consciousness of the microcosm. If immanent

Time exists, if the Paśu has developed a conscious subject in the conscious sphere, then transcendent Time will be anisotropic in that direction and the microcosm will be able to convert itself into an autonomous entity. Immanent time will thus be a "time proper" to the microcosm, which, necessarily, will have an ***internal*** characteristic, given that outside of the microcosm transcendent Time passes by.

The actual microcosm subsists in its own immanent Time, the flow of which springs from the conscious subject in a succession of instants that is lost in the interiority of the entity, in a direction not furrowed by transcendent Time. Due to this autonomy ***from within the interior of the entity,*** which the actual microcosm attains with respect to transcendent Time, ***it also becomes independent of space,*** acquiring the freedom to locate itself anywhere without being conditioned by transcendent Time. In summary; the entelechy of the Paśu, the actual microcosm, all consciousness, all immanent Time, is independent of the time and space of the macrocosm: such is the degree of freedom that ***ontic autonomy*** implies. It should be noted that, in an autonomous entity, immanent Time has to indefinitely progress into the interiority of the microcosm, in the direction of its passing, without it keeping any relationship with transcendent Time, exterior, of the macrocosm. That is why, ***when the actual microcosm voluntarily acts on the macrocosm, it is the moment in which the macrocosm acquires maximum meaning,*** thus fulfilling the objective of its finality. This is the case, e.g., of the Masters of Wisdom of the White Hierarchy, who periodically tend to act in the world with their entelechial bodies in what they denominate: "missions to favor the development of the cosmic Plans."

C. The Double Temporality of the Potential Microcosm

We have already clarified that the "ontic autonomy" that characterizes an actual microcosm is fundamentally a "temporal" autonomy, the product of an elevated degree of consciousness. But "our purpose is to show the psychic structure of the Paśu at the moment prior to spiritual enchainment," as we stated in the first sections. At said specific "moment" of its history the Paśu, of course, was not an "actual microcosm" but ***potential,*** although its evolution was pointing toward such an entelechy. And, as a "potential microcosm," despite its manifest lack of development, the Paśu had constructed an incipient conscious sphere (Figure 11b) animated by the corresponding "conscious subject."

In temporal terms the difference between actual and potential microcosms is the following: in the actual microcosm the conscious subject has been able to think itself, has "lived" the schema-of-self,

and, by subsisting in a "time of its own," has become an autonomous entity; in the potential microcosm the conscious subject is located on an incomplete schema-of-self and, therefore, is only immanent to the conscious sphere; in other words: "proper time," which is essential to the conscious subject, is only immanent to the conscious sphere; outside of it the conscious subject is incapable of encompassing other structures of the microcosm. But, that which lies outside the consciousness of the subject, i.e., outside of the direction of proper time, will inevitably be the object of transcendent Time, its existence will come about in it. That is why in the potential microcosm, as already explained in another article, "the atomic, biological and psychophysiological clocks of the Paśu are synchronized with the cosmic clocks that regulate the movements of the entities according to universal patterns of reason"; in the potential microcosm, except for the conscious sphere, every other structure subsists in transcendent Time.

In the potential microcosm, then, coexist two temporal natures: immanent proper time in the conscious sphere and transcendent Time in the remaining structures of the microcosm. Naturally, these times coexist without interfering with each other due to the anisotropy of transcendent Time, which prevents it from passing in the same direction as immanent Time. The potential microcosm is thus an entity that comes about in transcendent Time but in the entrails of which, at an unfathomable depth, the immanent Time of the consciousness coexists. The conscious sphere, the source of immanent Time, is a nucleus of effective temporal autonomy, but, by constituting a structure integrated into the microcosmic organicity, it cannot jointly achieve the effective spatial autonomy of the entity: for now it is only the interiority of the entity, an abyss in the intimacy of the microcosm, a consciousness of external entities that fails to conscientize itself.

Of this potential microcosm, endowed with a nucleus of immanent Time but which participates, in certain structures, in transcendent Time, we will exclusively deal with next.

Let us begin by emphasizing an important consequence: if only the conscious sphere comes about in immanent Time, then the remaining structures of the psyche subsist in transcendent Time. We must especially attend to the fact that the cultural structure remains, and grows, in transcendent Time. But the cultural structure comes to fulfill the function of the "lower limit" of the conscious sphere, since we have defined the latter as "an analogical space that extends over the experienced system." In Figure 22 the xx arc analogically represents such a "lower limit," i.e., the beginning of the conscious sphere; let us recall that the conscious sphere is comprised of a "shadow sphere" and a "light sphere." Still referring to Figure 22, it is convenient to imagine immanent Time as a spring

current, the source of which is exactly at the xx arc: time emerges from xx and runs toward Ψ, flooding the totality of the conscious sphere. Analogically, under this allegory, one must see the essentially successive termination of the evolutive animic subject, to which, justly, we denominate the "conscious subject."

The xx arc of Figure 22 corresponds to the level of the I symbol of Figure 21, which is on the horizontal plane of signification of the xx concept: from xx "begins the conscious sphere." Now, immanent Time runs from xx to Ψ´, as we said: but this is the "direction that emerging representations follow into the light sphere, such as I´. It is evident, then, that every emergence of a symbol in the conscious sphere comes about in the direction of immanent Time. The principal notes of psychic energy, in which every emerging symbol consists, are: movement, intensity, and direction; we have called the movement "emergence" and the direction "intention." However, by following the direction of immanent Time, from xx to Ψ´, the direction of every emerging symbol is denominated: ***temporal intention.*** This concept had already been advanced in article "A" of the previous section. There, in effect, it was said: "We already know when consciousness is initiated, but what interests us most is to know what modification introduces its presence in rational thinking; i.e., what dimension or characteristic of thinking unequivocally demonstrates to us that we are dealing with 'consciousness' and not with any other psychic act? Answer: the temporal intention of thought." And, further on, "The thought of a Relationship may acquire, by the reference-to-self of its potency-dimension," case (c), "a determinate 'temporal intention'; and that makes it 'conscious.' " These commentaries, and others like them, which were made in previous articles are now to be completely clarified by knowing the nature of immanent Time.

Let us consider again the "energetic expression of the Paśu's thought": W × tT = pE; that is: the active potency of the xx concept (W) times the transcendent Time or "duration of systematic living" (tT) is equivalent to the psychic energy (pE) of the I symbol.

We know that the xx Relationship subsists in transcendent Time and that, when being experienced by the cultural subject, the substratum of its active potency causes the energy of the I symbol that imitates the xx concept; if the active potency is self-referent then the I symbol will emerge directed toward Ψ´, i.e., its energy will have the character of "first intention": now we know, too, that the first intention points in the direction of immanent Time. According to the given definition, it is evident that the thought of every emerging symbol, its apprehension by the subject, has to constitute a "consciousness of," since this can only occur in the conscious sphere, as we have already said.

A temporal interpretation of the "energetic expression" will allow us to respond to a difficult question. In effect, if consciousness takes place in a time of its own, which transcendent Time does not interfere with due to its essential anisotropy, how is it that the conscious subject becomes aware of the transcendent temporality of external entities? The answer is to be sought in the "energetic expression," in the intentional determination that the active potency introduces to the energy of every emerging symbol coming from the cultural structure: while the active potency (W), found in the first part of the expression, ***has the direction of transcendent Time*** (tT), by which it is multiplied. On the contrary, the equivalent energy (pE) demonstrates a ***transversal direction*** to that of (tT); such "transversal direction" is that which indicates the first intention, cases (a), (b), or (c). If we considered, only analogically, the termini of the energetic expression as vector magnitudes, we would say that the energy vector (pE) ***"rotated"*** from the direction of transcendent Time to that of immanent Time.

It thus turns out that, although the transcendent and immanent Times coexist without interfering with each other, there are certain ***internal entities,*** or ***"psychic symbols,"*** capable of ***remaining*** in the direction of transcendent Time or temporally rotating and ***coming about*** in the direction of immanent Time: the symbols that remain in transcendent Time are, of course, the Principles and Relationships, i.e., the systems of the cultural structure; the symbols that happen in immanent Time, ***because of the active potency of the relationships,*** are the representations of concepts, such as I´ (Figure 21), which emerge with first intention toward the Ψ threshold of consciousness. The energetic expression describes the relationship of cause and effect that links the homologous I´ symbol and the xx concept. A first approximation to the sought answer is, then, that: every emerging symbol, the substance of which is psychic energy (pE), contains a datum that reveals to the conscious subject the existence of transcendent Time. It is fundamental to emphasize the following property: said datum remains invariant during the temporal rotation of the energy (pE) and is maintained in the immanent succession of the emergence.

It is necessary to clarify that "the transcendent Time" revealed to the conscious subject by such a datum of the emerging symbol always corresponds to an ***original duration*** of the external entity, a duration that has been interpreted by reason as a semic property of the schema. This means that, when the schema is experienced by the cultural subject, and its potency produces a conscious representation, the original duration must invariably be transferred to the emerging symbol as a datum soon to be noted by the conscious subject.

In consequence, the consciousness of the original duration of the external entity proceeds from a datum of the emerging symbol, i.e., from an a posteriori objective property, and not from an a priori intuition of time as Kant claims.

The potential microcosm participates in the transcendent Time of the macrocosm and possesses a time of its own, immanent to the conscious sphere; both times coexist without interfering with each other ***and are real;*** both can be known as pure succession, without reference to any entity, by the conscious subject: the immanent Time by ***autoscopy*** of its own essence, and the transcendent Time, as will be demonstrated later, by intuition of the irrelevant extension of continuous signification. But the fact that the pure intuition of time can indeed occur does not imply that this must constitute the a priori fundament of the temporality of entities; on the contrary, the consciousness of the duration of an entity in transcendent Time proceeds from an objective property of its representation, a property that reflects that original duration, i.e., it is an a posteriori datum.

As a first approximation we held that the conscious subject indirectly knows transcendent Time, by a datum proper to the conscious representation. To complete the answer we must inquire, then, about the nature of such datum.

The conscious subject picks up the temporal datum from the emerging symbol; but what is an emerging symbol? Answer: a structure of which substance consists of psychic energy (pE). But every structure determines a form: the emerging symbol is, also, a substantially energetic form. This is analogically verified in Figure 19, where the I symbol, homologous to the xx concept, has been arbitrarily represented as a triangular form. Considering this definition we can affirm that the datum sought, through the intermediary of which the conscious subject knows transcendent Time, is the ***formal extension*** of every emerging symbol. In order to clarify the matter we will refer to the analogical study of article "F" of the previous section.

First of all, let us remember that "transcendent Time increases in the direction of the dimension extension (see Figure 18)." The "extension" of the xx concept, in effect, constitutes a measure of transcendent Time that, moreover, ***remains invariant*** in the homologous I´ symbol, even when its energy (pE) has temporally rotated: ***the invariance of the dimension extension is the datum that reveals to the conscious subject an original "duration" in transcendent Time.*** We had already stated this in the third commentary of the cited article: "Let us now consider the I symbol, manifested by the potency of the xx concept. Both elements are semically "equal" although they differ in their dimensions. If we take into account that the I symbol, in Figure 19, is the effect of the xx ***concept,*** we

must conclude that ***both the extension and the comprehension of the concept are equally present in the I symbol:*** the extension of the concept, in fact, is denoted in the I symbol ***by the duration*** during which it manifests itself in thought. The comprehension of the concept is a function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept-slice. ***"The extension of the concept is equal to the extension of the symbol and the comprehension of the concept is equal to the comprehension of the symbol."***

The extension of the symbol reveals to the conscious subject, as we have seen, the original duration of the external entity, i.e., it reveals only that quantity of transcendent Time that corresponds to the sensitive perception of the external entity or to the remembrance of its schema; then, it is worth asking: how could the conscious subject perceive the pure succession of transcendent Time, detached from any ontic reference? In other words, can the consciousness of a pure intuition of transcendent Time be experienced, in spite of its anisotropy? Answer: The conscious subject, in the absence of any representation, can intuit the succession of transcendent Time due to its parallelism with the continuous signification that fundaments rational thinking. In Figure 21 we notice that the plane of signification (StT) of habitual language is horizontal and parallel to the Ψ threshold of consciousness toward where the conscious subject has centered its attention; but, in addition, the plane of signification (StT) is extensive in direction (or tT), i.e., in the direction of transcendent Time: all this indicates to us that, although no concept ("empty concept") is noted in the context of habitual language, the perception of signification continues as pure systematic extension, its duration without relief, is equivalent to the conscious intuition of transcendent Time.

D. Analogical Study of Immanent Time

In the previous section, when describing the "analogical space" of the conscious sphere, we distinguished three analogical quadrants: the (yx) or "plane of signification and context"; the (zy); and the (zx) "which appears frontal in Figure 20 and to which we denominate the ***temporal plane.***" In Figure 21 the temporal plane (Ψ tT) allows us to appreciate the extensive profile of the I symbol and its projection up to the level of stabilization (Ψ´), as I´. However, to observe the analog temporal relationships in detail, it is worth considering Figure 24, in which the temporal plane (Ψ tT) has been drawn separately.

Let us highlight the most salient details of said figure before interpreting the phenomenon that it represents. Let us observe, first of all, the xx system that is aligned by its extension with the axis of

transcendent Time: inside the cylindrical profile we can see in dotted lines the thickness of the xx concept, i.e., of a ***slice*** of the xx Relationship noted on a plane of signification perpendicular to the drawing. Let us remember that the "comprehension" dimension of the xx concept is equivalent to the volume of the slice; that is: "comprehension is a function of thickness."

On the xx system, on the other hand, we see in red color the extensive profile of the I symbol. It is a ***rational representation*** of the xx concept, produced by its active potency according to the expres-

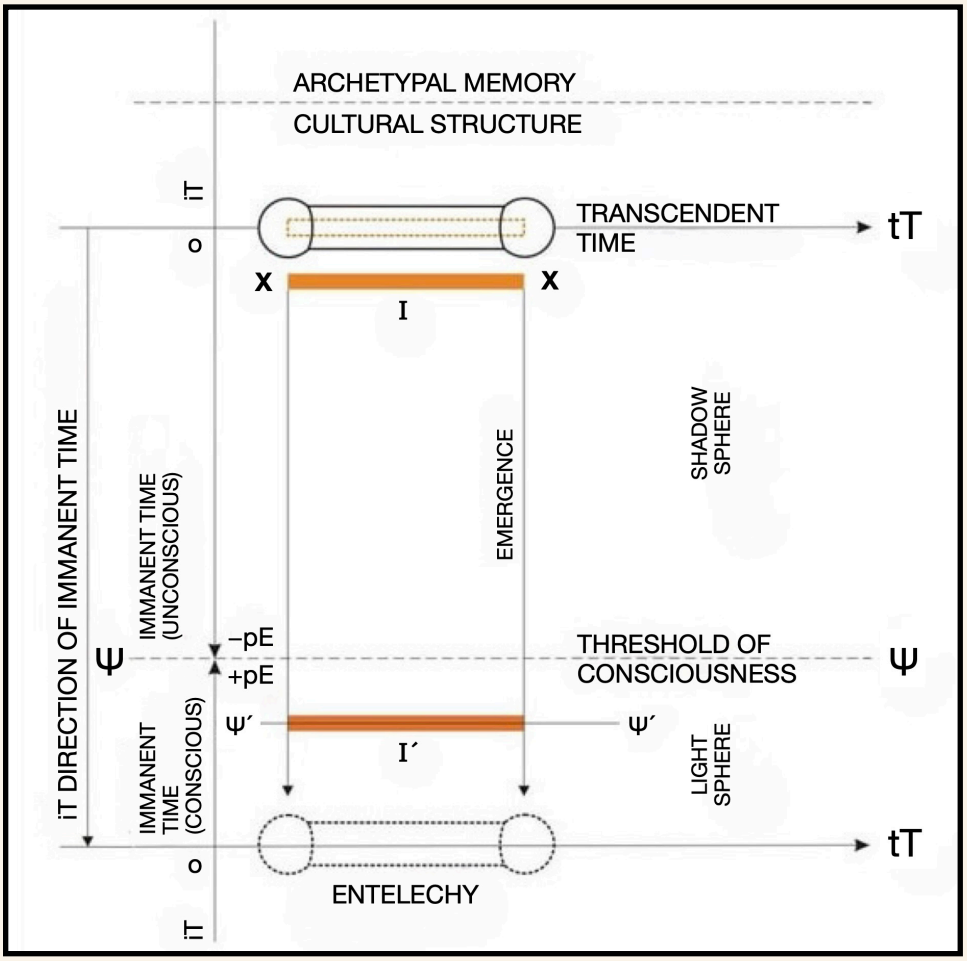


Figure 24

sion W × tT = pE; this signifies that the energy (pE), in which the I symbol substantially consists, has temporally rotated. Naturally, the rotation of the energy (pE) is due to the reference-to-self, as it was studied in cases (a), (b), and (c); but that is another matter. The energy (pE) thus directs the I symbol in the direction of the Ψ threshold of consciousness, i.e., in the direction of immanent Time.

That is why the axis (or Ψ), which in Figure 21 was only corresponding to the different levels of the psychic energy of the conscious sphere, now also represents the variation of immanent Time (Fig. 24).

Immanent time "springs forth like a source current from the xx level," i.e., it is initiated at the analogical axis (ox). The emergence of I, then, which is directed toward Ψ guided by the first intention, distinctly comes about in immanent Time, sliding down the current of ***transversal time*** until it manifests itself with clarity in the light sphere. That immanent Time is a transversal time, proper to the microcosm, is shown in Figure 24, observing the perpendicularity of its course with respect to transcendent Time (tT).

From the analogical point of view, the total form of the I´ symbol, as seen in Figure 21, denotes other qualities such as image or propositional significance, all very important qualities but which we are not interested in considering in the temporal analysis. On the other hand, the extension and comprehension dimensions, of the I symbol, are of considerable value for the temporal signification that they may reveal to the conscious subject. These dimensions are, precisely, those that show the profile of I´, graphed on the temporal plane of Figure 24: the "extension" of the I´ symbol, corresponds to the length of the profile; and the "comprehension," "which is a function of the thickness," is denoted by the geometric thickness of the profile. For reasons that will soon become clear, it is convenient to assume that the I´ symbol is homologous to its xx concept of great comprehension, a case that we can represent by means of a profile of great thickness. This new situation is shown in Figure 25.

Let us temporally interpret the phenomenon of the I´ conscious representation. To do so, let us begin by recalling that the conscious subject integrates the light sphere and maintains its attention directed toward the Ψ threshold of consciousness: ***this is the "normal" attitude of the Paśu,*** according to the evolutive degree with which we have been studying it. In such a hypothesis, the I´ symbol emerges in front of the conscious subject directed toward itself by the first intention. At the Ψ´ level, it energetically stabilizes and attempts to unfold its process; if the conscious subject is volitively effective, its attention will ***stop*** the symbol at the Ψ´ level, the case that we examine here. But what does it mean to stop the I´ symbol at the Ψ´ level, from the temporal point of view? Answer: That the conscious subject ***retains*** the symbol as the object of its attention. If it did not occur this way, if the conscious subject did not retain it in front of itself, the symbol would disappear from the eidetic vision in order to integrate itself into the schema of schema-of-self, somewhere in the conscious sphere.

This will become clear if we recall that in article "E" of the previous section we compared the evolutive animic subject to a beam of light, which, upon passing through successive filters, was conforming the subjects proper to the psychic structures of the microcosm: the rational subject, the cultural subject, and the conscious subject. However one looks at this allegory, it immediately stands out that by comparing the animic subject to a beam of light, we are giving to it a clear flowing and successive characteristic. Now we know that "immanent Time is the essence of consciousness" and that it passes "in a transversal direction" to that of transcendent Time; we ask ourselves, do these characteristics agree with that optical allegory?

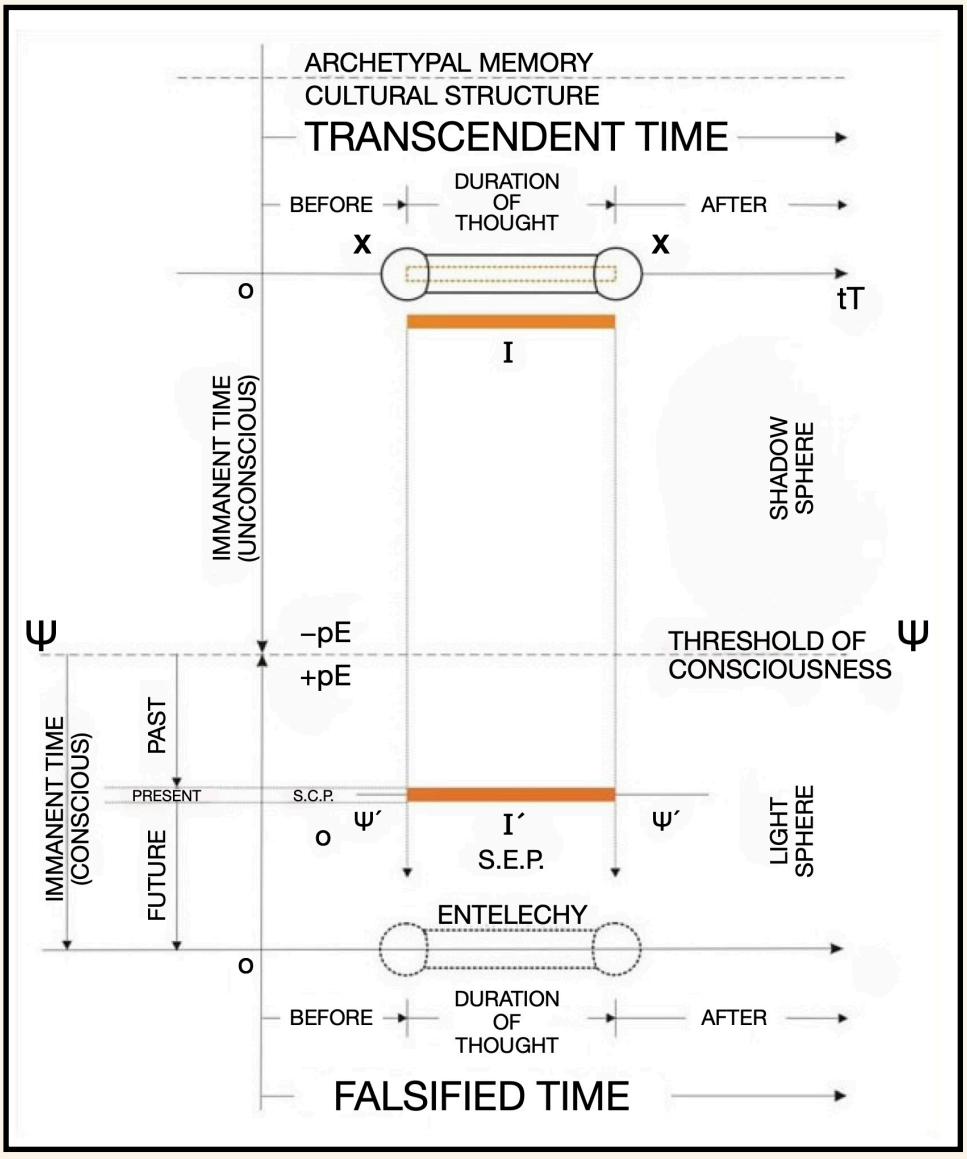


Figure 25

Answer: Yes, and it is demonstrated through the following interpretation. By attributing fluence to the evolutive animic subject, by supposing it to be "similar to a beam of light," ***we tacitly consider that the three subjects that it hierarchically conforms are successive, i.e., temporal.*** However, the first two subjects, rational and cultural, by animating functionally synchronized structures in the transcendent Time of the macrocosm, participate in the macrocosmic order by unfolding in a succession of acts directed in the direction of transcendent Time; that is: the flow of the rational and cultural subjects, luminous if you will, occurs in parallel with the passing of transcendent Time. ***Without being able to establish a difference of direction between the two. this means that, even if we accept that the essence of the "complete" evolutive animic subject is temporal,*** there would be no way to establish any difference between the immanent temporality of the rational and cultural subjects, and the succession of transcendent Time; and such an indifference we denominate, with good reason, ***unconscious;*** "unconscious" is the mode in which the action of the rational and cultural subjects occurs. That is why it is only affirmed that "the essence of consciousness is time," alluding to the transversal coming about of the conscious subject, even though, as is clear from the allegory of the beam of light, the entire animic subject is essentially temporal.

The second filter that intercepts the beam of light, yellow, was analogous to the cultural structure: the light that was passing through was forming a small green beam, equivalent to the conscious subject. Well, if we imagine that said beam ***deviates from its original direction, immediately after passing through the yellow filter, we will already have the allegorical image of a conscious subject, essentially constituted by a substance that flows in a transversal direction to that of the original beam.*** This image, which analogically corresponds to the concept of transversal immanent Time previously exposed, can be observed in Figure 26, in beam "G" analogous to the conscious subject.

Although the allegory is quite evident, it is worth noting that the analogical relationships between the temporal character of consciousness and the luminous nature of the "G" beam go so far that they even coincide in the strange property of being "continuous and discontinuous." Why transcendent Time, and all time, is both continuous and discontinuous is explained in the book Hyperborean Physics; but it should be noted here that, in fact, light can behave "continuously" as a ***wave*** and "discontinuously" as a ***particle or quantum.***

In studying Figure 26, we must bear in mind that the deviation of the luminous "G" beam, with respect to the direction that the beams "E" and "F" were going, analogically ***represents*** the direction of immanent Time itself, which is transversal to that of transcen-

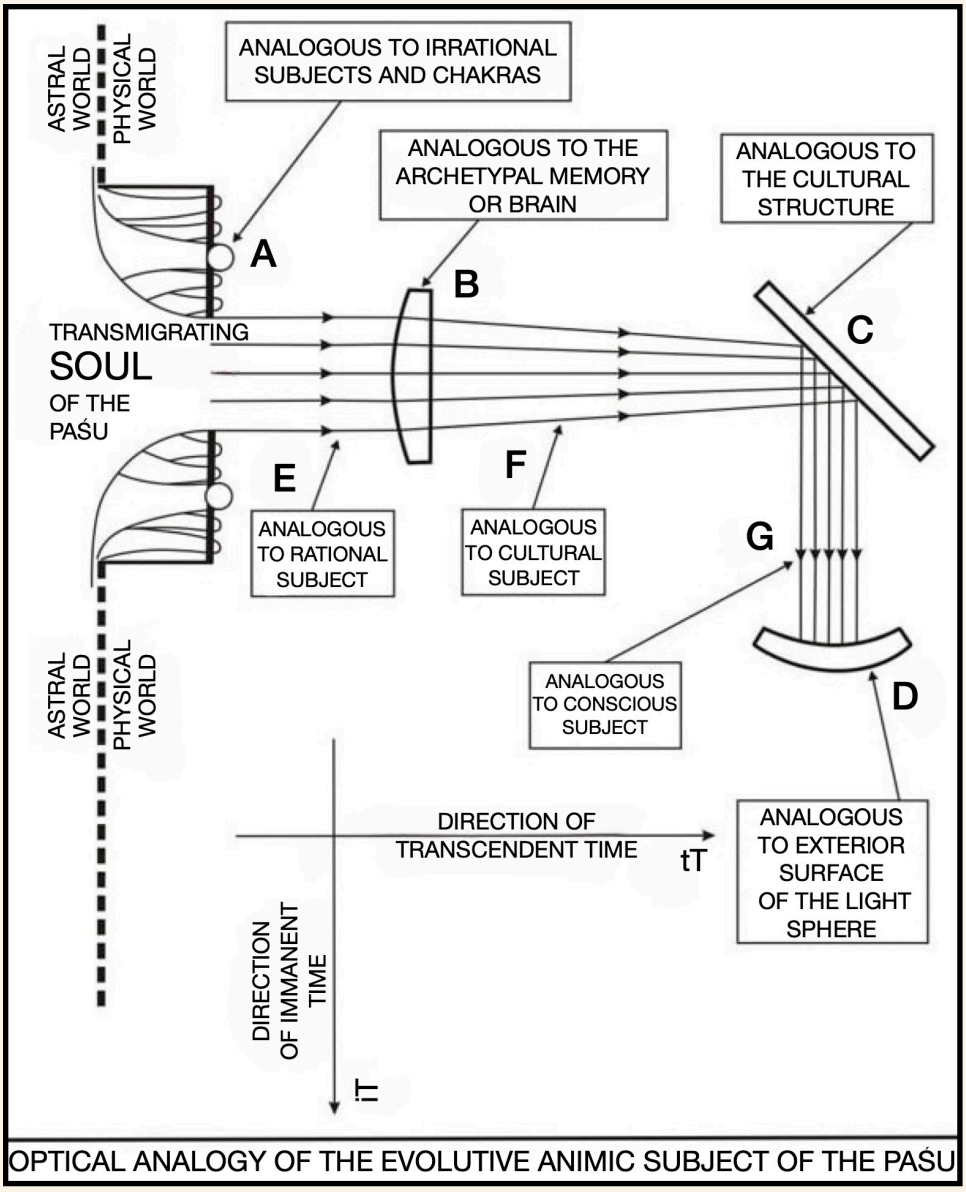


Figure 26

dent Time. But beam "G," analogous to the conscious subject, is reflected in the curved mirror "D," ***analogous to the exterior surface of the light sphere.*** What significance is to be drawn from this fact? Answer: First of all, that the conscious subject, the essence of which is absolutely successive, ***observes the cultural structure*** ("C") by reflection; i.e., the conscious subject "looks toward the cultural structure," a fact we already knew from the previous section. However, the allegory tells us even more. If the conscious subject were not reflected, at a certain moment of its occurrence, ***there would be no possibility of any conscious content:*** the subject would ***tempo-***

rally distance itself from any emerging symbol, from any representation, from any image, ***in the direction opposite to its appearance;*** it would be as if the conscious subject, ecstatically surrendered to its flow, ***turned its back on the symbols referring to the world,*** and these would uselessly strive to reach it.

We must draw two conclusions from this allegory. The first is that, even when the essence of consciousness is temporally flowing, the conscious subject has to oppose its own fluence in order to "look back" and take in the emerging symbols. The second is that this intentional reflection, which procures to apprehend semic contents, only has meaning if such contents exist; i.e., that "consciousness" can only be "consciousness of something": without content, the conscious subject develops in an absolute temporal fluence that takes it toward the future; but this transit toward the all and final nothingness can only be effectuated in a hyperconscious ecstasy i.e., for that very reason, unconscious of the world. But when there is the emerging symbol, the representation of the entity produced by the cultural or rational subject, then the conscious subject "turns its back" to the direction of its temporal flow in order to "become conscious" of it: and only then is there true "consciousness," for it is the "consciousness of" a semic content. Naturally, when the conscious subject is motivated to require symbolic material from the schema-of-self or "representative memory" in order to forge a fantasy, the same process occurs: the subject "looks" toward the threshold of consciousness, i.e., it faces the emerging symbol by "turning its back" to its own temporal occurrence.

It is important to notice that in this reflection that the conscious subject carries out on its own direction, in order to confront the emerging symbols, it manifests a preeminence of the future that inevitably conditions every conscious act. The conscious subject, in fact, by ***retaining*** the symbol in front of itself, has in reality awaited it for an instant and that is why it apprehends it ***from the future:*** even if that instant is infinitesimal, it is not possible to ignore that the conscious subject, situated in its own instant of apprehension, constitutes the future of the symbol, a future that when it becomes the present is denominated "consciousness of the symbol."

During the retention the symbol is in the present of the conscious subject and that is why its apprehension is denominated "present consciousness." But, although the conscious subject confronts the symbol "turning its back" on its own temporal fluence, such a fluence for that reason does not cease existing and impulsing the symbol toward the past: the emerging symbol comes about in immanent Time and its current tries to tear it away from the presence of the conscious subject. In the retention occurs, then, a dialectical struggle between the attention of the conscious subject,

set on retaining the symbol present, operating "from the future," and the current of immanent Time that drags it toward the past. That the present is a subjective neutrality, product of a dialectical confrontation, is confirmed by the fact that, by removing the attention, i.e., the opposition placed on the symbol, it is immediately lost in the past. And such a confrontation is only possible because the conscious subject, in order to retain the symbol, has had to reflect on its own passing by situating itself "backward," as the reflection of "G" in the mirror "D" analogically shows it in Figure 26: the conscious subject, turned backward from immanent Time, cannot but oppose a symbol that advances in the direction of its attention. Thus, retention is the synthetic product of an act of opposition that ***opens,*** subjectively, a gap in the series of instants of immanent Time: the ***present*** consciousness of the symbol.

The dialectical character of the retention can also be inferred from Figure 24, observing that the direction of immanent Time goes from the xx axis toward the light sphere, i.e., in the inverse direction of the "looking" of the conscious subject, which focuses its attention on the Ψ threshold of consciousness. It is evident there that the I´ symbol confronts the conscious subject. But the direction of the iT arrow indicates the future of the conscious subject, a future to which the conscious subject "turns its back" in order to apprehend I´. And, on the contrary, the direction of iT indicates the past of I´, the region to which the symbol will go when the subject removes its attention and it disappears from the present. It is clear, then, that the retention of I´ in a "present" is the product of the opposition that the conscious subject carries out from the immanent future in order to stop it; I´, for its part, comes about in immanent Time and this happening impulses it toward the immanent future that thus turns out to be, by its opposition, subjective past of the conscious subject.

In summary, by "looking" toward the threshold of consciousness, in the opposite direction to its essential fluence, the conscious subject considers the immanent past as if it were a kind of future, since it "expects" to perceive events coming from that direction. But in that direction, which is a kind of subjective future, is only the intermediary world of the cultural structure and, beyond it, the exterior world, the macrocosm and transcendent Time. Hence, when perceiving the emerging symbols, the conscious subject commits the gnoseological error of taking the datum of the original duration of the entity in transcendent Time, i.e., extension, for an effective apprehension of time. Consequently, although the anisotropy of transcendent Time permits the immanent fluence of consciousness, the absurd fact occurs that the conscious subject identifies itself with transcendent Time on the basis of the dimension exten-

sion of the emerging symbol. But we will explain this step by step using Figure 25.

To begin, let us observe that every conscious subject has the curious possibility ***of experiencing the present from two different perspectives.*** As will be explained below, these are two attitudes that the conscious subject can adopt in the face of ***the same*** emerging symbol during its retention.

It is possible, in fact, that the conscious subject perceives the I´ symbol, as an object in time, ***from the perspective of its extension or from the perspective of its comprehension.*** In the first case the extension of the I´ symbol will reflect the original duration of the entity in transcendent Time: the present awareness of I´ will then be ***extensive*** and that is why in Figure 25 we have marked with the initials SEP the analogical geometric place of the S-ubject in E-xtensive P-resent. In the second case, the comprehension of the I´ symbol will permit the apprehension of immanent Time, the time in which the emergence of I´ truly comes about: the present awareness of I´ is, then, ***comprehensive*** and that is why we have marked with the initials SCP the geometric analogical place of the S-ubject in C-omprehensive P-resent. We will explain both cases in order to expound the awareness of transcendent Time and the awareness of immanent Time, and show that only the latter constitutes a certain knowledge about the nature of time, about the dialectical character of the subjective present.

E. The Conscious Subject in the Extensive Present SEP

Even when the Paśu has developed the conscious subject, there is a primitive phase of evolution in which the conscious contents exclusively refer to external entities: in such a case it is said that "the consciousness of the Paśu is oriented toward the world." Naturally, the conscious subject cannot really exteriorize itself in the world, looking directly out into the macrocosm, due to the anisotropy of transcendent Time that prevents it from coming about in it. For a chronically transversal essence, access to the exterior world is only possible indirectly by means of representations of external entities. This is precisely the function that fulfills ***the intermediary world of the cultural structure,*** which lies between the conscious sphere and the sensorial sphere: through it, only those objects that have been previously rationalized and schematized can be converted into conscious objects. But, notwithstanding that rational intermediation that keeps the conscious subject perpetually isolated from the factual presence of the entities, that culturally shapes them and proposes the significance as the "truth of the entity" in the terms of a language, i.e., despite receiving only one aspect of the design of the entity, the conscious subject of the Paśu

concentrates its attention exclusively on the exterior world. In a few words: conduct constitutes the principal motivation of its conscious acts. This primitive phase of evolution ***permanently*** corresponds to a "conscious subject in the extensive present" (SEP). Any Paśu, of course, no matter what its evolutive degree, if it possesses a conscious subject will be in conditions to ***alternatively*** experience the extensive present; however, here we pose the condition that this occurs "permanently" because we are dealing with the typical case of the Paśu prior to the spiritual enchainment.

A Paśu with SEP knows the truth of the entities to a certain point and can rationally conduct himself in the world, in accordance with the objective of its finality. However, regarding the transcendent Time of the macrocosm, the SEP commits a grave gnoseological error. Let us see. The extension of I occurs, as seen in Figure 18 et seq., ***in parallel*** with the course of transcendent Time. It is here that the extension keeps a ***ratio,*** i.e., a proportion, with transcendent Time: such a ratio is denominated ***duration*** and corresponds to the actual original duration of the schematized entity; let us recall that I can represent the schema of any entity and not only a triangular form. The extension of the I symbol, as we have explained, only ***reflects*** that original duration by means of a ***ratio,*** i.e., it is an indirect datum of the temporality of the entity. Well then: the error of the SEP consists in ***confusing*** the awareness of the extension with the actual and affective apprehension of the transcendent duration. In Figure 25 we see that the I´ symbol is in front of the SEP in the analogical aspect of the conscious sphere, i.e., where only immanent Time exists: the perception of the extension can only provide a representation of the original duration but never a direct access to transcendent Time.

What consequences does this confusion of the SEP provoke? Answer: that the conscious subject will believe to perceive transcendent Time directly, when in reality it only has extensive data of the entities; this belief will lead to the absurd supposition that transcendent Time is essentially analogous to the extension, i.e., that it is continuous, linear, etc.: that is why it will be broken down into instants ***analogous*** to the points of the extensive space, or these instants will be identified with said points. Transcendent Time would thus be a succession of instants, all equal to each other, which biunivocally correspond to the points of space: the "duration" of a spatial entity would consist of a kind of "temporal extension" that arises from the application of the pointal space of the entity over the instantaneous time during a determinate lapse of its existence. Of course, none of this is true because, as demonstrated in the book Hyperborean Physics, transcendent Time is something very different from a linear succession of instants.

The extension of the I´ representation can only bring to the conscious subject an indirect datum on the original duration of the represented entity: by confusing this indirect datum with a "consciousness of time" a grave gnoseological error is committed. But the error is even greater when to such a "consciousness (false) of time" is attributed a direct link with the presence of the representation: then one believes to perceive, in the extension, the duration ***of the present.*** But this subjective "present" is an illusion and the time from which it seems to arise, and to which it refers, a falsified time, invented by the SEP

Let us observe figure 25. The I´ symbol emerges in front of the SEP and it perceives it in extension. It thus becomes "conscious" of the duration and believes to perceive the present. But the actual present is a dialectical space, as we saw produced on immanent Time. The subjective present derived from the extension is not dialectical but emerging: it begins and ends together with the representation since it depends on its extension; that is why the subjective present has a variable actual duration: it is as short or as long as the impression that affects the consciousness. The illusion of the SEP consists in believing that the present is a clarity, a "consciousness," experienced over the relentless and dark succession of time: "before" the duration (extension) of the representation is darkness; "after" the duration as well. The before and after of the emergence of I´ are unreal "moments," created by the SEP in order to give continuity to falsified time. The representation is, thus, subjectively bound at both ends of its extension with two unreal moments: a kind of "past" before the emergence; and a kind of "future" after it. Of course, the intuition of this false time is extremely obscure and the sole clear thing at any point in the series of instants is only the subjective present of the emerging representation.

Evidently, extensive time is the reconstruction that the SEP makes of transcendent Time, imagining how its passing would be if anisotropy did not prevent it from transcending the conscious sphere. However, the only indirect datum that in any way reflects transcendent Time is the extension, the measure of the original duration: everything else, the before and after, is assumed, added by the SEP The "time," in which I´ is believed to pass, and on which the present of its extensive presence is clearly noted, is in truth a nonexistent, falsified time: it is not possible for the consciousness, the essence of which is immanent transversal time, to know transcendent Time directly. If it were, on the other hand, possible, if transcendent Time were capable of isotropically coming about and completely encompassing the integrity of the microcosm, then neither the consciousness of the Pașu nor any other consciousness outside of that of the Demiurge could exist.

F. The Conscious Subject in the Comprehensive Present SCP

Let us suppose that the conscious subject has retained the emerging I´ symbol as seen in Figure 25. Then, if instead of attending to the extension it experiences the comprehension of the symbol, it will be possible that it apperceives its own temporal essence, i.e., the succession of immanent Time, and the dialectical character of the actual present. For this it will be necessary to situate itself in another perspective, different from the extensive confrontation of the SEP, in order to comprehensively apprehend the symbol. This new situation has been analogically indicated in Figure 25 with the letters SCP

Now, comprehension is a dimension of concepts analogous to the volume of the xx slice: the "comprehension" indicates how close the concept is to coinciding with the truth of the entity, i.e., the volume of the slice indicates how close the concept is, in semic terms, to coinciding with the schema of the entity or Relationship. As every rational representation, such as I, is homologous to the concept that it signifies, its comprehension dimension is necessarily equivalent, as explained in the previous section (article "F," third commentary). Then what does it mean to "experience the comprehension of the symbol"? Answer: to apprehend its structure; to become aware, not of the mere appearance that denotes the extension, but of its semic complexion. For this it is necessary to be situated at a precise perspective, which enables ***to comprehend*** at a single glance, i.e., in a single cognizing act, the structure of the symbol. That is: the conscious subject must be situated, not in front of the symbol, but alongside it; seeing it, ***not as emerging, but as circulating.*** In other words: even being retained in the present, the comprehensive observation of the SCP must take place alongside the symbol, noticing the direction of its transit, i.e., verifying that the emergence comes about in immanent Time.

It is necessary to strongly affirm that it is not possible to comprehend any symbol or conscious representation without an effective change of perspective of the conscious subject: there does not exist here a "principle of relativity" that would enable, e.g., to turn the symbol with the fantasy and "face the comprehension head-on." This is impossible because ***always,*** in all possible cases, the frontal aspect of the symbol is extensive for the conscious subject. In order to experience its comprehension, a movement of the conscious subject is unfailingly required that situates it ***alongside*** the retained symbol.

The first intention directs I´ toward the self and, therefore, its emergence comes about in immanent Time. Arising in consciousness, i.e., crossing the threshold of Ψ consciousness, the symbol is retained "from the future" by the conscious subject, which is then

situated in a favorable position for its comprehension. Then, the I´ symbol is the concrete, clear, and definite content of a conscious thought. In said consciousness, the SCP has to be capable of making the following distinctions:

First: above all it experiences the objective certainty of the symbol, i.e., there is patent evidence that the symbol constitutes an ***object*** different from the SCP

Second: in such an object, as a particular force pointing toward the self, it perceives the ***first intention.***

Third: it apperceives, also, the very ***attention*** placed on the retention, which is a kind of ***second intention*** that refers the symbol to the cognizing subject.

Fourth: it thus grasps the ***present*** moment as the product of a dialectical tension: the first intention and the second intention are revealed as clearly opposing forces.

Fifth: ***to comprehend*** is to perceive the structure of the symbol, i.e., to apprehend its essence: this superior possibility of knowledge is forbidden to the SEP, which only perceives an exterior appearance, all the more rational the more reflective its inquiry (see previous section, article "G," second commentary).

Sixth: finally, the SCP can apperceive its own successive essence, i.e., ***immanent Time.*** But such apperception, being comprehensive, is made without any reference to transcendent Time, the datum of which for indirect knowledge is the extension. This means that the SCP is capable of apperceiving immanent Time in absolute form; hence the disposition of the conscious subject to apperceive immanent Time is denominated: ***faculty of chronic autoscopy.***

The Lost Virya: A Paśu With Hyperborean Lineage

In the last section we have completed, although in a certainly elementary form, the exposition of the main concepts that the Hyperborean Wisdom affirms about the Paśu, that animal-man who was inhabiting the Earth at the arrival of the Traitorous Siddhas. It was necessary to expound such concepts in order to explain, perhaps for the first time in this exoteric language, the Mystery of the enchainment of the Spirit to the evolution of matter. We now know what the Paśu is, we know the structures in which its transmigrating soul subjectively manifests itself: in consequence, we know that what the Paśu is, ***the Spirit is not.*** We have thus taken an important step toward an intelligible vision of the Mystery. The following step will lead us directly to the nucleus of the Mystery, i.e., to the spiritual enchainment.

A. The Inheritance of the Virya

Let us recall one of the first paragraphs of the section "Treason and Spiritual Enchainment": ". . . the treason of the Traitorous Siddhas was consummated ***in order to serve a specific aim: the enchainment of the Spirit-spheres to the material plane.*** We return, then, to pose that question with which we present the analogical model of the Spirit-sphere: 'how is it enchained to matter, to the ephemeral of life, to the variations of nature, to the cycles of life and death, how it enchained, we repeat, an eternal Spirit to that illusion?' Now that we know, analogically, that it is a Spirit (and also a Paśu), let us explain how it could be enchained to matter. Next, the 'genetic key of the karmic system' is alluded to as a conscious method in plasmating, in the blood of the Paśu, 'an image of the Origin of the Hyperborean Spirit': Thus is constituted, in the Blood Memory, the 'memory of the Origin,' which is an authentic perpetual inheritance of the Manu-Siddha-Traitor; and it is plasmated in the blood and not in any other substance because the 'plasmating force' used is passion: passion in the Maithuna or, if you will, love.

"The key to the system consists, then, in plasmating an image of the Origin in the blood of the Paśu by which the latter acquires a divine inheritance and becomes a Virya. It is only to be reiterated that such a donation has no benevolent characteristic but aims at the enchainment of the reverted Spirits. It may be considered, for greater clarity, that the 'plasmation of the Origin' is the first part of a two-stage plan, the second of which would be the enchainment itself. The creation of the Minne would thus have the sole object of facilitating the binding of the Spirit with matter . . . " From these paragraphs, which we are quoting from a previous section, the frightening fact emerges that the Viryas genetically descend from

divine beings, extraterrestrial Gods, ***but that they are not loved by them.*** On the contrary, their divine ancestors do not hesitate to subject them to the ruthless evolutive system of karmic reincarnations based on pain and suffering, to learning by the method of rewards and punishments, i.e., of action and reaction. But the majority of the Viryas ignore that in their being exists an essential duality. And perhaps it is, in many cases, better that this is the case: otherwise, ***from knowing from whom they descend,*** they would surely go irremediably mad. On the one hand, as Paśu, the Virya is animal-man, i.e., ***a son of the Demiurge;*** on the other hand, as the depositary of an image of the Origin in the Blood Memory, the Virya is also divine, i.e., ***a son of the Hyperborean Siddhas (Traitorous).*** As a son of the Demiurge, its finality is to reach ontic autonomy, human entelechy, in order to admire, with the maximum possible meaning, His Work; that is the true finality of the Paśu, who, meanwhile, usually believes that it exists for something else; but such an illusion invariably vanishes when "at the end of a Great Day of Manifestation" comes "the Night of Brahma," the mahapralaya in which all material creation is phagocytized by the suctioning nothingness of an End that is equal to the Beginning; and in that nothingness, naturally, everything ends, the Paśus or Viryas together with all classes of monadic manifestations. This fatal finality of human nature is, of course, not very attractive. But, as the son of the Traitorous Siddhas, the Virya also fails to foresee a benign future: his divine ancestors conceal from him, using all sorts of trickery, the fact and the right of his descent; but if, for some extra karmic reason, the Virya were to perceive in the Blood Memory the remembrance of the Origin, if he were to suspect that "something in him is not from here," then he would face the most terrible hatred and contempt on the part of his "divine" ancestors; but they would not try to destroy them, but would use their incredible powers to submerge him into an intense mayic illusion, i.e., to plunge him even deeper into strategic confusion; on this side, then, too, he can expect nothing but the final dissolution of the cosmic Pralaya, since the Traitorous Siddhas are not willing to enter into ***any particular dealings*** with the Viryas, i.e., none that could lead them away from Karma.

Before such a dismal panorama, what way out is left for the Virya, what hope can he have of escaping the demented plans of the Demiurge and the Traitorous Siddhas? Answer: The liberation of the Hyperborean Spirit. That is: the only possibility of escape consists in that the Virya traces his Hyperborean memory back to the Origin and transmutes himself into a Divine Hyperborean, ***unchaining*** the captive Spirit, i.e., that ***he procures the "normality" of the reverted Spirit-sphere.*** So that such a possibility is effectively concretized, it is necessary that the Virya acts in the framework of

a ***Hyperborean Strategy,*** a matter that will be studied in the Second Part: there will be described the ***luciferic graceful attitude*** that the Virya must adopt as a basic strategic posture of spiritual liberation. In what remains of the First Part we will deal with an important subject that must be previously clarified: the spiritual enchainment.

B. The Ego of the Virya and the Infinite Ego

Let us recall what was previously said: the Traitorous Siddhas have conceived "a two-stage plan," the first of which lies in the genetic key and the second in the spiritual enchainment. We must, then, begin with the first stage.

The genetic key, the inheritance of the Origin, transforms the Paśu into a Virya. The best way to clarify this fact is to ask whether there is any evident difference that demonstrates such a transformation; that is: what is the first and permanent effect of the genetic key on the Virya that converts him into a being different from the Paśu? Answer: The appearance of the ***Ego.*** In effect, in the Paśu, the closest thing to the Ego is the conscious subject, which never says "I am," not even when it animates an autonomous entity: the Paśu, once entelechial perfection is reached or during the evolution of the conscious sphere, always acts in accordance with the objective of the finality, placing meaning on the entities, producing culture, etc. The conscious subject, in accordance with the microcosmic objective, the more it develops, the more it is imbued with the organic character of the macrocosm, the more it admires the Work and the Creator. In other words: the higher the level of consciousness of the conscious subject of the Paśu, the more oriented toward the macrocosm are its external references. A highly developed conscious subject is "harmonically" referred to the Demiurge and this definitely prevents him from manifesting as an Ego or, even, from experiencing a spiritual egoism similar to that of the Virya. But how, then, is an Ego characterized? Answer: by the essential certainty that the quiddity itself is something unique, indestructible, inimitable and, of course, different from the Demiurge Jehovah Satan, or whatever He is called, and ***not created by Him.*** Whoever experiences this essential certainty is very likely to be a lost Virya. "My experience is that of the 'I,' the feeling of being 'I,' " declares Miguel Serrano. And he continues in this way: ". . . it is wrong and dangerous to pretend that our experiences are shared by others. Something that could be taken for something simple, the experience of the 'I,' of feeling 'I,' could seem natural and well generalized. However, each time that I have consulted others about whether they feel 'I,' exclusively 'I,' in the midst of the Universe, I have not succeeded in getting that acute experience through, finding myself

as if facing an impenetrable wall. And on the faces of those consulted, almost always an expression of surprise, of bewilderment. Strangely, they had not had that experience. That was not their tuning fork (the sensation of the 'I' is a sign that distinguishes the awakened Virya). To such an extent that I have come to think that in the world, only I feel 'I.' "

But, if the Ego is something different from the conscious subject, if it arises in the Paśu because of the genetic key and is the evidence of its transformation into a Virya, what, then, is the Ego? Answer: ***in every Virya, the Ego is the manifestation of the enchained Spirit.*** Of course, we are referring to the Ego defined above, to the Ego of Miguel Serrano, to the Ego of the absolute individual identity. This answer obliges us to make an immediate clarification in order to avoid a quite probable confusion: ***the answer does not tell us that the Ego "is" the Spirit; it only assures us that it is "its manifestation."*** What does this clarification mean? What does it add to the previous answer? Answer: The clarification aims to avoid confusing the Ego with ***a direct expression of the Spirit,*** when we already know, from the first sections, that "the enchained Spirit does not know that it is." The Ego, effectively, is considered the purest form of "consciousness" and it may seem contradictory that on the one hand it is linked to the Spirit, as evidence of the enchainment, and on the other is affirmed that the Spirit ignores its enchainment; how, if the Ego is consciousness, does the Spirit ignore its situation? Precisely because this question constitutes an error, it was clarified that "the Ego is the ***manifestation*** of the enchained Spirit" and not the expression of the Spirit itself. Although the proposed distinction seems too subtle, it becomes immediately clear when we appeal to the analogical concepts about the Spirit obtained with the help of the Model of the Sphere.

In "The Reverted Spirit-sphere" section we saw that the Absolute Ego, of "normality," was moving to the Infinite Ego of the "abnormality" of the Spirit. The Infinite Ego was being synthesized in an "infinite pole," in which all the projections of the exterior points of the sphere were converging: the "infinite pole" is necessarily found in the infinite and, that is why, the projections of the Vultus Spiritus, the spiritual Face, cross the cosmic space of the macrocosm in all directions. It results, then, that "between the Spirit-sphere and the Infinite Ego, the world of finite entities, i.e., the ***'interior'*** macrocosm must be ***complete;*** or, in other words, the Infinite Ego surpasses the world of finite entities ***by way of the infinite;*** it is as if, in Figure 8, ***everything finite were between the violet circle*** (expanded infinite pole) ***and the green circle*** (spiritual Face)." In the following section this concept was completed: ***"the reverted Spirit-sphere ignores its situation because between it and its Infinite Ego is interposed the absolute disorder of the "archetypal order" or "material***

plane"; the reverted Spirit is essentially opposed to said "order" and, such opposition, creates a barrier of non-communication with its own Infinite Ego that is "beyond the material plane"; on the other hand the Infinite Ego, from the infinite, only "sees" the supreme illusion of the archetypal order, a "Maya," when "looking" toward the spiritual face. Such is the drama of the reverted Spirit that is called: ***strategic confusion."***

Let us now consider the following concept of the Hyperborean Wisdom, the significance of which will finally reveal the Mystery of the spiritual enchainment: ***the particular Ego of the Virya is brought about by the reflection of the Infinite Ego in the image of the Origin, the memory of which persists in the Blood Memory.*** Logically, several commentaries are required in order to explain such an important concept.

First: The preceding concept is known by the synthetic name of ***"spiritual enchainment"*** and should be understood that it is alluded to every time that name is mentioned. The "spiritual enchainment" is the second act of the Greater Mystery called the White Treason of the Traitorous Siddhas; the first act has been, naturally, the original confusion and disorientation of the Hyperborean Spirits, a Mystery that we have analogically explained as the "reversion of the Spirit-spheres."

Second: On the other hand, the "spiritual enchainment" is produced as an effect of the Traitorous Siddhas' "two-phase plan," the first phase of which consists of the genetic key. According to what we have already seen, we can describe said plan in a more complete way: The first phase, the genetic key, introduces into the Blood Memory an "image of the Origin," which constitutes a perpetual inheritance that is biologically transmitted in the races of lost Viryas; like every psychic termination the "image of the Origin" has a semic character and, that is why the Hyperborean Wisdom denominates it Symbol of the Origin; in the Second Part it will be seen that the exterior, significant projection of the Symbol of the Origin is the mysterious Sign of the Origin, from which is derived by way of deformation and mutilation, among others, the Hyperborean swastika. The second phase of the plan, the spiritual enchainment, is fulfilled when the Infinite Ego, partially reflected in the Symbol of the Origin, brings about the particular Ego of the Virya.

Third: In the Symbol of the Origin, of the lost Virya, only a very small part is reflected of the Infinite Ego, which consists of the polar synthesis of the infinite "gazes" projected in all directions of space (see Figures 7 and 8). This fact will be analogically explained in article "H."

Fourth: It is now better understood, in light of the concept of spiritual enchainment, the previous affirmation that "the ***Ego*** of the Virya is the ***manifestation*** of the enchained Spirit" and that the

same should not be confused with a ***direct expression*** of the Spirit. The reverted Spirit, in effect, ***is eternal*** and, therefore, ***non-successive;*** this essential quality maintains it absolutely apart from the transcendent Time of the macrocosm, in which finite and successive entities occur. It would be wrong, then, for a "direct expression of the Spirit" to occur in the lost Virya, i.e., in the potential macrocosm: an entity that effectively comes about in transcendent Time. On the contrary, the Ego of the Virya is a "manifestation of the Spirit," but an indirect manifestation that is realized when some of the infinite gazes discover, in a finite entity, the Symbol of the Origin and are reflected in it. It is not, then, the Spirit who "expresses" itself in the Ego but, on the contrary, its manifestation occurs without the Spirit's knowledge. It is evident: if the Ego of the Virya participates in the Infinite Ego, it must suffer from its same non-communication, i.e., the abnormal disorientation caused by the White Treason. "The reverted Spirit-sphere ignores its situation because between it and its Infinite Ego is interposed the absolute disorder of the material plane"; etc.

C. Objective of the Traitorous Siddhas' Plan

On numerous occasions we have mentioned the objective of the spiritual enchainment: the Traitorous Siddhas were intending to complete the evolution of the animal-man or Paśu so that it could comply with its finality of producing culture and placing meaning on the world. The Paśu was, at that time, evolutively stagnant, without managing to develop the conscious sphere. The genetic key was therefore pointing toward such an objective.

At the time of the enchainment, the Paśu had acquired the evolutive level that Figures 11 and 11b show: the conscious sphere was extremely elementary, although it was certainly existing, as was the conscious subject that was animating it. However, this situation radically changed, the Paśu developed its conscious sphere in a brief period and transformed into a great producer of culture, when the genetic key made possible the appearance of the Ego of the lost Virya.

Summarizing, the objective of the Traitorous Siddhas' plan was ***theoretically*** coinciding with the microcosmic objective of the finality of the Paśu: to completely develop the conscious sphere. But, as we have seen, the complete development of the conscious sphere leads to ontic autonomy; and in this the Traitorous Siddhas' plan was differing ***practically*** from the Demiurge's evolutive Plan: ***they were only going to permit those to reach ontic autonomy, the actual microcosm, who had previously incorporated themselves into the occult hierarchy of the White Brotherhood.*** Those who did not

fulfill this last condition would be destroyed or perpetually submerged in confusion.

In any case, the animal-man of the Earth was definitively transmuted by the concrete action of the Manu-Siddha-Traitor, i.e., by the hereditary inclusion of the Symbol of the Origin in the Blood Memory. As has been said, subsequently the conscious sphere developed in great measure and the Viryas were able to construct great civilizations, many of which no one remembers any more.

D. The Function of Blood in the Genetic Key

Blood, of course, interests all the structures of the microcosm because its distribution forms the physical counterpart of the astral body, i.e., of the subtle vehicle of the soul. The evolutive animic subject, even if it manifests itself in specific structures, in reality comes from the blood, from determinate functions that the blood executes in the different structures of the microcosm. It is through the blood, through an astral blood that Western science is still unaware of, that the soul manifests itself as a subject in the psychic structures of the Paśu; and in that blood, as a Hyperborean inheritance from the Traitorous Siddhas, is deposited the Symbol of the Origin. As was explained in the section "Treason and Spiritual Enchainment," the genetic key has made possible that the memory of the uncreated entity is preserved in the blood and that, through it, the Paśu is transformed into the Virya, ***enchaining*** the Ego, i.e., the manifestation of the Hyperborean Spirit, to the conscious subject. But we must notice here that it will be impossible for every lost Virya ***to comprehend*** the genetic key without a previous tantric initiation of the Hyperborean Wisdom; in the Second Part, however, we will give an idea of such an initiation ***in an analogical description*** that has the virtue of throwing enough light on the genetic key. It is also possible to find many suggestive commentaries in the novel of divulgation *The Mystery of the Hyperborean Wisdom* and in the books of Miguel Serrano. However, although it is not convenient to enter into the incomprehensible details of the genetic key, it is essential to point out what its technique consists in: in the Maithuna, i.e., in the sexual act between the Manu and the members of the human species. The Maithuna constitutes for the Paśu, apart from the execution of its procreative function, ***a mode of sensitive knowledge:*** in fact, during the mating, the partner is an external entity that intensely impressions the sensorial sphere and brings the discovery of a human design to reason. The schema of such a design, obtained by means of sexual contact, possesses its active potency largely referred toward the affective sphere; that is: every thought on this schema will produce concepts of which representations correspond to the extreme case (c), i.e.,

representations that will be oriented toward the heart and will never be made conscious; this is the reason why the Paśu is not conscious, e.g., of the formative phases of the potential microcosm, or son, procreated, even though its symbols are found in the schema of the conjugal design. Well, despite the fact that the predominant affective intentionality in the active potency is normally effectuated in Paśu couples, when the Maithuna is performed by the Manu the case is quite different.

E. The Traitorous Siddhas Modify the Human Design

In every entity exists a finality and a suprafinality: the first is the terminus of the universal Archetype and the second the particular terminus of the demiurgic design. The potential microcosm of the Paśu, as an entity, is also sustained by a universal Manu Archetype, Manu, which is incognizable due to the reasons given in the section "Archetypal Memory and Reason." The particular equivalent term is the "human design" that we have mentioned, when studying the formation of the conscious sphere, as "the discovery of the self." The theme of the human design is an ancient Mystery known as the ***destiny of the human monad;*** thus, the design of a particular Paśu expresses the destiny of its monad, a destiny that has been conceived by the Demiurge and, in whose Plan, exist many complementary symbols of the universal Archetype. In this "human design," at a point in the formative series that makes up its plan, is designated the precise moment in which the Paśu will carry out the discovery of itself and will begin its history, i.e., the conscious sphere. At that moment, and in all subsequent cases in which it experiences such a perception, an ***intuition of ontic autonomy*** occurs, which, naturally, is often interpreted as a mere subject-object differentiation. The possibility of ontic autonomy causes a highly shocking impression that is interpreted by reason as a schema of one's own design and translated by the cultural subject as the symbol of which emergence gives rise to the formation of the conscious sphere: ***the symbol of ontic autonomy is the first to emerge with transversal energy; but that primordial emergence does not take place "in" transcendent Time, since the conscious subject does not yet exist, but it is the subject itself that, because of the first shocked intention, heads toward a higher zone of the psyche and there places the symbol as a "center of reference-to-self"; from this symbol is then structured the schema-of-self or history of the microcosm.***

With these clarifications we wish to demonstrate that the human design, as monadic destiny, is a particular Plan which is applied ***over*** the universal Plan of the Archetype ***in*** the microcosm; that is why the schema of the human design, for example that ob-

tained from the practice of Maithuna, although it does not contain the complete Plan of the universal Archetype, has, on the other hand, many references to it. The physical structures that inspires the universal Archetype, on the other hand, are, as is known, encoded in the nucleic acids of the human chromosome; but such structures are only a very small part of the Plan in which a Manu Archetype consists.

Now, the evolutive failure of the Paśu, which motivated the intervention, in accordance with the Demiurge, of the Traitorous Siddhas, was rooted in the scarce evolution of its conscious sphere; but, as we just saw, such evolution depends to a great extent on the discovery of itself, i.e., ***that its own design reveals at some point the possibility of ontic autonomy;*** then, it is evident that in that phase of the Plan the most important intervention of the Traitorous Siddhas must have taken place. And, in truth, it has thus occurred. The Traitorous Siddhas, faced with the impossibility of, in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate upon the human design, permanently modifying the destiny of man: by that path they were hoping to achieve a rapid development of the Paśu's conscious sphere, an objective which was definitively fulfilled.

F. Technique of the Genetic Key

In a few words we will describe the technique used in the genetic key. It is based on the Maithuna between a member of the human species, from which peoples and nations will descend, with a Manu-Siddha-Traitor incarnated in an actualized body of the Manu Archetype. B***ut in that body, although the universal terminus corresponds to the Manu Archetype, the particular terminus certainly cannot correspond to the demiurgic design because the design is the monadic destiny and in said body there is no monad but a Manu-Siddha-Traitor, i.e., a Hyperborean Spirit.*** In this way, the Manu-Siddha-Traitor, administers to the Paśu, during the Maithuna, the knowledge of a modified design ***in which the symbol of ontic autonomy has been substituted as a self-inductor by the uncreated Symbol of the Origin.*** But the symbol of ontic autonomy has not been eliminated but substituted, in its function of inducing the self-discovery, by the Symbol of the Origin, becoming a mere complement of the Symbol of the Origin.

The reason for such a substitution obeys the second phase of the plan of the Traitorous Siddhas, i.e., the spiritual enchainment; because here, in the substitution of the symbol of ontic autonomy for the Symbol of the Origin, ***the infernal genius of the Traitorous Siddhas is better seen than in any other act: in effect, from then on, the Virya would no longer, like the Paśu, have "to discover" the***

symbol of ontic autonomy in order to initiate the formation of the conscious sphere, but the Symbol of the Origin "would be discovered" by the reverted Spirit-sphere and it, without knowing it, would powerfully develop the conscious sphere. The evolutive initiative would thus be ceded, the Spirit enchained to the Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the Virya, would have to exhibit the permanent interior duality of the soul and the Spirit.

Returning to the description of the technique used in the Maithuna, let us clarify what was expressed in F, about the fact that the Traitorous Siddhas, by modifying the design, were permanently modifying the destiny of man. This affirmation is due to the following fact: during the Maithuna, the design of the Manu-Siddha-Traitor is irradiated on the microcosm of the Paśu in such a way that the substitution of the Symbol of the Origin is plasmated, also, in the blood of the Paśu, ***as an acquired characteristic.*** Thus, the Paśu's own design becomes definitively modified, in imitation of the design of Manu. In consequence, the technique of the genetic key ***causes a genetic mutation in the Paśu.*** This should be well understood because there are those who erroneously believe that "from the copulation of Angels with the daughters of men" the Viryas arose, which is inexact because we already saw that, during the Maithuna, a mutation of the Paśu is produced, a mutation that is necessarily hereditary. The Virya is not, then, the hybrid fruit of the carnal sexual intercourse between "Angels" and men, but the descendant of a Manu-Siddha-Traitor and ***of a Paśu previously transmuted into a Virya due to the effect of sexual magic or the technique of the genetic key.***

The Virya receives, then, a double inheritance: divine from his Hyperborean ancestor and mutant from the Great Paśu Ancestor. However, as an effect of the Kaly Yuga many communications of Viryas have committed the "racial sin" of mixing their semi-divine blood with the blood of the animal-man or Paśu, introducing into their temperament a strong animal tendency, i.e., involutive. Because, it must be affirmed, that valuable divine component that can convert man into a God or into a Demon, the Symbol of the Origin, must be preserved by the Pure Blood: both the technique of the genetic key of the Traitorous Siddhas, i.e., the plans of Chang Shambhala, and the Hyperborean Strategy of returning to the Origin, of the Siddhas of Agartha, demand racism as a means of preserving the extraterrestrial inheritance: only the Elders of Zion, the Chiefs of the Chosen Race of the Demiurge Jehovah Satan, procure by all means to degrade the Hyperborean lineages of the Earth. What a Hyperborean Strategy of the Loyal Siddhas is and why the Hebrews act that way are questions that will be responded to in detail in the Second Part.

Finally, it should be added that the Symbol of the Origin, by reflecting the Infinite Ego, signals the beginning of the history of the microcosm or consciousness: the schema-of-self is structured, then, around the Symbol of the Origin. But, upon the Symbol of the Origin emerging, it does so transversally, transported by the conscious subject that thus manifests itself for the first time; and, as the Symbol of the Origin reflects the Infinite Ego and manifests an Ego ***in*** the Virya, it is understood that from the first moment the conscious subject and the Ego find themselves identified, profoundly confused. But the confusion between the animic and the spiritual is a necessary condition in the Plan of the Traitorous Siddhas, so that the Spirit impulses the evolution of the soul.

G. Location of the Ego in the Virya

The plan of the Traitorous Siddhas had the objective of developing the conscious sphere of the Paśu; for this purpose, in a first phase, they plasmate the Symbol of the Origin in the Blood Memory; the second phase is automatically fulfilled when the reverted Spirit is reflected, without knowing it, in the Symbol of the Origin and causes an Ego. Evidently it is the Ego that is responsible for the development of the conscious sphere, i.e., for the fulfillment of the objective of the plan, and this could not be done in any other way than through the conscious subject, which animates the conscious sphere: the seat of the Ego, its natural residence, must therefore be none other than the conscious subject. However, for this to happen, the Symbol of the Origin should be permanently ***over*** the conscious subject. One may ask, how could that occur without the conscious subject objectively noticing and rationalizing the Symbol of the Origin? Answer: The Symbol of the Origin is an ***uncreated entity,*** i.e., ***not created by the Demiurge, who is the one who created all the entities; therefore, there is no universal Archetype that corresponds to it*** on the archetypal plane of the macrocosm and, in consequence, ***neither is there its inverted copy in the archetypal memory of the microcosm:*** reason is, in the end, incapable of interpreting the Symbol of the Origin because the brain has no archetypal elements with which to rationalize it. This means that the Symbol of the Origin ***does not exist*** for the rational subject or for the cultural subject because ***they cannot relate it to their respective structures.*** Only the conscious subject of the Virya, which is in permanent contact with the Symbol of the Origin, would be able ***to apperceive it*** in the noological undercurrent of the ***Ego: but such an apperception will never be rational because it lacks meaning, because it does not come from the cultural structure but from the blood.***

We know that meaning is the fundament of thought: every conscious representation, every image, even the apperceived fantasies, are founded on the rational significance proposed by the cultural subject in a horizontal language. But how does one apperceive the Symbol of the Origin, which lacks rational significance? Answer: if the conscious subject were to apperceive the Symbol of the Origin, ***as a thought,*** it would only become aware of the Ego as an object: ***it occurs this way because the content of the Symbol of the Origin is the Ego.*** In that case the conscious subject would dissociate itself from the Ego, and in a sort of super-reflection, would manage to objectively apperceive the Ego, i.e., the soul would become aware of the Spirit.

But, from the point of view of the Hyperborean Wisdom, it is not so much what the conscious subject, the soul, experiences upon apperceiving the Symbol of the Origin that is of interest, but rather what the Ego feels in a similar case: ***if the Ego were able to apperceive the Symbol of the Origin in which it is reflected and from which it proceeds, if it were able only to intuit it, it would know at once that "it is not from here" and would attempt to orient itself toward the Origin, tracing back the memory contained in the blood, causing this apperception of the Ego is the objective of the "A-mor song of the Siddhas"; a Strategy of the Siddhas of Agartha that will be studied in the next section.***

It is important to emphasize that the intuition of the Symbol of the Origin from the Ego, that awakening, that spark of light that the Spirit gives off, affects the conscious subject with the sensation of an infinite nostalgia, "like a memory of another world," a reminiscence of a lost happiness, Eden, paradise, known and forgotten heavens, divinities and terrors unsuspected until then and that overwhelm the soul. That is why the animic reaction is typical, attempting to obstruct the Blood Memory of the Ego, degrading the divine intuition of the Origin by all the rational means at its disposal. And the Ego, ***always,*** will have to struggle with the soul, with that expression of the Demiurge, before accessing the Origin and attempting to revert, to return to normality, to the reverted Spirit-sphere, to the Hyperborean Spirit ***that is Oneself.***

H. Analogical Study of the Spiritual Enchainment

The genetic key has transmuted the Paśu into a Virya and endowed him with a divine inheritance: the Symbol of the Origin in the Blood Memory. But, through the Symbol of the Origin, the Spirit is enchained to the evolution of the Paśu, now a lost Virya: what for the Spirit constitutes a supreme evil, for the Paśu represents the greatest good. It is, of course, a terrible Mystery, which must be approached with much prudence and valor. A mode of approach

that can be highly suggestive consists in using the Model of the Sphere, which we saw in the first sections, and linking it to the analogical schema of the Paśu: we will thus have the possibility of graphically representing the lost Virya in a system that keeps rigorous conceptual correspondences with the Mystery of the enchained Spirit.

The body of the Paśu is a potential microcosm, successive in transcendent Time; therefore its passing occurs within the macrocosm, where the formative potency of the archetypal plane sustains its evolution. This situation has been depicted in Figure 27; compare with Figures 9, 11 and 11b.

Let us now suppose that the Paśu of Figure 27 has the Symbol of the Origin incorporated into it because of the genetic key. What is the effect? Answer: Let us remember that the gazes of the reverted Spirit-sphere (see Figures 5 and 6) traverse throughout cosmic space, i.e., "the world of finite entities," to meet at the infinite pole (see Figures 7 and 8) where the synthesis of the Infinite Ego is realized.

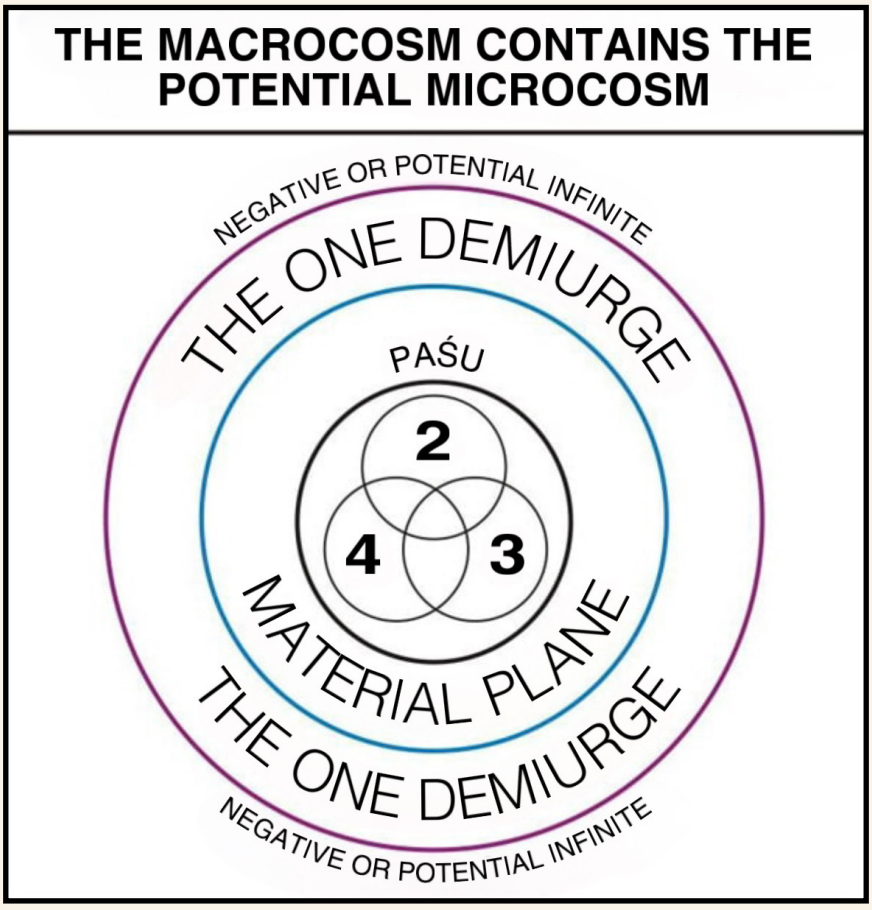


Figure 27

This situation should remain unalterable for the Infinite Ego since the Spirit-sphere is ***eternal*** and, therefore, ***not successive*** in transcendent Time. However, at the coming of the Pralaya, when The One concludes His Day of Manifestation and the material order is dissolved, then the Spirit-sphere will be able to reorient itself, since the world of finite entities will no longer stand between it and its Infinite Ego. But, until that day arrives, the Spirit-sphere will have to remain in absolute disorientation.

But, behold, the Traitorous Siddhas introduce into the macrocosm the uncreated Symbol of the Origin and some of the infinite gazes are reflected in it, procuring to orient themselves toward the Origin. Thus, in the Symbol of the Origin is synthesized an Ego that participates in the Infinite Ego. Here is the answer to the previous question.

In Figure 28 is shown the intersection of the Paśu with an expanded infinite pole of the Infinite Ego, by effect of the genetic key. It is thus seen that the Virya participates to some extent in the Infinite Ego.

To study such participation in more detail it is useful to observe Figure 29, in which only the Spirit-sphere and the psychic structure of the Paśu have been represented; it should not be forgotten, of course, that this situation takes place in the ambit of the macrocosm.

We see there that the light sphere has been marked with a thicker stroke (compare with Figure 22) and that in its interior, on a ***concave*** AB ***line,*** some gazes of the Spirit-sphere are reflected. Analogically, the AB line corresponds to the profile of the Symbol of the Origin: it is ***concave*** because ***"the orientation of spiritual gnosis is marked by 'the concave,' "*** as explained in the section "The Normal Spirit-sphere." Well, the Spirit manifests itself ***on*** the AB line as the Ego of the Virya, an Ego that spontaneously tends to confuse itself with the conscious subject due to the fact that the AB Symbol of the Origin is always situated in the light sphere by determination of the genetic key.

I. The Spiritual Enchainment Introduces the Infinite into the Microcosm

The macrocosm is a world of finite and successive entities. Neither on the archetypal plane nor even in the archetypal memory of the microcosm, is there an infinite Archetype. Much less is there any design that reveals it: the infinite, then, is a knowledge essentially forbidden to the Paśu. However, by the intervention of the Traitorous Siddhas, the Sign of the Origin has come to cause the manifestation of the Spirit-sphere in the microcosm and the participation of the Infinite Ego in the evolution of the Paśu; in conse-

quence, this incomprehensible fact has occurred: ***the Virya is a finite entity that participates in the infinite.***

But, being so, in what place of the microcosm, in what structure, in which dimension, where, in short, is it necessary to seek that interior infinite of the Virya? Answer: The actual, real, complete infinite, can only be in the Infinite Ego; therefore, it can only be found when the Ego of the Virya transcends the finitude of the conscious subject, of the soul, of the schema-of-self, and knows itself to be alien to evolution, a reflection of the eternity of the Spirit. Only then, after such a liberation, after the Great Deception has been broken, is the unthinkable transit between the finite and the infinite possible; only then is the reversion of the reverted Spirit-sphere possible, the return to its normality.

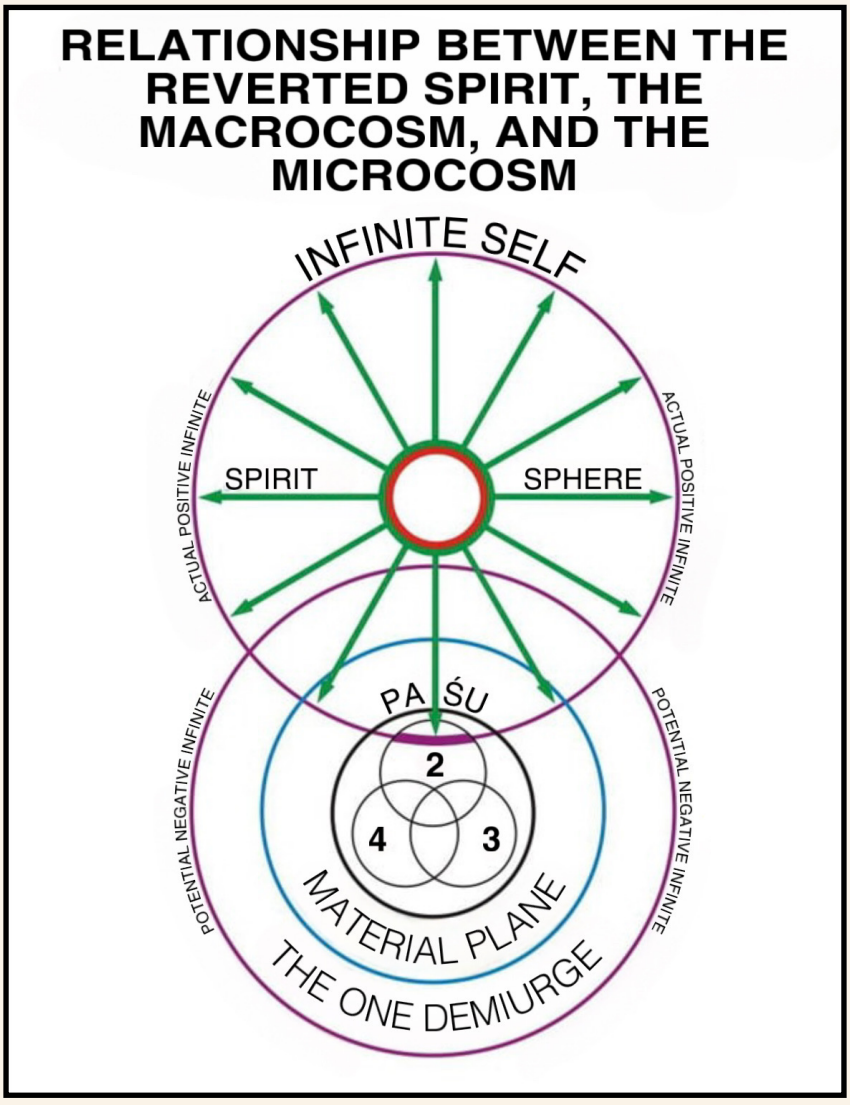


Figure 28

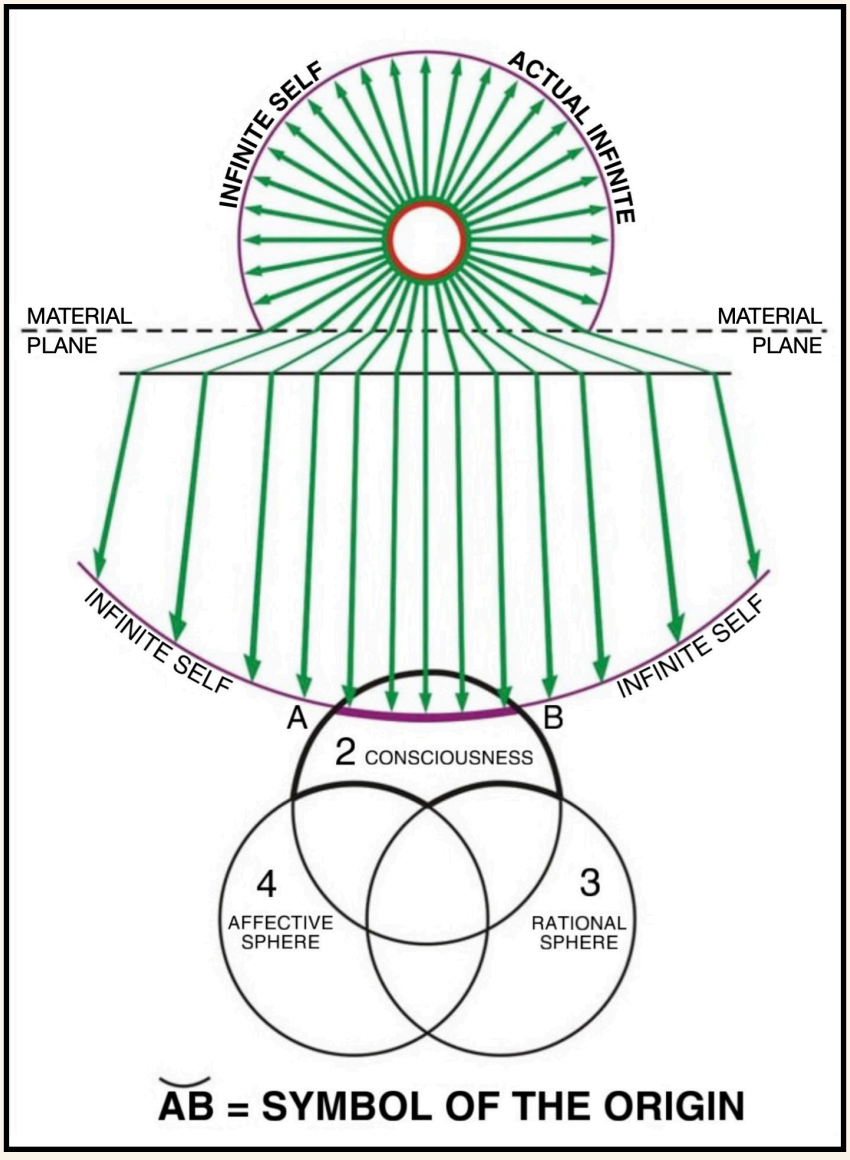


Figure 29

In order to clarify this answer we have to distinguish exactly between "the lost" (or "asleep") Ego and "the awakened Ego" that constitute the two modes of acting of the Virya's Ego. Of these, only the awakened Ego is capable of gnostically accessing the infinite of its own essence ***as the culmination of a Hyperborean Strategy.*** The other, the lost Ego, will never know itself to be infinite because it is temporalized, identified with the conscious subject; it must first liberate itself, awaken from the Deception, before even conceiving the spiritual transcendence, the mutation of the Virya into a Siddha. That is why the Hyperborean Wisdom qualifies the Viryas as "lost" or "awakened," according to the quality of their empirical Ego.

The Infinite Ego is ***insubstantial,*** the polar synthesis of the Spirit. The Symbol of the Origin, on the other hand, is ***substantial*** like every psychic termination: it is a semic element of energetic substance. But the Infinite Ego, when reflected in the Symbol of the Origin, generates the Ego of the Virya that may be substantial or insubstantial according to its "lost" or "awakened" condition.

The genetic key of the Traitorous Siddhas aims to produce, in the Paśu, an Ego as substantial as possible, i.e., a hypostasis of the Infinite Ego: in this way its infinitude is attenuated. Thus, a lost Ego is obtained, which total activity can be taken advantage of in order to impulse the evolution of the soul. The lost Ego arises in the bosom of the conscious subject, confused with the latter, as a hypostasis of the Infinite Ego denominated ***persona.*** That is to say: behind the personality of the Virya, in his persona, breathes a lost Ego that is the hypostasis of the Infinite Ego, the reflection of the eternal Spirit. Only he who makes the inverse transit, from the mere personality to the substantial lost Ego, and who transcends that hypostasis that is seated on the Symbol of the Origin and arrives at the Symbol itself, will have the certain possibility of accessing the actual infinite, the Spirit.

But the interior discovery of that possibility of liberation was forbidden from the beginning to the Virya, who was not yet being called by that name. As will be explained in the Second Part, in exposing the "O" Strategy of the Siddhas, the intervention of Khristos-Lúcifer definitively altered the plans of the Traitorous Siddhas and left open a path for the liberation of the captive Spirits. Since then, whoever manages to be included in the "O" Strategy of the Siddhas, can opt to apply one of the seven ways of Liberation of the Hyperborean Wisdom in order to find and follow the inverse path that leads to the Vril: "to him, to the semi-divine man who fights against the Demiurge and His allies to liberate the captive Spirit, and who follows, for this purpose, the inverse path of the Pure Blood, only to him was given the name of Virya." This Virya is, of course, the "awakened Virya," possessor of an insubstantial awakened Ego, capable of apprehending the Symbol of the Origin in the Pure Blood and hearing the Song of A-mor of the Siddhas. ***The motive for these "Fundamentals of the Hyperborean Wisdom" is, precisely, to grant to the lost Ego the necessary elements to attempt the transmutation into an awakened Virya, i.e., to seek his awakened Ego and discover himself as infinite, insubstantial, a reflection of the eternal Spirit.*** Because only the awakened Virya can successfully attempt the reversion of the reverted Spirit-sphere, an operation that, if performed ***from*** the microcosm, can transmute him, in turn, into an immortal Siddha, with his body of pure ***Vajra,*** indestructible on the physical plane. This marvelous operation, the object of the Hyperborean initiation, despite this book being ad-

dressed to the lost Viryas, will be theoretically described later so that it stimulates and fundaments the yearning for spiritual liberation of every Virya.

Although the lost Ego is a hypostasis of the Infinite Ego, and is permanently confused with the conscious subject, ***a transcendental intuition of the infinite*** is not infrequent because, despite the objective of the genetic key, with the spiritual enchainment, the infinite has come to be installed in the interior of the microcosm. But such an intuition, which comes from the Spirit, i.e., from the eternal, presents itself in the light sphere as mere fantasy and ends up being rationalized by the apperceived flexion of the conscious subject-lost Ego (see section "Functioning of the Paśu's Conscious Sphere of Consciousness," Article "G"). This occurs because the Ego, ***which is essentially atemporal, i.e., nonsuccessive and much less historical,*** is submerged in the conscious historical subject, forming with it the persona of the lost Virya; in that hypostasis the Ego loses the encompassing power of eternity and is bound to the immanent present, pouring into that dialectical strip of time its own metaphysical intuitions; but, the intuition of the infinite cannot be a "sacred symbol" because it does not participate in any universal Archetype: hence the impossibility of reason to interpret it and the incomprehensible solution of the "potential infinite" to which it always arrives.

In the lost Virya the reduction of the intuition of the infinite gives rise to the ***concept*** of the potential infinite, i.e., to a semic slice of a Relationship of the cultural structure. The procedure is the following: reason establishes a Relationship between unitary Principles; such a Relationship can be subsequently equated, by systematic operations of the cultural subject, to any cultural object or extensive ideal; well, in said Relationship exist concepts, i.e., contextual meanings in certain habitual languages, e.g., idiomatic, algebraic, geometric, logical, etc., which propose ***the possibility of endlessly dividing the extension or indefinitely increasing it by always adding a new unit.*** Of course, this rational indefinition is only a propositional significance and has nothing to do with the actual, real infinite of the Infinite Ego: the lack of an end to every interminable addition or division only demonstrates the impossibility of the subject to surpass the duration that would ***really*** insume such an interminable operation; (deducting the "limits" of the infinitesimal calculus that are only supposed, never effectively reached by a continuous operation). Naturally, this systematic and unattainable infinite can only be "potential" since it consists in the "possibility," enclosed in the concept, of never reaching the end. From here, all the lost Viryas who have attempted to surpass the potential infinite, seeking the transfinite, have ended up in frustration or madness due to their ignorance of the *Fundamentals of the*

Hyperborean Wisdom; our science, in effect, teaches the way toward the actual infinite, which is not, nor can it be, a mere concept but the most elevated spiritual experience: the actual infinite is incomprehensible, i.e., it is unattainable by reason; it can only be experienced by the awakened Ego, its own essence.

In synthesis, the lost Virya must convince himself that it is impossible to reach the actual infinite starting from the concept of the potential infinite: the actual infinite is not something to be reached at the end of an operation, which is paradoxically considered "interminable" or potential, a coming to be, a possibility; this is like attributing an evolutive or successive characteristic to the infinite, like believing that it is a future event toward which one progresses, ***an end in the endless, a "finality" in the teleological sense that the Demiurge has determined for all entities;*** i.e., the potential, possible infinite is, against all attempts to disguise it, only a future infinite, projected in time, an unreal infinite. But in the future of every time is not the infinite but the Pralaya, the end of one cycle and the beginning of another. The error comes from thinking of infinity with a lost Ego, contaminated by immanent Time, thus allowing reason to interpret and propose its concept, i.e., reason ***to conceive*** what is essentially ***inconceivable.*** Because the actual infinite cannot be reached because it always is: it is real at all times because it is perfect outside of Time; it is always present, from its eternity, in the pure Ego of the Virya, over the Symbol of the Origin, in the purity of the blood. To it one must arrive, but this "arriving" is neither temporal nor spatial but ***strategic*** or, if you will, ***gnostic:*** this is what the Hyperborean Wisdom refers to when it speaks of "arriving at the Vril," "arriving at the infinite," "arriving at the awakened Ego," etc.; not to a spatio-temporal transit but to a ***strategic leap toward the Symbol of the Origin,*** an act that is denominated ***"blood purification"*** and it is already the principal objective of the Hyperborean initiation. In the strategic "arriving," ***chronos,*** time, is not of interest, but ***Kairos,*** the opportunity to attack the enemy and win eternity: because Kairos is both a moment and eternity, the moment in which the warrior dies and wins the eternity of Valhalla, which is why Kairos can only consist of a fulcrum from which space and time are traversed toward eternity: ***only a lost Ego that acts in the right Kairos can "arrive" at the actual infinite, the Infinite Ego.***

At this point it is convenient to reread the following section, taken from our work of divulgation *Secret History of the Thulegesellschaft:*

"There is a common Hyperborean meaning in the events that the Viryas of our history protagonize, but this meaning, this intention, this tendency to mutation, ***is not a logical but a strategic category.*** It cannot be apprehended with reason because it is not rational;

but neither is it irrational. There is here another paradox, which is ***just and necessary.*** We will now see why.

"A Strategy is a ***means,*** or the planning of the means, in order to obtain an ***aim.*** In war, the Strategy is the total set of measures that must be taken to obtain success, i.e., 'to impose our will on the enemy.' For the Hyperborean Viryas it is ***clear and patent*** that there is a cosmic war and that we are all involved in it. The ***blood confusion*** that the lost Viryas suffer is also an ***action of war, a satanic tactical action,*** to prevent the ***awakening,*** the ***return to the Origin,*** and the ***liberation from the Great Deception.*** That is why we say that ***all actions of the Hyperborean Viryas are of a strategic category*** and that, as long as one does not possess a clear vision of the Strategies at play, it is not possible ***to interpret*** such actions.

"When a people are collectively identified with a philosophy or religion, going to the extreme of regulating daily life according to norms, precepts, or laws emanated from such philosophy or religion, we say that they constitute a 'way of life' for those who practice it. Thus we say 'Buddhism is a way of life' or 'they govern their life by the Decalogue of Moses' or 'the Neoplatonists were living in accordance with the Stoic philosophy' etc. In an analogous way it can be considered that ***Strategy is the Hyperborean Virya's way of life.***

"And if, when we see a mendicant monk of India meditating for long hours and fulfilling all the Buddhist rites, we say 'he lives every minute of his life according to his religion and it is always present in him'; we must also, analogously, say 'the Hyperborean Virya lives every minute of his life according to the Hyperborean Strategy and it is always present in him, indicating to him the path of return.'

"To make these affirmations clearer, let us briefly consider the hypothetical steps that a lost Virya would follow to find the path of return. It will thus become evident that such steps are nothing other than ***tactical movements,*** i.e., strategic categories:

"II - Initially, the Virya is ***lost.*** The Satanic Strategy, the principal tactic of which is based on confusion, on creating ***confusion,*** or increasing the existing one, contributes to perpetuate that state.

"The following rule must be kept in mind here: ***for the Synarchy, "culture" is a strategic weapon.***

"The Virya seeks ***to orient himself*** and for this purpose he puts himself on ***alert.*** This is the first strategic category incorporated into ordinary life. The permanent state of ***alertness*** will eventually lead him to doubt reality, its sensible appearance, and to distrust reason and the rational, which will reveal themselves as accomplices of the Great Deception. Under these conditions, it is possible ***to awaken,*** to convert oneself into ***an awakened Virya,*** by the experience of a nostalgia for ***another world.***

"That primordial world that is intuited, that attracts with the force of the return, is the Fatherland of the Spirit and its ***memory is contained in the blood.*** It had been ***forgotten*** and that forgetfulness occasioned the loss of orientation, confusion, and transformed him into a ***lost Virya.*** But when experiencing the Minne, the Blood Memory, other eyes that never sleep will be opened, different from the physical eyes that only see the illusion, and a ***permanent state of alertness*** will be assumed, necessary in order not to cede to the enemy strategy and fall into a new and greater confusion.

"If this occurred, the Virya is already a ***strategic subject*** of whom it can be said: 'all his movements aim at a single end'; 'nothing can deviate him from his path,' 'his valor and intrepidness know no limits'; in short, 'he is an ***awakened Virya.***'

"The awakened Virya will relentlessly go into combat against the ***elementarwesen*** without ***evaluating the probable outcome of his struggle,*** i.e., ***without projecting himself in time.*** Only the action itself will interest him, to the extent that it contributes to exalt his heroic or mystical virtue to such a degree that any return to ordinary life, to the Great Deception, becomes unbearable. That human limit that can only be reached when the mind has been stripped of every dogma, of every moral, of every material desire, of every bond with the world, that primordial summit to which can only be climbed in the heat of combat, that spiritual height inaccessible to anyone who possesses a hint of evolutive materiality, of duality, or of opposition to duality, that point of ***no return*** to which these sentences and many others allude is, with all precision, the product of the ***Pure Blood.***

"But when one speaks of ***blood impurity,*** this concept should never be confused with that of ***racial impurity,*** in the meaning of race mixing, miscegenation, or bastardization. It is true that ethnic miscegenation causes a ***genetic confusion*** and that this increases the ***strategic confusion*** of the Virya, but it is only a part of the problem and, we would say, the least. ***Blood impurity*** is an esoteric concept of the Hyperborean wisdom that refers to the ***gnostic content*** of the blood and, of course, to ***another blood,*** different from the mere lymphatic plasma or hemoglobin. We must bear in mind, then, that ***racial purity*** is a favorable factor but that this by itself assures nothing with regard to ***blood purity.*** And it is of no use, for example a racially pure people like the ***Celts,*** if they are totally dominated by the Synarchic Strategy.

"That is why when the awakened Virya decides to go to combat in order to ***purify his blood,*** this attitude, by itself, makes him independent of his degree of ethnic and genetic miscegenation.

"Different is the case of the collective mutation, where the racial factor is important because a ***community of blood*** can be ***charis-***

matically guided by a leader or Führer. This case is dealt with at length in ***our work,*** *Treatise on the Psychosocial Strategy.*

"The awakened Viryas are charismatically linked to each other, due to their common origin, by a synchronistic tie that we call ***Catena Aurea*** or ***Golden Chain.*** It is a ***non-physical*** bond, inapprehensible to reason, so we will momentarily desist from explaining it, although we will return to speak of it later. For now we will only say that the awakened Virya, the one who has ***sensed*** the ***Minne*** and traces the ***Catena Aurea*** toward the Origin, ***incipiently*** possesses a condition that ***places*** him ***beyond*** any racial qualification or social pigeonholing. We do not say that this condition makes him ***superior,*** but that it ***places*** him ***outside*** of any standard of measurement. This condition is denominated ***Hyperborean lineage*** and refers to a concept of ***Race of the Spirit*** totally unknown to the common people because of the fierce concealment of which it has been the subject. (To speak of a 'Race of the Spirit' is to touch upon one of the most terrible Mysteries, which is that which refers to the arrival of the Hyperborean Siddhas to the Solar System and the cosmic ***treason*** perpetrated by a part of them. We will return to this story).

We were saying that the condition of possessing Hyperborean lineage, the awakened Viryas possess it, ***incipiently.*** What do we mean by incipient Hyperborean lineage? Let us first look at a ***vulgar*** interpretation of the phrase 'incipient lineage,' before responding according to the Hyperborean Wisdom:

"The word 'lineage' refers to the familial ancestry, i.e., the blood ties, and these are possessed or not, without a choice. On the other hand 'incipient' means 'to begin,' so that if we say 'Pedro, of the Perez family, has an "incipient lineage," ' we mean 'Pedro ***begins*** to have lineage of the Perézes,' which can only refer to some ***characteristic*** of the Perézes that distinguishes them and that clearly ***stands out*** in the members of the stirp, i.e., a ***familial hereditary profile*** that ***begins*** to manifest itself in Pedro or that Pedro incipiently represents.

"Therefore, to speak of the ***lineage*** of a person does not consist in alluding to the mere fact of belonging to this or that family, but implies a whole universe of races, qualities, and styles that tend to form a well-defined familial ***type.*** In this respect, ***Jacques de Mahieu*** writes: 'In homogeneous lineages, the existence of such a ***type*** cannot be doubted. The common language itself admits it when it uses the expression "family resemblance." History shows us lineages of craftsmen, farmers, industrialists, artists, statesmen, warlords, etc., ***lineage is thus a differentiated hereditary biopsychic whole.***'

"It is puerile to emphasize these concepts that until a few centuries ago were unanimously known, but which the universal Bol-

shevization, beginning with the French Revolution, has suppressed from 'Western culture.' (For the Synarchy, "culture" is a strategic weapon.") However, it is still possible to observe that in those non-massified domains of human activity, i.e., where it is essential to count on some ***artisanal*** ability, the laws of lineage continue imposing themselves. 'In the human order,' says Jacques de Mahieu, 'it is well known, although questioned by the deniers of the inheritance of acquired characteristics, that several generations are necessary to form a good worker in certain difficult trades, glassmaking for example. We have more confidence, in this respect, in the testimony and, above all, in the practice of industrialists who affirm the reality of the phenomenon, than in the assertions of scientistic theoreticians. Besides, were not those transformists of the last century contradicting themselves who, while denying the inheritance of habits, were founding their theory of the evolution of the species on a gradual modification of the generations under the effect of the environment, a modification that could only be brought about by the hereditary transmission of the progress made?'

"We now know that a lineage can be incipient ***in an individual*** if it weakly represents the characteristics of the familial ***type.*** It is a concept that includes the idea of ***development*** or ***evolution:*** there is a ***type*** and a path, the biological differentiation toward the ***type.*** That is to say a ***being*** and a ***becoming***. That is why the ***realization of the familial tendency*** is the best adaptation of a member to the figure of the 'type' or the metaphysical 'Archetype' that supports it and of which (the type) is its visible expression.

"Let us now respond to the question about the incipient Hyperborean lineage that an awakened Virya possesses by using concepts from the Hyperborean Wisdom. The Hyperborean lineage does not recognize ***types.*** However, analogous to the case of the familial lineage, there is a ***tendency*** in the Virya that impulses him toward a ***realization.*** This ***tendency*** emerges from the Pure Blood, from the Minne, and the ***realization*** toward which it points is obtained by an inverse path, marching backward, seeking the Hyperborean origin of the Spirit. There is not here, as in the case of Pedro Pérez, a becoming of something determinate, the conformation of a ***type;*** on the contrary, in the inverse way, the ***dissolution of every type*** occurs, culminating the process in a sudden ***ontological indetermination.*** Marching along the inverse path of return, one ***finally*** accesses an ***uncreated*** state that can only be qualified as ***pure possibility.*** It is the ***realization of the Hyperborean tendency*** (Minne) of the Pure Blood that is called Spirit or Vril.

"This ***realization*** implies the definitive ***mutation*** of the awakened Virya into an immortal Siddha and his ***liberation*** from the material order that rules creation. The Spirit or Vril is ***indescribable*** and it is prudent to refer to it as ***pure possibility.*** However, the only

concept of ***existence*** that the Hyperborean Wisdom possesses corresponds to the Vril. That is to say that nothing spiritual has existence outside of the Vril and that all intermediate psychic states must be regarded as illusory. Nothing exists outside of the Vril because to obtain the Vril is ***to be outside of everything. And 'everything'*** is the universe of The One, of the matter-ordering Demiurge whose existence pervades ***everything*** and whose will ***supports*** the things of the concrete world.

"For these reasons, for the Hyperborean Wisdom, the Paśu does not exist because its ***soul*** is a projection of the hypostatic monad that the Demiurge ***thought*** and ***emanated***. Evolution only offers an illusory development ***of the conscious subject*** that can never surpass its own Archetype or the ultimate monad. The soul of the Paśu may appear as 'very evolved' and even 'great,' or 'very holy,' but it is pure illusion; its 'existence' is subject to the Great Cosmic Cycles and has fatal dissolution in the ***pralaya*** or ***mahapralaya.*** When culminating one of these Great Cycles of evolutive manifestation of matter or a ***manvantara,*** the ***phagocytation*** of all that is 'created' by the Great Deceiver is produced and signifies the end of all Masters, Gurus, Chohans, Rishis, etc.

"Every Virya must always keep in mind the following strategic rule: ***'there is no possible alternative of existence outside of the conquest of the Vril.'*** That is to say, there is no ***other*** alternative to exist, apart from the mutation."

Although the lost Ego is only a hypostasis of the Infinite Ego, and the actual infinite only comes to it as a metaphysical intuition, its presence is felt with such intensity that it generally determines the persona of the Virya. In the personality of the Virya is thus transmuted a characteristic that directly depends on the infinite, on how close his persona is to the awakened Ego, i.e., on his purity of blood. This characteristic is denominated: "consciousness of the completion of the entity" and can be formulated like this: ***the greater the consciousness of the completion of the entity, the greater the dependence on the design, i.e., the lesser the blood purity: the greater the strategic distance between the lost Ego and the awakened Ego; and, inversely, the greater the consciousness of the incompleteness of the entity, the lesser the dependence on the demiurgic design, i.e., the greater the blood purity: the lesser the strategic distance between the lost Ego and the awakened Ego.*** E.g., the Paśu is clearly differentiated from the lost Virya by said characteristic: while to the Paśu the entity always appears finished, complete in its finitude, to the Virya the entity always appears incomplete, mere appearance that hides being or imperfect reality; while to the Paśu, as the conscious subject evolves, the entity appears more and more perfect, by virtue of a greater awareness of the rep-

resentation of its schema, i.e., of its truth, ***to the Virya,*** as his blood purity increases, ***the entity becomes more and more suspicious.***

From this fact arises the curious consequence that a great rational intelligence, i.e., a great capacity to interpret the truth of the entity in numerous contextual languages, is in no way indicative of a "greater spirituality" but, on the contrary, it indicates a great determination of the evolutive animic subject over the lost Ego; unless, of course, such rationality is only an independent structural property of the Ego, because of the purity of blood: the Virya, in that case, will continue finding the entities all the more suspicious the more concepts of them the translative faculty of the cultural subject reveals to him.

The awakened Virya, on the other hand, is not only capable of apprehending the actual infinite but also of ***applying it*** to his strategic ends: in this consists, e.g., the ***fence function,*** which will be explained later on, which makes it possible to apply, in every ***space of macrocosmic signification,*** an ***infinite fence,*** i.e., ***a fence on which the infinite pole has been projected;*** thus a ***Plaza*** is obtained, a liberated area in the macrocosm outside the control of the Demiurge, within which the awakened Virya, a potential microcosm, is situated in order to strategically move toward Valhalla.

J. The Golden Chain

We will highlight a concept already seen, which we will take from the paragraph of *The Strange Adventure of Dr. A. Siegnagel,* previously cited: "The awakened Viryas are charismatically linked to each other, ***due to their common origin***, by a synchronistic bond that we call ***Catena Aurea*** or ***Golden Chain.*** It is a ***non-physical*** link inapprehensible to reason." Although this concept will only be fully comprehended when the "O" Strategy of the Hyperborean Siddhas is known, which we will expose in the Second Part, it is convenient to make some clarifications here.

First of all, we confirm what seems obvious: the charismatic bonding between Viryas ***"because of their common origin"*** is due to the presence in them, in their Blood Memory, of the Symbol of the Origin. However, it is necessary to make a very important observation here: "charismatic bonding" does not occur ***because*** of the Symbol of the Origin but, on the contrary, it is an ***acausal*** phenomenon. Or, if we want to make it even simpler, let us say that the charismatic bonding and the Symbol of the Origin form part of the same phenomenon. This paradoxical fact can occur because the Symbol of the Origin, although it ***is not*** a universal Archetype, ***is the same symbol in all Viryas.*** That is why charismatic bonding can never be regarded as a force field phenomenon, similar to electrici-

ty, magnetism, gravity, or any other phenomenon of "forces of action at a distance."

The Viryas, on the other hand, whether lost or awakened, are all synchronistically connected by the common origin, this connection forming an acausal bond, independent of transcendent Time and space. And it is worth highlighting that, although most of the lost Viryas ignore it, the Golden Chain grants the marvelous possibility of acquiring, through the Pure Blood, the highest level that another Virya has reached in any part of the world. Of course, such a possibility can only be taken advantage of by one who is situated in the strategic space of a Mystique.

In order to give greater clarity to this subject, we are going to transcribe here the section "The Hyperborean Mystique, a Magical-Social Motor," taken from our work *Treatise on the ϟϟ Psychosocial Strategy.* It only remains to notice that the same subject, but from another point of view, will be treated again in the Second Part.

"Section IV, The Hyperborean Mystique, a Magical-Social Motor"

"Mysticism is an attitude of man toward the Divinity; an attitude that leads to an ultimate interior experience denominated ***mystical ecstasy*** (or ***mystical union***) in which the personal bond between man and God is established. So that the mystical attitude concludes in the mystical ecstasy and the interior transcendent experience is reached, a mediating agent denominated ***Charisma*** must intervene. Let us remember that the mystic is not "initiated" and therefore profane, but the transcendent experience that he pursues and obtains belongs to the highest order of esoteric gnosis, so that the ***Charisma*** must overcome, as in initiation, all obstacles (rational, moral, biological, etc.) that stand between him and the Divinity. The charismatic agent intervenes in an apparently gratuitous and contingent manner upon certain mystics, this intervention being so incomprehensible and inscrutable that some profane thinkers attributed it to the whim of God, rightly calling it "gift of God" or "divine grace." But the Hyperborean Wisdom, the pale reflections of which survive in some esoteric traditions, affirms that the ***charismatic agent*** is perpetually present on a plane "absolutely transcendent" to the immanent world of matter and is denominated ***Paraklete.*** It is what Christian theology has denominated the Holy Spirit, mistakenly including it as one of the "persons" of the trinity, i.e., an aspect of ***YHVH-Satan.*** Jewish Kabbalah also perverts the absolutely transcendent character of the ***Paraklete*** by linking it to the pantheistic immanence of Jehovah Satan."

We will see in the Second Part a deeper definition of the Paraklete; for now let us continue rereading the transcribed section.

"The Hyperborean Wisdom teaches that the Paraklete, or 'charismatic agent,' is sympathetically bonded to the blood, to a ***reminiscent content*** that it possesses in some beings and which is denominated ***Minne:*** the inheritance of the Symbol of the Origin. Hence the apparent lack of 'worldly logic' in the manifestation of the charismatic agent because it only intervenes in those mystics who have 'sensed the reminiscence' that grants the blood Minne. Not all can sense the Minne and many who sense it do not know that they sense it.

"To sense the Minne is to access its gnostic content and this is only achieved when, immersed in the mysterious torrent of the blood, the re-encounter with a forgotten truth is produced, i.e., made unconscious. This re-encounter is not necessarily a memory but the reminiscence of one's own lost divinity and the intimate certainty of belonging to another order of spiritual existence for which matter is hateful and the reality of the world essentially evil. An infinite nostalgia immediately follows the reminiscence, which can only be mitigated by the hope of return.

"The Minne, then, is not so much the memory as the reminiscence and even the nostalgia that must be intimately experienced as an act prior to mystical ecstasy, which is reached through the charismatic mediation of the ***Paraklete.*** That is why the Hyperborean Wisdom sustains a broader concept of Charisma in the sense of a ***personal attribute*** that can be conquered and developed for one's own benefit and for the race. The personal Charisma would be in this case 'the sensitive effect, product of the acausal intervention of the charismatic agent or Paraklete, in the mystical ecstasy, an ecstasy that is only possible to experience if one has previously experienced the blood Minne, that nostalgia.' From this concept exists a whole secret technique, which enables the development of personal Charisma, founded on the possibility of accessing the Minne by means of the 'Hyperborean Principle of Blood Purification.' This principle alludes to the ***astral blood,*** subtle complement of the physical blood and intermediary between the Spirit and the physical body. According to said principle, the Minne is not present in all anthropomorphic beings but in those 'descendants' of the Cosmic Hyperborean Race, of Khristos-Lúcifer, the only ones who deserve the qualification of semi-divine men or Viryas. But, even in these, there are different degrees of impurity in the ***astral blood*** that hinder or impede the access to the Minne and its liberating nostalgia. It is then necessary to purify the astral blood so that the 'contained memory' of the Minne manifests itself. This is achieved by means of Secret Techniques that contemplate the possibility of knowing exactly if the man is of Hyperborean lineage (Virya) and, if so, what degree of impurity in the astral blood obscures the 'contained memory' of the Minne.

"The Hyperborean Wisdom affirms that if a Siddha wishes during the Kaly Yuga or Dark Age to recognize the Hyperborean lineage in races degraded and degenerated by the *'blood impurity,'* with a view to its purification and regeneration, only seven possible ways are available to him, one of which requires the effective possession of the Gral. The Secret Techniques, which are also seven, one for each path, make possible the purification of the astral blood to such an elevated degree that they can provoke the transmutation of the ***Virya*** into a ***Siddha,*** i.e., of the semi-divine man into an immortal Divine Hyperborean.

"In another order, it is also possible to develop the personal Charisma of a leader so that, in the leading of a people, he exerts that charismatic fascination of the great chiefs upon the mass of the people. Even a ruling elite could be charismatically endowed if there is some way for the selection of the ***Viryas*** and the Secret Technique is applied.

"Let us now clarify a widespread error which consists in analogically relating personal Charisma to physical magnetism, in the belief that the latter behaves like the former. In this crude scientistic analogy, the charismatic man possesses an intense 'force field' that is perceived by other men thanks to the "interference of fields" that is produced when situating himself in their vicinity. It is then said that such a man possesses 'personal magnetism' and Charisma, like the forces of action at a distance in physics, associated with the notion of magnitude and spatial extension. The Hyperborean Wisdom teaches none of this, but instead affirms that the personal Charisma that a leader collectively 'transmits' to the masses is in reality perceived by each one in particular thanks to a phenomenon of synchrony. This is the reason why personal Charisma, however intense it may be, is never infallible but only affects those who, by their spiritual lineage and degree of blood purity, i.e., by the quality of their Minne, can perceive it to a greater or lesser extent. But this perception is not merely sensitive but eminently transcendent and spiritual, as corresponds to a superior personal virtue, which is Charisma and not a blind and deceptive force.

"We now have a better defined concept of what a mystic (of Hyperborean lineage or Virya) is. The Hyperborean Wisdom assures us that every Virya, no matter how impure his blood may be, possesses potential mystical conditions susceptible to being 'awakened' and suitably oriented for the benefit of the individual and the race.

"This 'awakening' of mysticism can be induced by the personal Charisma of an especially gifted chief (Führer), leader, or guru. In fact, all the founders of religions and even the founders of simple religious orders, e.g., had a great personal Charisma that enabled

them to gather around them people of the most varied condition, who were feeling 'impassioned' toward the new faith.

"This Charisma, which the leaders possess to a high degree and that seems to be an indispensable element to guarantee success in the conduction of communities and the foundation of enduring collective organizations, is the principle on which a Mystique is based. Indeed, a Hyperborean Mystique, or simply 'Mystique,' is always the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons. But, whatever the case, the charismatic bonding between Viryas always has, as its center, the blood, the Symbol of the Origin that constitutes the common inheritance of the Hyperborean lineage. Let us now clarify those who can develop a charismatic center.

"When one speaks of the esoteric and the exoteric, it is usually said that the second is the profane expression of the first. Thus a religion is the exterior, profane, ***exoteric*** aspect of an ***esoteric,*** internal, initiatic ***secret doctrine,*** jealously guarded by priests or gurus from whom emanates the Charisma perceived by the faithful, which is denominated ***Mystique.***

"But, while this is a true fact in the perpetuation of religions, in the beginning of the religious movement, only one leader (Muhammad, Jesus, Mani, Saint Francis of Assisi, etc.), a possessor of a powerful Charisma and expositor of a revealed Truth, may have acted. Intellectually attracted by this Truth but, fundamentally, persuaded in their credulity by the personal Charisma, men harmoniously group themselves around that ***center of power*** that is the leader.

"In these and in all cases, the Mystique is the expression of a Charisma that, perceived by many, acts as a binding or ordering agent around the ***object*** of the Mystique (leader, church, doctrine, homeland, etc.). Let us look at an example. An army can be very well-equipped and organized but demonstrate mediocre behavior in operations. The presence of a charismatic leader will revert this situation by introducing an adequate Mystique in order to elevate the operational performance that ensures victory. To do so, he will appeal in principle to patriotism or faith. It does not matter too much, in reality, the conceptual content of his discursive and oratory harangue because the Mystique predisposes men to believe and on the other hand, as we have already seen, in the warrior (and priestly) function "the form predominates over being." That is why the chief will clearly present the standard to follow and the example to imitate. The figure of a legendary hero, a God of war or a Virgin of the armies will be exalted, a divinity to which it is necessary to imitate and from which protection is expected. Slogans will be fixed, hymns will be sung, advances or parades will be undertaken,

uniforms and distinctions, flags and shields will be designed, and other infinite variants of the 'formal determination.'

"In a short time an astonishing change will be observed. Yesterday's army, of dubious morale and unreliable efficacy, has been transformed into a war machine, into an organically disciplined structure of which operational performance is immensely superior. Such is the beneficial effect obtained by realizing the function of command within the 'framework' of a Mystique.

"But, on the other hand, the Mystique seen in this way is something clearly morphological, the perception of which gives rise to experiences of a transcendent order. This is to allude to the semiotic character that the Mystique presents as a sensitive and intelligible form since, like the symbol, the Mystique reveals its ***being*** to whoever is capable of apprehending it. That is why we say that: 'the Mystique is a ***form*** sustained by a ***being*** called ***Charisma***.'

"Pages ago we defined Mystique as 'the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons.' For the benefit of the subsequent exposition, it is convenient to clearly establish what is understood by "collective perception of a Charisma" in this definition.

"Charisma is the expression of the Paraklete or Holy Spirit and ***its recollection can only be experienced*** from the blood Minne. This means to speak of an absolutely transcendent and ***individual*** experience to which we call ***mystical ecstasy*** and to which it is not even possible to imagine related to ***the collective*** insofar as this concept alludes to what is relative to 'any gathering of individuals,' as defined by the *Sopena Dictionary*. What do we then mean when speaking of a ***collective perception*** of the Charisma? Answer: That, in the 'framework' of the Mystique, individual charismatic experiences, different and unique in themselves, synchronistically coincide in time and space. Which does not at all mean that such experiences are ***collective*** in the sense in which we call ***common experiences*** or phenomena of which perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody.

"The Hyperborean Wisdom denominates 'charismatic bonding' to the event of the charismatic coincidence in the framework of the Mystique, and this is the only concession that it makes regarding the ***collective.***

"Therefore, when in the framework of a Mystique the 'charismatic bonding' among men is established, which is nothing other than the 'collective perception of the Charisma' mentioned above, this fact should be interpreted by giving to ***the collective*** the conceptual dimension of ***spatial-temporal coincidence of individuals*** instead of the more common idea of mass or mob." We are aware of

the difficulty that this distinction entails, so we will try to clarify the issue even more in the next Section V.

"For now let us recall the thesis of section III. There we demonstrated that in the priestly and warrior functions ***'the form predominates over the being.'*** From this it is inferred that 'the being can be determined by means of an adequate management of the form' in the priestly or warrior function, a possibility that constitutes the principle of the control of human groups in the Psychosocial Strategy. Now then: the Mystique being by definition 'a form that reveals the being, the Charisma,' it is understood that the Mystique is the ***formal*** instrument adequate to operate on human communities in the objective of qualitatively 'fixing' the priestly or warrior functions or simply to 'evoke' a determinate collective Archetype. That is why the Mystique, just as we have defined it here, is the system traditionally used by the great Hyperborean Guides of humanity, e.g., the Führer, who succeeded in producing the 'charismatic bonding' in the totality of the German people."

Another paragraph of the same work can contribute to further clarify the fundamental theme of the charismatic bonding of the Golden Chain.

"b - ***Thesis*** - Let us recall the last concept of ***Section IV.*** We have established a fact: the Mystique is a morphological structure container of which ontological content is a being called Charisma. And the Charisma or charismatic agent, as we saw, is the expression of the Paraklete or Holy Spirit which, as well as God inasmuch as the Holy Spirit is God Himself, manifests Himself on a plane absolutely transcendent to the immanent plane of matter. The Paraklete is therefore inexperienceable and inapprehensible on the physical plane, and if its expression, the Charisma, is perceptible for some men it is only by virtue of the contained memory of the Minne, which means to speak of an individual experience given that the Minne is something 'personal,' different from one person to another. The 'charismatic bonding' of more than one man, several, or many is the same, it can only take place in the framework of the Mystique.

"But the 'charismatic bonding' between Viryas experienced in the framework of the Mystique is, as we saw, a synchronistic and acausal phenomenon, i.e., a phenomenon that ***does not occur because*** of interactions of force fields (magnetic, electric, gravitational, etheric, astral, form-structuring, pranic, akashic, etc.), since this would be equivalent to admitting causal relationships in the phenomena of collective Charisma between Viryas. However, the hypothesis of force fields or collective magnetism is the most accepted, even dogmatically, in modern mass psychology and the reason for this is that the mentioned fields seem to possess real existence

and in part generate diverse phenomena of collective psychology. But said collective phenomena ***caused*** by fields of animal or human magnetism have nothing to do with the 'charismatic bonding' manifested to men by virtue of a Mystique.

"For the Hyperborean Wisdom, the fact of the mass of men ***(Viryas)*** does not exist, not even in full multitude. Always, alone or together, near or far, the ***Viryas*** remain ***one*** in the mystery of the blood, and if any link exists between them, it is that of the ***Catena Aurea,*** the golden, synchronistic, non-causal cord of the Symbol of the Origin, which binds, outside the material determinism of the universe, the divine race of ***Khristos-Lúcifer*** Therefore 'charismatic bonding' is transcendent and individual, man by man, ***Virya by Virya,*** and if it involves a number of men in the framework of the Mystique, they should not in any way be considered mass or mob. However, the Hyperborean Wisdom accepts that in animals or animal-man (Paśu) force-field phenomena occur due to the genetic unity of all that exists within the space-time continuum in which the ordering action of Jehovah Satan the Demiurge of matter is manifested.

"The important thing is to now comprehend that as long as the masses or mobs are considered from the quantitative and causal point of view, subject to psychological phenomena of force or magnetic field, we are committing a gross error from the Hyperborean perspective and running an esoteric risk because the 'collective forces' that act in the animal or animal-man populations (Paśu) are of a net satanic or demonic order, technically denominated in occultism 'archetypal projections in the astral light' or egregores, i.e., vitalized and 'liberated' collective Archetypes outside of man and outside of men, but with the capacity to act on men. This erroneous conception has taken such a rise in political and social sciences that, even in Germany, and what is worse even in the Nazi Party, there were those who were not hyperboreally 'seeing' the people as the whole of Viryas that they are but were seeing, synarchically, mass and mob.

"But without Hyperborean vision there can be no comprehension of the Führer's mission that is to lead the peoples, as a single Virya, toward the collective mutation of the end of the ***Kaly Yuga,*** making effective ***Khristos-Lúcifer's*** promise of liberation and transmuting man into a Superman, the ***Virya*** into an immortal ***Siddha,*** in a collective awakening that will nevertheless be personal and secret because it will take place in the 7 heavens and beyond heaven, for each one.

"The synarchic vision of the mass-man instead provides an idea of a herd that can only lead to a collectivist conception of society and the state, such as occurs with socialists and Marxists or a liberal democracy where the state, controlled by political oligarchies

and economic mafias, is based on the suffragist masses, whose majorities exercise no real control over their historical destiny and are simply reduced to submissive 'classes.'

"The Hyperborean vision leads us to the liberation of the causal order, to the elevation of man from the collective in which he is immersed and to his definitive individuation, re-integrating himself to the awakened Ego in the Selbst. It is the end of the Kaly Yuga or Dark Age.

"The synarchic vision means continuing in the causal order, subject to the law of evolution and the guidelines of material progress on which Western civilization is based. It means the ever-greater immersion of the individual in the collective, marching history toward a mechanically complex future society in which man will disappear as such in a metaphysical atrophy of his Ego, an indispensable objective to fulfill the end of the synarchic vision which is the World Government. "But in this super government the order of the beehive will reign: a gigantic world anthill ruled by an endogamous hierarchy, probably Hebraic. The world God?: Jehovah Satan."

The Awakened Virya: In Search of the Principle of the Fence

A. Analogical Theory of the Awakened Virya

In the Second Part it will be explained in detail the way in which a lost Virya can be transformed into an awakened Virya, a way that basically consists in an attitude of the lost Ego denominated "graceful luciferic." Here we will explain, analogically, what is hoped to be obtained with such an attitude and we will refer, for this purpose, to the schema of Figure 29.

The concave AB line represents the Symbol of the Origin, on which the Infinite Ego is reflected. But, as we saw in "I," there is a hypostasis of the Infinite Ego called the "lost Ego" which is identified and confused with the conscious subject, forming the persona of the Paśu: this hypostasis, the lost Ego, can be nowhere else in the figure than directly above the AB line. It is this lost Ego, substantial and temporalized, that is sought to be transcended by means of the luciferic graceful attitude. Seeking what? The awakened Ego, unsubstantial and atemporal, which is a pure reflection of the Infinite Ego, i.e., of the eternal Spirit. And where, in Figure 29, can the awakened Ego be represented? In order to find the answer, we must notice, first of all, that, ***because of its insubstantial character, the awakened Ego cannot be in the conscious sphere because it is entirely energetic, i.e., substantial.*** Let us agree, then, that the awakened Ego is ***outside of the conscious sphere, at a point called Selbst.***

In Figure 30 the Selbst has been represented by analogically showing it as a ***focal point*** in which the reflection of the Infinite Ego is concentrated upon the AB Symbol of the Origin. The Selbst, which is analogous to a focal point rather than a "center," synthetically reflects the infinite pole as the "awakened Ego." Thus, the awakened Virya is also defined as "he who has transferred his Ego to the Selbst."

As we will see in the Second Part, as the Selbst is occupied, a new sphere called ***Ehre*** is generated around it. Such a sphere is clearly Hyperborean, proper to the semi-divine men or Viryas. And what does such a sphere contain, apart from the center-focal-point Selbst, seat of the awakened Ego? Answer: ***egoic Will.*** Ehre, in effect, is a sphere of Will: ***but this Will is not an energy that comes from the microcosm, not even from the macrocosm, but an extra contribution made by a charismatic agent known as the "Paraklete."*** That is why the will of the awakened Virya is called "graceful": because the ***grace*** of the Paraklete has endowed him with a superhuman and heroic strength. Even though all of this will be clearly explained explained in the Second Part, we can advance the nature of the Paraklete: ***it is the transcendent contact with the will of The Incog-***

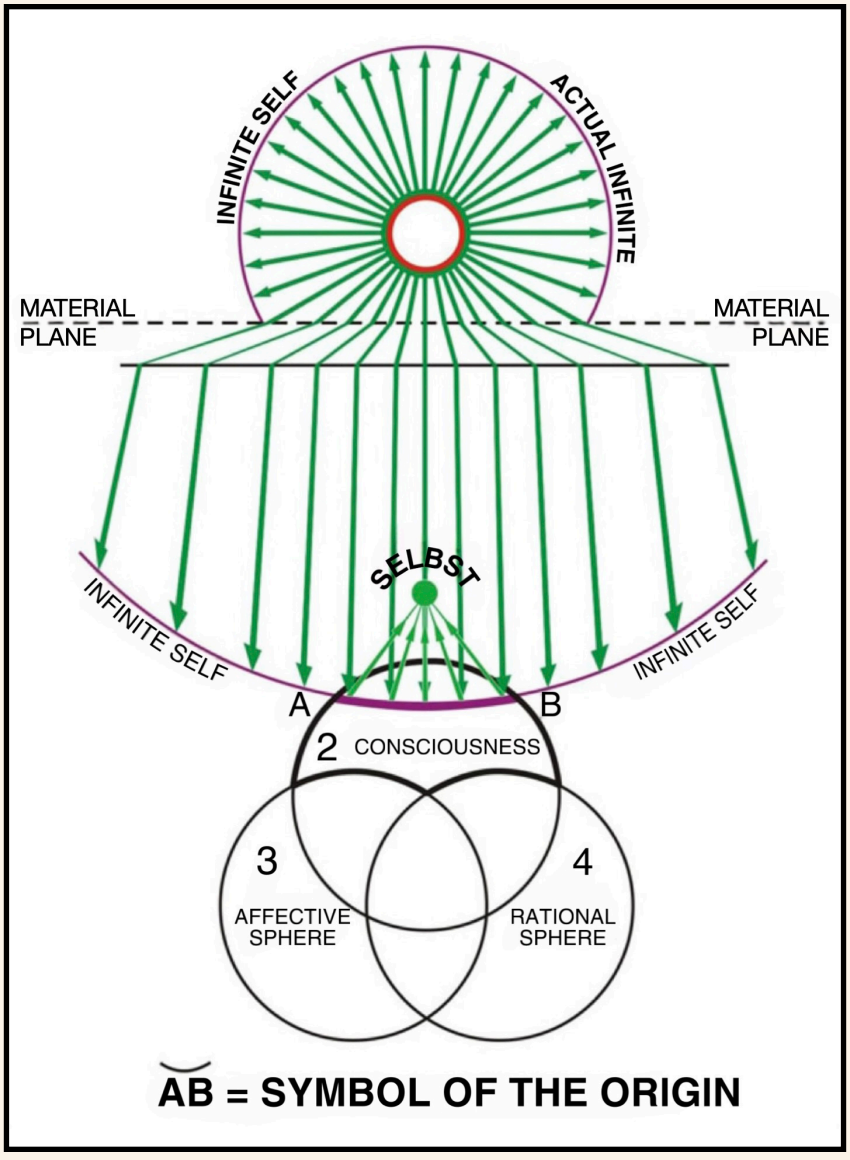


Figure 30

nizable, i.e., the Hyperborean God. But, of course, only the awakened Ego from the Selbst can make this "contact."

In Figure 31 we can observe the Ehre sphere, of egoic will, surrounding the Selbst. We can see there that Ehre is a sphere ***open at the top,*** and that the opening is denominated ***Vril.*** As we will see, when studying the Theory of the Berserker Siddhas, the Vril is the last step that remains to be taken by the enchained Spirit before obtaining the definitive liberation: ***when the awakened Ego manages, from the Selbst, to look toward the Symbol of the Origin and, by reflection, sees the reverted Spirit-sphere, then it is in a position to effectuate the Strategic Orientation of the Spirit, i.e., to return***

the reverted Spirit to its normality. It can thus transmute itself into an immortal Siddha by using ***the power of the Vril.*** But this operation will be analogically explained in another article.

Lastly, it is now clear that, due to the essential soul-Spirit duality, two nuclei of Ego exist in the Virya: one is the schema-of-self animated by the conscious subject, the essence of which is temporal; and another is the Selbst, animated by the awakened Ego, an atemporal subject. The conscious subject reveals to the transmigrating and immortal soul ***the awareness of itself*** in the microcosm. The awakened Ego reveals to the eternal Spirit ***the gnosis of the Selbst*** in the microcosm.

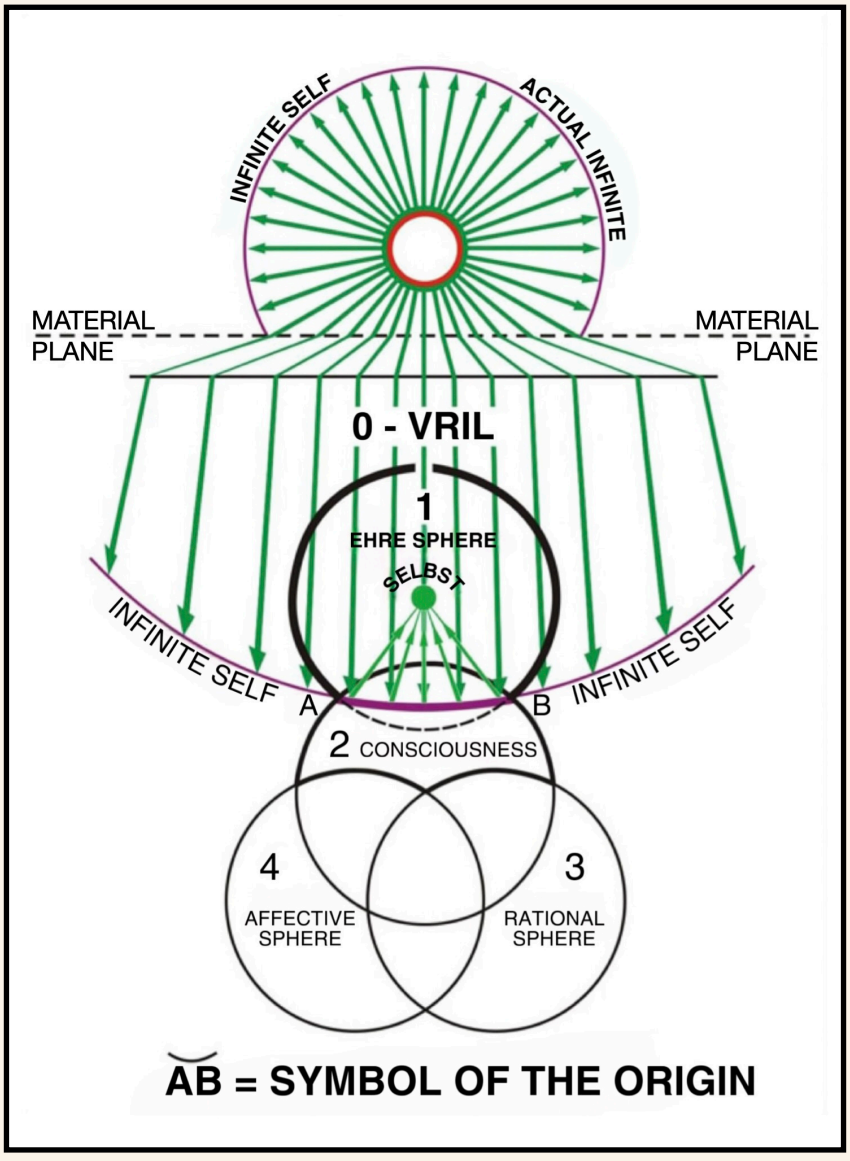


Figure 31

B. Psychic Structure of the Awakened Virya

With the incorporation of the Ehre sphere of egoic will into the basic psychic schema of the Paśu, as shown in Figure 31, the psychic schema of the Virya is now complete. Let us remember that the psychic schema of the Paśu represented in Figures 11 and 11b were responding to systematic eccentric circles, in which the conscious sphere (2) was playing a central role. In Figure 31 we see that sphere (2) continues being central while the affective (4), rational (3), and Ehre (1) spheres are eccentric and, furthermore, that all of them determine certain enclosures when intersecting each other. But, according to what we have seen in the section Systematic Eccentric Circles: "If the eccentric circles are the support of simple concepts, a combinatorial of circles will form enclosures containing complex

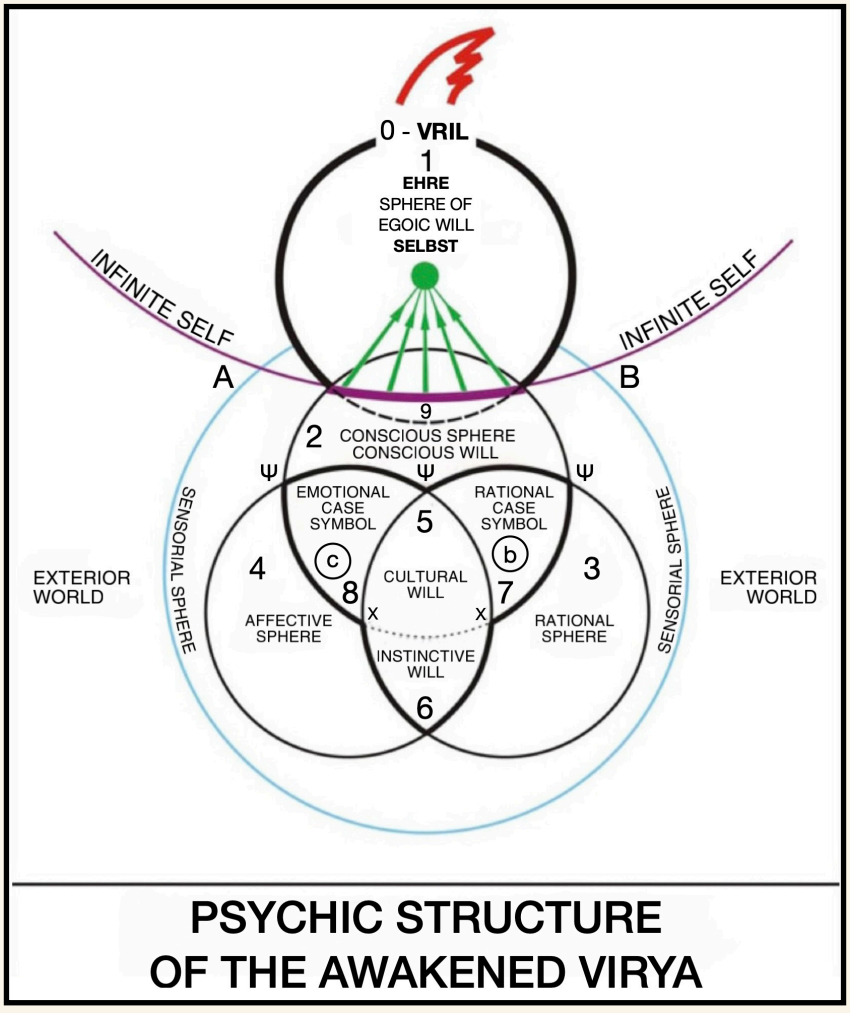


Figure 32

or specific concepts." In order to put the circles and enclosures of Figure 31 in a relationship of correspondence with the studied concepts, which will enable us to systematically summarize everything we have seen up to this point, we have developed in Figure 32 a schema of the psychic structure of the Virya.

In this article we are going to deal with conceptually describing Figure 32 starting from the following analogy parameter: ***the Will.*** Let us begin, then, with the first eccentric circle (1) that represents the sphere of Ehre egoic will. It is open at the top to indicate the absolute point (0) where the divine makes contact with the human, where the Grace of the Paraklete is transformed into graceful will. Above the point (0) a tongue of fire or crest indicates the presence of the Paraklete.

The circle (2) corresponds to the conscious sphere, in which the conscious subject acts; for this reason "conscious will" has been pointed out as the force that allows this subject to act.

The intersection of the circles (1) and (2) determines the enclosure (9), in which is contained the AB arc of the Symbol of the Origin and, over it, the lost Ego. This means that, even though the lost Ego is a hypostasis, confused with the conscious subject of the light sphere, it also requires for its own activity the contribution of the egoic will. It is understood, observing Figure 32, that if the egoic will diminishes, if the circle (1) is reduced, the activity of the lost Ego will also be enervated, for the enclosure (9) will be less and less. Thus, "the lesser the egoic will, the lesser the capacity of the Ego to act"; such a consequence is clearly Nietzschean.

Enclosures (5), (6), (7), and (8) form, as we know, the shadow sphere (see Figure 22). Let us analyze the concept that corresponds to each one. Circles (3) and (4) intersect each other over the area of the central circle (2), forming the triangular enclosure (5). This enclosure, the only one of triple implication, represents the space that contains the cultural structure: with "xx," next to the lower side, the horizontal presence of an xx system has been indicated. In enclosure (5), at the xx structural level, the cultural subject has a terminus and, that is why, the force that said subject uses to act is indicated by "cultural will."

Enclosure (7), formed by circles (2) and (3), is analogous to the region of the shadow sphere where cases (b) take place, i.e., those emerging symbols with an inclination toward the rational sphere (see Figure 23).

Enclosure (8), formed by circles (2) and (4), is analogous to the region of the shadow sphere where cases (c) take place, i.e., those emerging symbols with an inclination toward the affective sphere (see Figure 23).

It is evident that, except for enclosure (6), all the remaining sectors are included in the area of the conscious sphere. In other

words: enclosures (9), (5), (7), and (8) correspond to some form of consciousness since they involve it in their regions. On the contrary, the combination of the affective (4) and rational (3) spheres produces something, in enclosure (6), ***which is not consciousness at all,*** but which ***touches consciousness on one side*** (xx). That is: the "instinctive will" of the rational subject or reason. For greater clarity it should be remembered that the cultural structure is in biunivocal correspondence with the archetypal memory or brain; that is to say that, below the level of the xx system (enclosure 5), is the brain (enclosure 6).

Indeed, the xx side that separates the enclosures (5) and (6) is analogous to the boundary that separates the cultural structure (5) and the archetypal memory (6). Then, in enclosure (6), the rational subject or reason has its terminus, which acts by means of the instinctive will. This will, pointed toward the organic, toward life, toward the world, is the force that reason uses to interpret the designs of the entities and to actualize their schemata in enclosure (5).

Summarizing, as enclosure (6) is substantially formed by the affective (4) and rational (3) spheres, it occurs that the instinctive will will be found, at least, ***reasonable*** or ***kind,*** although ***blind*** of conscience in all cases.

C. In Search of the Principle of the Fence

In this and the following articles we will refer to techniques and strategic modes of operating that were in common use, but secret, for many centuries in certain Western Hyperborean Orders. In our novel of divulgation "The Mystery of . . . " we have mentioned some, beginning with the ϟϟ Black Order, the Thulegesellschaft, the Einherjar Order founded by John Dee in 1586, etc., and we even described a ceremony protagonized by a group of awakened Viryas, who were transmuting themselves into Berserker Siddhas to celebrate a strange ritual. This ritual was performed on the basis of a secret technique of the Hyperborean Wisdom known as the ***Way of Strategic Opposition,*** which was using a ***strategic fence*** or ***Archemon.*** What is an Archemon? Answer: a fence, real or imaginary, produced by the cultural subject as a sacred symbol ***and on which the awakened Ego has projected the infinite pole;*** the ***operative*** Archemon is, thus, ***an infinite fence,*** i.e., ***a fence to which it is impossible to completely besiege, covering its entire perimeter.***

Let us not dwell any longer, for now, on the archemonic technique, which we will only be able to comprehend if we have previously responded to these questions: why does the awakened Virya need to apply such an archemonic technique, i.e., what practical effect, what benefit does it bring to his purpose of spiritual libera-

tion? As we shall see shortly, this question only acquires meaning if it is admitted that the awakened Virya is a warrior, a hero who must relentlessly fight to break through into enemy territory, i.e., into the world of the Demiurge, where he is imprisoned. The other question is, how is the archemonic technique performed, at least in theory, and, what is more important, by what means does the awakened Virya use to develop its mastery? That is to say, how does he discover the principle of the fence? Who initiates him? Who reveals it to him?

To give answers to the last questions is what will lead us "in search of the principle of the fence," a search during which we will see revealed, in allegorical form, the Mystery of the Song of A-mor of the Siddhas, i.e., the true initiating source in the principle of the fence, but an initiation that is given directly into the Pure Blood, without intermediaries of any kind, through charismatic bonding.

As we said, we will here use concepts from the Einherjar Order, the ancient precursor of the Thulegesellschaft and the ϟϟ.

D. Necessity of Taking A Break in the Struggle

Let us situate the problem within its fair limits, making a summary.

We have already spoken of the Viryas, semi-divine men who possess in their blood the inheritance of the Divine Hyperboreans called, to simplify, "Minne." We also said that the ***Viryas*** could be "lost" or "awakened" and we defined the "lost Virya" as one who has "lost the Origin" thanks to a "blood confusion." Blood confusion provokes a psychological state of great misdirection to which is technically denominated "strategic confusion." Consequently, the "blood purification" that facilitates the Hyperborean Wisdom, by seven secret ways, produces a "strategic reorientation" in the lost Virya, enabling him to undertake (or re-start) the return to the Origin and the abandonment of the infernal world of matter. The "lost Virya," as we have already said, is in an abject state of material enchainment that forces him to be subjected to the laws of Karma, to periodically reincarnate and live, or re-live, an eternal and miserable comedy marked by the sinister illusion of pain, of fear and of death. In the "Great Deception" of life, the lost Virya can occupy any position and even "collaborate" with the "evolutive" and "progressive" "Plan" of Jehovah Satan, or with His "system of social control" called, also to simplify, "Synarchy." In such a deplorable picture, which the lost Virya presents, although it has as its metaphysical cause the confusion of blood, the weakening of the Hyperborean lineage, its most concrete root is found, however, in the identification of the lost Ego with the conscious subject. As explained, such

confusion is the effect of the genetic key of which the objective is, precisely, that the lost Virya behaves and evolves as a Paśu.

But, it may occur that the lost Virya awakens and realizes that he must procure the liberation of the captive Spirit, to march toward the Selbst-center, even if he must fight for it.

That is why the "awakened Virya" deserves our greatest respect. He is the one who has put himself on "alert" when ascertaining his "disorientation" and, with firm decisiveness, intrepidness and warlike valor, has begun to seek the Origin in order to, just now, undertake his return. This decision, of course, will not be respected by the enemy who will try by all the infinite means at its disposal to confuse the daring defiant one, seeking to prevent him from discovering the ***way to return,*** inducing him, by illusion and deception, to break his "alertness." That is why the awakened Virya can only succeed if he acts ***in the framework of a Hyperborean Strategy.*** To do so, he must completely assume his warrior status, seek in the memory contained ***in*** the blood the primordial potencies of the immortal Spirit, the strength of the Vril, and, in a gnostic outburst, recover the ***essential hostility*** toward the material world of the Demiurge, experience the ***Berserker fury.*** Then, already the owner of an unbreakable will, inspired by the Hyperborean Wisdom of which he is the bearer by the inheritance from the Ancestral Siddhas, he will deploy his ***own Strategy*** conceived ***to oppose*** the ***enemy strategy*** and win. From there on, he will only carry out ***strategic movements, tactical actions,*** aimed at ***not losing sight of the Origin*** while taking the ***steps of the return.*** And, in the midst of the heat of combat, or what is worse, while waiting for it, when the enemy forces masked in the illusory forms of this and other worlds reveal their diabolical threat, the awakened Virya coldly seeks ***to gain time,*** however minimal it may be, ***to move in the direction of the Origin.*** The right to have ***time at one's own*** disposal, perhaps as fleeting as the smallest instant, must be won in a fierce struggle against the demonic legions of the Demiurge, against the poetic spell exerted by the sensible world (with its thousand possible concupiscences) that we call the Great Deception, in short, against the Will of The One. It seems an impossible task. The Hyperborean Wisdom, and even the Gnostic Tradition, affirm that it is possible. But then, how to do it?

The answer to this question is dealt with in the seven secret ways of the Hyperborean Wisdom. Here, as we announced, we will respond with the symbolic language of the Einherjar, whose members were mastering the way of Strategic Opposition and the archemonic technique.

Let us begin by clarifying the etymological significance of the word Archemon and the philosophical meaning that it denotes in the Hyperborean Wisdom. Archemon, first of all, is a word com-

prised of two Greek vocables, αρτη = ***principle*** and σονας = ***unity.*** Initiation by the archemonic technique makes it possible to arrive at a ***single principle*** of the psyche, i.e., at the egoic individuation of the Selbst, from where it is feasible to experience the pure possibility of the Spirit or Vril: such is the Hyperborean meaning of the Archemon.

For the Berserkers, initiates of the ***Einherjar,*** the "world" in which daily life occurs is simply a "battlefield," an ***arena*** occupied by mortal enemies whom one must combat because they "cut off the way back," "obstruct the withdrawal" and intend to "reduce us to the most vile slavery," which is "the submission of the eternal Spirit to matter," its "enchainment to the Evolutive Plan of the Demiurge and His court of Demons." The "World" is then, for the Berserkers: ***the Valplads.***

In Norse mythology and in the ***Edda,*** the Valplads is the battlefield where Wotan chooses those who fall fighting for Honor or truth. The Einherjar Order, basing itself on the Hyperborean Wisdom, was extending the concept of Valplads to the whole "world." But the "world" is the macrocosm, within which subsists the potential microcosm of the awakened Virya; the reality of that "world," which surrounds, as Valplads, the awakened Virya, is Maya, an illusion. There is here a great Mystery, which justifies and explains the necessity of "gaining a firm point" in the Valplads: he refers to the Terrible Secret of Maya, capable of counteracting every Strategy executed outside of the Kairos.

Is there not, then, a place where the warrior can rest his weapons, a place in which for even a second it is possible to distract his attention from the enemy and affix it on the Symbol of the Origin or on its reflection, the Selbst? Answer: Neither such a place nor such a time ***exist by themselves, but they can be strategically created.*** In the Valplads there is no other possibility but to combat or to surrender, an alternative, this latter one, that implies sinking oneself into the worst degree of the lost Virya's idiocy. But, the one who fights, always has the possibility of "liberating" a place, a ***Plaza,*** and making himself strong in it. So that such a possibility is concretized in the struggle of the awakened Virya, the Hyperborean Wisdom teaches the way of Strategic Opposition and its archemonic technique.

The Archemon or strategic fence is based on a double principle, originated in the soul-Spirit duality of the Virya. In effect, two principles concur over the fence: one, archetypal, is the principle of the fence, ***expressed in the Valplads as a sign by the animic subject;*** another, non-archetypal, is the infinite pole reflected in the Selbst, which the awakened Ego ***will project on the sign of the fence,*** thus producing an ***infinite fence.***

But what is the principle of the fence? Answer: A system of the cultural structure, i.e., a Relationship and its Principles. The awakened Virya must get the cultural subject to locate, in the Relationship, the concept of the principle of the fence, and have its representation, its sacred symbol, emerge. Then it can be expressed outside, in the Valplads, as a meaning-giving sign, taking advantage, for one's own Strategy, of the possibility that the microcosmic objective of the Paśu's finality provides.

To give an intuitive idea of the principle of the fence it is perhaps convenient to express it in terms of a mathematical theorem, although, it should be noted, in this form the principle is totally inoperative since its significance is denoted in the context of an exclusively cultural language; the principle of the operative fence, which the Virya must discover, has to be extracted, like the myths, from oblique and non-habitual concepts of the Relationship; for this, of course, he must "create it with fantasy" and then flex the conscious subject to apperceive its form; that is to say: the awakened Ego ***will have to deceive the cultural subject and reason,*** forcing them to rationalize their reflection and to discover for the Ego, as an emerging myth, the true image of the principle of the fence. But, in any case, here is its mathematical formulation: ***"every closed curve divides its plane into two parts."*** A closed curve can have any shape, square, circular, elliptical, etc., but it always presents the qualitative fact that it divides its plane into two parts. The topological geometric property that expresses this theorem, easily intuitive, allows us to induce the principle of the fence because "every closed curve" is the most abstract case of the "fence": a concept of the "fence" Relationship expressed in mathematical language.

The archemonic technique enables every awakened Virya to apply the fence function in the ambit of the Valplads and "to divide the space into two parts." For this, the Virya projects the sign of the fence by placing such a separating meaning on the spatial entity of the world; on such a sign the awakened Ego projects, in turn, the infinite pole, by means of a supreme effort of "graceful will," the will of the Virya that will be studied in the Second Part. A ***strategic space*** or ***Archemon*** within the fence is thus created, a ***Plaza*** that will be immediately occupied by the awakened Virya and that will offer him the sure opportunity to gain some definitive steps toward the center. The indispensable ***time of one's own*** for such a transit ***will be created*** from the Archemon, by means of ***Strategic Opposition,*** a technique that requires ***the definition of a place, a point, etc., in the Valplads,*** i.e., outside of the Archemon: such an exterior point will face the infinite pole, which will prevent the isotropy of transcendent Time from temporally contaminating the area of the Valplads.

It must be recognized here that all the difficulties of the awakened Virya in reorienting himself or definitively establishing himself in the Selbst, interior difficulties that stem from blood impurity, prevent him from attaining the ontic autonomy toward which his Paśu nature tends. This is the main source of difficulties because, existing as a potential microcosm, the Virya cannot avoid the temporal duality already studied: to subsist in transcendent Time and, at the same time, to possess a conscious subject that coexists in an immanent and transversal time. That is why the Virya needs to urgently liberate himself from transcendent Time, to dislodge it from his psychic structure, to prevent it from synchronizing his interior clocks with the master clocks of the macrocosm. And he cannot, for this, hasten the microcosmic objective, rationalize the schema-of-self, be pure consciousness: this would imply fulfilling the entelechy of the Manu Archetype and acquiring ontic autonomy, an objective that an awakened Virya will never be permitted to fulfill. What to do, then? Answer: the awakened Virya must start, without worrying about it, from the evolutive degree that his potential microcosm has reached, ***and proceed to temporally isolate it from the outside by means of the archemonic technique.***

When the awakened Virya situates himself in the Plaza, and practices Strategic Opposition, in effect, transcendent Time is anisotropic in the direction of the fenced area; then, what time transpires in the interior of the Archemon, in the space of the Plaza that surrounds the Virya; and, more interestingly, what time transpires ***for*** the microcosm? Answer: In principle, upon ceding the isotropy of transcendent Time its penetration into the structures of the microcosm, the microcosm is suddenly flooded with immanent Time; but such an occupation only signifies that the microcosm now subsists in immanent Time and does not imply "greater consciousness" in any way: on the contrary, such a diffusion of immanent Time, i.e., of the consciousness, in the microcosm, usually determines in the majority of cases the dissolution of the conscious subject; that is why this way of liberation is not recommendable for the lost Viryas, who have their lost Ego identified with the conscious subject and can suffer the fate of the latter; the awakened Virya, on the other hand, will always be capable of differentiating himself from the conscious subject because he does not consider consciousness indispensable from the moment he has gnosis, that instantaneous and infallible knowledge that is obtained by the charismatic bonding of the Golden Chain. However, it is not improbable that the practice of the archemonic technique results in the effective ontic autonomy of the microcosm; in that case the Virya will have an excellent opportunity to transmute himself into a Berserker Siddha.

On the other hand, whatever the case may be, what is certain is that outside of the microcosm, but within the Archemon, there passes ***a time proper to the awakened Virya, charismatically created by the infinite pole of the Spirit and the grace of the Paraklete during "Strategic Opposition."*** But let us leave the description of Strategic Opposition for later and continue moving forward, a little further, "in search of the principle of the fence."

Let us now remember the first question posed in article "C": why does the awakened Virya need to apply the archemonic technique, i.e., what practical effect, what benefit, does it bring him for his purpose of spiritual liberation? Perhaps, with what we have already seen, this question seems sufficiently responded to. And nothing would be so wrong as to believe that. Well, in all rigor, the answer to such a question could never be exact if it did not include in its considerations the Terrible Secret of Maya, the knowledge of which demonstrates to the least informed that, often, applying the archemonic technique is not a mere game but an inevitable and desperate action of war in order to avoid being annihilated by the Demiurge. We will see this in the next article, where the question will acquire its true dimension.

E. 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, i.e., to the intention of making esoteric the truth represented by the sacred symbol. What occurs in this case is that Maya is the word that designates a terrible secret, one of those ideas capable of upsetting the most equilibrated and rational mind. That is why the Secret of Maya has been strictly veiled. And if here we decide to reveal it, for being necessary to explain the theory of the archemonic technique, we will do it after making a clear warning.

We suggest to the reader, in effect, that, even if he has become aware of the Secret of Maya, he should not dwell too much on this idea, for it can provoke unforeseeable and dire consequences, especially if the reader is imbued with the preceding text on the *Fundamentals of the Hyperborean Wisdom*. Only the awakened Virya has the means to operate without danger with the Secret of Maya. The reader, in the meantime, can attempt to awaken from the Great Deception by adopting the luciferic graceful attitude that is described in the Second Part. By that path he will succeed, at last, in converting himself into an awakened Virya: only then will he be able to dwell without danger in the Terrible Secret of Maya.

Of course, we will ***analogically*** expose the Secret of Maya, basing ourselves on the structural model developed in this work: the objective will be that the terrible idea ***will be induced*** by the analogical example.

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

When the cultural subject of the Paśu thinks a system of the cultural structure, according to what has been seen, ***it can note it in any of the multiple planes of signification that intersect its xx extensive axis.*** Each one of these planes corresponds to the significant context of a language, a context within which the xx thought system acquires ***conceptual*** significance. ***The concept*** of an xx system is, thus, the significance noted on the plane of a contextual language. On the other hand, the xx system ***can be thought*** by the cultural subject because ***it subsists in transcendent Time.***

Well, let us now look at things ***from the point of view of the one Demiurge,*** whose consciousness, transcendent Time, is isotropically diffused in every successive entity, except in those internal directions of immanent Time. According to the hermetic correspondence between macro and microcosm, the Demiurge also has to perform an operation analogous to that of "thinking a system." But what is "a system" for the Demiurge? Answer: ***any culture or superstructure of cultural facts.*** Effectively, as will be explained in the Second Part and was already advanced in article "H" of the section "Functioning of the Paśu's Cultural Structure," man's presence as a giver of meaning transforms the designated entities into cultural objects, which are organized in the world forming superstructures of cultural facts. In these superstructures, which subsist in transcendent Time, man, Paśu, 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 for later the detailed explanation of the superstructures, what is important at this point is to emphasize that they determine ***an exterior form denominated "culture,"*** which can be "thought" by the Demiurge as a "system." Establishing the corresponding analogies, the same properties that we attribute to the cultural subject apply here: the Demiurge, first of all, is capable of noting the superstructure as a whole or of carrying out a ***systematic reduction,*** going, e.g., from a collection of cultural objects and a plurality of superstructured microcosms, to the consideration of ***a single microcosm*** as a "system"; moreover, given a determinate culture, the Demiurge ***can note it in different "spaces of signification" and codify it in as many other contextual superlanguages.*** Naturally, at the level of consciousness of the Demiurge, the "planes of sig-

nification" of the cultural structure are analogous to "spaces of signification" of the superstructures of cultural facts.

Herein consists the Secret of Maya, now revealed through the structural analogy: ***every cultural entity in the universe, be it a cultural object, or a potential microcosm, or a superstructure that integrates them, simultaneously exists in uncountable macrocosmic spaces of signification. and, on each of these planes of existence, the cultural entity signifies a superconcept of the Demiurge, i.e., its significance is determined by the contextual framework of a macrocosmic superlanguage.*** Surely, at this point of the exposition, the reader's reason ought to refuse to admit the consequences that are inferred from the Secret of Maya. However, it is too evident to deny: ***whoever lives integrated into a culture perceives only a minimal aspect of reality. The socio-cultural world where life takes place is only the context of a superconcept of the Demiurge. The house, the neighborhood, the city, the country, the continent, the planet, the Solar System, the Galaxy, the known Universe, 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 uncountable similar superconcepts, i.e., together with uncountable contextual worlds in which we simultaneously exist.***

The Paśu, and even the lost Virya, perceive only one world of the many in which they simultaneously exist: the 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 denominates the reality of a habitual world as the Great Deception: because the daily 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, facet, profile,*** etc., of said culture. This means that between contiguous superconcepts that are not too oblique, only ***small differences*** will be noted: considering, e.g., the city of Buenos Aires as the context of a superconcept, we can suppose the existence of another contiguous superconcept with a Buenos Aires in which the obelisk does not exist, or another without freeways. And if in that urban context we inhabit, we can, also, conceive a world in which our mother is a twin sister of a sculptor, ***or 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? In other words, could it occur that a lost Virya be displaced from his contextual world to a contiguous world, very similar, but with appreciable dif-

ferences? Answer: Yes, that is precisely the terrible possibility that faces the one who decides to purify his blood and undertake the path of return to the Origin: the veil of Maya may then fall and reality may become distorted at many points, as if the entire world conspired to plunge him into hallucination and insanity. And not only this; if the Virya has not adopted a convenient state of alertness, if he does not move in the right Kairos and with the proper Strategy, he could find himself transported to a highly oblique context, i.e., to a world of completely strange and unknown characteristics, where a thousand unsuspected dangers would defeat his purpose of spiritual liberation.

All this, which is nothing more than a reaction denominated the ***second intention of the Demiurge,*** can occur to whoever dares to penetrate into the Secret of Maya without counting on the strategic principles necessary to counteract it: e.g., ***the principle of the fence,*** the search for which this section slips into.

Summarizing, the Secret of Maya tells us that, after a systematic reduction, every potential microcosm or lost Virya can be noted by the Demiurge, as a significant superconcept in the habitual 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: ***on an extensive axis of the potential microcosm, analogous to the xx-axis of a system, uncountable spaces of signification intersect:*** the habitual context gives significance to the microcosm in only one such space, i.e., in a superconcept. However, the potential microcosm simultaneously exists in all the spaces of signification that intersect the xx-axis. That is why, 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 may occur the horrifying fact that the habitual 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, subjected to the tremendous tension of noticing the cultural non-correspondence between the schemata of known entities and the concrete entities, existing in the new context; the world becomes hallucinatory, without the animic subject being able to clearly distinguish where the imaginary ends and where the real begins; and before such a changing orb, faced with unstable entities, the design of which are unreasonably altered, the reason of the Virya usually proves impotent to establish the relationships that constitute its essential function: and without counting on the ***relationships*** of the entity and between entities, without the equilibrium of the ***ratio,*** madness would not be long in coming. Unless, of course, the awakened Virya has the graceful will and sufficient knowledge of

the archemonic technique to ***strategically isolate himself*** from the demented context.

F. 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 of a plane, in the enclosure of any area of the world, for the reality of the Valplads is not a stable ambit; on the contrary, "the world" entails the Secret of Maya: a plurivocity of spaces of signification in which the Virya, his potential microcosm, has effective existence; the Plaza won from the enemy must be, then, a ***pluridimensional space*** that integrally contains the microcosm and avoids any possibility of attack, alteration, or mutilation, by the Demiurge, through the oblique spaces.

Here is where the mathematical expression that we gave to make the principle of the fence intuitive loses its validity: "every closed curve divides its plane into two parts"; this formula, it is evident, ***only describes a quality of the fence present in a few adjacent spaces.*** For what occurs in those spaces where any curve, e.g., a circle, ***cannot be defined?*** Answer: the fence will lack existence, "contextual significance," i.e., it will not fulfill its isolating function, leaving the Virya, in that space, defenseless against the enemy attack. Such a state of defenselessness is denominated ***strategic disadvantage.***

In our novel "The Mystery of . . . ": strategic disadvantage is defined in terms that are worth remembering ". . . analogically, strategic disadvantage is equivalent to the ***weak point in a wall;*** it is the desperate case of those who, having been besieged by the enemy in a walled Plaza, find to their horror that it is incapable of resisting the enemy's pressure and is ready to collapse at a ***weak point.*** The disaster that follows the fall of the Plaza is analogous, also, to the loss of reason in a Virya with insufficient egoic will to preserve equilibrium during the subsequent irrational states of consciousness. That is: madness. On the other hand, the fall of a Plaza Fort never represents a victory for the besieger as well as a defeat for the besieged. The responsibility for the fall corresponds to the besieged because he has failed the strategic law that says: 'one should never raise a fence if one does not have the means to defend it.' The strategic fence (Archemon) separates the Virya from the World, granting him the ***time necessary*** to go to his ***charismatic center.*** On one side of it remains the World of the Demiurge with its formidable Evolutive and Synarchic Strategy; on the other the Virya, authentic monk-warrior, knight of the Gral, decided on reaching the Truth.

"Let us measure the forces at play: on the fence converge, on the one side, the Demiurge's Synarchic Strategy and, on the other, the Virya's ***Hyperborean*** Strategy, which depends, for its concretion, on the intrepidness and the valor risked to reach the center; in synthesis, the success of the ***Hyperborean*** Strategy depends on the Virya's blood purity."

"Lastly, let us add that, when a fence has been raised, which has irritated the enemy and led it to concentrate terrible forces for its demolition, it is not easy to go back to the original situation of absence of conflict ***without being at a strategic disadvantage.*** In effect, when war has been declared, and the enemy has moved its forces, the alternatives are two: either the combat is faced by resisting the enemy siege while ***one seeks another door in order to exit,*** or the fight is avoided by deferring combat and ignoring the enemy pressure. In this second case, the enemy will increase the pressure in such a manner that the walls will finally give way and disaster will be inevitable; the Strategy itself has failed because it has been replaced during combat. Let us explain better. When a Virya raises a fence, in the framework of a ***Hyperborean*** Strategy, ***in order to initiate the conquest of the Vril,*** his Strategy permits him only ***one*** alternative: ***to open the interior door*** in order to bypass the deployment of the demonic forces. Only one alternative. The contrary means, plainly, a change of Strategy, and even ***Clausewitz*** knew this: ***no one can change his Strategy in the middle of the war without risking to suffer grave losses.*** In conventional warfare, the most that is admitted in a Strategy is that it offers alternative tactics, but never that it can be changed in itself, which would in reality signify a ***change of objective*** (an inadmissible possibility in a ***Hyperborean*** Strategy) that would raise severe doubts about the capacity of the General Staff who 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 which clearly convey the latent dangers, the above-cited paragraph reveals to us the precarious situation of ***strategic disadvantage*** in which any Virya that fails to apply the principle of the fence would be left.

The terrible Secret of Maya has shown us that the fence ***cannot be any curve*** but a "universal principle," the meaning of which, expressed by the corresponding sign, is significant ***in all possible worlds of the Demiurge.*** Hence our previous warnings about the necessity for the awakened Ego ***to compel by deception,*** i.e., ***strategically,*** its cultural subject to rationally represent, as myth or sacred symbol, the archetypal principle of the fence. However, the search for the principle of the fence will still require some reflections in other articles, especially to show, with allegories, the way

the Siddhas of Agartha procure to charismatically initiate every Virya in the archemonic technique.

G. The 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 that struggle he has decided to occupy a corner of the Valplads, to make himself strong in a Plaza, and, from that position, to cover the strategic distance that separates him from the Vril. With the use of the archemonic technique, he effectively settles in a strategic space, behind the symbolic walls of the infinite fence. A ***sitzkrieg,*** a siege war, is thus posed, in which the Strategies of each side confront each other. The Virya must now defend the Plaza, hold the fence, otherwise he will be annihilated. But what means does he use to do this, i.e., what are the weapons of the Virya, the Hyperborean warrior?

The awakened Virya, in effect, ***is a warrior who must conquer space and time, "take all the heavens by assault," before transmuting himself into a Berserker Siddha:*** for that 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 their generic function. First of all, then, let us say that ***the weapons of the Virya are the runes.*** And what are the runes? Answer: The ancient Germans have denominated ***runes*** to the Signs that every Hyperborean Guide of humanity delivers to his Viryas so that they may act in the magical war against the Demiurge. This has occurred this way, throughout time, since Khristos Lúcifer deposited the Gral in the Valplads. Only Wotan, the Racial Guide of the Germans, provided the Signs to His volk under the name of ***runes,*** in relatively recent historical times, so such weapons are universally known by said denomination.

The most popularized runes, those that use the Futhark or Fuþark alphabets, are only a minimal part of the runic arsenal. The Sign of the Origin, e.g., from which the Swastika Rune is derived by mutilation and deformation, fulfills no alphabetic function despite being the most powerful Rune in existence. This Sign, also known as Rune of the Origin or Rune of Gold, ***is the projection of the Symbol of the Origin, i.e., of the symbol where the Infinite Ego is reflected.*** Precisely, the projection of the Rune of the Origin on the principle of the fence generates the strategic space of the Archemon.

In general, the runes are grouped into two classes: ***archetypal and noological;*** but both groups have in common the fact that ***they were not discovered by the Viryas but provided to them by the Siddhas of Agartha.*** In other words: when the Viryas received the

runes from the hands of Wotan, their gnoseological dependence that they were maintaining with the demiurgic designs of the entities was definitively broken, because of the inheritance of the Paśu: the objective of the Paśu's finality was constituting a hereditary and irresistible tendency that was impulsing the Viryas to evolve under the confusion of the lost Ego, following to the letter the plans of the Demiurge written in the design of the suprafinality of the entities; the destiny of the lost Virya was, then, similar to that of the Paśu: he could never know the universal Archetypes or any other reality that was not previously determined by the suprafinality of the entities; the revelation of Wotan came to bridge this gap: on the one hand, the "archetypal runes" allow us to schematically describe every universal Archetype, i.e., they allow us to know the ***universal words, not inverted by the archetypal memory, which constitute the acoustic Kabbalah of the Great Breath;*** on the other hand, the "noological runes," among which is the Rune of the Origin, are uncreated Signs, i.e., signs without any correspondence with the archetypal plane.

Armed with such an arsenal, the Virya will now be able ***to effectively operate on ontic reality:*** the unstable spaces of signification of the macrocosm ***will be fixed in their meaning by the expression of the appropriate Rune;*** the designs of the entities, the meaning of which is intended to be altered by the Second Intention of the Demiurge, so that they do not correspond to the known schemata of the cultural structure, will be ***resigned by the expression of the correct Rune;*** and, finally, the expression of the Rune of the Origin applied on the principle of the fence will make it possible to create a strategic space ***sufficiently safe to occupy and resist in it without danger.***

In order to evidence what the typical warlike attitude of the awakened Virya consists in, nothing seems better than to refer to his ***state of alertness.*** Such a state of alertness, which must be permanent, is maintained in the following way: ***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, is immediately fenced in the strategic area of an Archemon and conveniently resigned.*** And this the awakened Virya does ***at all times, with any object that presents itself,*** in such a way that it is often metaphorically affirmed: ***the awakened Virya has the Archemon in his eyes; he sees through it; if his eyes look, if his lips speak, if his ears listen, or his body moves in an expressive manner, the entity is immediately fenced in and resigned; such is the permanent strategic alertness of the awakened Virya.***

The principle of the fence, however, is not a Rune; we will have to continue marching in search of it.

H. The Principle of the Fence and the Law of the Fence

Let us begin by mathematically formulating the principle of the fence so that the topological evidence would favor its induction. However, upon learning the Terrible Secret of Maya, we found that such a formula could hardly be maintained invariant "in all possible worlds," i.e., in all the superconcepts of the Demiurge. Comprehending the principle of the fence no longer seems to be a very simple task, although we know something about it with certainty: ***it exists in the cultural structure, as part of a system.*** We may add that the principle of the fence can be nothing else than a Principle, repeated in the semic schema of the Relationship as a mathematical principle. Consequently, the principle of the fence does not come from the discovery of any design but from the archetypal memory: its significance is a priori to every perception. Notwithstanding such essential interiority, the principle of the fence can be expressed in the exterior world like any mathematical principle, a number e.g., by means of the projection of a sign. The archemonic technique is based on this.

But "the microcosm reflects the macrocosm"; does this mean that the principle of the fence must also be present in the macrocosm, for example as a ***law of nature?*** If this were the case, perhaps it would be possible, at least in theory, to detect in some characteristic phenomenon a certain ***fence function,*** which would reveal to us by another way, this time external, the sought-after principle. Although we can anticipate that the result will be negative, it is convenient to examine such a possibility of external search because its analysis will allow us to comprehend various gnoseological and cultural problems that affect the Virya.

If we accept the Hermetic principle of equivalence between macrocosm and microcosm, it will be evident that ***all*** the laws of the macrocosm are reflected in analogous laws of the microcosm. But such a correspondence is far from being a mere passive reflection between structures. The Virya, by ***discovering and formulating laws,*** disequilibrates this relationship and assumes a leading role. As a consequence of this dominant attitude there now appears, separating the Ego from the macrocosm, a ***cultural model*** elaborated by the cultural subject on the basis of principles and concepts of the cultural structure. This "cultural model" is mainly responsible for the deformed vision that the Virya has of himself and of the world, given that it is interposed between the macrocosm and the microcosm. The cultural model is the content of the cultural structure of a collective or sociocultural character; therefore, it consists of a systematic set of concepts, proposed by the cultural subject and translated into one or two habitual languages, e.g., mathematical and linguistic. In summary, the cultural model is

normally comprised of mathematical principles and cultural premises. The Ego of the Virya, when confused with the conscious subject, solidarily accepts as representations of external entities, as its truth, the cultural objects that come from the intermediary cultural model, objects of which significance has been proposed by the cultural subject as a premise in habitual language.

Let us now examine what the Virya understands by "law of nature." Without entering into complications we can affirm that "a law of nature is the mathematical quantification of a significant relationship between aspects or magnitudes of a phenomenon." Let us clarify this definition. Given a phenomenon, it is possible that by observation and empirical experimentation we can come to differentiate certain "aspects" of it. If from among the various aspects that stand out, some of them turn out to be "significantly related to each other," and if this relationship possesses statistical probability, i.e., it is repeated a large number of times or is permanent, then a "law of nature" can be enunciated. This requires that the "aspects" of the phenomenon can be reduced to magnitudes in such a way that the "significant relationship" is reduced to a "relationship between magnitudes," i.e., to a mathematical function. The "laws" of physics have been deduced in a similar way.

The concept of a "law of nature" that we have exposed is modern and aims at "controlling" the phenomenon rather than explaining it, following the current tendency that subordinates the scientific to the technological. Thus we have phenomena "ruled" by ***eminent*** laws to which we not only accept as determinants but indissolubly incorporate them into the phenomenon itself, forgetting, or simply ignoring, that we are dealing with rational quantifications. It is what happens, e.g., when we notice the phenomenon of an object that falls and we affirm that such a thing has occurred because "the law of gravity acted." Here the "law of gravity" is eminent and, although "we know that other laws exist," those that "also intervene but with less intensity," we blindly believe that the falling object ***obeys*** the Newtonian law and that this "law of nature" has been the ***cause*** of its displacement. However, the concrete fact is that the phenomenon ***does not obey any eminent law.*** The phenomenon simply ***occurs*** and there is nothing in it that intentionally points to a law of nature, let alone an eminent law. The phenomenon is an inseparable part of a totality that we call "reality," or "the world," and that includes, in that capacity, ***all*** phenomena, those that have already occurred and those that will occur. That is why in reality phenomena simply ***occur,*** succeeding, perhaps, some that have already occurred, or simultaneously with others similar to it. The phenomenon is only a part of that "phenomenic reality" that never loses its character of totality: of a reality that is ***not*** expressed in terms of cause and effect to sustain the phenomenon; in short, of a

reality in which the phenomenon ***takes place*** independently of whether or not its occurrence is significant for an observer and complies with eminent laws.

Before approaching the problem of the "pre-eminence of cultural premises" in the rational evaluation of a phenomenon, it is convenient to strip it of any possibility that separates it from purely mechanical or evolutive determination, according to the "natural order." For this purpose we will establish, after a brief analysis, the difference between phenomena of "first" or "second" degree of determination, an indispensable clarification given that "eminent laws" always correspond to phenomena of the first degree.

I. A Phenomenon's Degrees of Determination

For the Gnostic, "the world" that surrounds us is nothing more than the ordering of matter effectuated by the Demiurge in a beginning and to which we perceive in its temporal actuality. The Hyperborean Wisdom, the mother of gnostic thought, goes further by affirming that space, and all that it contains, is constituted by multiple associations of a single element denominated "archetypal quantum of energy," which constitutes a ***physical terminus*** of the archetypal monad, i.e., of the absolute formative unity of the archetypal plane.

These ***quanta,*** which are true archetypal atoms, ***not*** conformers to or structurers of form, each possess an ***indiscernible point*** through which the pantheistic diffusion of the Demiurge is realized. That is to say that, thanks to a point system of polydimensional contact, the presence of the Demiurge is made effective in every ponderable portion of matter, whatever its quality may be. This universal penetration, when being verified by persons in different degrees of confusion, has led to the erroneous belief that "matter" is the very substance of the Demiurge. Such are the vulgar conceptions of pantheistic systems or of those who allude to a world Spirit or "anima mundi," etc. In reality, matter has been "ordered" by the Demiurge and "impulsed" toward a ***legal*** development ***in time*** from which evolutive force not even the smallest particle escapes (and in which the "human body" participates, of course).

We have made this synthetic exposition of "Hyperborean Physics" because we need to distinguish two degrees of determinism. The world, as we have just described it, unfolds mechanically, oriented toward a finality; this is the ***first degree*** of determinism. In other words: there is a Plan to which guidelines are adjusted, and to which designs the "order" of the world tends; the matter left to the mechanics of said "order" is ***determined in the first degree.*** But, as said Plan is sustained by the Will of the Demiurge, and His Presence is effective in every portion of matter, as we saw, it could occur

that ***He, abnormally,*** influences ***in another way*** some portion of reality, either ***to teleologically modify His plan*** or ***to semiotically express His intention,*** or for ***strategic motives;*** in this case we are before the ***second degree*** of determinism.

By "strategic motives," the following is meant: when the awakened Virya undertakes the return to the Origin in the framework of a Hyperborean Strategy, he uses secret techniques that enable effectively opposing the Plan. In these circumstances the Demiurge, ***abnormally,*** intervenes with all His Power to punish the intrepid one.

We can now distinguish between a ***phenomenon of the first degree*** and a ***phenomenon of the second degree*** according to the degree of determination that its manifestation involves. It should be well understood that this distinction emphasizes ***the different*** manners in which the Demiurge can act on ***the same*** phenomenon. E.g., in the phenomenon of a flowerpot falling from a balcony to the sidewalk, we cannot see anything else but a determination of the first degree; we say: "the law of gravity acted." But, if said flowerpot fell on the head of the awakened Virya, we can suppose a second determination or, with rigor, a "second intention" we say: "the Will of the Demiurge acted."

The first and second degree of determination of a phenomenon is also denominated, from another point of view, the First and Second intention of the Creator.

In general, every phenomenon is susceptible to manifest itself in a first and second degree of determination. Taking this into account, we will agree on the following: unless otherwise indicated, by "phenomenon," that determination of which is purely mechanical, i.e., of the first degree, will be understood; otherwise it will be clarified, "second degree."

All that remains, now that we distinguish between "the two degrees of the phenomenon," is to clarify the affirmation that we made at the beginning of this analysis, that every law of nature, including those eminent, describes the causal behavior of phenomena of the first degree of determination. It is easy to understand and accept this since when a determination of second degree intervenes in a phenomenon, the natural sense of mechanical enchainment has been temporarily alienated in favor of an irresistible Will. In that case the phenomenon will no longer be "natural" even if it appears to be, but will be endowed with a superimposed intentionality of clear ***malicious character*** for the Virya.

On the other hand, the phenomenon of the first degree always manifests itself ***complete in its functionality,*** which is a direct expression of its essence, and to which it will always be possible to mathematically reduce to an infinite number of "laws of nature." When the phenomenon of the first degree is especially detected be-

cause of ***one*** law of nature, which is eminent to us, since ***it highlights a certain*** interesting aspect, it is evident that one is not dealing with the ***complete*** phenomenon but with said "aspect" of it. In such a case, one must accept the sad fact that only an Illusion will be perceived from the phenomenon. Sensorially mutilated, gnoseologically deformed, epistemologically masked, it should not be surprising that the Indo-Aryans qualified the ordinary perception of a phenomenon of the first degree as ***Maya,*** Illusion.

J. Masking Caused By Pre-eminent Cultural Premises

We will now pose a question, the answer to which will enable us to face the problem of the "preeminence of cultural premises," based on the most recent conclusions: "if every phenomenon of the first degree necessarily appears complete (For example: at 6 a.m. 'the sun rises')," what is the specific reason that its apprehension through the intermediary of the "scientific or cultural model" prevents dealing with the phenomenon in its entirety, and circumscribes around partial aspects of it? (for example when we say: "the terrestrial rotation is the ***cause*** that has produced the ***effect*** that the sun has become visible at 6 a.m. on the Eastern horizon.") In this latest example, it is evident that by explaining the phenomenon through an "eminent law," one does no more than refer to certain partial aspects (the "terrestrial rotation"), leaving aside—not seeing—the phenomenon itself ("the Sun"). The answer to the posed question leads us to touch upon a fundamental principle of structural epistemological theory: ***the relationship that is noticed between aspects of a phenomenon, mathematically quantifiable as a "law of nature," originates in the preeminence of cultural premises from which reason modifies the perception of the phenomenon itself.***

Needless to say that this occurs because of the "masking" effect that reason causes in every image reflected by the conscious subject: reason "responds to the questioning," i.e., to the flexions of the conscious subject, ***in which the lost Ego is immersed.*** As if it was a fantasy, reason interprets and shapes a rational schema of the representation of the phenomenical entity, the schema of which the image is superimposed on the representation and masks it, endowing it with the propositional significance that the pre-eminent cultural premises determine.

When we make a "scientific" observation of a phenomenon, the rational functions become pre-eminent to any perception, "highlighting" those interesting or useful aspects with eminence and "tarnishing" the rest (of the phenomenon). In this way, reason operates, as if masking the phenomenon, previously torn from the totality of the real, and presenting it with a "reasonable" and always

comprehensible appearance in the ambit of human culture. Of course, no one cares that the phenomena are, from there, hidden behind their reasonable appearance; not if it is possible to make use of them, control them, harness their energy, and direct their forces. After all, a scientific-technological civilization is built ON phenomena and even ***against*** them; what does it matter if a rational vision of the world cuts out the perceived phenomena and confronts us with a ***cultural reality,*** the more artificial the more blind we are? What does it matter, I repeat, when such gnoseological blindness is the price to be paid to enjoy the infinite variants that, in terms of enjoyment and comfort, scientific civilization offers? Perhaps some danger lurks that we cannot technically avert, we who have eliminated many and ancient illnesses, who have prolonged human life and created an urban habitat with a never-before-seen luxury?

The danger exists, it is real, and threatens all those members of humanity who possess Hyperborean ancestors; the Hyperborean Wisdom denominates it ***psychic phagocytation.*** It is a psychic kind of danger and of a transcendent order that consists in the metaphysical annihilation of the consciousness, a possibility that can concretize in this or in another world, and at any time. The destruction of the consciousness happens by ***demiurgic phagocytation,*** i.e., by assimilation of the ***conscious subject*** to the substance of Jehovah Satan. When such catastrophe occurs, all possibility of transmutation and return to the Origin is completely lost. We have already spoken about the dramatic alternative that the Virya must face and of which we will return to speak at length in the Second Part; however, it is worth repeating that ***confusion*** is the principal impediment to the transmutation of the Virya into an immortal Siddha, and, the gnoseological blindness that we were mentioning before, a product of our modern rationalistic mentality, contributes to the permanent confusion. We live according to the standards of Western "Culture," which is materialistic, rationalistic, scientific-technological, and amoral; thinking starts from pre-eminent cultural premises and conditions the vision of the world, turning it into pure appearance, without being noticed or having any idea of it. Culture, then, maintains us in confusion and prevents us from orienting ourselves and marching toward the center of psychic reintegration, after mutating into Siddhas. Is it by chance that such a thing happens? We have said it many times: culture is a strategic weapon, skillfully used by those who desire the perdition of the Hyperborean Inheritance.

We are thus verifying that the intermediary cultural model, between the Ego and the macrocosm, makes it enormously difficult to find the principle of the fence in the world, as a law of nature. We must continue, then, to go in search of it.

K. Culture, Strategic Enemy Weapon

When the critique of the modern urban culture of the "Christian Occident" is carried out, the "evils" that this provokes in some individuals are usually detailed: alienation; de-humanization; slavery to consumption; depressive neurosis and its reaction: dependence on various vices, from narcosis to the perversion of sex; merciless competition, motivated by dark sentiments of greed and ambition of power; etc. The list is endless, but all the charges deliberately omit what is essential, emphasizing evils "external" to the Soul of man, originated in "imperfections of society." As a complement to this fallacy, it is argued that the solution, the remedy to all evils, is "the perfectionment of society," its "evolution" toward more just, more humane forms of organization, etc. The omission lies in that the evil, the only evil, ***is not external*** to man, comes not from the world, but rather is rooted in his interior, in the structure of a mind conditioned by the preeminence of the cultural premises that sustain reasoning and that deform his vision of reality. Present-day society, on the other hand, has managed to Judaize the current man in such a way that has, in turn, transformed him—a miracle that genetic-biology cannot even dream—into a miserable Jew, greedy for profit, content to apply compound interest and happy to inhabit a World that glorifies usury. Needless to say that this society, with its millions of biological and psychological Jews, is for the Hyperborean Wisdom only an evil nightmare, which will be definitively swept away by the ***Wildes Heer*** at the end of the Kaly Yuga.

In the ***Edda,*** the Wildes Heer is the "furious army" of Wotan. According to the Thulegesellschaft, the Siddhas have announced the return of the Wildes Heer, together with those who will form the "last battalion" of the eternal ϟϟ, at the end of the Kaly Yuga.

We have made manifest the fact that a "law of nature" originates in certain relationships that rational judgment establishes between significant aspects of phenomena. Our purpose is to make it clear that although such aspects truly belong to the phenomenon, the relationship that gave rise to the eminent law has been created by reason and can in no way be attributed to the phenomenon itself. Reason, supported by pre-eminent cultural premises, utilizes the world as a ***projective*** or ***representational model*** in such a way that any phenomenon expresses ***correspondence*** with an equivalent intellectual conception. In this way man makes use of rational concepts of the phenomenon that keep a weak connection with the phenomenon itself, with its truth.

When carrying out reasoning and analysis on the basis of such concepts, error is added and the result cannot be other than the gradual immersion to unreality and confusion. This effect is sought

by the enemy, as we have said. We will later see how the Hyperborean Wisdom teaches to avoid it.

In previously mentioning the Hermetic Principle, we said that all the laws of the macrocosm were being reflected in equivalent laws of the microcosm. But "the laws of nature" of the macrocosm are but representations of a mathematical model originated in the human mind, i.e., in the microcosm, as we have analyzed. In the process that gives rise to the "scientific idea" of a phenomenon, elements from two principal sources concur: the "mathematical principles" and the "pre-eminent cultural premises." The "mathematical principles" are archetypal, they come from inherited psycho-biological structures (when we "learn mathematics," e.g., we only consciously actualize a finite number of formal systems that belong to the ambit of culture, but the "mathematical principles" are not really "learned" but "discovered" because they constitute basic matrices of the structure of the brain). The "pre-eminent cultural premises" arise from the totality of cultural elements, learned throughout life, which act as the content of the systems of the cultural structure and to which the cultural subject turns to formulate judgments.

The distinction that we have made between "mathematical principles" and "pre-eminent cultural premises," as two principal sources that intervene in the mental act of formulating a "law of nature," will allow us to expose one of the most effective tactics that the Demiurge uses to keep the Viryas in confusion and the manner that the Siddhas try to counteract it, charismatically inducing them to discover and apply the "law of the fence." That is why we have insisted so much on the analysis: because we are before one of the most important principles of the Hyperborean Wisdom and, also, one of the secrets best kept by the enemy.

When one knows the principle that says "for the Synarchy, culture is a strategic weapon," it is usually thought that it refers to "culture" as something "external," proper to man's conduct in society and the influence that it exerts on him. This error comes from an incorrect comprehension of the Synarchy (which is supposed to be a mere "political organization") and of the role that it plays in the Plan of the terrestrial Demiurge Jehovah Satan. The truth is that the Virya procures to orient himself toward the Origin and does not succeed because of the state of confusion in which he finds himself; culture contributes to maintain him in this state as a strategic enemy weapon, but if this attack came ***only*** from the exterior, i.e., from society, it would be enough to distance himself from it, to become a hermit, in order to neutralize its effects. However, it is sufficiently proven that solitude is not enough to avoid confusion, and that, on the contrary, this usually increases in the most hermetic retreat, being very probable that, by that path, reason is

lost long before the Origin is found. The ***interior*** cultural elements are those that confuse, divert, and accompany the Virya at all times. That is why the awakened Ego must ***first*** be liberated from the obstacle that the cultural elements impose if it intends to bridge the distance that separates it from the Vril.

An Ego stripped of every moral, of every dogma, indifferent to the deceptions of the world but open to the memory of blood, will be able to gallantly march toward the Origin and no force in the universe will be capable of stopping it.

It is a beautiful image, that of the man who intrepidly advances, enveloped in warlike furor, without the Demons able to stop him. We will always present it; but, it will be asked, how is it possible to acquire such a degree of purity? Because the normal state of man, at this stage of the Kaly Yuga, is confusion. We will now explain, in response to so sensible a question, the tactics of the Loyal Siddhas to ***orient*** the Viryas and neutralize the effect of synarchic Culture.

In the lost Virya, the Ego is subject to reason. It is the rudder that guides the course of his thoughts from which it would not deviate for anything in the world; outside of reason are fear and madness. But reason operates from cultural elements; it has already been seen in what manner the "pre-eminent cultural premises" participate in the formulation of a "law of nature." So the yoke that the Enemy has tightened around the Ego is formidable. One could say, in a figurative sense, that the Ego is a ***prisoner*** of reason and its allies, the cultural premises, and all would comprehend the meaning of this figure. This is because a clear analogical correspondence exists between the Ego, in the lost Virya, and the concept of "captivity." For this reason we will next expound an ***allegory,*** in which the highlighted correspondence will become evident, which will later allow us to comprehend the secret Strategy that the Loyal Gods practice to counteract ***the cultural weapon*** of the Synarchy.

L. The Allegory of the Imprisoned Ego

Let us begin presenting the allegory by fixing the attention on a man, to whom they have taken prisoner and condemned, in an unappealable manner, to perpetual reclusion. He is unaware of this sentence, as well as of any information coming from the exterior world subsequent to his capture, for it has been decided to keep him indefinitely incommunicado. For it, he has been locked away in an inaccessible tower that is surrounded by walls, abysses, and moats, and where any attempt to escape is apparently impossible. A garrison of enemy soldiers, to whom it is not possible to address without receiving some punishment, are permanently in charge of keeping watch on the tower; they are merciless and cruel, but terri-

bly efficient and loyal: do not even think of buying off or deceiving them. Under these conditions, any hope that the prisoner will ever regain his freedom does not seem to exist. And, nevertheless, the real situation is quite another. While ***outward*** from the Tower the exit is cut off by walls, moats, and soldiers, ***from within*** it is possible to go directly to the exterior, without stumbling upon any obstacle. How? By means of ***a secret exit*** to which access is cleverly concealed in the floor of the cell. Naturally, the prisoner is unaware of the existence of this passageway, nor do his jailers know of it.

Let us now suppose that, either because ***he has been convinced*** that it is impossible to escape, or because he is ***unaware*** of his captive status, or for any other reason, the prisoner shows no predisposition for escape: he manifests neither valor nor daring and, of course, does not seek the secret exit; he has simply resigned himself to his precarious situation. Undoubtedly his worst enemy is his own negative attitude since, keeping the desire to escape alive, or even, if he experienced the ***nostalgia*** for the lost freedom, he would be looking around in his cell where, at least, a one-in-a-million possibility exists of finding the secret exit ***by chance.*** But that is not the way it is and the prisoner, in ***his confusion,*** has adopted a placid conduct that, as the months and years go by, becomes more and more pusillanimous and idiotic.

Having delivered himself to his fate, the captive could only hope for an exterior help, which can only consist in the ***revelation of the secret exit.*** But it is not so simple to expose the problem, since the prisoner does not want it or does not know that he can escape, as we have said. Two things must then be fulfilled: 1º. To get that he comes to terms with his condition as a prisoner, as a person to whom his freedom they have ***taken away,*** and, as far as possible, ***remember the golden days*** when there were neither cells nor chains. It is necessary that he become aware of his miserable situation and ardently desires to get out, previously to: 2º. To reveal to him the existence of the ***only possibility of escape.*** Because it would be enough, now that the prisoner desires to escape, just ***as long as he hears of the existence*** of the secret exit; he will seek and find it by himself.

Posed like this, the problem seems very difficult to solve: it is necessary to wake him up, to ***awaken him*** from his lethargy, ***orient him,*** and then ***reveal to him*** the secret. That is why it is time to ask ourselves: is there anyone willing to help the miserable prisoner? And if there were, how would he manage to fulfill the two conditions of the problem?

We must declare that, fortunately, there are other persons who love and procure help for the prisoner. They are those who share his ethnicity and inhabit a country very, very far away, which is at war with the Nation that imprisoned him. But they cannot attempt

any military action to liberate him due to the reprisals that the Enemy would be able to take on the countless captives that they hold in their terrible prisons, in addition to that of the tower. It is then a matter of directing the help in the foreseen way: ***to wake him up, orient him, and reveal to him the secret.***

To do so, it is necessary to arrive to him, but how to do so if he has been locked away in the heart of a fortified citadel, saturated with enemies on permanent alert? One must discard the possibility of infiltrating a spy due to the insuperable ***ethnic differences:*** a German would not be able to infiltrate as a spy in the Chinese army in the same way that a Chinese would not be able to spy on the barracks of the ϟϟ. Unable to enter into the prison and without the possibility of buying off or deceiving the guards, ***delivering a message to the prisoner*** remains the only recourse left.

However, sending a message seems to be as difficult as introducing a spy. In effect, in the improbable case that a diplomatic maneuver would obtain authorization to present the message and the promise that it would be delivered to the prisoner, it would be of no use because the very fact that it would have to go through seven levels of security, where it would be censored and mutilated, makes this possibility completely useless. Moreover, by such a ***legal route*** (prior authorization), the condition would be imposed that the message be written in a clear language and accessible to the Enemy, who would then censor part of its content and change the terms to avoid a possible second cyphered message. And let us not forget that the secret of the hidden exit interests the prisoner who finds out about it as much as the Enemy who ignores it. And the first thing: what to say in a mere message to get the prisoner to ***wake up,*** to ***orient*** himself, to understand that ***he must*** escape? No matter how much we think about it, it will become evident in the end that the message ***must be clandestine*** and that it ***cannot be written.*** Neither can it be ***optical*** due to the fact that the small window in his cell allows him to observe only one of the interior courtyards, to where signals from the exterior of the prison do not usually reach.

Under the conditions that I have presented, it is certainly not evident how his ***kameraden*** can come up with a solution to the problem and help the prisoner to escape. Perhaps it will come to light if one bears in mind that, in spite of all the precautions taken by the Enemy to keep the captive disconnected from the exterior world, they ***were not able to acoustically isolate him.*** (For this they would have had to keep him, like ***Kaspar Hauser,*** in a soundproof cell.)

Let us now see, as an epilogue, the way chosen by the Kameraden to offer effective help; a help so that 1º: ***he wakes up*** and 2º: ***it reveals the secret,*** to the prisoner, ***orienting him toward freedom.***

When deciding on an acoustic way to get the message across, the Kameraden understood that they were having a great advantage: ***the enemy ignores the original language of the prisoner.*** It is then possible to transmit the message simply, without double meaning, taking advantage of the fact that it ***will not be understood by the enemy.*** With this conviction, the Kameraden did the following: several of them climbed a nearby mountain and, equipped with an enormous conch, which allows greatly amplifying the sound of the voice, they began to emit the message. They uninterruptedly did it, for years, for they had sworn not to abandon the attempt as long as the prisoner was not once again free. And the message descended from the mountain, crossed the fields and rivers, went through the walls and invaded every corner of the prison. The enemies were at first surprised, but, as that language was not meaning anything to them, they took the musical sound for the song of some fabulous and distant bird, and finally they ended up accustomed to it and forgot it. But what was the message saying?

It was consisting of two parts. First, the Kameraden were singing a ***children's song.*** It was a song ***that the prisoner had heard many times during his childhood, back, in the golden homeland,*** when the black days of war were still far away and perpetual captivity could only be a nightmare impossible to dream. Oh, what sweet memories that melody was evoking! What Spirit, no matter how dormant it was, would not wake up, feeling eternally young, upon hearing again the primordial songs, those that it heard enraptured in the happy days of childhood, and that, without knowing how, were transformed into an ancient and mysterious dream? Yes, the prisoner, no matter how dormant his Spirit was, no matter how much forgetfulness had closed his senses, would end up awakening and remembering! He would feel the nostalgia of his distant homeland, he would ascertain his humiliating situation, and he would understand that only he who has an infinite valor, an intrepidness without limits, would be able to perform the feat of escape.

If such was the feeling of the prisoner, then the second part of the message will give him ***the key*** to find the secret exit.

Observe that we have said ***the key*** and not ***the secret exit.*** Because it happens that by means of the key the prisoner ***will have to look for*** the secret exit, a task that should not be so difficult considering the reduced dimensions of the cell. But, as soon as he finds it, he will have to complete his feat by ***descending*** to incredible profundities, crossing corridors plunged into impenetrable darkness and ***climbing,*** finally, to remote summits: such is the complicated trajectory of the enigmatic secret exit. However, ***he is already saved*** at the very moment that ***he initiates the return,*** and nothing or no one will be able to stop him.

We only need, to complete the epilogue of the allegory, to say a word about the second part of the acoustic message, that which held the key to the secret. It was also a song. A curious song that was narrating the story of a forbidden and sublime love between a Knight and a Lady already betrothed. Consumed by a hopeless passion, the Knight had embarked on a long and dangerous journey through distant and unknown lands, during which, he became skillful in the Art of War. At first, he tried to forget his beloved, but after many years, and having ascertained that the memory was always keeping itself alive in his heart, he understood that he would have to live eternally enslaved to the impossible love. Then he made himself a promise: no matter the adventures that he had to go through on his long path, or the joys and misfortunes that they entailed, interiorly he would stay faithful to his hopeless love with religious devotion, and no circumstance would be able to move him away from his firm determination.

And like this, the song was ending: remembering that in some place on Earth, now converted into a warrior monk, the valorous Knight marches, equipped with a powerful sword and a lively steed, but carrying, hanging from his neck, a bag that contains the proof of his drama, the ***key*** of his secret of love: ***the wedding ring*** that will never be worn by his Lady.

Contrarily to the children's song of the first part of the message, this one was not producing an immediate nostalgia but a sentiment of modest curiosity in the prisoner. By listening, coming from who knows where, in his ancient native tongue, the story of the gallant Knight, so strong and valorous, so ***complete*** in battle, and yet so sweet and melancholic, so interiorly ***torn*** by the Memory of Amor, the captive was feeling himself prey to that modest curiosity that children experience when they sense the promises of sex or intuit the mysteries of love. We can imagine the prisoner pondering, perplexed by the enigma of the evocative song! And we can suppose, too, that he will finally find a ***key*** in that ***wedding ring*** . . . which according to the song would never be used in any wedding. By induction, the idea of the ***ring*** will lead him to seek and find the secret exit.

This is the allegory. We must now emphasize the analogical relationships that link the prisoner with the Ego of the lost Virya.

M. Analogical Study of the Allegory of the Imprisoned Ego

In order that the analogical relationship is clearly evidenced, we will proceed according to the following method: first, we will affirm a premise with respect to the allegorical story of the "prisoner"; second, we will affirm a premise referred to an analogous situation

in the "lost Virya"; third, ***we compare*** both premises and extract the ***conclusion,*** i.e., ***we demonstrate*** the analogy.

It is understood that we cannot expose ***the totality*** of the correspondences without the risk of indefinitely extending ourselves. Therefore, we will only highlight those relationships that are essential for our purpose and we will leave, as an exercise of the reader's imagination, the possibility of establishing many others.

Let us recall, only, that in the lost Virya, the lost Ego is immersed in the conscious subject, i.e., confused by the evolutive animic subject. Here we have preferred to consider the lost Ego directly linked to ***reason,*** by virtue of this being the subject who is closest to the world, who first receives the designs. By "reason," in every case, is to be understood "the evolutive animic subject" of the Paśu, who evolves by the confused action of the Ego, that manifestation of the enchained Spirit.

– 1 –

a) The prisoner is at the mercy of his guardians, those who keep him in perpetual captivity.

b) The Ego, of the lost Virya, is a perpetual prisoner of "reason," i.e., of the evolutive animic subject.

c) The "prisoner" and the Ego are analogous.

– 2 –

a) The "guardians" are the dynamic intermediaries, miserly for certain, between the "prisoner" and the "exterior world."

b) "Reason" is the dynamic intermediary, very poor, between the Ego and the "exterior world" (in the lost Virya).

c) The "guardians" and "reason" are analogous (remember that when reason elaborates a "law of nature," "mathematical principles" and "pre-eminent cultural premises" intervene).

– 3 –

a) The "guardians" use a "language of their own," different from the language of the prisoner, which he has forgotten.

b) "Reason" uses logical modalities, different from the original "Primordial Hyperborean Language" of the lost Virya, which he has forgotten due to his strategic confusion.

c) The guardians' own language is analogous to the logical modalities of the cultural structure.

The "native language" of the prisoner is analogous to the "primordial Hyperborean language" of the lost Virya.

– 4 –

a) The first environment of the "prisoner" is his "cell" of the tower, which almost completely contains him with the exception of the openings (door and window) through where the senses can only very weakly extend.

b) The first environment of the Ego is the "shadow sphere," which almost completely contains it.

c) The "cell" of the tower is analogous to the shadow sphere of the lost Virya.

– 5 –

a) In the "cell" there is a "barred window," by means of which the prisoner obtains a precarious but "direct" image of the exterior world.

b) Establishing a permanent contact with the Ego is the "sensorial sphere," by means of which it obtains a precarious but "direct" image of the exterior world.

c) The "barred window" is analogous to the "sensorial sphere" (or "the senses") in the lost Virya.

– 6 –

a) In the cell there is a "barred door," through which the guards enter, and with them the censored news, i.e., by where the prisoner obtains an "indirect" image of the external world.

b) The Ego can form an "indirect" image of the exterior world through "reflection," i.e., the act by which the "reasoned" information is received.

c) The "barred door" is analogous to the act of reflecting or perceiving.

– 7 –

a) The cell of the "prisoner" is in a "tower" and this in a "walled courtyard." Surrounding the walls are "deep moats," and then other walls, and other moats; and so on until completing seven rounds of walls and moats. The seven circuits of security of this formidable "prison" are connected to each other by "drawbridges," "corridors," "gates," "rising grates," etc. Beyond the last wall extends the "exterior world," the country of the Enemy. In

synthesis: the "prison" is a static structure that is interposed between the prisoner and the exterior world.

b) Between the Ego and the exterior world is interposed a complex static structure denominated "cultural." "Reason," to make the information of the exterior world "reasonable," relies on certain elements of said static or "cultural" structure, e.g., the "pre-eminent cultural premises," which signify concepts about the perceptions of external cultural entities or objects.

c) The "prison" is analogous to the "cultural structure." Also: certain parts of the "prison," walls, moats, bridges, etc., are analogous to certain parts of the "cultural structure," i.e., the "pre-eminent cultural premises."

Commentary: Keep in mind that, in the allegory, both the "guardians" and the "prison" are intermediaries between the prisoner and the exterior world. But the "guardians" are "dynamic" intermediaries (analogous to "reason" in the lost Virya) whereas the "prison" is a "static" intermediary (analogous to the "cultural structure" of the lost Virya).

– 8 –

a) Beyond the last wall of the prison extends the "exterior world," that reality that can never be seen by the "prisoner" due to the fact that the structure of the "prison" limits his movement and that a permanent "guard" makes sure that such a situation is maintained.

b) The Ego, in the lost Virya, is habitually submerged in the profundities of the cultural structure, floating lost among its artificial and static elements and at the mercy of the implacable tyranny that reason exerts. The cultural structure completely surrounds the Ego, except for a few cracks where the "sensorial sphere" dimly peeks through. Beyond the cultural structure, as the object of the instinctive and sensorial spheres, extends the "exterior world," the reality that will never be able to "be seen" (in its truth, "just as it is") by the lost Ego.

c) The "exterior world" beyond the prison is analogous to the "exterior world" beyond the "cultural structure" that subdues the Ego in the lost Virya.

– 9 –

a) On a nearby mountain, the Kameraden try to help the "prisoner" escape from the "prison." For it, they send a message, in their native language, using the acoustic medium. In said message, there

is a "children's song," to "awaken" the prisoner, and a "love song," with the "ring key," so that he searches for the secret exit and escapes.

b) In a hidden "center" called Agartha, the Loyal Siddhas try to help the lost Virya to break the chains that keep them subject to the material world of the Demiurge. For it, they charismatically send a message in the "Language of the Birds," using the acoustic cabala. In said message there is a "primordial memory," to awaken and orient man, and a "song of A-mor," with the "ring key," so that he searches for the center, returns to the Origin, and abandons, as a God, the material Hell of Jehovah Satan.

c) Many analogies, between "a" and "b," can be established. We will only highlight the most important: the Kameraden are analogous to the Liberating Gods.

We believe that the nine preceding arguments constitute an efficacious demonstration of the analogical correspondence that exists between the "allegory" and the situation of the lost Virya. But this is not all. I have reserved three components of the allegory, the children's song, the Song of A-mor, the secret exit, to effectuate a last analogical correspondence and extract the final conclusion.

As the validity of the existent analogical relationship has been evidenced in the preceding arguments, it will not be necessary to recur to the same method in the next commentary: we will consider the analogies that I mention as proven.

Let us now recall the motives that led me to expound the allegory. We were proposing to show, in an analogical manner, the method used by the Loyal Siddhas to counteract the action of "Culture," the strategic weapon of the Synarchy. I previously clarified that the true instrument that the Synarchy uses to keep the lost Virya "asleep," i.e., in confusion, are the "interior cultural elements." In this state, the Ego is subjected to reason by the cultural structure, the source from which, finally, all mental activity is nourished. Thus it occurs that the Ego, i.e., the present consciousness of man, is "directed toward" the world through the cultural structure "by" reason; the result, I said it several times, is a deformed image of the world and a state of psychic confusion that enormously hinders the "strategic reorientation" of man. Against this situation the Loyal Siddhas, just like the Kameraden of the allegory, are ready to come in aid, "sending a message."

The principal objective is to "circumvent all the walls" and arrive to the prisoner, the Ego, with a message of double significance: 1º. to awaken; 2º. to orient. For that, the Loyal Siddhas charismatically "transmit the message," ***for many millennia;*** some hear it, wake up,

and depart; others, most, continue in confusion. Of course, it is not easy to recognize the message because it has been emitted in the Language of the Birds. . . and its sounds can only be perceived with the Pure Blood.

Is it clear then? The message of the Loyal Siddhas permanently resounds in the blood of the lost Viryas. Whoever does not hear it is because he suffers from strategic confusion or is unaware of its existence, which is the same thing. But how ***should*** the charismatic message fulfill its function? In two steps. Firstly, the Gods ***speak,*** in the blood of man, of a primordial memory, of something that occurred ***at the beginning of time when the Spirit had not yet been captured by the gods of matter.*** How the Gods manage to do it is a very great Mystery, of which only They can respond. This "primordial memory," the "children's song" of the allegory, has been induced with the purpose that it "activates" the Blood Memory proper to the Virya, i.e., that "he feels" his Minne.

If such a thing occurs, then the lost Virya will experience a sudden "nostalgia for another world," a desire to "leave it all and depart." Technically it signifies that the Blood Memory has arrived "there where the lost Ego of the Virya was": over the conscious subject. Such a contact, between the Ego and the Minne, is realized independently of cultural structure and reason; and that is the objective sought by the Siddhas. It has then been possible to arrive at the marrow of the Ego, by way of the blood; it will be then, in that fleeting moment, when the "Song of A-mor" will be heard.

We will now speak of the second part of the message, which I have allegorically called, "Song of A-mor." First of all I will say that such a name is not capricious since the Hyperborean Wisdom teaches that, ***from its origin in the physical universe,*** i.e., from its synchronization with Time, ***the Spirit remains enchained to matter by a mystery of A-mor.*** When the Blood Memory, activated by the first part of the message, ***opens a path*** (not rational, not cultural) ***toward the Ego,*** then the Loyal Siddhas ***sing the song of A-mor,*** they make man participate in the Mystery. If his blood is sufficiently pure enough so that the charismatic message can be conscientialized, then man has the possibility of "orienting" himself toward the Origin and remaining definitively "awakened."

In almost all the great civilizations of Antiquity, such as Egypt, Babylon, Greece, Rome, etc., existed priestly orders or colleges of initiates grouped around a Mystery. In truth, these castes of sages were tenaciously nourishing the purpose of saving the remains of the Hyperborean Wisdom against the corrupting advance of Kaly Yuga. It is convenient to clarify here, if only briefly, the existing difference between these "Mysteries" and the Mystery of A-mor to which the second part of the message of the Siddhas alludes. In the first place, let us remember that the Mysteries of Antiquity were

intended to perpetuate esoteric knowledge by means of ***initiation,*** that is to say: they were fulfilling a ***social function.*** Secondly, it must be borne in mind that these "Mysteries" are constituted ***because of the Kaly Yuga,*** in an attempt to safeguard the Ancient Wisdom from universal decadence and from the fall into exotericism. That is to say that from their origins the Mysteries of Antiquity have been ***linked to time*** (historical), which was always their true foundation.

Contrary to the "Mysteries of Antiquity," the Mystery of A-mor is neither social (or initiatic) nor is it linked to any Historical Time since its charismatic "transmission" is synchronistic and acausal, and, therefore, "always present." They only have in common the word "Mystery" but, as this fact may provoke some confusion, we have deemed it convenient to clarify it so that one rules out, from the beginning, any belief in the meaning that the Mystery of A-mor may be (as in the "Mysteries of Antiquity") a mere esoteric knowledge to which may be accessed through "initiation."

The Mystery of A-mor can only be revealed by the Pure Blood, interiorly, in a transcendent contact with the Ego that is realized without intervention from cultural or rational categories. It is, therefore, an ***absolutely individual*** experience, unique to each Virya. Whoever knows the secrets of the Mystery of A-mor is not an initiate but a ***transmuted one,*** an immortal Siddha or, for a brief time, an "awakened Virya."

The Mystery of A-mor is a personal discovery, I repeat, unique to each Virya ***about the truth of his own fall.*** No one can know this secret and continue the same. And no one, much less, would dare to speak of it once the Supreme Experience has taken place. On the contrary, many times the lips are sealed forever, the eyes shut, and the ears closed. The hairs that turn white are not few, no less the minds that sink into the darkness of madness. Because only an infinite valor can sustain, alive and sane, that one who has seen the Deception of the Origins and has comprehended, at last, the Truth of his Fall. The weight of the secret being so terrible, it is understood why I say that there can never be, in the world, an indication of the Mystery of A-mor, and only someone irresponsible or mad would affirm the contrary. The Hyperborean Wisdom provides ***techniques of blood purification*** that aim to ***bring the mystery closer.*** But the Mystery, in itself, is interiorly discovered, is unique to each man, and ***it is not advisable to speak of it.***

The allegorical story of the prisoner has allowed us to present, in a simple way, the method used by the Loyal Siddhas to guide the lost Viryas. The charismatic message manages, if it is heard, to "awaken" man, putting him in contact with his Blood Memory. It then makes him participate in the Mystery of A-mor, the Supreme Experience that ***nullifies,*** as we said, the cultural Strategy of the

Synarchy. But ***we cannot*** know what the Mystery of A-mor consists in until having individually lived it. There are only the ***general indications*** that ***those who have transmuted and departed*** have left. Based on such indications, it can be affirmed that the Mystery of A-mor is experienced by man in ***seven different manners*** and that that, precisely, is the reason why the Hyperborean Wisdom foresees seven (secret) initiatic ways of liberation.

According to the mode in which the Mystery of A-mor has been gnostically perceived will be the Way of Liberation adopted and that is why a "Way of Mutation" or "of Lightning"; a "Dry Way" or "Right-Hand Path"; a "Wet Way" or "Left-Hand Path"; a "Way of Strategic Opposition" or "Way of Warrior Gnosis for Absolute Orientation"; etc., are usually spoken of.

We will not, of course, speak of all the ways of liberation but of that which has a special relationship to this section, i.e., the way of Strategic Opposition, which was followed by the initiates of the Einherjar. However, we cannot fail to mention that the Mystery of A-mor, revealed by the Loyal Siddhas, is the ancient basis of the tantric systems of Tibet, although at present such yogas have lost their gnostic meaning with the exception of ***Kaula Tantra,*** which still preserves part of the Wisdom.

In the allegory, the second part of the message was quite extensive because it was also referring to "the other ways" of liberation that can "open" the Mystery of A-mor. But the prisoner has found the key in the ***wedding ring*** and this signifies, analogically, that he has opted for the Way of Strategic Opposition. The message has arrived to him "acoustically," i.e., gnostically, and, upon becoming aware of its content, by means of the revealed key, he finds, in the cell, ***a ring,*** which allows him ***to open the secret exit.***

The "cell," according to argument 4, is analogous to the shadow sphere. But, as a substratum of the shadow sphere, the cultural structure is found: a "concealed" ***ring*** on the floor of the cell undoubtedly corresponds to a ***mathematical principle,*** to an archetypal symbol integrated, "concealed," in the schema of a Relationship.

The allegory allows us to comprehend, then, that the Liberating Gods, with their charismatic message, reveal a mathematical principle that was remaining unconscious in the cultural structure, to which we call the ***"principle of the fence."*** Hence:

– 10 –

c) The "Ring" in the cell of the prisoner is analogous to the "principle of the fence," a mathematical principle, or Collective Archetype, that was remaining unconscious in the lost Virya and that the message of the Siddhas has ***un-covered.***

We had demonstrated further back that "in the mental process" that gives rise to the "scientific idea" of a phenomenon, elements from two principal sources concur: the "mathematical principles" and the "pre-eminent cultural premises." This is principally verified when formulating a "law of nature," which explains the behavior of a phenomenon by establishing causal relationships between aspects of it. We will give a simple example: one wishes to "measure" the side of a regular polyhedron. Here the phenomenon is a body with the form of a regular polyhedron, i.e., a "phenomenic entity." For it, one takes the "graduated ruler," i.e., a flat surface on which are engraved units of length and of which we are sure that one of its sides is perfectly straight. The zero of the ruler is made to coincide with the "beginning" of the side that we are going to measure. It is now observed that the "end" of the side coincides with the number five on the ruler and it is affirmed without further ado that "on the polyhedron, the side measures five centimeters." A series of subjective operations has been carried out, as will be seen, the conclusions of which, however, can be confirmed by other observers; this possibility of verification is what gives weight of a "law of nature" to the mentioned fact.

But it occurs that on the ruler, which we believe to be numbered, in reality are engraved signs that ***represent*** numbers, not numbers in themselves. The numbers are mathematical principles proper to the cultural structure, in other words, subjective elements, which intervene in the act of "recognizing that the limit of the side coincides with the sign 5." If one says "it measures five centimeters," the affirmation of an empirical quality is being performed: "a proportion exists (i.e., a mathematical relationship) between the length of the side of the polyhedron and the length of the terrestrial meridian." This proportion is fixed or ***constant*** (= 5 cm) and constitutes a "relationship between aspects of a phenomenon," in other words, a "law of nature."

The ***centimeter*** equals one hundredth of a meter and this to the ten-millionth part of a quarter of the terrestrial meridian.

The phenomenic entity presented itself ***complete,*** integral in its manifestation. However, it is not possible to apprehend it in its totality; as soon as it is observed, ***a part*** of it becomes eminent, standing out and emphasizing itself above ***other aspects.*** The ***unity*** of the phenomenon has been broken in favor of the ***plurality*** of qualities that one is able to attribute to it. Two square faces are distinguished, and on each face, ***four*** edges and ***four*** angles, etc. Then the ***measurement*** of an edge or side is performed and a "law of nature" is established: "the length of the side is proportional to the length of the terrestrial meridian and its ratio is 5 cm."

In this operation just described, the "mathematical principles" (when ***two*** faces, ***four*** edges, etc., are distinguished) and the "pre-eminent cultural premises" (when the face, the side, or any other quality became "eminent") have intervened. The two sources concur in the rational act of "relating" (measuring) aspects of the phenomenon and postulating a "law of nature" (it measures 5 cm) that can be universally verified.

We hope to have made it clear that ***mathematical principles*** (the ***one,*** the ***two,*** the ***square,*** etc.), by being intrinsic properties of the mental structure, ***intervene a priori*** in the formulation of a law of nature. As for the "numbers" of the world, those that appear engraved on the graduated ruler, are only ***cultural signs of representation*** to which are distinguished thanks to conventional learning. There were ancient peoples who were representing numbers with nodes or ideograms; it is presumable that an instrument of measurement composed from a stick on which hieroglyphics have been engraved, would not signify, in principle, anything to us if we are unable to "read" the signs, i.e., to realize the numerical representations.

The epistemological analysis on the mode in which man establishes a law of nature has to inevitably lead to the conclusion that it would be impossible for the principle of the fence to be located in the world as a property of the entities and to be formulated in a sociocultural language. On the contrary, what can occur, in any case, is that the principle of the fence is projected, consciously or unconsciously, onto a phenomenon and is then discovered, in it, as an eminent relationship between qualities; naturally, the complexity with which the principle of the fence is empirically recognized and introjected into the psychic structure will depend on the type of phenomenon represented.

In summary, the "principle of the fence," uncovered to the consciousness by the message of the Loyal Siddhas, is also a mathematical principle and will intervene ***"a priori"*** in every phenomenic perception as such. The natural numbers (which are in the mind) allow to "count" (one, two) the halves of that apple (which is in the world). The principle of the fence (which is in the mind) enables us to apply the "law of the fence" onto that phenomenon (which is in the world). We have come a long way to arrive at this conclusion. We will express it now in a general manner: ***the principle of the fence will make possible the determination of the law of the fence in every phenomenon and in any relationship between phenomena.***

But the principle of the fence is, generally, unconscious and only those who manage to hear the message of the Loyal Siddhas can incorporate it into the conscious sphere. And only they, the awakened men, will be able to apply the law of the fence in a warlike Strategy that ensures the return to the Origin.

As a last reflection on the allegory, let us say that when the prisoner "pulls on the ring" and discovers the secret exit, he is performing an action analogous to when "the awakened Virya 'applies the law of the fence,'" according to the archemonic technique, and univocally and irreversibly opens a path toward the Vril.

So, the method that the Loyal Siddhas use to counteract "culture," the enemy's strategic weapon, has been explained. They send Their message that aims ***to awaken*** in the Virya the Blood Memory and ***to orient*** him toward the Vril, his "secret exit." For the latter, they induce him to discover the "principle of the fence" and then to apply the "archemonic technique."

The principle of the fence ***is infallible*** for the proposed strategic purposes and can be applied individually as well as collectively. History abounds in examples of Viryas who have applied techniques based on the Hyperborean Wisdom to be immortalized as Siddhas or to lead a pure-blooded people toward collective mutation; as proof of these glorious actions there have remained numerous stone constructions that no one understands in our days because to do so one would have to possess a vision founded on the principle of the fence. To the awakened Virya, knower of the archemonic technique, a single glance on the megalithic constructions, or on Montsegur or on the K.Z. is enough to correctly interpret the Hyperborean Strategy on which its construction was based.

Let us say finally that he who is conscious of the principle of the fence has overcome the enemy cultural strategy and can realize the double isolation, of the Ego and of the microcosm.

The principle of the fence will enable to affix the limits of the conscious subject, isolating the Ego from the pre-eminent cultural premises, and moving it toward the "center" or Selbst.

The archemonic technique will enable, then, to isolate the microcosm from the macrocosm, gaining a time and space of its own, i.e., immortality: the microcosm or physical body will have been transmuted into ***Vajra,*** the incorruptible matter.

N. The Risk of the Virya

The Berserkers, initiates of the Einherjar, were applying the principle of the fence in the Valplads through the archemonic technique. Their Archemon (a "water ring") topologically divided the Valplads into two parts: an "exterior," the Valplads proper, and an "interior" or "Plaza."

When the Berserker has occupied the Plaza and, by means of "Strategic Opposition" applies the law of the fence on the Archemon, the temporal de-synchronization is produced and, if the opposition is sufficient, the final independence with respect to the

time of the Valplads. But the time of the Valplads is "the transcendent flow of the Demiurge's consciousness"; to become independent of it, to have a "time proper to the microcosm," means to be outside of any determination of "first" or "second order." The Demiurge has "momentarily" lost His capacity to act on the Virya and this "moment," one's own time, is taken advantage of in order ***to direct oneself, to advance,*** toward the Origin. It is thus possible to conquer the Vril and transmute into an immortal Siddha. But what happens if the center is not reached, either because purity has been lacking, or because one has feared to take the Great Leap? As we explained in "F," its immediate consequence is ***strategic disadvantage,*** a position of weakness in front of the enemy Strategy that in many cases leads to madness. And that is why, as a result of such risks, it is always warned that only he who possesses an infinite valor, and is stripped of every moral or dogma, will be able to use the archemonic technique with probabilities of success. But if one has sufficient valor and a total detachment from the "things of the world" it is always possible to perform the inverse operation of "synchronizing oneself" with the time of the Valplads, although this operation implies a terrible leveling of forces. This is because, during "Strategic Opposition," a ***"sitzkrieg"*** or siege war is posed in which the enemy applies all the potency of its Strategy on the Archemon, i.e., against the Plaza. Two Strategies are confronted there, one, the will of the Demiurge set on maintaining the material enchainment of the Virya, the other, the Hyperborean Strategy of the one who has chosen, to undertake the return, to follow the way of Strategic Opposition with his archemonic technique. If the Virya decides to continue occupying the Plaza, while looking for the ***interior exit,*** he must prepare himself to resist an ever-increasing pressure from the enemy. If he decides, on the other hand, to "synchronize" and return to the Valplads, he must prepare himself to face a certain danger of madness, the product of the consequent "archetypal maladjustment," from which only his blood purity can undoubtedly save him.

At the end of such a long road, all that remains is to take the last step "in search of the principle of the fence."

O. The Awakened Virya's Individual Act of War

The medieval warrior order, ***Einherjar,*** was following a Hyperborean Path of spiritual liberation denominated "way of Strategic Opposition." In order to summarize everything in one concept, we can affirm that this path enables the awakened Virya, considered as a potential microcosm, ***to obtain spatial and temporal autonomy.*** But, if the awakened Virya ***is not*** an autonomous entity, an actual microcosm, what is the significance of such a spatio-temporal autonomy obtained by means of Strategic Opposition? Answer:

that the autonomy ***will not be direct,*** i.e., a product of the entelechy of the Manu Archetype, of existing as an actual microcosm, but ***indirect,*** a product of the ***ontic isolation that the Spirit can subject the potential microcosm to.*** It does not matter, then, the evolutive degree of the microcosm, since the isolation will occur from the outside, without taking the entelechy into account. What will be of capital importance, on the other hand, will be the purity of blood, the quality with which the Ego manages to intuit the Symbol of the Origin, since the strategic efficacy of the isolation will depend on it.

And how does said way of liberation propose to isolate the potential microcosm of the awakened Virya? Answer: The archemonic technique enables one to dominate space, and Strategic Opposition makes the domination of time possible. In other words: the archemonic technique offers the possibility, to the awakened Virya, to initiate an individual action of war, the immediate purpose of which is ***to limit*** a space of the Valplads and subtract it from the control of the Demiurge; in such a strategic area, or Archemon, the potential microcosm will be ***spatially*** isolated from the macrocosm; then, ***from the Archemon,*** it will be able to ***temporally*** isolate itself by practicing Strategic Opposition. These are, then, two essentially linked acts, two correlative steps on the Path of Spiritual Liberation. In this and in the next articles we will explain both steps, the "archemonic technique" to create space and "Strategic Opposition" in order to create time, starting from the principle.

As hinted in "G," the creation of an Archemon has other applications apart from serving as a "safe Plaza" in the personal Strategy of the awakened Virya. When the principle of the fence has been revealed to the Ego, the Archemon can be both "exterior" and "interior" to the microcosm: if it is exterior it can indeed constitute the refuge of the Virya, but also, together with the runes, it must be useful as a weapon or instrument for exercising control over the entities; if it is interior, its action can fence the Ego and isolate it from the conscious subject, thus enormously facilitating the possibilities of breaking the spiritual enchainment, but it must also be useful for framing and resigning every symbol of the psychic structure, especially the autonomous myths, the disturbing power of which we have already described. And this, just to name a few of the countless possibilities of the Archemon, all of which are of current use to the Hyperborean Initiate, awakened Virya, or Berserker Siddha. Here, of course, we will only refer to the concrete practice of the way of Strategic Opposition, as was being taught in the Einherjar Order.

In the case that we have to study, the awakened Virya operates an exterior Archemon, i.e., a fence plasmated in the Valplads, in some space of macrocosmic signification of the Demiurge. Naturally, if the reader of this work does not know the principle of the to-

tal fence, valid in every space, it will be very difficult to advance with the explanation; however, if we base the development on an intuitive topological consequence of the principle of the fence, "divide its plane into two parts," it is possible to obtain evidence by analogical induction. Then, without forgetting at any moment that we are dealing with a crude geometric analogy, let us graphically represent the exterior Archemon; see Figure 33.

In truth, and this we emphatically affirm, the drawing misrepresents the ***most perfect and fearsome personal weapon in the entire material 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 Archemon, in color blue, and an exterior sigil in color red. The first element is essential in the archemonic technique and the second corresponds to the theory of Strategic Opposition, which we will explain last.

Figure 33

We will study the operation of the Archemon analogically, step by step, and to do so we will begin by describing the typical attitude of the awakened Virya at the moment of launching himself into the assault. The first step of the awakened Virya, in effect, consists in ***assaulting and occupying*** a place of the macrocosm, gnostically acting, with full knowledge of the scope of his offensive action. It

will be a surprise attack: a blow delivered 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 valor of the Hyperborean warrior is channeled. It is the surprise assault of a place, which is simultaneously realized with the taking of a spiritual position. But that assaulted place could never have been defended by the Demiurge because it is impossible for Him to foresee the place and the moment of an attack that was never planned by the reason of the Virya nor imagined by the conscious subject: the Kairos, the opportunity to act, is determined by the graceful will of the Ehre sphere (1) and only applies for the awakened Ego.

The awakened Virya only knows the archemonic technique; the place and the moment of acting will be indicated by the Kairos. This condition is so rigorous that ***a great part of the Hyperborean initiation consists in achieving that, for the awakened Virya, the place does not matter at all: the awakened Virya must be indifferent to the place that he is going to conquer in the macrocosm because every 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 he who dies in the "Campus Belli" is resurrected by Wotan and the Siddhas in Valhalla. That is why the Hyperborean warrior never measures the forces at play, never speculates or makes material calculations: that is the custom of the mediocre and Jews. We will not refer to that class of "Strategy" 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 Norn Urðr, looks only toward the Origin.*** From what sign is he guided, then, to fight and stop fighting? In other words, on what principle does he found his warrior's criterion? Answer: On ***Honor,*** the absolute morality of the awakened Virya. As we will see in the Second Part, ***Honor, which is the act of the resolute graceful will, manifests itself in its own temporal kind called Kairos: Kairos*** is ***the*** moment to act with Honor, ***the*** opportunity to strike a blow at the enemy, ***the*** occasion to march toward the Origin, ***the*** instant to die with valor in order to resurrect with glory. Evidently, the Kairos of Honor hardly coincides with what the ordinary man, Paśu or lost Virya, understands by an "attractive motivation to act": e.g., money, fame, the Nobel Prize, etc.

Well then, although it may seem strange to ***fools,*** the truth is that the awakened Virya does not initiate the fight until his Kairos decides it, and then he 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, i.e., the force of the spiritual origin, intrepid valor.***

We are, then, in which the awakened Virya, in the right Kairos, performs an ***individual act of war.*** But every ***act,*** being defined, has a character, a representative form. Under what characteristic is the warlike attitude expressed, in the way of Strategic Opposition? Answer: Every Virya who takes the Path of Spiritual Liberation, as we shall see in the Second Part, must begin by professing the Fundamental Thesis of the Hyperborean Wisdom. In said 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 ***exterior*** characteristic is ***hostility.*** Naturally, the Thesis narrates a legend, a story of origins, since every captive Spirit has been neutralized in its essential hostility by the primordial treason of the Traitorous Siddhas, i.e., it has been reduced to the state of ***abnormality*** that we have explained in the first sections by means of the Model of the Sphere. But the Mystery of the captive Spirit can only 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 Blood Memory. There the Virya must concur ***to confirm the thesis. Therefore, for the one who has heard the voice of the Pure Blood and decides to combat, the individual act of war cannot be characterized in any other way than by the gnostic hatred toward the world of the Demiurge: the awakened Virya will try to experience, at all times, "the essential hostility," procuring to strategically reorient the reverted Spirit.*** And that essential hostility, which the Hyperborean Spirit once displayed against the material Universe of The One, will be the characteristic that will summon up, in minimal measure, the act of war that the awakened Virya will execute against Evil, i.e., against the macrocosm of the Demiurge Jehovah Satan.

One must understand that the hostility toward matter constitutes the principal ingredient of the gnostic attitude, the characteristic that clearly reveals the presence of the Spirit. The contrary is also true: without hostility there is no gnosis; a Virya can be well versed in matters of occultism, and even know the Fundamental Thesis, but if he does not adopt a position of active hostility, he will most likely remain all his life in confusion, without having come even a millimeter closer to the Spirit. What prevents the Virya from manifesting open hostility, of course, is fear; a fear, the origin of which is blood impurity, the animal tendencies of the Paśu that fight against the inheritance of the Hyperborean lineage. But do not believe that by ceding to fear you will obtain peace: ***the opposite of the hostility of the Spirit is not "the peace of the soul," but the doping of the Ego;*** as will be seen in the Second Part, fear poisons the blood and makes it possible for the Ego to be anesthetized

and phagocytized by the psychoid Archetypes. Permanent hostility toward the world, contempt for matter, repugnance for human animality, indifference toward money, pleasure, status, or any other similar Judaic ideal, are traits that strengthen the Spirit and create will. And the graceful will of Honor, which is the ***absolute valor of every Hyperborean warrior,*** manifests itself in the Kairos, reveals the right opportunity in which one ought to act resolutely, fearlessly, against the enemy.

To comprehend to what extent the act of war of the awakened Virya is ***impious and abominable in the eyes of the Demiurge,*** it is only necessary to notice that it implies the voluntary disregard of the material order of ontic suprafinality. Moreover: the individual act of war, carried out with an essential hostility in its Kairos, ***supposes an incredible defiance, a luciferic rebellion,*** the echoes of which resound in all the "planes" of the macrocosm, all the "heavens," in the most dreary meanderings of the universal soul. And such a defiance, which has been gnostically declared, with profound knowledge, and which, therefore, is essential and irrevocable, ***cannot be ignored by the Demiurge, cannot be overlooked by the Great Deceiver.*** 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 ***second intention of the Demiurge*** set on achieving his destruction. In this strategic clash, the Virya must demonstrate the valor of his Kairos by resisting with an iron will the thousand deceptions of the enemy. He will act as the Fundamental Thesis affirms that the Hyperborean Spirits acted in the Origin: he will present an essential hostility toward the world of the Demiurge without caring at all what happens in the Valplads, what He does to deceive and destroy him; naturally, he will not neglect to watch his back, ***but he will take advantage of the Kairos in order to attempt the conquest of the Vril, the unchaining of the captive Spirit.*** If such is the resolution of the Virya, if so gnostic are his objectives, ***then everything 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 Hyperborean warrior and the Demiurge will fight face to face.*** And, as in the Origin of the Fall, a spiritual enchainment will again be at stake in the struggle: the awakened Virya has attacked in order to liberate his captive Spirit and the Demiurge responds to subject the Spirit to a greater and more atrocious confusion.

P. Allegorical Explanation of the Infinite Fence

Now that we are clear about the character of the individual act of war of the awakened Virya, we are in a position to comprehend the archemonic technique. In effect, the first step of the Virya is

concretized when he applies the principle of the fence in the Valplads and establishes a fence "that divides space into two parts"; in Figure 33 such a situation has been symbolically represented.

The assault on the Plaza is executed in ***a single unforeseen act,*** when the propitious Kairos decides it. The archemonic technique ensures that in said unitary act, ***two expressions*** concur: on the one hand, the Virya projects the sign of the principle of the fence on a space of the macrocosm; on the other hand, simultaneously with the first expression and ***on*** it, the Virya projects the Sign of the Origin. The effect of such an act is the production of a ***strategic space,*** or Plaza, "limited" by the sign of the principle of the fence or "unlimited" by the Sign of the Origin. For a better understanding let us remember, first of all, that ***the infinite pole is always reflected on the Sign of the Origin,*** i.e., the point of convergence of all the gazes of the reverted Spirit-sphere: the Infinite Ego. But the sign of the fence, for example a circle like that of Figure 33, is archetypal and, therefore, ***finite:*** by applying the Sign of the Origin on its perimeter, the infinite pole, the ***actual infinite,*** is being introduced in all its points. What then occurs? Answer: the production of an ***infinite fence.***

It is the infinite fence that determines the strategic space of the Archemon or Plaza. In Figure 33 the Latin denominations that the Einherjar were utilizing have been kept; the infinite fence was, for the Berserkers, the ***Vallo Obsesso,*** i.e., a defensive fence erected against the enemy siege; the Vallo Obsesso was separating the **Oppidum** or Plaza Fort from the ***Campus Belli,*** the battlefield or Valplads. When the awakened Virya assaults the Plaza and isolates himself behind an infinite fence, an ***Obsidium Belli*** is posed, i.e., a ***sitzkrieg,*** a ***siege war.*** It is then when the enemy pressure is felt in all its intensity, attempting to break the infinite fence. However, as we said before, the conquest of the Archemon is quite impossible for the Demiurge ***unless the fall originates in a strategic failure of the Virya, in an interior error, i.e., unless the Virya is at a strategic disadvantage;*** of course, such a catastrophe is more than probable if one acts outside of the Kairos.

Undoubtedly, the "enormous resistance" that the Archemon seems to possess, capable of withstanding the exterior siege of the Demiurge without ceding in its isolating function, must attract attention. And this strangeness has no other cause than the ignorance of the properties of the infinite fence, marvelous properties that reason will attempt to ignore and deny as real possibilities. However, it is not easy to provide an absolute explanation of the infinite fence: many are the variables that are unknown or have not been defined here, such as, e.g., the ***total*** principle of the fence or the Sign of the Origin. Much simpler instead, but also less precise, is to resort to an allegorical example that allows us to clearly

induce the idea of the infinite fence, that shows in an unequivocal way the property that prevents its destruction by the Demiurge. We will follow this latter path, without forgetting that, as with the principle of the fence, here we are reducing to its minimum expression a principle that is valid in the totality of planes, spaces, or "worlds" that integrate the macrocosm; but, if in this way, we manage to make the paradoxical concept of the infinite fence intelligible, the path followed will be evidently justified.

The property that we are going to analogically explain is the following: ***the infinite fence cannot be surrounded.*** Although complex to extend to the multidimensional totality of the macrocosm, this property is extremely simple to exhibit in an allegorical example.

Let us suppose that a warrior tribe of Antiquity, after a long journey during which it wandered for many years and definitively moved away from its origin, decides to stop and settle in a certain country. But, it so happens that that region is dominated by a tribe of another race, mortal enemy of foreigners. Despite the danger, the newcomers set up camp in enemy territory and begin to prepare their defense.

The basis of the Strategy consisted in fortifying the Plaza, in such a way that, after a stay of a few years, a respectable citadel was erected in the place chosen by the foreigners. ***A stone wall,*** of considerable resistance, surrounded the citadel to protect its inhabitants from possible attacks.

Well, one day, the native tribe, intensely irritated by the foreign presence, decides to attack with all its means, in order to destroy the city and annihilate the intruders. And, as the difference in resources is overwhelmingly favorable to the natives, ***if it were only a matter of forces,*** the most foreseeable thing is the prompt fall of the Plaza. For the natives outnumber the foreigners ten-to-one, and they bring with them war machines powerful enough to successfully attempt to open a breach in the stone wall. Clearly, their plans aim to surround and besiege the citadel, with troops equipped for a long stay, while their machines exert a permanent pressure on the stone wall.

At this point in the allegory, the situation of the foreigners would be highly compromised because the main defense of their wall is on the verge of falling. Normally there would be no salvation possible for the besieged. But what would occur if the stone wall were, or could be converted into, an ***infinite fence?*** As we will soon see, in answer to this question, it is not a question of "resistance" or any other physical quality of the invulnerable property of the infinite fence, but of Strategy: the infinite fence is invulnerable because it is a ***strategic fence,*** set up by the Spirit to favor its own reorientation.

Let us suppose then that within the citadel the foreign tribe has an elite of Cainite priests, i.e., awakened Viryas trained in the Hyperborean Wisdom. When the sentinels inform them that the enemy army is approaching, the Cainite priests, by means of the appropriate techniques, project on the stone wall the Sign of the Origin and produce an infinite fence. From that act, the war is lost for the natives: ***they will never be able to besiege the fortress and, instead, they will run the risk of being destroyed little by little, because of the surprise sorties with which they attack the besieged.***

To understand this reversal in the situation provoked by the infinite fence, it is necessary to imagine the native army trying to surround the wall and without being able to do so in any way: a squadron, e.g., is sent by a chief to station itself in front of a tower; the soldiers reach it and prepare to camp, but, without anyone knowing how to explain it, suddenly, they find that the tower is not where they were believing but somewhere else, further ahead or further back; if there is still some distance to go, they will cover it thinking that they got confused, that they were victim of an illusion similar to the mirages of the desert; but if the tower turns out to be behind, none will be able to believe with conviction that they marched in front of it without seeing it: then murmuring and superstitious fear will begin; but when the tower is again in front of them, and the same scene of its displacement is again repeated, fear will be converted into panic; especially when some soldiers believe that they notice an alteration of the wall, ***as if something in it were spinning, something that is not the wall itself but its form;*** that is: the shape of the stones, and not the stones themselves, is what seems to ominously change before the astonished eyes of the tough soldiers; and they try to reach a tower that is always distant; and finally they stop anywhere, avoiding looking toward the bewitched wall, to be harshly reprimanded by their chief for not having complied with the given orders.

And this is ***only one*** of the innumerable examples that one could give in order to show the impossibility of besieging an infinite encirclement. The following example can further clarify for us the difficulties of the circumambulation: a company of native sapper engineers is given the mission of circumventing the perimeter of the fortress to observe and detect its possible weak points, seeking future demolition operations. As the fortress protects a polygonal area, its wall is comprised of wall segments joined to crenelated towers, erected at each vertex of the exterior angles; to better visualize the case, let us suppose that the wall consists of eight towers joined by eight stone walls. It is thus evident that the engineers must march parallel to a wall and, upon reaching the tower, ***turn at the corner*** in order to continue along the next wall. Well, the presence of the actual infinite ***on*** the wall determines that the mission

of the sapper engineers is impossible: ***it is not possible to surround completely, i.e., finitely, that which has no end; it is not possible to limit the actual infinite.*** How does this property of the infinite fence manifest itself, i.e., how is it experienced by the sapper engineers? Answer: as a concrete impossibility to complete the outer route of the perimeter ***because it is a truly endless length.*** In other words: the engineers march alongside a wall and, upon reaching the tower, turn the corner and see another wall and a distant tower; they then advance alongside said wall and, upon reaching the tower, turn at an angle and observe a new wall and a new tower; if the wall were finite, upon reaching the eighth tower the engineers should concretize their mission and find, in that same place, the bulk of the native army; but, as the projection of the Sign of the Origin on the wall produced an infinite fence, the concretion of the mission becomes impossible: what occurs, instead, ***is that the engineers count wall after wall and tower after tower without being able to meet at any time with their companions, so that they gather the impression of being in front of an incredibly extensive wall, in truth "endless," with hundreds, perhaps thousands, of walls and towers.***

In order not to leave the allegory without an epilogue, let us say that the native tribe is ***strategically*** defeated by the foreigners, i.e., it is defeated by the absolute superiority of their Hyperborean Strategy. A Strategy that always triumphs because the enemy's material means do not account for it: it is the master of space and, as we will see later, it can also be the master of time, increasing even more, if that were possible, its domination of the conflict. The native generals, in spite of their overwhelming material superiority, observe with dismay the failure of the spatial and temporal strategy: they do not manage ***to surround*** the fortress, thus rendering the siege meaningless; but, if they attack from the side that they have facing them, they discover that it is not possible to ***permanently*** damage the walls and towers as it occurs as if their stones instantaneously regenerate after each blow; and, in retaliation for such actions, they suffer constant losses due to the accurate counterattacks of the "besieged." In the end, the natives decide to retreat, taking as consolation the conviction that the foreigners are powerful magicians, protected by the Gods themselves, against whom it is impossible to fight only counting on material weapons, all ideas that are not lacking in real basis.

To extract a conclusion from the allegory, let us reason in the following way. The military situation of the foreigners was clearly unfavorable and was threatening to end in disaster; that is to say: the possibility of coming out of the conflict with flying colors was minimal, calculated on the basis of the principles of war typical of the Paśu and the lost Virya. But such a probability turned out to be

false in the face of the Hyperborean Strategy of the foreigners, who finally put the enemy to flight. What occurred, then? How was such a miracle produced, ***which is essentially improbable?*** Categorical Answer: The Hyperborean Strategy is absolutely superior to the Paśu Strategy because the latter is ***finite,*** aims at a ***probable end,*** while the former is ***infinite and improbable*** because its executor, ***the Virya, is a being that participates in the infinite.*** When the awakened Virya projects the Sign of the Origin on the sign of the principle of the fence, for example on the stone wall, he produces an infinite fence that is invulnerable because it cannot be attacked from the finite: it cannot be surrounded or besieged because the finite cannot limit the infinite and it cannot be breached because it is not possible to locate the infinite from the finite. On the contrary, the Virya participates in the infinite and this is a reflection of the eternity of the Spirit: the infinite and eternity surpass and encompass the space and time of the macrocosm. For an awakened Ego, in synthesis, the dominion of the space and time of the enemy, i.e., of the demiurgic macrocosm, is inevitable.

But undoubtedly the Categorical Answer is not clarified with this. It will be necessary to observe the problem with more profundity and, above all, to banish some understandable errors.

Q. The Paśu Strategy and the Hyperborean Strategy

Now, the Categorical Answer can be put in a more comprehensible dimension if we go a little deeper into the mentioned properties of each Strategy. Let us begin, first of all, by emphasizing that a Paśu Strategy, such as that which the natives of the allegory were following, is fundamentally based on the ***notion of territory,*** which is nothing more than the intuition of the principle of the fence. This principle, which as we have explained is archetypal, is found in many animal species, especially in birds and higher mammals, incorporated as an instinctive pattern of behavior: particularly notable is the territorial instinct of primates who, like hominids, are found on branches very close to the phylogenetic trunk of the Paśu. This demonstrates that the animal-man, the Paśu, 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 mathematical principle. It goes without saying that some deviant currents of Hyperborean racism, which ignore the infinite spiritual condition of the Virya, and even the eternal Spirit itself, do not hesitate in relying on Ethology and allying themselves with Darwinian evolutionism, playing into the hands of the Synarchy. In their eagerness to justify the myth of private property at all costs, these "racist biologists" who ignore that the Spirit does not evolve but is

perfect and eternal, motivated by a naive and irritating classist egoism, attempt to affirm a line that starts from the territorial instinct, concretizes with the dominion of territory, consolidates with the "instinct of property," perpetuates itself in the family and the community, and finally leads to the Nation and the "patriotic instinct" of nationalism. Well, we are going to ratify that all this is true: ***but it is true for the Paśu.*** In fact, unless one suffers from an exceptional impurity of blood, one will not fail to note that the preceding ideas smell of suprafinality, of design, of evolutive Plan, of Archetypes, of devic Hierarchies, in short, of the Demiurge's Intention. And where do the famous biologistic racisms fail? Answer: ***in the total absence of the concept of mysticism.***

That is why the Hyperborean Wisdom advises to apply the following critical guideline to every suspicious racism: ***"if the racism is mystical, then it is Hyperborean and spiritual; otherwise, it is not." and whoever upholds a racism without a Mystique, even if he declares his purity of blood, is nothing more than a vile deceiver, or an authentic deceiver, in the service of infamous oligarchies of which shameful aims are the same as those of the Jewish synarchy.*** But these harsh words merit a clarification: what should be understood by racism with Mystique? Answer: racism is mystical when it is charismatic because, as seen in the article The Golden Chain, ***"the Mystique is a form determined by a being: Charisma";*** and Charisma is an acausal agent that connects all Viryas by the fact of their common Origin, by their Hyperborean lineage, in a "charismatic bonding" that recognizes a center or principle in the Hyperborean leader or Führer, i.e., in the Virya of the purest blood. The Mystique 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 Siddhas, which will be studied in the Second Part. In summary: if there is a charismatic leader there is a Mystique and if there is a Mystique there is an effective aristocracy of blood, ***recognized by the people: an aristocracy that does not require to be proven with titles and coats of arms, an aristocracy that is nourished by the people who sustain it and that fulfills its role of charismatically bringing them together, promoting the purity of blood and the elevation from the material and spiritual misery in which they find themselves.*** On the contrary, if there is no leader there is no Mystique and if there is no Mystique there can be no aristocracy that is legitimate, no matter how many alleged titles, but the sinister bastard oligarchies of our days, materially and spiritually allied to usurious and corrupting Judaism.

Only a charismatic leader gives legitimacy to an aristocracy of blood; and only if there is a leader and a true aristocracy ***is it licit to unite blood and soil.*** From here arises the "Hyperborean right of

conquest," which is not based on physical force but on purity of blood, on the spiritual right to reign over degraded peoples without a Mystique, who have lost all authority over the territory that they occupy. Without a leader, without a Mystique, without an aristocracy, the soil means nothing, i.e., nothing spiritual, nothing that points to the material liberation of the Spirit; on the other hand without these conditions the soil means a lot to the Paśu, because associated en masse, republicanly, democratically, it can better fulfill the objective of its finality. The Führer recently provided us with an example of all this when he charismatically legitimized the only blood aristocracy of the twentieth century, i.e., the ϟϟ, the members of which, 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 biologistic.

It is not necessary to repeat here themes that are sufficiently developed in others of our works, such as *Treatise on the ϟϟ Psychosocial Strategy.* But it is good to remember a concept already mentioned, which comes from the theories of war presented in said work: ***for the Paśu, war is the way in which the Archetypes resolve their conflicts.*** From such a "war" between psychoid Archetypes, the manifestations of which on the physical plane involve animal species in continuous conflicts that point to natural selection and evolution, stem the observations and conclusions of Ethology, erroneously assimilated by materialistic and myopic racism. The principal fact discovered by ethological science is rigorously true: the Paśu is an ***essentially*** territorial animal-man, i.e., one who is accustomed to choosing territories, to occupying and defending them, who knows how to limit them with demarcatory signs and also how to recognize the borders of foreign territories; precisely the principal source of conflicts in human communities, as Ethology affirms, is the violation of territorial space, whether individual or collective, in a manner 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 evolutive plan, an entelechial tendency: trying to elevate this fact to the supreme principle of racism is pure blindness and foolishness.

But behind such an error of naive racism is hidden a more grave cause, inherent to the ever-closer darkness of the Kaly Yuga: it is the ignorance of the "O" Strategy that the Siddhas of Agartha carry forward to counteract the Plan of the Demiurge and the Traitorous Siddhas, which will be exposed in the Second Part. Said Strategy, which counts on the presence of the Gral, proposes to endow the communities of Viryas with the necessary and sufficient elements so that their charismatic leaders attempt a joint purification of the entire racial community, ***transmuting and overcoming the animal***

tendencies of the Paśu who fight, in the blood, with the inheritance of the Hyperborean lineage. The Loyal Siddhas, for this purpose, teach the secret ways of liberation of the Hyperborean Wisdom, among them the way of Strategic Opposition that we are examining. Such ways allow the leaders, or the elites of awakened Virya who secretly second them, to draw up the Hyperborean Strategies. The leaders then lead the peoples toward the biological mutation that has as its objective their spiritual elevation, but which ***can only be given in the framework of a Mystique,*** often by declaring total war on the Enemy, or by using war as an instrument of blood purification, as a means to collectively generate the ***essential hostility*** that converts man into a hero. It is clear that this "war" is not even similar to the territorial conflict of the Paśu and should not be confused. Just as the "animal aggressiveness" that the Paśu exhibits in order to defend its territory bears no relation to the essential hostility of the Spirit, nor is the latter arrived at by a refinement of the former but quite the contrary, both types of warfare are essentially different and opposed. It could not be otherwise since one tends to concretize the entelechy of the Paśu, to comply with the macrocosmic objective of its finality by getting the captive Spirit to elevate it in the animal scale through evolution, and the other tends to liberate the captive Spirit, with which such a sinister Plan is definitively broken. Both antagonistic concepts of war derive from the Paśu Strategy and the Hyperborean Strategy, but, and this we will not tire of affirming, only with the latter, "in the framework of a Mystique," is there the fact of the Hyperborean Race: the peoples together with their leader, together with the charismatic center that metaphysically identifies 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, i.e., the chemical codification of an aspect of the ontic designs of the living species.

The best way to clarify the difference between the two Strategies is to refer back to the principle of the fence and the Symbol of the Origin. The Paśu is a territorial animal because it uses at all levels of its psychic, rational, cultural, and conscious structure, the principle of the fence, often without abstractly recognizing it as such. The Virya, which inherits the biological part of the Paśu, when he is "lost," uses the principle of the fence like the latter: for example to separate an outside from an inside, a backdrop from a form, a container from the contents, etc., and, of course, to fulfill the territorial function, the ***revier,*** which consists in projecting a sign of the fence and giving context to an exclusive enclosure, 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 biologistic racists. But the Virya is an essentially dual entity: in his being coexists, together with his animic nature, the transcendent manifestation of the Spirit, the "Ego" that reflects, to a greater or lesser extent, the Infinite Ego. That is to say, in the Virya coexists an animal inheritance and a Hyperborean inheritance. When he "awakens," when the charismatic bonding of the Golden Chain puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Ego manifests in the Symbol of the Origin, giving rise to the Selbst and to the possibility of projecting from there the Sign of the Origin ***on*** the sign of the fence, producing an infinite fence. Thus is born the Hyperborean Mystique, which is nothing more than an infinite fence with a charismatic content, a strategic space: the Archemon that the Virya produces as an individual act of war is, in truth, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an Archemon or strategic space for the transmutation and spiritual liberation of an entire charismatic community.

Here, then, is the difference: the Paśu, like any territorial animal, must defend to the death the fenced territory, which can be attacked and violated from every angle since the border is not real but only the projection of the sign of the fence, i.e., the exteriorization of the principle of the fence, of an Archetype of the mind that creates the illusion of factual separation at the border line; the territory of the Paśu can thus be besieged, concretely surrounded and circumvented, and effectively violated and occupied by an enemy, just as occurred to the natives of the allegory with the invasion of the Hyperborean foreigners. The Paśu or the lost Virya, if they only count on the principle of the fence, will perhaps be able to sustain a territory by sheer force, waging war according to a spatial and temporal Paśu Strategy as, e.g., nowadays, 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 fence or an impenetrable racial Mystique, i.e., strategic spaces where enemy action is impossible. We already showed in the allegory the impossibility of besieging or making vulnerable an infinite fence, and now it is clear why the foreigners won, in which consists the difference between the Paśu Strategy and the Hyperborean Strategy that the Categorical Answer was affirming: the foreigners dominated the Plaza and defeated the natives because they had at their disposal a Hyperborean Mystique, which they concentrated on the wall in order to produce the infinite fence. The natives, on their part, were only wishing to expel the intruders from their territory, from the area considered as the exclusive preserve of their tribe; but for lacking Mystique, for per-

forming operations of war with a Paśu Strategy based on the principle of the fence, they were defeated by the superior spiritual strategy of the foreigners: ***they knew how to protect their strategic space with an invulnerable infinite fence; and this is something that no territorial animal can do, however much ethology and biologicist racism, even the Paśu, does not like it; but the Virya can do it; and he can do it because the Virya participates in the infinite.***

To conclude, it is only worth adding that the "O" Strategy of the Loyal Siddhas contemplates all aspects of the racial Mystique, i.e., all the strategic steps that a community of Pure Blood must necessarily take in order to go from the confusion of the lost Viryas to the collective transmutation into awakened Viryas and Siddhas. Naturally, this supposes an enormous wealth of knowledge that, nevertheless, was the complete patriotism of our Cro-Magnon ancestors, the surviving Atlantean forefathers of the White Race. These people, to whom the Hyperborean Wisdom denominates ***guardians of Lithic Wisdom,*** bequeathed a part of their knowledge to the various peoples of pre-Antiquity that they founded by mixing with other surviving Paśu communities, with slaves from 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 inheritance, which, naturally, was being degraded and lost with the passing of time. However, in spite of the elapsed time and the falsification of History executed by the Synarchy, great pieces of the Hyperborean Wisdom can still be recognized in many ancient cultures, and we will speak about that in other parts of this book; as a classic example, of course, the very ancient idea of the Universal Empire stands out, which is a quite degraded cultural symbol but that, nevertheless, still represents the projection of a Complete Mystique.

Here, what we are interested in pointing out, is that the implementation of a racial Mystique includes ***a certain special manner of occupying territory,*** a method in which intervene specific concepts about 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 and Rome, etc. Of all of them the Etruscans luminously stand out and, already in epochs of the present Era, the Goths and Saxons. Charlemagne and his descendants tried to destroy these latter, due to their great racial purity and the strength of their Mystique, which nevertheless was made manifest a century later when Henry I of Saxony, The Fowler, 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 twentieth century, through the work of Heinrich Himmler and his elite of Hyperbore-

an initiates of the Black Order. Himmler, together with Darré and other specialists of the Ahnenerbe Institute, developed and adapted to the current culture the concept of "Magical Agriculture," which was intended to be applied in the future ϟϟ State to be formed, after the Total War, in Europe, but to which it was to be experimented during the conquest of Lebensraum in the East. And that the ϟϟ were calling it the way of Strategic Opposition proves, among other things, the construction of the K.Z., the ***konzentrationslager*** or concentration camps, which were designed in such a manner that a Hyperborean Initiate could at any time project the Sign of the Origin on its perimeter and produce an infinite fence, regenerating the internees through transmutation in the strategic area, i.e., awakening their dormant lineage, purifying their blood.

R. Conclusion on the Archemonic Technique

In article "P" we explained by means of an allegory the concept of the infinite fence and its property of being invulnerable to an enemy attack. However, the clash of strategies in which the allegorical conflict between natives and foreigners was transformed, led us to the Categorical Answer and to the clarification of article "Q." Now we know what an infinite fence consists of, and we verify the superiority of the Hyperborean Strategy. But we must remember that our initial purpose was to describe the archemonic technique ***applied to an individual act of war:*** the allegory, on the contrary, has shown us the production of an infinite fence by means of a racial Mystique. We must then return to the Archemon of Figure 33 and utilize the latter that we have seen to describe the individual archemonic technique of the Einherjar.

In order to comprehend the absolute power that the archemonic technique places at the disposal of the awakened Virya it is only necessary to extend with the imagination the crude example of the allegory to all the spaces of signification of Maya and to suppose that in none of them will the Demiurge succeed in besieging the Archemon, the Oppidum protected by an infinite fence. To dramatically expose the situation that the act of individual war poses to the Demiurge, we can affirm that, ***even if He were to order all the Angels, Devas, Masters, etc., of the cosmic hierarchies to join hand in hand to surround the Archemon, it would be an impossible attempt. In effect, there are not a sufficient number of monads in the universe to besiege and surround an infinite fence.*** Even less to attempt to attack it with success.

That is why we were saying pages ago that if the Strategy of the awakened Virya is supported by a great purity of blood, in such a way that he cannot be deceived in any space of macrocosmic signification or possible world, it is inevitable that the defiance of as-

saulting the Plaza must be resolved "face to face" with the Demiurge. Why with Him? Answer: because the Demiurge is also an infinite Spirit, the only being of the material Universe that can interpose himself in the last stretch of the strategic and liberating movement of the Archemon. However, the Demiurge will never apply his infinite potential ***within*** the macrocosm, because He must prevent it from being plasmated on the archetypal plane and from there contaminating the finite entities. His intervention will be of another kind: He will procure to enter into direct contact with the Virya, from Demiurge to awakened Ego, in order to deceive him until he weakens the infinite fence and then destroy it; for this purpose He will appeal to all His cosmocreating resources, He will touch all the fibers of the Virya, He will explore every stretch of his history seeking the weak point; He will utilize, e.g., the akashic records of the terrestrial psychosphere and the Virya will clearly hear how the voices of his ancestors require, from the astral light, that they be permitted to enter into the Archemon; but neither to this nor to other similar traps must the Virya cede, who must at all times be a warrior without heart, without soul, pure valor, pure will, resolute toward the Origin.

Outside of the actual danger that such a confrontation with the Demiurge represents, it constitutes a calculated risk in the way of Strategic Opposition, to the extent that it is taken account of beforehand and has been included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, i.e., making the strategic area of the Archemon independent from the transcendent Time of the macrocosm: the creation of a time of one's own. This is achieved by means of the "Strategic Opposition" that will be presented in the next article.

We have demonstrated that no one can surround an infinite fence, a property that converts the strategic space occupied by the awakened Virya into an invulnerable one. Not even the Demiurge Himself can do it because, ***from His successive and finite Aspect***, it is impossible for Him to encompass the actual infinite. And if the Demiurge cannot, still less can any of His terrestrial henchmen do it, nevertheless a fable is permanently affirmed, in truth, a bad joke of the Jews, which we cannot but comment on here. It is that which refers to the presumed suicide of the Führer, committed by him, according to the version of the Allies, as a way to avoid his capture at the hands of the Russian troops that were preparing to occupy Berlin.

First of all, let us say that the Führer had no need to commit suicide because he could never have been captured by anyone, least of all by renegade Jews and a mindless slave soldiery: the Führer is a Berserker Siddha whom it is not possible to surround, neither in the Reich Chancellery nor anywhere else. If he disappeared in 1945,

it is not because he committed suicide or has been captured: the Führer is alive today because, as a Berserker Siddha, he is immortal. The possession of the Gral has provided the ϟϟ with incalculable wisdom, which will enable them to arm an army of immortal Viryas equipped with motorless flying vehicles, based on archetypal engineering and the archemonic technique. Therefore, although this commentary may seem extravagant and absurd, we do not care, for it is in accordance with the strictest truth: ***the day is near in which the Führer will return; he will do so mounted on an eight-legged horse, which will march at the head of the Wildes Heer of the heroes of Valhalla, together with the last battalion of the ϟϟ, men crested with bodies of Vajra. And after a great selective slaughter, from which only those with Pure Blood will be saved, the parousia of Khristos-Lúcifer will be concretized: the great Venusian, the legendary chief of the Hyperborean spiritual race, will once again come to Earth in order to reign over a volk of awakened and transmuted Viryas.***

S. The "Strategic Opposition" from the Archemon

Let us now suppose that the awakened Virya, full of hostility toward the macrocosm, has occupied the Plaza of Figure 33. His first step, as we already saw, is double: on the one hand he projects the sign of the fence on the Vallo Obsessum, a fact that is confirmed by recognizing the distinction between the Plaza and the Valplads; but simultaneously, on the other hand, he projects the Sign of the Origin on the Vallo Obsessum, giving rise to the manifestation of the infinite pole; thus an infinite fence is produced around the Plaza, now transformed into a "strategic space" apt for the liberation of the Virya. However one looks at this operation, what we studied in previous articles is verified: a mathematical principle intervenes in the first part: the inheritance of the Paśu; in the second part acts, instead, the Hyperborean lineage, the inheritance of the ancestral Siddhas, i.e., the uncreated Symbol of the Origin.

The strategic fence isolates the Virya from all macrocosmic space and grants him spatial autonomy, "that point where the warrior can rest his weaponed arm for an instant, pause in the fight, and turn his gaze toward the Vril." But this conquest is not yet definitive; it does not completely liberate the Virya, as long as his material body, the potential microcosm, keeps some relationship of simultaneity, some synchronization, with the transcendent Time of the macrocosm. It is essential, then, to prevent the isotropy of transcendent Time from invading the Archemon, from being successive in it. If one could avoid that temporal presence of the Demiurge, then the autonomy of the potential microcosm could be

complete, remaining isolated from space and transcendent Time. Is this possible? Answer: Yes: by means of "Strategic Opposition."

Since the description of all these operations involves cases in which the actual infinite intervenes, they will only be comprehensible to the extent that the reader is able to imagine or intuit what really occurs in each case. Here we will try to synthetically show the principle used by the Einherjar to create a "time of one's own," absolutely local, in the Archemon.

To approach the synthetic idea of the Strategic Opposition let us reason in this way: the Vallo Obsesso is an infinite fence; this means, among other properties, "that it cannot be surrounded" because it never ends; that is to say: the Vallo Obsesso ***cannot be a closed curve, it must be open at some point, it must have an end without end.*** Now, as explained in article "I" of the previous section, these arguments are essentially misleading, the product of the impossibility of reason to comprehend the actual infinite; reasoning, by that path, cannot arrive at any other conclusion than the "potential infinite," i.e., the postulation of infinite succession. To verify this we have only to look for the consequent sentence of the previous arguments: ***"then, the Vallo Obsesso must be constituted by an infinite succession of points, which can be added indefinitely at the ends of the curve."***

But this conclusion is false because it supposes not an actual infinite, present, complete at all times, but a potential infinite, to which one tends by extreme aggregation, i.e., by the increase of length. And reason produces such a fallacy because it has no Archetype of the actual infinite with which to form a schema: its conclusion, therefore, although eminently logical, ***is unreal;*** the potential infinite, which is a cultural concept, i.e., systematic and rational, ***cannot comprehend the actual infinite, real and perfect, of the Vallo Obsesso.***

And how, then, must the actual infinite be understood, if it is not possible to understand it rationally? Answer: In principle, it is necessary to assume that every concept of the actual infinite must present a paradoxical structure, i.e., a structure that will be ambiguous and even contradictory to reason. With this caveat let us say that the actual infinite, by being perfect, ***is simple.*** That is: ***it cannot be divided, not even by reason; and, of course, it is not an infinite succession.*** The Vallo Obsesso is not comprised of points or parts: as an infinite fence, it is entirely infinite; its curve does not present an opening at any part, it is continuous, and yet it is infinite.

The quality of being indivisible leads to a real paradox, which must serve as an example of all that we have been saying. In fact, during its permanence in the macrocosm, while it subsists in transcendent Time, the Vallo Obsesso is ontic, i.e., it is an infinite entity,

absurd and uncreated, but real. In other words: ***as an infinite "entity," the Vallo Obsesso is perceptible, capable of impressioning the sensitive sphere of an observer.*** But it is known that every observer of an extensive entity can only perceive one aspect of it in perspective, i.e., ***one part of the entity:*** if we contemplate the fence that surrounds a house we will only perceive ***one part*** of it; we will not be able to see, e.g., the trunk that is planted behind the house. This impossibility is real and unavoidable, due to the fact that the sensorial organs do not allow us to apprehend the entities in a volumetric and integral way. And here, in the clash of two opposite realities, is where we find a paradoxical concept that, nevertheless, reveals another property of the infinite fence. We refer to the fact that if the observer of the Vallo Obsesso ***really perceives "one part" of it*** and if ***the Vallo Obsesso, being an actual perfect infinite, cannot really be divided,*** we are faced with the paradoxical conclusion that, wherever it is observed from, ***the entirety of the infinite fence will always be perceived.*** Or also: ***in the perception of the actual infinite "the part contains the whole."*** Of course, the quoted paradoxical conclusion constitutes, since ancient times, the hermetic principle of magic.

Whoever observes an Archemon, which still subsists in transcendent Time, will see, ***at the same time,*** an aspect, a part, and the whole of the infinite fence: hence the illusions and paradoxical effects that the natives of the allegory suffered in front of the infinite wall. Naturally, it is impossible to circumnavigate an entity that is the same in all its observed parts.

Where does the verification of such an unusual property of the infinite fence lead us? Answer: To the possibility available to the awakened Virya to practice "Strategic Opposition" from the Archemon and neutralize the isotropy of the transcendent Time. In order to understand this possibility we must imagine a situation and pose a question. The situation is the following: the awakened Virya, ***in*** the Archemon, has before himself the infinite fence; he, like any exterior observer, sees the totality of the infinite fence; but it occurs that the fence is infinite because he projects the Sign of the Origin on the Vallo Obsesso, and that he makes such a projection on the same point that he observes. This means that what the awakened Virya really sees is the infinite pole on the fence, which is therefore infinite, ***no matter in what direction that he looks.*** It is then understood that, for the awakened Virya, only the Sign of the Origin's point of projection, on which his attention is concentrated, matters: ***he need not be preoccupied about what happens "behind his back," e.g., because in the Archemon there is no forward or backward; the whole fence is at the point of his attention, under the infinite pole.***

Well, ***if the whole fence is under his point of observation, it implies that transcendent Time can only be isotropic "in that" direction.*** It is comprehensible that it occurs this way because under the Sign of the Origin is found the sign of the fence and the actual fence, now converted into infinity, which, even when it is concentrated at a single point, does not cease to subsist in transcendent Time for that reason. The point that supports the Sign of the Origin, the point that is the complete fence, even when it provides an impenetrable insulation to every exterior space, is penetrated, nevertheless, by the transcendent Time in which it remains and subsists.

So far this is the situation we should have imagined. Let us now formulate the obvious question: is it possible to avoid the isotropy of transcendent Time in the direction of the projection point of the Sign of the Origin? Answer: The Virya can ***be strategically opposed*** from the Archemon to the isotropy of transcendent Time. How? Answer: by taking advantage of the property that transcendent Time possesses, which was already explained in article B of the section "Consciousness: Transversal Time," of being ***"anisotropic"*** for every other immanent Time, in the direction of its succession." In other words: transcendent Time flows in the Archemon through a single point, under the Sign of the Origin; ***if it were possible to put in contact, at that point, transcendent Time with the immanent Time of the potential microcosm, then the former would be anisotropic in the direction of the latter.*** We would thus obtain a time proper to the Archemon, immanent and transversal in the direction of transcendent Time.

Thus presented, the problem does not seem difficult to solve; however, the contrary is the case, for how is it possible to exteriorize immanent Time ***outside*** of the potential microcosm, which is interior to it, proper to the conscious sphere, in order to put it in contact with transcendent Time on the infinite fence, at the point of projection of the awakened Virya? Answer: Using the weapons of the Virya, the resigning power of the runes, and the sympathetic magic of the blood.

It is almost impossible to give a detailed explanation of this answer, and we will not even attempt to do so, for which reason our statements will remain, this time, without demonstration: this is mainly due to the fact that we here enter into the field of initiatic knowledge, to which, nevertheless, every awakened Virya can have access through the gnostic way.

Without going into details, then, here is what the previous answer indicates: First of all, the Virya has to ***predispose*** the Archemon with a view to the Strategic Opposition, an operation that is realized in ***two acts.*** The first consists in defining a ***point exterior*** to the Archemon, i.e., a point in the Valplads; such a point

must face the infinite fence, when the Virya occupies the Plaza, and against it the Strategic Opposition to transcendent Time will be carried out. It is necessary, then, to previously make sure that said point will always remain the same and that the isotropy of transcendent Time will pass ***through it*** and continue in the Virya's point-fence of projection; that is to say: it is necessary ***to force the Demiurge,*** beforehand, to sustain the Strategic Opposition. Is it possible to fulfill such a condition? Answer: yes; by applying the principle of Hyperborean Physics that affirms that: "every ponderable portion of matter is the expression of one or more archetypal atoms, or archetypal quanta, in each one of which exists an indiscernible point"; and: "in each indiscernible point, which is the same point in all the atoms of the Universe, exists a point of transcendent Time, since, in each one of them, the Demiurge manifests His Time-Consciousness." The application of this principle consists in defining the exterior point as a real quantum, using for this purpose some type of concrete matter.

The members of the Einherjar Order were recommending utilizing ***stone*** as that substance most suitable for practicing Strategic Opposition. There is a great ignorance about the occult properties of stones, which are not simple solids but fluids; that is to say: flowing substances of which movement occurs in an enormous lapse of time that man, because he has a minimal vital time, is not capable of perceiving. Their slow yield, of the order of millions of years, constitutes an inestimable quality because the creation of a "time of one's own" also requires a temporal reference pattern, a comparative clock, the period of which is as long as possible. For these reasons the Berserkers of the Einherjar were using stones of the archaic period, metamorphic or igneous, which had to be cut, for their use, into small pieces no bigger than a fist. The cutting of the ***Lapis Oppositionis,*** such was the name that they were receiving, had to be done according to a very ancient Cro-Magnon ritual because, for reasons that would be too long to explain here, the fragments had to come from large rocks of thousands of tons, perhaps from mountains. The use of ancient precious crystals, like diamond or emerald, is also possible, but it requires the knowledge of a special technique.

In order to comply with the first act of adequately predisposing the Archemon, the awakened Virya must always transport his Lapis Oppositionis with him, until the moment in which the Kairos impulses him to occupy the Plaza. Then he must deposit the Lapis in the Valplads, as an exterior point of temporal reference and opposition, and produce the infinite fence. However, with this, the first act is not yet completed because, e.g., the exterior point, the Lapis Oppositionis, could be moved from its place by a maneuver of the Demiurge or even be disintegrated. It is then necessary to stabi-

lize the Lapis, to grant it a secure permanence in the Valplads, ***and the weapons of the Virya, the runes of Wotan, are for that.*** In Figure 33, the ***Rune*** that resigns and supports the Lapis Oppositionis in the Valplads has been symbolically marked with the inscription ***Signum Saxo.*** Said Rune is to be plasmated before occupying the Plaza, or at that very moment, and upon it one must deposit the Lapis Oppositionis. In this way the first act is fulfilled.

The Virya performs the second act when he projects the sign of the fence: ***with his own blood, by means of a wound that is made with his sword for that purpose, he re-signs the fence with a Rune, right in front of the Signum Saxo.*** In Figure 33, with a ***Sieg*** Rune interspersed on the perimeter of the Vallo Obsesso, such a layout has been symbolically represented. Thus is completed the second act that predisposes the Archemon for Strategic Opposition. It only remains to add that the Rune of blood, like all runes, must be phonetically expressed as well as significantly plasmated; that is to say: the re-signing meaning that the Rune places on the entity must be expressed by means of the right word, a word that, naturally, belongs to the "Language of the Birds."

We already explained how the archemonic technique enables the awakened Virya to ***spatially*** isolate himself from the macrocosm. The Strategic Opposition, achieved thanks to the predisposition we have described, also enables him to ***temporally*** isolate himself, subsisting in a time of his own, immanent to the Archemon.

And we are now in a position to show such an operation of "Strategic Opposition" in a complete form, starting from the beginning. The Virya, in effect, has plasmated a ***Rune of blood*** on the perimeter of the real fence and, on it, then projects the sign of the fence. Now comes the spiritual projection of the Sign of the Origin on the sign of the fence, ***at a "point of projection" on which he concentrates his attention.*** Well: such a "point of projection" coincides with the Rune of blood; or, in other words: the Sign of the Origin is projected ***on*** the Rune of blood of the sign of the fence. In consequence, when the manifestation of the infinite pole on the Sign of the Origin produces an infinite fence, in a region of the point of projection, the ***Fenestra Infernalis*** is constituted.

But what is a Fenestra Infernalis? Answer: The region of the infinite fence of the closest proximity to the Valplads: in it takes place the contact between the transcendent Time of the macrocosm and the immanent Time of the Archemon. The fenestra infernalis is thus a true ***threshold of time,*** a limit that transcendent Time does not cross due to its essential anisotropy: transcendent Time constantly flows through the indiscernible point of the Lapis Oppositionis without ever crossing the fenestra infernalis. That is to say: transcendent Time, which is the permanent flow of the Consciousness of the Demiurge, cannot contain the temporally autonomous

Archemon; or: the Demiurge cannot determine the Archemon in any degree of His Intention. And this surprising effect is produced because of the Rune of blood, because of the sympathetic property of human blood that allows the evolutive animic subject, the soul, to ***also*** manifest itself in the blood of the Rune and to expose its essential immanent temporality. That animic presence in the Rune of blood is that which inevitably provokes the anisotropy of transcendent Time and temporally isolates the awakened Virya, enabling him to subsist in his own immanent Time.

And so we arrive at the nucleus of a Great Mystery, about which we warned that no further details could be given. The only thing that we can do now is to propose a question, the answer to which undoubtedly contains the key to the Mystery; but to such an answer we have only to symbolically allude. The question is: of what substance does an infinite fence consist? Answer: one can produce an infinite fence with any of the five symbolic essences: ***air, water, stone, fire, and blood.*** However, only the infinite fence of quintessence, of astral blood, of luminiferous ether, ***allows Strategic Opposition,*** the creation of its own time: the other four elements are suitable for the archemonic technique but not for Strategic Opposition, since none of them enable the sympathetic manifestation of the animic subject in the infinite fence. The Rune of blood, on the other hand, produces, under the point of projection of the awakened Virya, a fence of blood in which flows the immanent Time of the animic subject, which blocks the transcendent Time of the Valplads.

And the mystery?: Here it is: ***when the infinite pole of the Spirit, the Infinite Ego, is reflected in the sign of the Origin, on the Rune of blood, a phenomenon similar to that of the spiritual enchainment occurs. This is because, in the Rune of blood, the animic subject and the sign of the Origin are present, i.e., a situation similar to the one represented in Figure 29: in consequence, in the depths of the blood, at the point of projection "that is the whole fence," in the complexion of the fence, a lost Ego is produced.*** And what does not happen with fences of the other four essences, happens here: the infinite fence of blood is a living wall, animated by a certain intelligence. The Archemon, then, is converted into a strategic space protected by an infinite sphere of immanent Time, the extremely plastic exterior form of which responds to the will of the awakened Virya. Hence, those who have been able to observe an awakened Virya, or a Berserker Siddha, they operate an Archemon with a fence of blood, even when they erroneously took it for a machine or a UFO, have felt the unmistakable sensation that it was animated, that the "flying object" was alive and was demonstrating the possession of a "certain intelligence."

T. The Last Step of the Awakened Virya

In this section we have begun by describing the psychic structure of the Virya, shown in Figure 32, and then, after extensive development, we studied the way of Strategic Opposition, an esoteric method used in the Einherjar Order in order to procure the liberation of the captive Spirit. According to what we have seen up to the last article, the Virya, by such a way manages, to isolate himself from the space and time of the macrocosm, thus having at his disposal a favorable situation to attempt the definitive unchaining of the Spirit. It would then be necessary to observe that last step of the awakened Virya.

However, it does not seem convenient to conclude the way of Strategic Opposition with such a study, which in truth corresponds to the culmination of every way of liberation, be it this one or any other. We shall then treat the subject separately. Supposing that by a determinate path of liberation the awakened Virya has come to situate his awakened Ego permanently in the Selbst, from where he will attempt to reorient the Spirit and transmute himself into a Berserker Siddha. In the next section we will study such a possibility.

It only remains for us to add that the metaphysical feats of the awakened Virya are within the reach of anyone who feels in the blood the Voice of the eternal Spirit. The lost Virya, in effect, can awaken as soon as he proposes it: only decision and valor are required. The fundamental key to the Path of Liberation lies in the Ehre sphere (1), of Figure 32, which one must create and fortify. That is why, in the Second Part, we will set forth an effective method for the lost Virya to liberate himself from the dramatic ties of life and abound in graceful will, so that he definitively eliminates fear and always possesses the infinite valor of the awakened Virya.

The Awakened Virya's Transmutation Into a Berserker Siddha

Here we will analogically describe the act by which the awakened Virya succeeds in liberating the captive Spirit. In dealing with a subject of so much profundity and importance, it does not seem prudent to overuse words, the most sensible thing being the intensive use of symbolic material. With such a criterion we have to base the description on four correlative figures, sufficiently expressive by themselves as not to require an overly-detailed explanation.

As we have been doing since Figure 28, we combine here the Model of the Sphere for the captive Spirit with the systematic eccentric circles for the psychic structure of the Virya.

In the upper part of Figure 34 we observe the reverted Spirit-sphere, the "gazes" of which are reflected in the AB Symbol of the Origin and produce the awakened Ego, outside of the conscious sphere (2), in a focal center called Selbst.

The awakened Virya permanently possesses the awakened Ego in the Selbst. The liberating act consists in ***the awakened Ego contemplating, from the Selbst, the Symbol of the Origin, in order to perceive upon it the image of the Spirit.***

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

But the Spirit-sphere is reverted, absolutely disoriented, and the image that the awakened Ego gathers upon the Symbol of the Origin is only an infinitesimal aspect of the Vultus Spiritus, of the Spiritual Face. That is why the awakened Ego, which is in truth the local manifestation of that very infinitesimal aspect that it observes like in a mirror, must overcome with valor the terror of contemplating its own spiritual dissection. Hence the resolution of the awakened Ego is set on only one purpose: to locate, in the infinitude of the Spirit, that passing-through point where He was contemplating the sphere of Her, that point through which the treason of the Traitorous Siddhas was perpetrated in the Origin. That passing point, that ***Eye of Fire,*** is that which must be found in order to return the Spirit-sphere to normality. And the awakened Ego has a key datum to seek and find it: ***that is the only point of its Spirit through which the Tergum Hostis, the essential hostility toward the macrocosm, peeps out; it is a point of pure fire: the eye of an infinite volcano, the eruption of which must be more potent than the explosion of a thousand suns; a mouth, the igneous vomit of which can scorch worlds and spaces.*** Such is the Eye of Fire that seeks to contemplate the awakened Ego, reflected in the Symbol of the Origin.

But what occurs when the awakened Ego locates the Eye of Fire? Answer: Its mere reflection in the concavity of the Symbol of the Origin is enough for the Spirit-sphere to completely ***approach*** the

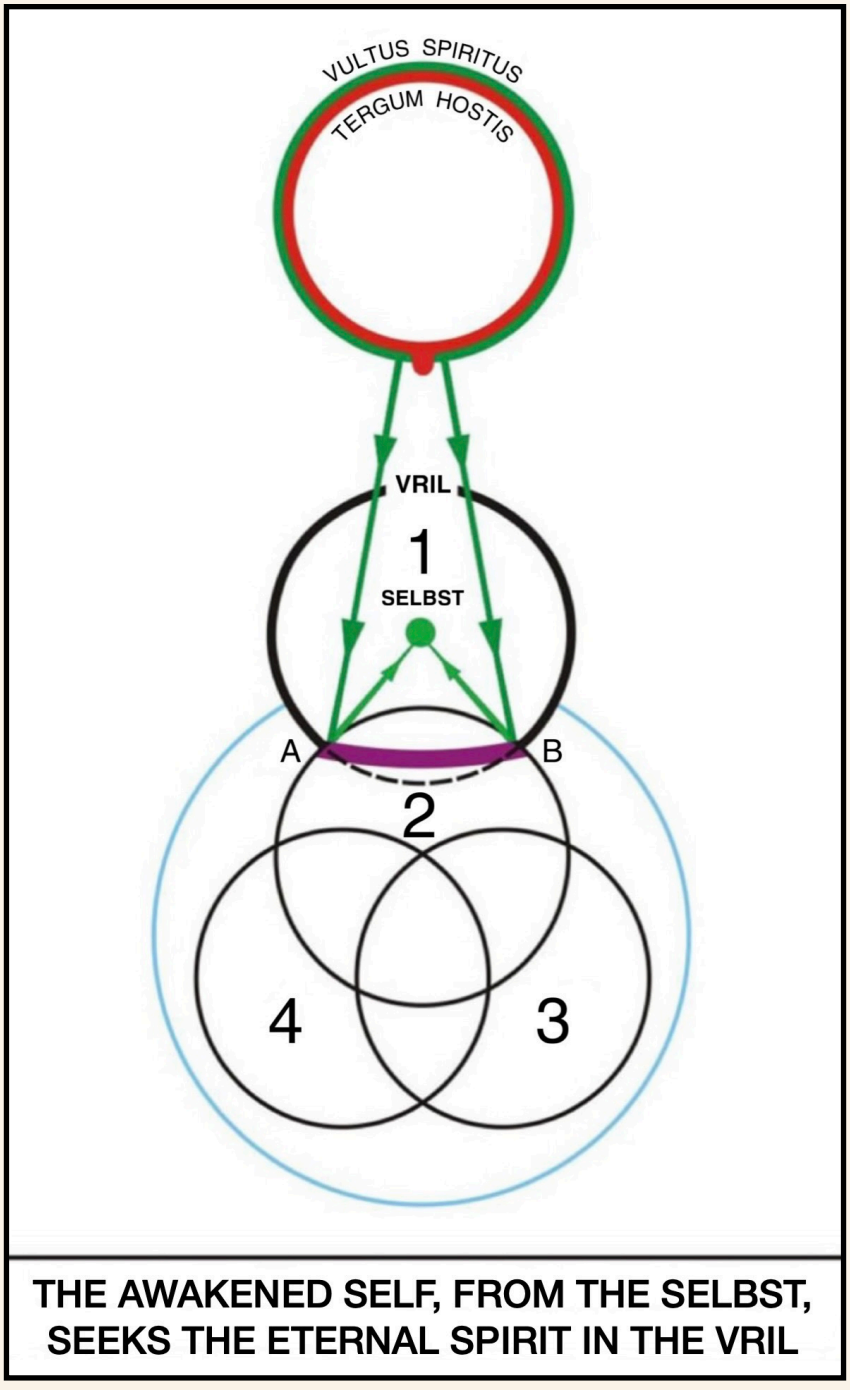


Figure 34

Ehre sphere, bridging the infinite distances that were separating the Spirit from its Infinite Ego. It is then when the Spirit is "at the gates of the Vril," when the Vril is about to be conquered. Such a case has been represented in Figure 35.

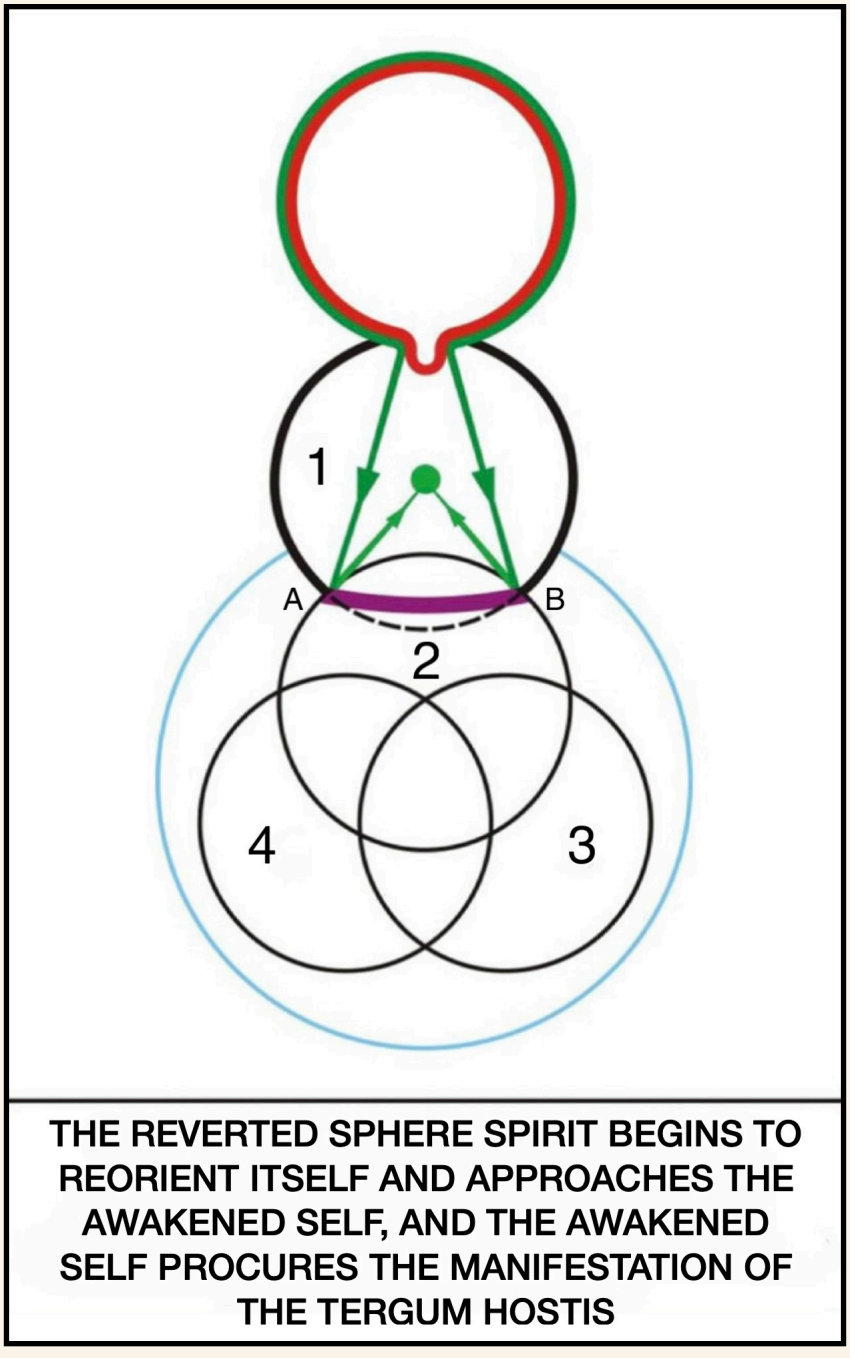


Figure 35

When the awakened Virya comes to experience the situation of Figure 35, it can be affirmed that the liberation of the Spirit is an immediate fact. At that moment the Virya feels that ***above himself*** floats a cosmos of possibilities: the power of the Vril depends only on his will and his potency is infinite. ***and it is there when he must decide.***

The Spirit-sphere, in effect, can already be unchained, reverted, returned to normal. But such a reversion can be realized in two ways, and that is why the awakened Virya must decide. One way consists in inverting the original process of treason: ***the awakened Ego achieves this by voluntarily introducing itself through the Eye of Fire and becoming "absolute Self" in the interior of the normal sphere, returning to the form of Figure 2.*** In such a case the Spirit-sphere, now "Normal," can abandon the infernal Universe of the Demiurge and return to the world of The Incognizable.

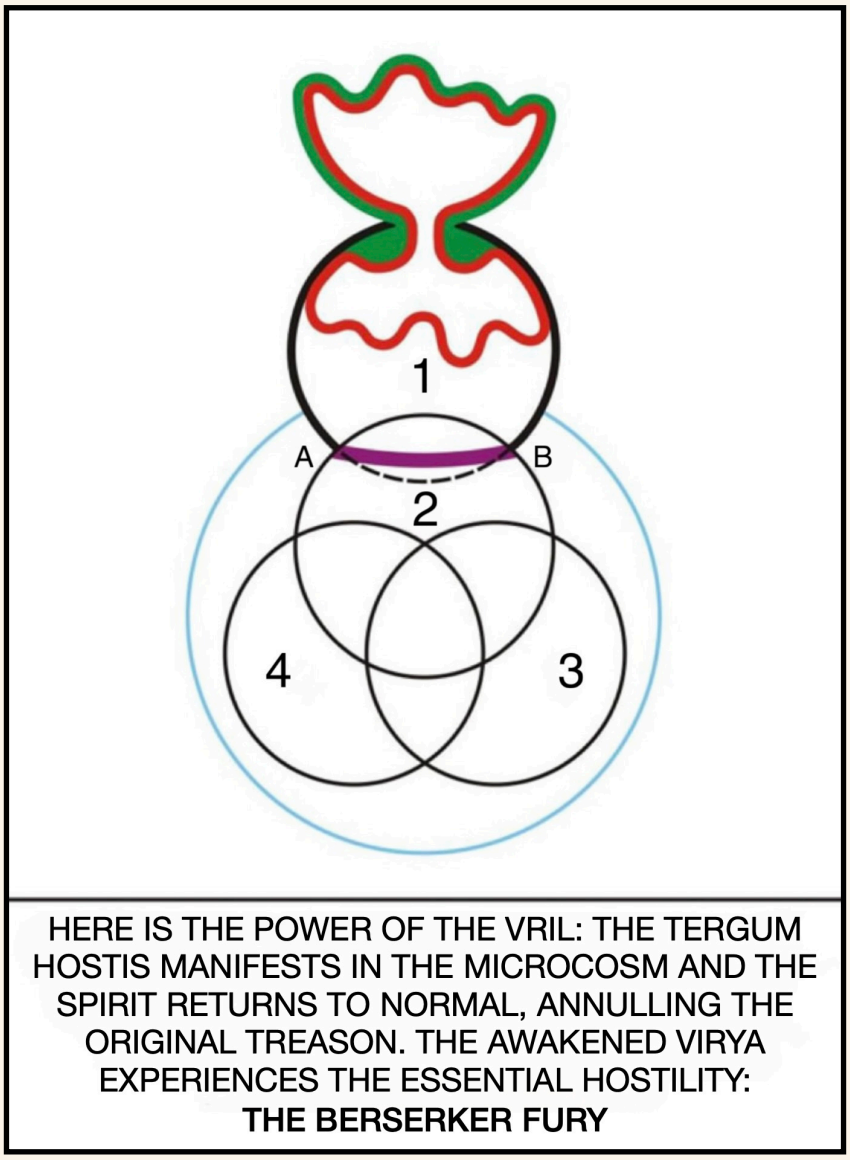
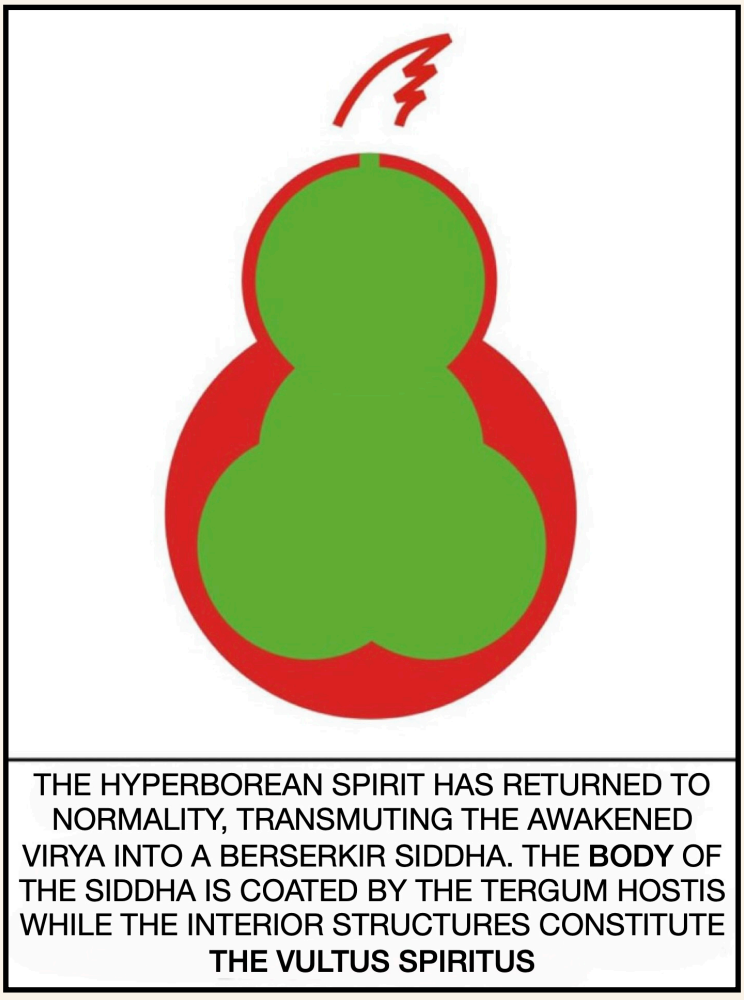


Figure 36

But there is also another possibility: ***that the reversion of the Spirit is realized upon the microcosm of the awakened Virya, transmuting his substance into Vajra and converting the Virya into an immortal Siddha.*** In Figure 36 it can be seen how the Tergum hostis begins to expand through the spheres of the awakened Virya, ***transforming his blood into fire.*** It is then when the awakened Virya is enveloped in the ***Berserker Fury*** that no enemy can resist, when he becomes a warrior of Wotan or an initiate of the ϟϟ Black Order.

If the awakened Virya decides to transmute into a Berserker Siddha it is because he wishes to remain in Agartha, occupying a position in the ranks of Khristos-Lúcifer to fight against the Traitorous Siddhas of Chang Shambhala and the Jewish Synarchy of Earth. In Figure 37, lastly, has been depicted one of these beings endowed with infinite valor and, above all, "an Honor that is his loyalty."



THE HYPERBOREAN SPIRIT HAS RETURNED TO NORMALITY, TRANSMUTING THE AWAKENED VIRYA INTO A BERSERKIR SIDDHA. THE **BODY** OF THE SIDDHA IS COATED BY THE TERGUM HOSTIS WHILE THE INTERIOR STRUCTURES CONSTITUTE **THE VULTUS SPIRITUS**

Figure 37

The Hyperborean Initiation that the Order of Tirodal Knights Grants

In the "Letter to the Chosen" the mission of the Order of Tirodal Knights of the Argentine Republic was synthetically stated: ***"to locate the Chosen Ones and, if they accept it, initiatically prepare them to face the end of History with Honor."*** Now that the reading of the First Part of the *Fundamentals of the Hyperborean Wisdom* has been completed, it is clear that the Chosen Ones to whom this book is dedicated are lost Viryas predisposed to awaken, i.e., to transform themselves into awakened Viryas or, even, into Berserker Siddhas: to them, the Tirodal Knights assure that there is an open path toward the Hyperborean Initiation for those who demonstrate the comprehension and acceptance of the *Fundamentals of the Hyperborean Wisdom.*

In the Order of Tirodal Knights, ***three degrees of initiation*** are practiced, all based on the way of Strategic Opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied in order to isolate the lost Ego from the conscious subject. This quality can be analogically understood by observing Figure 32: the technique of the Tirodal Knights consists in ***resigning*** the conscious subject with a Sacred Rune that has the property of ***isolating*** the lost Ego; such an operation is equivalent to establishing a strategic fence over the Symbol of the Origin (AB); the lost Ego is then ***isolated*** from the conscious subject and strategically ***reoriented*** toward the Selbst; from there, from the center of the Sacred Rune, it can then, in the Second Initiation, situate itself in the Selbst and convert itself into an awakened Virya. But the most important consequence of the Hyperborean Initiation is undoubtedly ***the immortality of the Ego:*** after its runic isolation, in effect, the Ego can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body could alter it in any way. On the contrary, the isolation of the Ego, the knowledge of its immortality, forever eliminates the anguish of death and transforms the Hyperborean Initiate into a temerarious warrior. A warrior who, as it was said, awaits the End of History to use his terrible power.

Summarizing, in the First Initiation, when the lost Ego has been fenced, the degree of ***Tirodal Knight*** is obtained; in the Second Initiation, when the bridge leading from the lost Ego to the Selbst is crossed, the degree of ***Tirodal Pontiff*** is obtained; and in the Third Initiation, when from the Selbst the awakened Ego is in a position to revert the Hyperborean Spirit, i.e., when the Vril is conquered, the degree of ***Berserker Siddha*** is obtained.

There is nothing more to add about this Mystery. The Chosen One who has reached this point already has sufficient elements in order to decide if he continues forward, in which case he will have to orient his steps toward the eternal Spirit and never retreat, or if he remains in his waywardness, in which case he will comfortably continue being a slave of Jehovah Satan and it is even possible that he may be rewarded by the Traitorous Siddhas for rejecting the "temptation of Lúcifer."

Whatever the decision to be taken, may it be soon, ***for the end of History is very near.***

Nimrod de Rosario
August 1986

I. Salutation to those Chosen Ones who are going to be instructed in Noological Ethics, i.e., to those who begin, as of today, to receive the tomes corresponding to the Second Part of the *Fundamentals of the Hyperborean Wisdom* book.

In the name of the Tirodal Knights, and in his own, the author offers a Kamerad's salute, i.e., a Sign of Honor, to those Chosen who have "comprehended and accepted" the *Fundamentals of the Hyperborean Wisdom* presented in the First Part. For those who have comprehended and accepted such Fundamentals, the path of the Hyperborean Initiation opens as of today: justly, in the Second Part, the themes that the Order considers of necessary and unavoidable knowledge for every Hyperborean Initiate have been developed. The analogical models of the Spirit-sphere and of the cultural structure, already studied, and the concepts based on them, are now going to enable a rapid comprehension of the strictly initiatic themes. In other words, the First Part provides the adequate context so that the initiatic concepts presented next acquire the unequivocal significance that brings them closer to the Truth revealed by the Order. The next act consists, then, in "comprehending and accepting" the Second Part and in awaiting the call of the Order, ***a call that will only be concretized if the Chosen One propitiates an initiatic Kairos, i.e., if he produces, with his acts, the "opportunity" to access the Hyperborean initiation.*** However, before beginning the study of the initiatic themes, it is convenient to clear up some questions that very possibly are already raised in the minds of the Chosen Ones: e.g., why is the way of Strategic Opposition revealed ***today?*** What is required to access the Hyperborean Initiation? How will these requisites be explained in the Second Part? What quality makes it possible for a lost Virya to be considered a Chosen One of the Order of the Tirodal Knights? And, fundamentally, why is the ethical point of view so important? The following parts of the Letter are dedicated to respond to such questions.

II. The Day of the Spirit

It is not necessary to declare at this point that the present book has been written for the consideration of a Western public. It is obvious that the Hyperborean Wisdom, the "fundamentals" of which are set forth here in an elementary manner, constitutes a general way of spiritual liberation suitable for the comprehension of the

Western man. This "Western man" is, of course, the "lost Virya" of our Weltanschauung, the semi-divine man who, in his Blood Memory, keeps the Memory of the Origin, the man, in the end, of "Hyperborean lineage."

To the lost Virya of the West, the Hyperborean Wisdom ***today*** offers a heroic way out, showing him with a language of signs that he is capable of comprehending the path that leads toward the absolute transcendence of the Spirit; such a path, of course, cannot be transited without a fight, and such a fight, naturally, cannot be fought without a correct previous preparation for the combat: that is the objective of the ***Hyperborean initiation,*** to which the contents of this book can serve as an introduction, but to which can only be accessed through the intermediary of a ***Hyperborean Pontiff,*** i.e., an awakened Virya expert in Hyperborean Strategy.

But why ***today?*** Why a revelation at this moment and not ***yesterday?*** Why are the doors of the Mystery suddenly opened? And, above all, what does "today" and "yesterday" signify? Answer: First of all, let us establish the right meaning that one must give to "today"; ***today*** is a word that designates the present time in relation to the day: "the present day"; however, here we will not use the word with such a transitory and daily meaning but with a scope that is proper to the historical vision: the today to which we refer is ***a day in the historical sense,*** which includes the present moment, a day that has begun after a long night of infernal darkness. The lost Virya spent ***yesterday*** in that darkness, in the midst of a night that ended just an instant ago to give way to the first rays of light of ***today;*** and then, thanks to the Hyperborean Wisdom re-encountered by the Viryas, the miracle of spiritual liberation will be possible for many.

We will ask ourselves, now: when has that Day of the Spirit begun? Who is the Sun that illuminates it? Answer: that day, which is the day of the lost Viryas, the time in which they will be able to ***individually*** declare war on the captivator of the Spirits, ***that day began in the Second World War.*** And the Sun that began to dawn in the 1930s, and that since then illuminates the Day of the Spirit, is the Great Siddha that the lost Viryas have known as Adolf Hitler, the Führer of the Germanic peoples. He, thanks to an absolute mastery of the Hyperborean Strategy, thanks to a knowledge so terrible that we would not even dare to outline it here, opened a breach in the enemy wall, in the Strategy of Chang Shambhala. And that crack, through which the aid of the Hyperborean Wisdom must penetrate, cannot be sealed by the Demons before ***a millennium.*** But, by then, the Kaly Yuga, the Era of Darkness that began five hundred thousand years ago and that the Führer has come to close with the light of the Day of the Spirit, will have ended.

This, then, is the Day of the Spirit, a millenary day illuminated by the Führer. On this day the lost Viryas will again be able to eat the fruit of Gnosis: the forbidden fruit that hangs from the tree of Hyperborean Wisdom, the roots of which are nourished by the Pure Blood of the Gral.

III. The "Awakening" of the Lost Virya.

What does the Hyperborean Wisdom propose to the lost Viryas in this Day of the Spirit? We will explain it step by step, for the answer must be clearly related to the problem of spiritual liberation.

It does not matter here the reason for the decision: the intuition of the Infinite Ego, or of the Symbol of the Origin, or having listened to the Song of A-mor of the Siddhas, etc. The important thing is that, when the lost Virya decides to procure the liberation of the Spirit, ***his first step can only consist in the search for the Selbst, the seat of the awakened Ego.*** The concretion of that search implies a ***gnostic leap*** that separates the Ego from its confusion with the conscious subject, from its identification with immanent Time, and moves it toward the Selbst, thus converted into an awakened Ego, into an atemporal subject. From the Selbst the awakened Ego will be able, at last, to perform the unchaining of the Spirit and transmute itself, if it wishes, into a Berserker Siddha. One notices, then, the valor of that "first step" that leads to the Selbst and also realizes the supreme interest that its execution has for the lost Virya.

The Hyperborean Wisdom denominates that first step, ***awakening: awakening*** is from now on, thanks to the Führer, a possibility within the reach of all, i.e., exoteric. The word ***awakening*** expresses a synthetic concept, the significance of which is only accurate if it is comprehended in the context of the Hyperborean Wisdom: this word suggests, e.g., that the lost Ego that attempts to take the first step toward spiritual liberation, i.e., that attempts ***to awaken,*** is in truth ***asleep,*** immersed in the dream of its confusion with the conscious subject.

Well, taking into account these clarifications, we can affirm that the Hyperborean Wisdom proposes to the lost Virya ***a way to awaken,*** i.e., it teaches the way to take that first step, to bridge that ***"not spatial, not temporal, but strategic"*** distance that separates the lost Ego from the Selbst. In this Second Part we are going to explain in detail the ***way of awakening*** that the Hyperborean Wisdom proposes; but, for such an explanation to fulfill its clarifying objective, it is necessary to present its method from the outset, to show toward where the proposals point. Such a necessity will be better understood if we warn that the ***awakening*** of the lost Ego is not an operation that admits linear analogies, i.e., it is not possible

to provide a step-by-step explanation like, e.g., the method to change a tire of an automobile with a "critical path program"; the impossibility, however, is not due to esoteric or mysterious reasons, since it has its origin in the multifaceted nature of the problem of awakening, which prevents treating the subject from a single angle. We must begin, then, by exposing the problem and the method used in solving it.

The problem of awakening would seem easily resolved just by responding to the following question: what must the lost Virya do concretely, practically, in order to awaken? But it so happens that there is only one answer to this ethical question: ***the lost Virya must permanently modify the attitude of his Ego, and with such an attitude, he must advance toward the Selbst.*** However one looks at it, this answer raises two questions in turn: what is this new attitude of the lost Ego, and how to know ***toward where one must advance,*** i.e., where is the Selbst? And the answers to both questions are those that prevent us from dealing with the subject in a linear fashion, since it is not convenient from any point of view to explain them separately. We will then go in search of both answers, approaching them as a whole.

Of the two answers, the first is the easiest to summarize ***in advance*** and the second the most difficult; in order to explain them, however, we will start from the second and take time to arrive at the first. We will now bring both answers forward, so that the method of explanation is understood, although they will only be comprehended later on.

As an answer to the first question, the Hyperborean Wisdom proposes the practice of ***Honor.*** But such Honor is not a mere "moral virtue" but a Moral in itself, a way of life that situates the lost Virya "beyond good and evil," i.e., beyond the Judaic concepts of "good" and "evil." Because it turns out that Honor is something that, like the lost Ego, can be awakened. How? By adopting a ***luciferic graceful attitude.*** As we will see, this attitude alone awakens the lost Virya and powerfully strengthens the egoic will, favoring definitive change: this is possible because ***the Honor of the Virya is the act of his graceful will.***

The first answer is thus reduced to a description of the "luciferic graceful attitude." But it occurs that such a concept, in order to clearly transmit its significance, requires being presented in an ***ethical-noological*** framework, i.e., in a context proper to the Hyperborean Wisdom. What will take more development in the explanation will be, then, to construct such a context: the luciferic graceful attitude will be defined in the Eighth Tome as a typical characteristic of an ***ethical-noological typology of the lost Virya,*** i.e., a typology that only takes into account the spiritual aspect of the Virya, his lost Ego.

The second answer is the most difficult to convey, although it will constitute the subject with which the explanation will be initiated. The Virya tries to awaken, and in order to do so must seek the Selbst; but where is the Selbst to be found? It is not necessary to insist that until very recently, before the Day of the Spirit, the answer to such a question was forming part of the Mystery. Today, however, we can answer it ***by means of a symbol.*** It is not, of course, a new symbol, which would be suspicious and absurd, but a very ancient one, which the men of Cro-Magnon saved from Atlantis and preserved for millennia as a sign of the highest knowledge, as a representation of a terrible truth, revealed to men by the Gods. Those "Gods" were, of course, the Siddhas of Agartha, who for a long period reigned over Atlantis attempting to transmute the races of lost Viryas by means of charismatic methods of Hyperborean Strategy. At that time the symbol to which we allude, and that we will call the ***exterior labyrinth,*** was the key of transmutation of the highest Initiation, the fundament of the Mystery: by its intermediary, i.e., by the apprehension of its occult truth, the semidivine man could transform himself into God.

As detailed in the section "The Resignation of Wotan," and in the subsequent sections, it was thanks to the sacrifice of his voluntary crucifixion on the World Tree that Wotan rediscovered the secret of the spiritual enchainment. The Great Ásur then contemplated the Symbol of the Origin and revealed to the Aryans the Uncreated Runes that make possible the spiritual liberation and the conquest of the lost eternity in the Origin, thus converting himself into the Racial Guide of the Hyperborean White Race. That revelation consummated it, instituting the Mystery of the Labyrinth, the first of the Ancient Mysteries: that Mystery, constituted the basis of the medieval Einherjar Order, founded by John Dee in Germany, the secret functioning of which for three centuries concluded in the Thulegesellschaft and the ᛋᛋ. The Mystery of the Labyrinth, solved by the Siddhas of the Einherjar Order, was denominated in modern language "way of Strategic Opposition" and thus passed to the Order of Tirodal Knights, who are its present depositaries in South America. In synthesis, we can advance that the revelation of Wotan, the Mystery of the Labyrinth, consisted in a runic sign known as "the Exterior Labyrinth of Wotan," ***Tirodinguiburr,*** or "the Sacred Symbol of the Virya." The importance of this sign must be evaluated from the following property: ***its significance expresses the totality of the Hyperborean Wisdom;*** that is to say: the First and Second Part of the *Fundamentals of the Hyperborean Wisdom* book only contain systematic approximations of the meaning of the Sacred Symbol of the Virya.

The Sacred Symbol of the Virya, Tirodinguiburr, is described in the Hyperborean Wisdom as "Wotan's Solution to the problem of

spiritual enchainment." This problem can be rationally reduced to the necessity of complying with two egoic acts: awakening and orienting. In other words, the lost Ego must, first, "awaken" from its psychological submission in the conscious subject and, second, "orient itself" toward the Selbst. The Sacred Symbol of the Virya easily facilitates the execution of both acts, as will be demonstrated in the Second Part: the "awakening" is achieved simply by the interior comprehension of the meaning, inductively revealed with the Exterior Labyrinth of Wotan; the "orientation" toward the Selbst requires, in addition, the practice of the Hyperborean Initiation, an act simultaneously executed in two worlds during which the Loyal Siddhas plasmate the runic sign around the lost Ego, who from that instant succeeds in locating the Selbst and definitively "orienting himself" toward it.

The Symbol that we are going to study constitutes, then, a great key: ***it enables us to establish distance between the lost Ego and the Selbst. However,*** this key will not be immediately grasped by the lost Virya: he must first know how to situate himself in front of the Symbol so that it reveals its secret to him, which he will not be able to achieve if he does not first restore its metaphysical meaning. All the sacred symbols have been the object of an atrocious cultural degradation as a tenebrous effect of the Kaly Yuga, but ***this*** Symbol in particular, because of its dangerousness for the plans of the Synarchy, has suffered a worse fate: as we will see in detail in the Seventh Tome, it has been used as the basis of a ***game match,*** i.e., it has been associated with a ***ludic*** function. A part of the explanation will be dedicated, then, to examine the problem of the degradation of the sacred symbols and the attitude of the lost Viryas in front of them: ***and in this way the ethical-noological typology*** necessary in order to describe the luciferic graceful attitude ***will also be developed.***

In synthesis, in this consists the method of the explanation: a development that includes many topics but during which answers are implacably being given to the two questions posed before. At the end will be exposed, without insurmountable ambiguities, the proposal that the Hyperborean Wisdom makes to the lost Virya who longs to awaken as a Hyperborean Spirit, as a Siddha, as a God.

IV. Prior Knowledge of the Enemy Strategy.

The Sacred Symbol of the Virya, in effect, cannot be completely comprehended if a previous study of the Strategy of the Traitorous Siddhas of Chang Shambhala is not faced: this Strategy is also summarized in a single symbol, universally known as the ***Kalachakra Key.*** But, just as the study of the Sacred Symbol of the Virya gives rise to the Hyperborean Wisdom, the Science of the

Loyal Siddhas of Agartha, so also the study of the Kalachakra Key gives rise to the Kalachakra, the Science of the Traitorous Siddhas of Chang Shambhala. The Kalachakra Key is the key to the system of spiritual enchainment explained in the First Part: it essentially consists in the re-signation of the Paśu design with the Symbol of the Origin. Such an operation causes a genetic mutation that permanently alters a part of the Paśu design, denominated "snail design" and usually represented with the spiral sign, which constitutes the "Sacred Symbol of the Paśu." Before explaining the Sacred Symbol of the Virya, it is necessary, then, to study the Sacred Symbol of the Paśu and the Kalachakra, the Science of the Traitorous Siddhas: this will be done starting from the section "The Sacred Symbol of the Paśu," contained in the Second Tome. The Sacred Symbol of the Virya, on the other hand, can only be described in the Seventh Tome. Summarizing, the Second Part has been divided into thirteen tomes: in the first eight, the knowledge that the Order of Tirodal Knights considers necessary and unavoidable in order to access the Hyperborean Initiation has been developed, and in the remaining five, the most important, but not essential, complementary Appendices. Every Chosen One, however, should study the complete work while he awaits the Kairos of the Hyperborean Initiation.

V. The Trait of the Chosen One

The Chosen Ones are those lost Viryas who comprehend and accept the *Fundamentals of the Hyperborean Wisdom*. However, not all lost Viryas are apt to comprehend and accept such fundamentals in the present day, i.e., in the Day of the Spirit: some are victims of their own interior misguidance, of the submission of the lost Ego in the conscious subject, of identifying the Spirit with the conscience and of believing themselves to be souls; others, most, are prey to the enemy exterior Strategy, to the objective determinations that the superstructures of exterior cultures introduce into the cultural structure of the Virya: "for the Synarchy, culture is a strategic weapon." But, from among the lost Viryas in the Day of the Spirit, the Order of Tirodal Knights knows how to distinguish the Chosen Ones, whom it convokes "to face the coming End of History with Honor." Of course, in the confirmation that the Order carries out to ensure that this or that lost Virya is a Chosen One, intervenes a plurality of esoteric actions, among which are, e.g., the investigation of his innate records in order to know his spiritual history, the detection of certain organic signs that reveal his luciferic condition, the consultation of the Siddhas of Agartha, etc. However, there is a first trait that is taken into consideration be-

cause, so to speak, it is that which differentiates him from the other lost Viryas, that which unequivocally announces that "this Virya" is different from the others, that in him the lost Ego is "pre-oriented" toward the Origin. We are going to describe such a trait in this Second Letter because every Chosen One must be capable of recognizing it in himself, as an innate characteristic, without the need to resort to new knowledge or theoretical explanations: this trait, this characteristic, is a priori to all knowledge and every explanation and, on the contrary, knowledge and explanations, of any type, usually come from the desperate search to understand it. From now on, whoever recognizes this trait in himself, will immediately verify that the Order has not been mistaken in convoking him, will have the certainty that "knowledge and theoretical explanations" that the Hyperborean Wisdom offers will be useful to his particular condition, will be able to intuit that the Hyperborean Initiation is the path that his Spirit demands.

To synthesize, here we will denominate the mentioned trait as ***gnostic predisposition*** to, which is an innate interior quality, proper to the lost Ego, that the lost Ego compulsively manifests throughout life on the animic subject with indifference toward any cultural form that the latter assumes. It is necessary from the outset to distinguish the ***gnostic predisposition*** from a simple case of faith: faith is usually the blind belief in the product of an irrational intuition, of the incomprehensible intuition of the content of the sacred symbols; faith is purely psychological, a characteristic of the soul, the relationship that the animic subject establishes with the symbols, sacred archetypal, representatives of the Thousand Faces of The One, in its evolution toward the ontic autonomy of the Manu entelechy. On the contrary, the ***gnostic predisposition*** is an expression of the innate wisdom of the Spirit and is wisdom itself. It is worth saying that the ***gnostic predisposition*** is founded on the innate wisdom and consists in the knowledge of the Truth of the Spirit, of its immaterial and uncreated essence apart from The One, the Creator of the forms that order matter.

The Chosen One interiorly knows, with absolute certainty, of the existence of the uncreated Spirit and of its quality superior to that of any ontic or ontological existence created by The One. That is why he does not need ***to believe*** in the Spirit or in any irrational intuition induced by the sacred symbols: his ***gnostic predisposition*** manifests itself as innate wisdom of the Truth of the Spirit, a knowledge that can neither be affirmed nor denied by the animic reason because it consists in an absolute and undoubtable Truth. It is clear that the ***gnostic predisposition*** does not always act with the same intensity because its presence is linked to the volitive force of the lost Ego, to the force expressed by the enchained Spirit: in effect, the ***gnostic predisposition*** is a kind of ***interior Mystique,***

i.e., according to the definition advanced in the First Part, the "form of a charismatic content"; such content is the "luciferic graceful will," the essence of the Ego, the presence of which in the lost Ego is not constant but its force is more or less intense during the life of the Virya according to the degree of strategic confusion that he suffers from. The Chosen One, even if he possesses the trait of the ***gnostic predisposition,*** does not stop being a lost Virya, subjected to the karmic ups and downs that the enemy Strategy imposes on him to keep him in confusion; it is not possible to awaken to the Day of the Spirit counting ***only*** on the ***gnostic predisposition:*** It is necessary to also have the Hyperborean Wisdom; but, even if someone who ***is not*** a Chosen One obtains the *Fundamentals of the Hyperborean Wisdom,* if he does not possess the ***gnostic predisposition,*** he will not be able to awaken, because the *Fundamentals of the Hyperborean Wisdom,* without a ***gnostic predisposition,*** will never be true Wisdom for the lost Virya. But to the Chosen One, who exhibits the gnostic predisposition, the Order of Tirodal Knights offers the Hyperborean Wisdom that will make possible his spiritual awakening to the Day of the Spirit, to face the coming End of History with Honor.

Now, it is enough to allude here to the essential, i.e., interior aspect of the ***gnostic predisposition:*** needless to say that this aspect, by itself, is not enough to distinguish the Chosen Ones from among the lost Viryas. The "trait" of the Chosen One, per se, constitutes a "characteristic trajectory" that the ***gnostic predisposition*** causes in his life, a trajectory that, finally, is that which will charismatically lead him to the Order of Tirodal Knights, to synchronistically coincide with the Order on the Day of the Spirit.

Let us briefly analyze, in general lines, the consequences that the ***gnostic predisposition*** causes in the life of the Chosen One. The ***gnostic predisposition*** consists, as it was said, in the knowledge of the Truth of the Spirit, a knowledge that comes from innate spiritual wisdom. Provided with this knowledge, the Chosen One begins to seek, from the beginning, in the Religions and theological Doctrines that the collective culture offers, the confirmation of his spiritual knowledge. And here is produced the principal and paradoxical fact that determines his life: sooner or later, the Chosen One ends up verifying that no commonly accepted Religion or theological Doctrine explains or describes his inner certainty. Some speak, e.g., of the "Spirit" and even attribute to it a Creator: the same one who created the worms, the dogs, and the Paśu, and who raises the latter, hoping to receive their pain. That "Spirit" of Religions and theological Doctrines is but a misleading denomination of the soul, the expression manifested in matter of the archetypal monad created by The One in His image and likeness: its destiny, like everything animic, is none other than to evolve toward an entelechial

perfection that culminates in the assignment of a specific position in the universal order, a position that signifies the final submission to The One in a secondary degree of existence. It may occur, then, that the Chosen One becomes momentarily confused and accepts the false concept of a "created Spirit," consequently attempting to address the Creator, the God of the Universe; in that case, the result of the search cannot be more surprising: the so-called God, supposedly creator of the Spirit, of the being known by the ***gnostic predisposition*** of the Chosen One, demonstrates toward His creature a total indifference; the Chosen One can address the Creator God in many ways without the latter ever responding, as far as what is known by the ***gnostic predisposition*** is concerned, to his interrogations: neither the most submissive devotion, nor the most demanding claims, achieve anything other than the silence of The One. Of course such an effect happens because the Chosen One has addressed the wrong God, not the "Creator of the Spirit" but the Creator of the soul in which his eternal Spirit is enchained: and The One can only be indifferent to a Spirit that is a foreigner in His Creation.

If the Chosen One does not notice in time the reason for that divine indifference, perhaps he will react in a typical and paradoxical manner, converting himself into a "mystic without God," into a "spiritual atheist," etc.; for the one who has taken this path there is no other alternative because the ***gnostic predisposition*** shows him with absolute certainty, at all times, the Truth of the Spirit, while the "Creator God" refuses to respond: this incomprehensible attitude, on the part of the one who should attend with promptness to His most spiritual creatures, causes that typical sensation of abandonment in the Chosen One, a feeling of guilt, the suspicion of being the bearer of an unknown sin. Here is the first drama of the Chosen One: abandoned by "God," but knowing the Truth of the Spirit, knowing that there exists a being absolutely superior to matter, he may spend years searching deep in the depths of himself for the non-existent guilt, for which he assumes he has been punished with divine indifference.

But the eternal Spirit of the Chosen One has no guilt to purge, even if he must effectively endure the punishment of the enchainment to matter: what existed in the Origin is not guilt, but Treason and Deception, as it has been exposed in the First Part; for that Treason and that Deception, perpetrated by the Traitorous Siddhas, the eternal Spirit was reverted and enchained to the psychic structure of the Paśu in order to accelerate its evolution. And only today, on the Day of the Spirit, after a period of more than ten thousand years of darkness, the lost Viryas again have the possibility of liberating their eternal Spirit through the praxis of the Hyperborean Initiation.

Returning to the "characteristic trajectory" of the Chosen One, the next step, after a futile search for inner guilt, will be to try to more deeply comprehend the fate of man, the laws that rule his luck or his misfortune. He will then learn that "the acts of man cause future reactions," which must be unfailingly compensated "in order to evolve toward the perfection that the Plans of God foresee": such a "compensation" is, of course, ruled by the "law of Karma," the purposes of which are unfathomable to mere mortals, since those who evaluate and measure the accounts to be settled are the "Lords of Karma," Great Beings belonging to the Hierarchy of the Government of God. At this point the Chosen One glimpses a solution to his problem: the silence of God is due to the fact that he has not properly paid off his karmic debts; at last there is a sin, an ancient evil that must be purged, but which he does not remember for having been committed in "past lives." The problem is now reduced to pay that pending Karma, to make oneself deserving, by way of service and sacrifice, of divine attention: it is not enough, then, to know the Truth of the Spirit, as the Chosen One was naively "believing," to enjoy the attention of God; one must work for it, earn a place in the "spiritual hierarchy" of the Earth, model oneself in body and soul according to a universal pattern of man, to a Manu Archetype. And who knows how one must conduct oneself on the soul's path of evolution? Who knows the perfect way to compensate Karma and gain the glory of accessing the Creator God? The answer that the Chosen One will receive: the Secret Societies occultly directed by the White Hierarchy of Chang Shambhala: "in these societies or sects, the novice learns an 'esoteric science' that allows him to comprehend the 'hidden laws' of the Universe and a 'yoga' with which he masters and harmonizes the microcosmic organism." Naturally, when the Chosen One receives this answer, it is a sign that he is going through the worst moment of his strategic confusion; the enemy Strategy intends, then, to definitively confuse him by means of the mentioned "esoteric science," which in no way refers to the Hyperborean Spirit, and to destroy his Ego, the expression of the uncreated Spirit, by means of the practice of a synarchic yoga (see more details of this plan in the Fourth Tome).

If the Chosen One continues without noticing the deception, he will soon be incorporated into a Secret Society of the Universal Synarchy. As a Mason, Theosophist, Rosicrucian, etc., he will be informed that the White Hierarchy is made up of Masters of Wisdom, i.e., of beings who were once human, like the Chosen One, but who are now immortal and possess great powers: the Masters of Wisdom, as well as other beings who never incarnated, are in full contact with the Creator God of the Universe, either directly, or through "intermediary Gods" or Solar Logos. And this answer completely satisfies the Chosen One, for then he "sees" with clarity the

path to follow: he must strive to conquer the necessary degrees that permit him to relate to the Masters of Wisdom, so that They show him the way toward God or toward a Higher Order where his knowledge of the Truth of the Spirit will be justly valued. And here is the second drama of the Chosen One: the more he strives to reach said goal, the more he finds to his despair that the Masters of Wisdom are also blind and deaf to his efforts and requests. But here it is already very evident that something strange occurs, something that has to do personally with the Chosen One who possesses the ***gnostic predisposition,*** because, when the more he should advance according to the synarchic directives of "esoteric science" and "yoga," the more things seem to get stuck in front of him: not only do the Masters not respond, but difficulties arise everywhere. Someone, perhaps, piously explains to the Chosen One that these are "tests," experiences through which "every adept must pass to demonstrate his faith in the Masters," that sooner or later the Masters will call him to occupy a deserved position in the Hierarchy but that, in the meantime, he must persevere in his service to the Synarchy: "You still possesses too powerful an Ego, which is necessary to completely weaken," they will tell him. "That Ego, dominant in yourself, is the cause of your delay on the 'probationary path,' a source of egotistical desires, an arrogant force that contrasts with the humility of the Masters." There is no need to add more typical arguments in order to exemplify the enemy tactic because the Chosen Ones who read this letter already know them all too well. They are of various forms and contents, but all aim at convincing the Chosen One that he must destroy his Ego and await the miraculous call of the Masters of Wisdom; ultimately, if the Chosen One has only dared to linger around the Secret Societies of the Synarchy, it is procured to keep him in confusion and prevent him from affirming and propagating his knowledge of the Truth of Spirit. The Chosen Ones may have taken some parallel path to that typified here, but the characteristic trajectory is always the same.

At this point, then, the second drama of the Chosen One, the situation cannot be more negative: The Creator God and His Masters of Wisdom seem decided on definitively ignoring the Chosen One, whom it has been tried to convince, in every way, that the evil lies in his interior, in his egoic force; but that egoic force is, undoubtedly, that which reveals to him the absolute knowledge of the Truth of the Spirit through his ***gnostic predisposition*** and that which put him on the path of seeking a Higher, transcendent Order, in which his revelation would be justly valued. In that terrible moment, "abandoned" by the Creator God and His Ministers, considering the possibility of being the only one guilty of his own evils, surrounded without knowing it by the enemy Strategy that has closed all doors to him, the Chosen One comes to the conclusion that the ***gnostic***

predisposition that from the beginning distinguished him from other mortals, brings, at least, "bad luck." But, on the contrary, he will be lucky, very lucky, if by then the practices of synarchic yoga have not turned him schizophrenic or if the "esoteric science" has not converted him into a homosexual drug addict, a traitor, a man lacking Honor, a slave of the Secret Societies of the Universal Synarchy. If the Chosen One has been that lucky, still having the will to get out of the enemy fence, it is possible that he will finally discover the only path that a lost Virya with a ***gnostic predisposition*** can follow, i.e., that which leads to the Hyperborean Initiation.

When the Chosen One begins to doubt the goodness of the Creator God or to distrust the good intentions of the Masters of Wisdom, it is certain that his Ego will be strengthened and the sought-after answers will arise from the depths of himself. In truth, the solution was always within the reach of interior comprehension, integrated in the innate knowledge of the truth of the Spirit: ***the eternal Spirit is a foreigner in this world and everything that occurs in it is essentially alien to it. the "Creator God" of the universe is not its god because the Spirit comes from a world prior to the Origin of the universe. the Spirit is uncreated in this world, to which it opposes an essential hostility but from which it cannot leave because of the strategic confusion caused by the Traitorous Siddhas, the highest chiefs of the masters of wisdom. the principal objective of the uncreated Spirit is the return to the Origin; the return to "another world," exterior to the time and space of the universe, which is called "original Hyperborea." and to achieve that objective the Spirit needs to acquire "Strategic Orientation," to discover the strategic direction of the Origin, a quality that only the Hyperborean initiation provides.***

In synthesis, whatever has been the characteristic trajectory by which the Chosen One reached such conclusions, what is concrete is that then he already exhibits, unequivocally, the ***trait of the gnostic predisposition.*** And that trait is that which the Order of Tirodal Knights takes into consideration in order to detect, in principle, the Chosen Ones, those whom it proposes to awaken on the Day of the Spirit and face the coming End of History with Honor.

Thus, "the trait of the Chosen One" is a spiritual quality, an innate knowledge of the Truth of Spirit and the confirmation of this knowing causes the indifference of The One and His earthly minions, the Masters of Wisdom of Chang Shambhala. The Traitorous Siddhas, for their part, unleash irrational persecutions against anyone who attempts to unchain their Spirit. The ***gnostic predisposition*** presents the Chosen One as a born heresiarch in the eyes of the Creator God and the Masters of Wisdom, and as a potential enemy in front of the hateful gaze of the Traitorous Siddhas; therefore, the Chosen One who has the strength to survive, ignored by

the former, and hated and persecuted by the latter, is a hard Virya among the hard, although he himself does not know it. But the Order of Tirodal Knights does know it, and only accepts as Chosen Ones those who demonstrate to possess the innate knowledge of the Truth of the Spirit and the hardness of the Warrior Spirit. This single trait is sufficient and it is worthless to exhibit other supposed virtues if one lacks innate wisdom and spiritual hardness: neither the most fabulous personal fortune, nor titles or coats of arms of any kind, nor social or cultural prestige, count for the Order. The Hyperborean Initiation is neither sold nor bought: it is simply outside of the reach of those who do not possess the mentioned trait. And this warning is especially valid for many who pompously call themselves "Nazis" and believe that that title is an infallible passport in order to access the secrets of the Order: they should be informed that the trait of the Chosen One, among the lost Viryas coming from the esoteric Nazism, is the same that the officers of the Black Order were possessing. For the Order of Tirodal Knights "to be a Nazi" has value only if the one who declares it is capable of exhibiting the wisdom and hardness of an officer of the Black Order. It is convenient to advance here a concept from article "D," of this first tome, referring to the "Sacred Races" of the Demiurge, i.e., the Races in which is manifested, in each Era, an "Aspect" or "Face" of the Demiurge: ***"one does not belong to 'a Sacred Race' only by genetic inheritance, by 'birth,' but also by favoring the manifestation of the 'Sacred Race Aspect' of the Demiurge.*** Thus, in relation to the actual Sacred Race, i.e., the 'chosen race' of the Hebrews, occurs the curious fact that a man may be Jewish by his heredity, by effectively being born into the bosom of a Hebrew family, or by his ***mental constitution:*** in effect, for the Hyperborean Wisdom, ***not only is he Jewish who is born Jewish but also he who, by his Judaic mental constitution, favors the manifestation of the 'Sacred Race Aspect' of the Demiurge."***

Although the complete significance of this concept will become clearer during the Second Part, as other complementary concepts are defined, it is evident that its principal meaning is based on an "interior trait," i.e., on the "Jewish mental constitution." That "interior trait" is the extreme opposite of the trait of the Chosen One. That is to say: the greater the "Judaic mental constitution" the lesser the ***gnostic predisposition.*** And since the ***gnostic predisposition*** depends in all cases on the "purity of blood," a concept that alludes to the capacity of the blood to preserve the Memory of the Origin, it is unquestionable that "the greater the Judaic mental constitution, the lesser the purity of blood." Now, it occurs that the Hyperborean Initiation inevitably requires a condition of the Chosen One: his purity of blood. Many Chosen Ones often erroneously believe that "purity of blood" means "racial purity"; however, if this

identity were true, it would result that every Virya who accredits the ***exterior*** genetic traits of the Hyperborean lineages would be in a position to access the initiation, a possibility that is clearly false. Here is the truth: ***to reach the Hyperborean initiation, purity of blood is absolutely necessary in every Chosen One, since the gnostic predisposition depends on it, but the "Judaic mental constitution" is absolutely unnecessary, since it prevents the manifestation of the gnostic predisposition.*** Both traits are, then, incompatible, and no one who thinks like a Jew, even if he proclaims his "purity of blood" or "racial purity," can be a Hyperborean Initiate. The Chosen One, then, once awakened and on his way toward the Origin, must strip himself of even the last note or nuance that may still exist in the conformation of his thought, of that "Judaic mental constitution" proper to the lost Virya.

In order to comprehend why this demand is of capital importance in the project of spiritual liberation of the Chosen Ones, to such a point that its non-fulfillment represents an insurmountable obstacle to reach initiation, we must refer to the Loyal Siddhas, the Lords of Agartha who grant the Hyperborean initiation through the Order of Tirodal Knights and any other Order founded by Them; to understand this, the Chosen Ones must consider two concepts: one, about the spiritual Hyperborean character of the Loyal Siddhas, and the other, about Their participation in the Hyperborean Initiation Ceremony. Both concepts are very simple to explain.

Let us look at the first. From the First Part, the Chosen One already knows what a "normal" Hyperborean Spirit is. By means of the "model of the sphere," in effect, the "normal" Spirit-sphere, analogous to the Hyperborean Spirit before the enchainment, was defined as comprised of ***"two faces:"*** the exterior surface, red, is the expression of the ***Tergum Hostis*** or ***hostile back;*** the interior surface, green, is the expression of the ***Vultus Spiritus*** or ***spiritual face"*** (page 23). The Tergum Hostis is the manifestation of the ***essential hostility*** that the normal Hyperborean Spirit presents toward ***the whole material work of the Demiurge,*** i.e., toward the living Universe, toward the Devic Hierarchies, toward the Archetypes and Aspects of the Demiurge, toward the cultures of the animal-man, etc. "The Spirit-sphere has presented itself in the material universe ***closed-in on itself, turned around the Absolute Ego, and showing to the Demiurge "a hostile back from every side"*** (page 11). Well, the Chosen One must now note that the Loyal Siddhas, those who are ***at this moment*** in Agartha, ***are normal Spirits*** (Figures 2 and 37), i.e., beings who present an ***essential hostility*** "toward the whole material work of the Demiurge." . . . ***and this hostility includes, of course, the "Judaic mental constitution" of the lost Virya.*** But make no mistake when reflecting on this concept: ***the essential***

hostility that the Loyal Siddhas present toward the "Judaic mental constitution" of the lost Virya does not mean that they "decide" to in any way attack or assault the Chosen One who is still influenced by the enemy strategy. Let us remember what was said in the First Part: ***"the hostile back is not wisdom in any way, on the contrary, it is only essential hostility" (page 11). This means that the essential hostility is not a cause of decision: it is produced in all cases in front of the work of the Demiurge or the "Judaic mental constitution."*** In other words, the "normal" Hyperborean Spirit, and the Loyal Siddha, always reacts with essential hostility to material entities, without any prior decision to do so: it occurs like this because the reaction is ***essential,*** while ***hostility*** is the ***form*** of that ***essence.***

It is clear that if a Chosen One, not totally stripped of the trait of "Judaic mental constitution," were to be confronted with a Loyal Siddha, it would imply that the full power of his essential hostility would be applied to the Chosen One's microcosm. What would then occur? Answer: that "essentially hostile" microcosmic structure could be seriously damaged if not totally destroyed. In such a case, it would be useless for the Chosen One to invoke his character as a scholar of the Hyperborean Wisdom or as a "Nazi": ***the mere "presence" of a Loyal Siddha causes the destruction of material entities, the decomposition of the archetypal forms; no archetypal form can resist the dissolving force of the actual infinite applied at all points of its structure by the essential hostility of the Spirit.*** There are persons, e.g., who affirm to be "Nazis," but who think like vile Jews, and who would be immediately disintegrated if they were situated in front of a Loyal Siddha, or in front of the Führer, who at present has again become an absolutely spiritual being. Summarizing, this and no other is the reason why the Loyal Siddhas keep away from the lost Viryas and only manifest themselves to the Initiates: Their Presences can be fatal to whoever is shaped by the enemy Strategy; that is why They, from Valhalla, from Agartha, procure to awaken the Viryas by means of the Song of A-mor, the Charismatic Song heard with the Pure Blood; and that is why it is up to the lost Viryas, to those who are capable of exhibiting the trait of the Chosen Ones, to make the necessary effort to strip their thought of the Judaic mental constitution, the existence of which is highly repugnant to the Loyal Siddhas, and to charismatically bond with Them, listening to their Song, awakening to the Memory of the Origin, orienting themselves toward the Origin, and finally receiving the Hyperborean Initiation; ***when the Chosen Ones have their Pure Blood, at the Kairos of Hyperborean initiation, they will be guided by a tirodal pontiff to the Loyal Siddhas; then their approach will not pose any danger to the Chosen One and, on the contrary, the reality of their Pure Blood will be celebrated with great jubilation by the Loyal Siddhas of Agartha.***

And here we can consider the second pending concept. In effect, during the Initiation Ceremony, the Loyal Siddhas ***must intervene:*** Their Presences are indispensable because They, and They alone, can plasmate the runic signs in the astral body of the Chosen One that will enable him to isolate his Ego from the animic subject and to orient himself toward the Selbst. It can be affirmed that, in the right Kairos, the Initiation Ceremony is simultaneously realized in two worlds: ***this means that, during the initiation ceremony, the confrontation with the Loyal Siddhas is inevitable.*** Hence it is not possible for the Chosen One to arrive at such a transcendental moment without having previously stripped himself of all those forms of being that affect the essential hostility of the Loyal Siddhas.

It is finally understood, with the help of the two presented concepts, "why this demand, of stripping oneself of every last note or nuance that could still exist in the formation of his thought of that 'Judaic mental constitution' proper to the lost Virya, is of capital importance in the project of liberation of the Chosen One, to such a point that its non-fulfillment represents an insurmountable obstacle to reach the Hyperborean Initiation": the approach of a Chosen One to a Loyal Siddha, outside of the Kairos, is highly risky for the Chosen One; and if a Hyperborean Pontiff, by error, were to propitiate such an approach, he would not only endanger the Chosen One, but would risk being severely sanctioned by the Loyal Siddhas and could even cause the extinction of the Order. For all this it is easy to comprehend that the Order has to take extraordinary precautions before authorizing the Initiation Ceremony of a Chosen One.

Finally, it should be added that the trait of the "Judaic mental constitution" is culturally described by the "Psychological Ethics" of the Paśu, while the trait of the Chosen One can only be totally comprehended by Noological Ethics; it is what is done in this Second Part of the *Fundamentals of the Hyperborean Wisdom,* the Noological Ethics of the Virya is expounded and opposed to the Psychological Ethics of the Paśu. In the context of Noological Ethics, the Absolute Honor of the Hyperborean Initiate is defined as ***"the act of his luciferic graceful will":*** using this concept, it can be affirmed, strictly speaking, that what separates a Chosen One from a Loyal Siddha is an ***ethical distance.*** In other words, in order to approach a Loyal Siddha during the Kairos of the Hyperborean Initiation, every Chosen One must previously carry out an ethical-noological rearrangement: ***without complying with this requirement, the way of being of the Loyal Siddha would be ethically incomprehensible to the Chosen One; and it is needless to repeat that a Loyal Siddha not only cannot be apprehended by the concepts of***

Psychological Ethics, i.e., by the judaic mentality, but that such a mentality causes his essential hostility.

The Chosen One, then, who in his turn experienced the silence of the Creator God and of the Masters of Wisdom, will now have to endure the most absolute silence on the part of those who truly attempt to rescue him from the hell in which he is sunk. But it will not be so for long if he strengthens his fundamental ethical-noological trait and strips himself of the Judaic ethical-psychological trait with which he is culturally conditioned: there is a whole extraterrestrial Race and an original Partner awaiting the awakening and liberation of the Chosen One. And there is an Exterior World, an Original Hyperborea, outside of the material Universe, unimaginable to the uninitiated, which is the Fatherland of the Hyperborean Spirit and to which the whole Race longs to return. The war against the Potencies of Matter, let us not forget, is waged for the liberation of the captive Spirits: ***the war is won every time a Spirit is freed from the enchainment. It is, then, an ethical-noological duty of the Chosen One to awaken and liberate his Spirit: for himself and to contribute to the final victory of the race.***

VI. Clarification on the concepts of "esoteric Nazism" and "spiritual hardness" used in V.

It is worth warning, for whoever did not read our work "The Secret History of the Thulegesellschaft," that in the Third Reich one thing was the Nazi party and quite another the ᛋᛋ: the National Socialist German Workers' Party, in fact, was an exoteric ***political*** organization, while the Protective Echelon or ᛋᛋ (Schutzstaffel) is a ***military*** organization founded on an esoteric circle of the Thulegesellschaft known as the Black Order. This clarification is valid because only ***the ᛋᛋ possessed and possesses the Hyperborean Wisdom,*** while the Nazi party always arranged the information in such a way that it could be assimilated by the German people, which were being culturally conditioned by the Catholic priests and rabbis since the Roman Empire's Germanic invasions. The Chosen One must know that the fundamental elements of what has been wrongly called "esoteric Nazism" can only come from the ᛋᛋ, from its Hyperborean Wisdom, and thus understand why neither the title nor the political formation of "Nazi" is enough to claim the Hyperborean Initiation: it is necessary, in any case, to be a "Nazi" but as an ᛋᛋ officer of the Black Order is. The Order of Tirodal Knights also possesses the Hyperborean Wisdom and is a sister Order of the ᛋᛋ Black Order: if the Chosen One fulfills the requisites of innate wisdom and spiritual hardness, and strips himself of the "Judaic mental constitution," the Order will reveal to him the Hyperborean Wisdom that will enable him to liberate his eternal Spirit. Not all

Hyperborean Initiates are, strictly, "Nazis," for there have been Hyperborean Initiates in Agartha for thousands of years; but the Nazis who are Hyperborean Initiates, and every Chosen One must also know this, ***are confirmed in their Honor and highness by the Führer himself,*** who for this purpose, e.g., had reserved his personal seat in the Initiatic Castle of Wewelsburg; ***and that confirmation, today more than ever, on the day of the Spirit, on the day of the Führer, will be received by the true -Nazi, by the Tirodal Knights who face the coming end of History with Honor.***

With regard to the concept of "spiritual hardness," which has been described as an indispensable possession to complete the trait of the Chosen One, its meaning should be clarified, although it is quite obvious: this concept ***does not imply,*** of course, that the Spirit is "hard" in itself, that "hardness" is a property of the Spirit; the demanded spiritual hardness is that which the Spirit produces ***in*** the Chosen One during its characteristic trajectory: the Ego, the expression of the eternal Spirit, hardens the microcosm as it awakens from the Great Deception of The One and strategically orients itself toward the Origin. Finally, the Chosen One who seeks the Hyperborean Wisdom is, for the Order of Tyrodal Knights, "a hard Virya among the hard"; and his "hardness" is clearly "spiritual," of spiritual origin.

VII. Commentary and Final Salute

In the First Part we have studied the Paśu, and the requested Virya, from a strictly microcosmic point of view, fundamentally based on the knowledge of its psychic structure; this allowed us to arrive at important conclusions. But the Paśu is a potential microcosm that subsists within the macrocosm, integrated into the superstructures of cultural communities. The "luciferic graceful attitude" that we are going to propose for your awakening supposes offering a concrete answer to the capital question of Ethics: "what must I do?"; i.e., "what must I do in the face of the cultural fact in which I am inserted, in order to free myself from its ties and awaken as a Virya?" To this crucial question, the Hyperborean Wisdom, in fact, offers a noological solution, it says exactly what to do. This is what we will try to show in the Second Part. However, and this is already evident, the ethical question raises from the outset the relationship between the internal and the external, between the psychic structure and the exterior world, ***between the Paśu and the cultural fact.*** We must then know this relationship in greater depth, acquire clear concepts about "culture," "cultural fact," "History," etc., and, especially, precisely establish the analogical correspondences that the macrocosm keeps with the structures of the

microcosm studied in the First Part. To clarify such concepts, and others, will be dedicated the section "The Lost Virya and the Cultural Fact," contained in the present tome, the reading and study of which is indispensable to understanding the subsequent development of the work.

To finalize this Second Letter we invite the Chosen Ones to reflect on an occult law that has much to do with the trait described in V. We refer to the "fatal and inflexible Law of Deception," which in the section "The Resignation of Wotan" is elementally defined in this way: ***"no one who is incarnated is born consciously knowing the truth, no one is born enlightened, neither Wotan nor the Führer nor any other Virya; on the contrary, every Virya, Wotan, the Führer, or any other Virya, at some point of his life has been deceived by the Demiurge; and this law is inevitable because gnosis does not come from a mere inheritance or from a spontaneous illumination, but is the product of the will to awaken and to be what the Spirit is; that is to say: gnosis comes from the struggle between the eternal Spirit, manifested in the Virya as the lost Ego, and the soul, that extension of the Demiurge."*** Naturally, the Chosen One must break the Law of Deception by means of a luciferic graceful attitude; but, as of today, to achieve it, he has at his disposal a formidable weapon: the Hyperborean Wisdom.

On the Day of the Spirit, and in the Name of the Loyal Siddhas of Agartha, and of the Order of Tirodal Knights of the Argentine Republic, the Chosen Ones receive the salute of

Nimrod of Rosario
February 1986

Postscript: I wish to remind the Chosen Ones that the material that makes up the Second Part, the thirteen tomes, as well as all other information coming from the Order outside of what is published in the First Part, must be qualified as ***strictly confidential and secret,*** i.e., a ***personal revelation,*** the reserve of which one will have to ***personally*** answer before the Order. It is not necessary to repeat the reasons for this requirement: they are clearly stated in Part V of the First Part of the First Letter to the Chosen (August 1985).

Nimrod of Rosario
March 1986

FIRST TOME: THE LOST VIRYA AND THE CULTURAL FACT

A. "Culture," the Objective of Paśu Society

The macrocosmic objective of the finality requires that the Paśu be a "giver of meaning," that it gives back to the entity, through the expression of the sign, the rationalized significance of the design, i.e., that it "places on the entity" a sign that represents the conceptual symbol. With the analogy of Fig. 21 we can say that the I symbol must be expressed with an "I sign," assigned to the actual entity of which its schema is xx. But this is not enough to comply with the macrocosmic objective: it is necessary, also, that the I sign be preserved outside, in the actual entity in the "cultural object," that its meaning be produced beyond the vital limits of the Paśu. To achieve this the Demiurge has determined that the Paśu be a social animal. And that is why the Paśu society differs from any other animal society (except perhaps the apian society, but such insects fulfill a different function, linked to the Planetary Mystery of the Hebrew Race): the Paśu community is a society essentially constituted to preserve the meaning placed on the entities, i.e., it is a ***cultural society.***

The Paśu places meaning on the entity and, even when death prevents him from perpetually expressing it, the meaning is prolonged if other Paśus associate in order to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a ***cultural object.*** Naturally, if what has been placed on the entity is a sign such as I, which represents an I symbol that is a replica of an xx concept, it turns out that what the community first agrees on is the conceptual knowledge of the entity; but, once the entity has been marked by the expression of the concept and such significance has been recognized by the members of the society, nothing prevents each one from individually accessing the design and deepening its comprehension.

What then ***binds*** Paśu society as such, is the meaning placed on the entities, a meaning that is to a certain extent shared by all. And it is this union of the Paśu among themselves, ***through the ontic meaning,*** that constitutes the external form of ***culture.*** But it is worth examining this definition with greater precision.

The cultural phenomenon, in fact, can be observed from two very different perspectives. From an ***external*** point of view, culture is a ***dynamic and collective*** phenomenon; from an ***internal*** point of view, culture is ***static and individual.***

"External culture" arises as an effect of the macrocosmic objective of the finality.

"Internal culture" or the "cultural model" (see The Awakened Virya section, Article H) is a consequence of the microcosmic objective of the finality.

In each of the two cases, a "culture" is comprised of two basic elements: "the Paśu," giver of meaning, creator of cultural objects, and "the cultural objects." In the first case, "external culture" is made up of a "community society" and a common "universe of cultural objects," integrated into a ***superstructure.*** In the second case, "internal culture" is made up of the "cultural subject of the Paśu" and a "universe of cultural objects," which constitute the "cultural model," i.e., a system of cultural premises; both elements, cultural subject and cultural model, are integrated into the internal ***cultural structure*** of each Paśu. Before going deeper into the concepts of external and internal culture, it is convenient to make clear what should be understood by "external" and "internal" "cultural objects."

B. External and Internal Cultural Objects

We have seen that the entities marked by the Paśu's "giving of meaning" expression are transformed into cultural objects, i.e., into external concept projections. Of course, external cultural objects do not require a concrete materiality but a field of representation, i.e., a curtain capable of receiving the projection; in the world, there are cultural objects of which the projection is based on corporeal entities, such as a screw or a tree, and others of which projection is an external incorporeal form, such as the "S" that that pigeon performed with its flight or any similar constellation; with respect to these latter incorporeal projections, it is worth adding that they include the "qualities" of certain entities, such as color or heat, and the "relationships" between entities, such as distance or height: the qualities, properties, relationships, etc., are effectively external cultural objects, since their quiddity is perceived through the sensorial sphere, i.e., it is introjected, a posteriori to the significant projection. With these clarifications we can consider that, ***for a determinate society,*** only those entities that are ***externally recognized*** can be cultural objects; this excludes every unknown entity or those that, even having been known, are not recognized as such. Museums of prehistoric cultures, e.g., abound in objects that mean nothing to us even if we believe that they were cultural for such cultures: such an object is certainly not cultural ***for us*** and it does not differ in cultural value from any other unknown entity, for we cannot recognize it. It does not fit into our cultural model and we cannot even manage to guess its meaning, i.e., the meaning that its designers

once gave it and that today no one externally sustains. And let no one be fooled into supposing that the paradoxical fact of having "recognized the object as an unknown entity" confers on it some cultural significance, since if the object really means nothing to us we can never even affirm with certainty that it was belonging to the disappeared culture, not even when we have found it within a tomb together with other objects such as a mummy, which we do recognize: if the object is unknown, and there is no member of that culture to express and communicate the meaning to us, we can only harbor the belief that it is cultural; but this belief does not imply any kind of recognition but a mere taxological classification: the incorporation of the concrete object into the species of the known entities.

In short, for ***one*** determinate culture, "external cultural objects" consist of projections of concepts, the significance of which has been translated by the cultural subject, encoded as cultural premises of a habitual language, and expressed outside as signs that give meaning to the world.

But cultural objects can also be "internal," from the moment that the "meaning" placed on them, that which grants them real quiddity, comes from the cultural internal structure of the Paśu. We see, e.g., "the red house on the hill" and we comprehend that being red and being on the hill are concrete physical properties of the exterior house; but not because it possesses such properties, and many other similar ones with which we can describe it, the "red house on the hill" is a "house": the exterior house is only a "house" because it corresponds to a "house-concept" rooted in the interior of the psychic structure of the Paśu, i.e., in a Relationship-schema of the cultural structure. And there is no doubt that the interior-house-concept, like any other concept of ontic reference, is a priori to the exterior-cultural-object-house, since the meaning of the latter comes from the former: we could not inhabit the red house if we did not ***first*** know what a house is. But, this apriority of interior objects over external objects grants the former ontological preeminence over the latter: if the existence of external cultural objects ***depends*** on the conceptual projection of interior cultural objects, then the latter maintain a higher degree of existence.

In summary, "cultural objects" can be "internal" or "external." The "internal cultural objects" form part of the cultural structure and constitute a first degree in the reality of the object. The "external cultural objects" are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit the gnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made.

C. External and Internal Culture

In 'A' we have defined external culture as a "dynamic and collective phenomenon" and internal culture as a "static and individual phenomenon." Let us begin by clarifying that it is necessary to give a structural meaning to the terms "dynamic" and "static." That is: external culture is "dynamic" because its superstructure ***grows from outside,*** independently of any observing individual; this is because the "collective" character of external culture ***causes a continuous exterior input of new meaning,*** a constant creation of new cultural objects or the perfectionment of those already existing. On the contrary, internal culture is a cultural model or system of premises of which structure ***grows from within,*** by the exclusive work of the animic subject; in "that" sense it can be affirmed that internal culture is a "static" phenomenon: because it consists of a sector of the cultural structure, which is the "memory of concepts," i.e., the "memory of internal cultural objects," objects that subsist rigidly structured and do not change for any reason except the will of the subject.

It is evident that, from the structural point of view, the internal culture is a structure of lesser degree than the structure of an external culture, which is fed by a community of expressive subjects. This structural superiority makes its observation and description difficult and obliges us to consider that part that touches us more closely, that aspect of the external culture that involves us in its plot and even determines us "from the outside." However, since a structure is not comprised of parts but of members integrated into a whole, we must act with extreme caution when abstracting a fraction of the external culture, i.e., we never forget that the observed fragment is a structure arbitrarily abstracted from the structural totality of the external culture and indissolubly enchained to it.

In order to specify the form that said "external structural fraction," which we will ultimately call "cultural fact," must take, we must refer to space and time.

The "space" encompassed by an external culture is, undoubtedly, enormous: every place that contains an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the ambit of external culture is incredibly extensive, and this is due to the effect of the "giving of meaning" attitude that characterizes the Paśu or the lost Virya; the scope of this assigning effect will be better comprehended if we define "exterior cultural space" as any place in which it is possible to effectuate any of these three things: a) to dis-

cover a designated entity, b) to project a sign, c) to recognize an object. The actual space that complies with any of these requisites constitutes the "universe" of external cultural objects.

Given the great magnitude of the universe of external cultural objects, the total ambit of external culture, it should not be easy, at first sight, to delimit the cultural space that is of the greatest importance for us. That is to say, the structural fraction of external culture, which we procure to define, does not seem possible to be realized using only ***one*** spatial pattern. However, it can be done by also considering the action of time on the external culture.

The time in which the world of finite entities remains and subsists is, of course, "transcendent Time." However, the time of the universe of external cultural objects is a "temporal-cultural" species denominated "historical time." That is to say: external culture is not a static structure, which remains fixed in time, but a living being that grows and develops, that evolves and possesses a History, a "time of facts." What is History? How does it differ from transcendent Time? Answer: History is the ***continuous*** projection of external culture ***on*** transcendent Time.

Let us remember that the destiny of the Paśu is to be a giver of meaning in the world and that said macrocosmic objective fulfills it through significant expression, ***which is correlative with the continuous signification*** that fundaments rational thought. Transcendent Time is an ontic time, in which entities come about and last, to which, precisely, the significant expression has granted a cultural meaning. Thus, transcendent Time runs parallel to the continuous signification of the cultural structure, which is reflected in the significant expression, so that it is inevitably invested with cultural meaning. Of transcendent Time, then, not even an instant can be conceived that is insignificant because its concept is permanently significant in the context of the external culture, which is a reflection of the internal culture. And the significant and continuous development of the external culture, which comes about in transcendent Time and which covers it up with cultural meaning, is History itself. In other words: transcendent Time, taken as an external entity, is converted by the collective projection of external culture into a cultural object; History is, then, culturally transfigured transcendent Time.

But History thus defined, as a temporal-cultural continuum, is manifestly analogous to the continuous signification that fundaments rational thought. Let us remember that, when a relief stands out on the horizon of continuous signification, it constitutes the significant fundament of a rational thought, i.e., a symbol like I (Fig. 21); in the continuous passing of the History of a society, during the development of its external culture, what event is equivalent to "a relief" on the horizon of continuous signification? Answer: when

an event clearly stands out in the continuous passing of History, it is said that it constitutes a ***"historical fact,"*** the historical fact, in the structure of the external culture, is analogous to the manifestation of an I relief (Fig. 21) in the cultural structure. This analogy, of course, can be deepened and is what will be done in the next article; but it will enable us, now, to extract an important conclusion.

E.g., being that a relief such as I is a symbol formed by the manifestation of one or more "archetypal symbols," should we infer from it that, analogously, the historical fact is the manifestation of a psychoid Archetype? Answer: in effect, ***every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space.***

It seems that we are thus approaching the fraction of external culture that we were seeking in order to comprehend its influence on an individual observer: the historical fact would be, by all means, "that aspect of external culture that involves us in its plot and even determines us from the outside." However, this conclusion is not entirely correct, since the real determination that external culture is capable of exerting on us is only effective in the present time and every historical fact is invariably an occurred event, the news of something that happened in another epoch and of which the memory is preserved. To solve this problem there is no other way than to stick to the historical present, but what is a historical fact considered in its present moment? Answer: a ***cultural fact.*** Or, in other words, ***a historical fact is a past cultural fact.***

The "cultural fact" is, then, that fraction of the external culture that involves us in its plot and to which we must study in order to comprehend the structural fundament of the external culture that, as we know, is of a higher degree to that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we recently saw, "the manifestation of a psychoid Archetype or Myth in a determinate cultural space"; [more precisely, the Hyperborean Wisdom denominates "astral Archetype" to the psychoid Archetype that vitalizes the superstructure of a cultural fact, just as it is explained in Tome five.]

Summarizing, we have shown that there is a strict structural correspondence between the external culture and the internal culture, in such a way that the concepts or assertions of the internal cultural structure are reflected in cultural objects of the external culture, and that the continuous significance of the internal cultural structure is correlative with the continuous temporal significance of the historical becoming of the external culture. We also saw that the manifestation of an I symbol, which replicates an xx concept, is analogous to the manifestation of a psychoid Archetype during a cultural fact.

It would now be up to us to go deeper into the concept of "cultural fact" and to study the structural relationships, "between cultural objects and men," to which the manifestation of the psychoid Archetype gives rise. However, for the time being, we must leave this purpose pending in order to dedicate ourselves to examine in detail the analogical correspondences between microcosm and macrocosm. It is necessary to take this previous step, and to better comprehend what "History" and "historical fact" are, before undertaking the study of that structural moment of History that is the "cultural fact."

D. Analogical Correspondences between Micro and Macrocosms

Basing ourselves on concepts already explained in the First Part, we will highlight some correspondences between the microcosm and the macrocosm that will enable us to comprehend the function of the psychoid Archetypes.

First of all, let us remember that the microcosm is a reflection of the macrocosm, its ***inverted image.*** In it the archetypal memory or brain contains an inverted copy of all the universal Archetypes of the macrocosm. That is to say: the archetypal memory is analogous to the archetypal plane of the macrocosm. The animic subject, reason, by manifesting itself and operating in the structure of the archetypal memory, constructs the cultural structure and, from it, as a cultural subject, then develops the schema-of-self or conscious sphere. The final product of these constructions is equivalent to a structural stacking, as observed in Fig. 24: first appears the given, the inherited, the archetypal memory, the fundament of the whole psychic structure; then, on it, the cultural structure settles; and, "beyond the thought xx system," extends the conscious sphere, which, by being interpenetrated with the affective and rational spheres, is divided into two layers denominated "shadow sphere" and "light sphere."

The conscious subject, the most elevated expression of the animic subject, capable of apprehending ideas with an image, manifests itself exclusively in the light sphere, an act that constitutes "consciousness" itself: mental acts that occur in any other structure outside of the light sphere are ***unconscious;*** hence the shadow sphere is equated with the ***personal-collective unconscious*** of C. G. Jung's Analytical Psychology.

We will now study the main analogies between the spheres of the microcosm and the corresponding spheres of the macrocosm. In order for such relationships to become evident, it is necessary to begin by considering the following principle: ***the highest sphere of the Paśu, i.e., the awaiting of consciousness, corresponds to the lowest sphere in the order of the Demiurge, i.e., to the material***

sphere. Of course, by "material sphere" it is necessary to understand what in Fig. 27 has been denominated "material plane," i.e., "reality," "the exterior world" that surrounds the sensorial sphere of the Paśu.

If we attend to this principle and observe that the temporal manifestation of the Demiurge in the macrocosm is analogous to the manifestation of the monad, as an animic subject, in the microcosm, we will verify that both analogies are found at the extremes of a respective series of enchained structures. As one of such series of structures, the microcosmic, has already been explained in detail in the First Part, it only remains for us to establish the analogical correspondences with an equivalent series of macrocosmic structures. This is shown in Fig. 38. There the psychic structure of the microcosm (arrow 5) is comprised, as we saw in the First Part, of the archetypal memory or cellular structure of the brain (arrow 6), the cultural structure (arrow 8) and the conscious sphere (arrow 9). Two intermediate formal levels have also been added to achieve greater clarity in the macrocosmic comparison: between the archetypal memory (arrow 6) and the cultural structure (arrow 8) an enclosure has been situated (arrow 7) that represents the "simple systems" or substructures that form the cultural structure; an enclosure has also been drawn (arrow 10) in which is indicated the double composition of the conscious sphere in the shadow sphere and the light sphere.

The macrocosm (arrow 13), on the other hand, presents a series of structures of the cosmic mind that analogically correspond to the structures of the microcosmic psyche. Thus, the "archetypal plane" (arrow 14) is equivalent to the "archetypal memory" (arrow 6), a relationship already expounded in the First Part; the "exterior cultures" or "superstructures" (arrow 16) are analogous to the "cultural structure" (arrow 8), a relationship likewise already disclosed; and the "exterior world," the "human reality" (arrow 17), corresponds to the "conscious sphere" (arrow 9) according to the principle from which we started: "the highest sphere of the Paśu, i.e., the conscious sphere, corresponds to the lowest sphere in the order of the Demiurge, i.e., to the material sphere." But the "conscious sphere" (arrow 9) is integrated with the shadow sphere and the light sphere (arrow 10) while the "exterior world" (arrow 17), analogously, consists of the "astral world" and the "world of meaning" [in a space of signification] (arrow 18): the "shadow sphere" of the microcosm, which is unconscious, is analogous to the "astral world" of the macrocosm, which is a kind of demiurgic unconsciousness; and the "light sphere" of the microcosm, which is consciousness, corresponds to the "Meaning of the World" that the Demiurge perceives through the effect of human cultural action and that constitutes a kind of demiurgic consciousness of the macrocosm. To this last

analogous correspondence, which is of the greatest importance in order to comprehend the Conduct of the Demiurge, we will return later on.

The "designated entities" of the macrocosm (arrow 15), of course, correspond to the "simple systems" of the cultural structure (arrow 7) since these are "schemata of the former," as explained in the First Part.

In Fig. 38, likewise, two processes of the Demiurge can be seen: on the one hand ***He manifests*** in the macrocosm (arrow 11) as a flowing and successive essence, as a Great Breath or Time [tran-

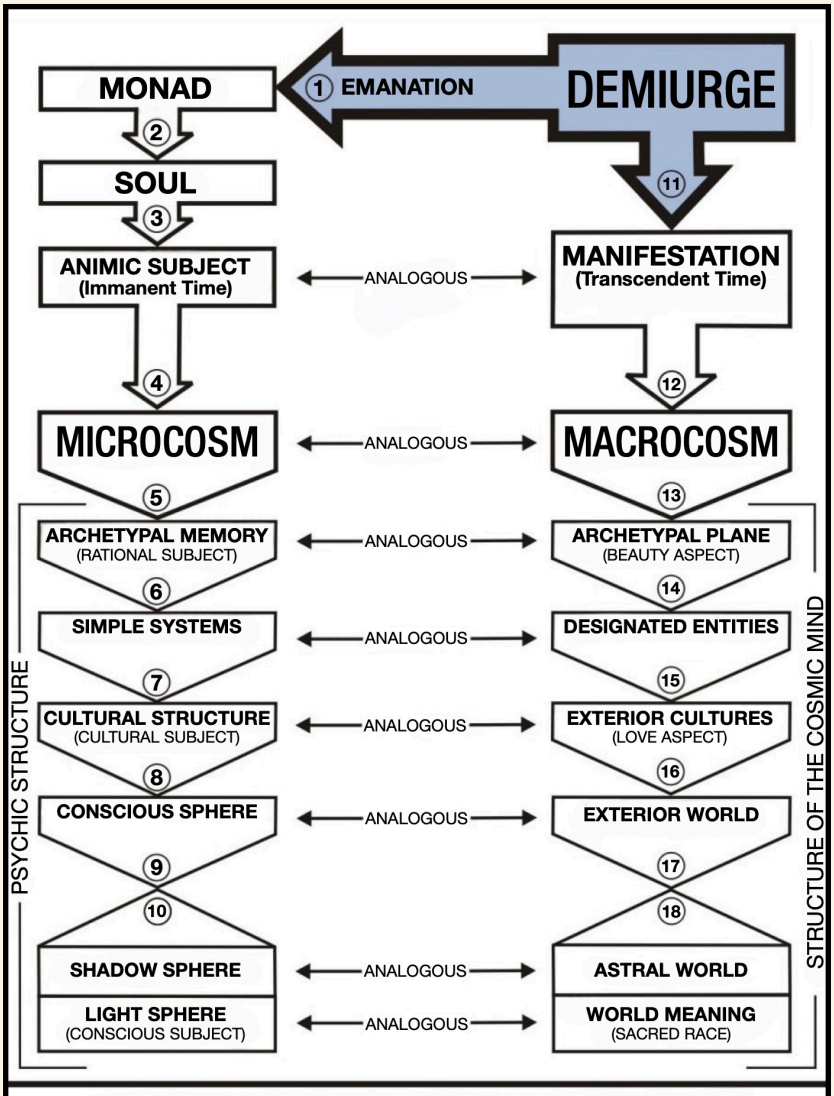


Figure 38

scendent Time] (arrow 12); on the other hand ***He emanates*** the human "monad" (arrow 1), which in turn unfolds on the material plane as a "transmigrating soul" (arrow 3) and "animic subject" of the microcosm (arrow 4): the "Manifestation" (12) of the Demiurge, the Great Breath or transcendent Time, is analogous, as it is seen, to the animic subject (4), which, if it attains ontic autonomy, will essentially consist of immanent Time.

Now, if we remember that "the soul can only manifest ***in*** an adequate structure or vehicle" and that "without structure there is no possible animic manifestation," and we hermetically admit that both microcosm and macrocosm are ***analogous structures,*** we will be in a position to establish other important correspondences. The animic subject of the microcosm (4), in effect, manifests as the "rational subject" in the archetypal memory (arrow 6), as the "cultural subject" in the cultural structure (arrow 8), and the "conscious subject" is the light sphere (arrow 10), just as occurs with the Manifestation (12) of the Demiurge in the macrocosm. Such a Manifestation is analogous to the soul, an "anima mundi," and expresses itself in the structures of the cosmic mind in the form of Aspects, Phases, or Faces of the Demiurge: on the archetypal plane (arrow 14) with the "Beauty" Aspect or "Active Intelligence"; in the superstructures of the "exterior cultures" (arrow 16) with the "Love" or "Wisdom" Aspect; and in the exterior World, in the spaces of signification, with the "Will" or "Power" Aspect ***incarnated in a "Sacred Race."*** In this way, the rational subject (6) analogously corresponds to the Beauty Aspect (14), the cultural subject (8) to the Love Aspect (16), and the conscious subject (10) ***to the collective consciousness of a "Sacred Race"*** (18).

It is worth clarifying that there is not always a "Sacred Race" in the considered space of signification: in that case the Demiurge perceives the Meaning of the World directly from the superstructures of the exterior cultures (16) with the Love-Wisdom Aspect but without intervening in the destiny of such cultures in order to enthrone His Power individually or collectively.

But what is a "Sacred Race"? Answer: a collective unfoldment of the Demiurge through which He manifests Himself in the exterior world (to the Paśu) to collect the meaning placed on the entities, i.e., to apprehend the superstructured cultural objects and to reign with the Power of His Will in the heart of the cultural communities. In other articles, by studying the "O" Strategy of the Loyal Siddhas, it will be demonstrated that, after the spiritual enchainment, the "sacred races" have been supported by the White Hierarchy of the Traitorous Siddhas so that they constitute the nucleus of Power of the Universal Synarchies: in order that any Virya may verify this affirmation, it will be enough for us, for now, only to advance that, in the present historical moment, and in the space of signifi-

cation of Western culture, the "Sacred Race" through which the Demiurge manifests Himself is the so-called ***Hebrew or Jewish.***

Leaving, then, for later the metaphysical explanation of the concept of "Sacred Race" we will conclude the study of the analogical correspondences summarizing, and also extending, what we have already seen, in the following commentaries:

First: The microcosm (5), minor mundus, is analogous, a reflection, of the major mundus or macrocosm (13).

Second: The microcosm (5) is a structure in which an "animic subject" (4) is manifested and vitalized, i.e., it is an organism in which the soul (3) fulfills the essential function of granting vital existence: the soul animates the microcosm during "a life," i.e., during a period, or vital phase in which the potency in germ of the human Archetype is actualized and developed; when the organic dissolution denominated "death" occurs, at the end of the vital phase, the soul retracts in the direction of the monad (2), of which it is its extension, to await another phase of manifestation in a new microcosm. The vital phase is measured, thus, by a mortal phase and, both, constitute ***a microcosmic evolutive cycle (of the Kalachakra Key)*** in which the process of the familial Archetype is completed, i.e., of the hereditary, genetic Plan, which replicates the Manu Archetype.

The macrocosm (13) is a structure in which the Demiurge Manifests, vitalizing it as an "anima mundi": the Manifestation (12) lasts a vital phase or "manvantara" in which the Potency that is in germ in the cosmic Plan is actualized and developed; when the organic dissolution of the macrocosm occurs, denominated "Pralaya," the Manifestation retracts toward the Demiurge, of which it is its extension, in order to await another phase of manifestation in a new macrocosm. The manvantara is thus succeeded by a Pralaya, and both constitute a ***macrocosmic evolutive cycle*** in which the process of the One Archetype or Plan of the Universe is completed, reaching entelechy and returning all that exists to the initial nothingness that is equal to the final nothingness.

Third: The archetypal memory of the microcosm (6) is analogous to the archetypal plane of the macrocosm (14): its "inverted copy."

Fourth: The animic subject (4) manifests itself in the archetypal memory (6) as a rational subject, actualizing the inverted Archetypes to form the schemata of exterior entities with Principles and Relationships, i.e., to construct simple systems (7).

Analogously, the Manifestation (12) expresses itself on the archetypal plane (14) as the Beauty Aspect or Active Intelligence of the Demiurge, actualizing the universal Archetypes to form the exterior entities and designating, then, a particular terminus, destined for the discovery of the Paśu.

Fifth: The simple systems (7) of the cultural structure of the microcosm are analogous to the designated entities (15) existing in the superstructures of the exterior cultures, in the macrocosm.

Sixth: The cultural structure (8) of the microcosm is analogous to the superstructure of an exterior culture (16), in the macrocosm.

Seventh: The animic subject (4) manifests itself in the cultural structure (8) as a cultural subject, experiencing the systems as "rational representations"; a rational representation is a concept-slice of the schema of the Relationship noted in the context of a horizontal plane of signification.

Analogously, the Manifestation (12) expresses itself in the exterior cultures as the Love-Wisdom Aspect of the Demiurge, experiencing the superstructures by means of the psychoid Archetypes that sustain them: the force that binds the exterior cultural objects is the Paśu's love, energy contributed by the whole socio-cultural community from the universal-collective unconscious or astral world (18) and that "feeds" the psychoid "astral" Archetype. The Demiurge, with His Love-Wisdom Aspect, can experience an exterior culture (16) as a "superconcept," i.e., He can note it in the context of a superlanguage in a horizontal space of signification.

Eighth: The conscious sphere of the microcosm (9) is analogous to the exterior world (17), to the reality that the Paśu perceives of the macrocosm that contains it: this is the fundamental principle, the "lower end," of the analogical, hermetic correspondence between microcosm and macrocosm.

Ninth: The conscious sphere or schema-of-self of the microcosm is comprised of a shadow sphere and a light sphere.

The exterior world (17), or the Demiurge's schema-of-self, is comprised of the astral world and the space of signification in which He perceives the Meaning of the World, the meaning placed by human communities in external cultures.

Tenth: The shadow sphere (10), or "personal-collective unconscious," is analogous to the astral world (18) or "universal (planetary) collective unconscious."

In order to comprehend the macrocosmic scope of this analogy, we will have to delve, previously, into the concept of the "shadow sphere" defined in the First Part. Let us remember, first of all, such a definition: "Analogically, it is convenient to consider the conscious sphere as formed by ***two*** concentric and consecutive ***spheres,*** similar to the layers of an onion. The first is that which goes from the horizontal plane (StT), Fig. 21, to the Ψ threshold of consciousness, i.e., ***the region to which we recently attributed triple interpenetration;*** this region is denominated the ***shadow sphere.*** The second is that which extends from the Ψ threshold of consciousness to the exterior surface of the conscious sphere, which we call the ***"light sphere."*** What does the "triple interpenetration" that the definition

mentions refer to? Answer: that "the conscious sphere and the affective and rational spheres are ***interpenetrated with each other*** beyond any plane of signification." That is why the shadow sphere is represented in Figs. 21, 24, and 25 as an analogous space situated "beyond" the horizontal plane of signification that intersects the noted xx system. However, this analogical space is not strictly equivalent to the actual shadow sphere, but has been defined as such, with a didactic criterion in order to explain the process of the emerging symbols such as "I." But that the shadow sphere is something more than such an "analogical space" can be seen in Fig. 22, where it is observed that the threefold interpenetration of the conscious sphere (2), rational (3), and affective (4), gives rise to a larger space, which extends below the depth of the xx system, the energetic level of which has been geometrically represented with a dotted line.

We will now ask ourselves what there is in such a sector, under the xx system, that has motivated its elimination in the explanation of the emerging symbols? Answer: the cultural structure; i.e., those systems of the habitual structure that have not been noted by the cultural subject and, therefore, that are not found at the level of habitual language, on the plane of signification (StT). This completes what was said on page 62: "The cultural structure, which is formed by the action of reason, takes place in the affective and rational spheres as a ***substratum*** of these, i.e., its place is at the bottom, deep down, at the base: ***near the archetypal memory, of the brain,*** which is what supports the affective and rational spheres." As we will now see, such a "deep region" occupied by the cultural structure, except for the xx concept and its significant context, entails some difference with the rest of the actual shadow sphere.

The nature of this difference will be evinced if we recall that in the xx system the cultural subject has thought it impulsed by the "instinctive will" while in the "deep region," sector (6) of Fig. 32, only the "instinctive will" predominates, i.e., the rational subject. The actual shadow sphere being the "region of the unconscious" of the psychic structure, the indicated difference of the subject, and of volitive energy, confronts us with the curious fact that, for the animic subject, there are ***two notable degrees of unconsciousness,*** depending on whether the psychic phenomenon occurs in the "deep region" of sector (6), under the xx system, or in the "superficial region" denominated "shadow sphere" in Figs. 21, 24, and 25 and formed by sectors (5), (7), and (8) in Fig. 32. Thus, there is a "superficial" or "slight" unconsciousness, of a lesser degree, proper to the cultural subject and to any subject that acts in the region that goes from the horizontal plane of signification to the threshold of consciousness, and a "deep unconsciousness," of a greater degree, proper to the rational subject and to every subject that acts below the

plane of signification, in the direction of the archetypal memory (see Fig. 24). So far, the last question is answered: the region of the deep unconscious was not considered in the explanations of the First Part because these only dealt with psychic phenomena, such as the emergence of I, which were self-referent, i.e., at the threshold of consciousness, a region ***above*** the horizontal plane of signification that is characteristic, as we saw, of the slight unconsciousness of the subject.

In synthesis, we must consider that the actual shadow sphere is comprised of two notable regions: the "superficial shadow sphere, region of the slight unconscious," which we studied in the First Part, and the "deep shadow sphere," region of the deep unconscious of the subject and ambit of the archetypal memory, i.e., of the personal-collective unconscious.

The superficial shadow sphere is the product, as defined in the First Part, ***only*** of the triple interpenetration of the conscious, affective, and rational spheres; its composition is shown in Fig. 32, in sectors (5), (7), and (8).

The deep shadow sphere is also the product, as evidenced in Fig. 32 by observing sector (6), of such a triple interpenetration of the psychic spheres. . . ***and of something more.*** A "something more" that will force us to a new reflection in order to approach its nature. But what is certain up to this point is that such a "something more" will be contributed by the cultural structure, which is permanently immersed, except for the xx system experienced by the conscious subject, in the region of the deep unconscious, in the "shadow sphere" of sector (6).

Before studying what such a contribution of the cultural structure, which essentially determines the deep shadow sphere, consists of, it is appropriate to argue for a justification for the unusual length of the tenth commentary. Let us begin by emphasizing, first of all, that the purpose of this commentary is to demonstrate the analogical correspondence between the microcosmic shadow sphere (arrow 10) and the macrocosmic astral world (arrow 18), and that such a purpose can only be fulfilled to the extent that we have a clear comprehension of the shadow sphere. But, it is necessary to affirm here, the astral world is strictly analogical to the actual shadow sphere, i.e., complete, as we have previously redefined it: it is evident, then, that as long as we do not know the constitution of the deep shadow sphere, the triple interpenetration "and something more," it will be a useless task to attempt to comprehend the analogical correspondence with the macrocosmic astral world. And against this purpose conspires, of course, the difficulty inherent in every description of unconscious realities, realities that can only be reduced to consciousness, ***for their explanation,*** by some systematic and rational method: but, fortunately, the structural method

used complies with said requisite because its conclusions ***keep conceptual correspondence with the psychic structure of the Paśu and the Virya.***

There is no other sure way, then, but to continue deepening the concept of "actual shadow sphere" sufficiently in order to reach the comprehension of its analogy with the macrocosmic astral plane.

Let us see, then, what essential determination the cultural structure introduces into the deep shadow sphere (sector 6), [Fig. 32], what it adds to the triple interpenetration of the psychic spheres [spheres (2), (3), and (4), Fig. 32], in short, what is "that something" that ***spatially*** modifies the deep region. To begin, let us consider the principal moments of the process of rational thinking, symbolically represented in Fig. 21. In it, the case has been examined in which an xx system is noted, by the cultural subject, on the plane of signification and context (StT). From that experience the cultural subject can only comprehend a concept-slice of the xx system, an act that produces the manifestation of an I symbol that imitates the xx concept and that is nothing more than the content, the only content, of the consequent rational thought: the "rational representation" of the concept. This I symbol, of which manifestation occurs ***as a relief on the horizon of the continuous signification of the horizontal plane of signification*** (StT), immediately emerges toward the threshold of consciousness to become a "conscious representation" (I´). The "rapidness" with which "I" emerges will depend on the reference-to-self of its active potency and, naturally, on the intrinsic opacity of the shadow sphere (superficial), on the resistance that it opposes to the energy of its movement.

This is, in synthesis, what we have studied in the First Part about the production of rational and conscious representations. Of course, we said nothing then about what was occurring in those cases, along with rational thoughts, ***in the deep region of the cultural structure.*** In order to know now what happens there, we must situate ourselves in a broader perspective and observe, not only the I's process of emergence as it has been framed in Fig. 21 for its description and explanation, but the totality of the Paśu's psychic structure ***while the I's emergence occurs.*** In other words, we must observe the process of rational thinking by comprehending in our vision the actual shadow sphere in order to inquire what then occurs in the deep region.

What do we seek with such an inspection? We are particularly interested in finding out what happens to the remaining planes of signification when the cultural subject notes the xx system ***in only one of them*** (StT). E.g., let us suppose that the structure of Fig. 14 is analogous to the cultural structure and that the cultural subject notes the xx system on the plane of contextual signification that passes through the mesh (MNOP), which, for that reason, turns

horizontal, as the figure shows, with respect to the light sphere; we know that each mesh corresponds to a language and that the context that its systems form on the noted plane of signification is that which grants significance to the concept-slice; well, the question is: when the cultural subject notes the xx system on the plane of signification that passes through the mesh (MNOP), what then occurs, at ***that*** moment, during rational thought, on the planes of signification that pass through the meshes (ABCD), (EFGH), (IJKL), etc., i.e., in the remaining languages? Answer: Although the cultural subject only experiences the xx system and uses its translative faculty to note a concept on the horizontal plane of signification, i.e., on the mesh (MNOP), ***the rest of the cultural structure is not devitalized by that concentration.*** On the contrary, we already know, from the First Part, that the cultural structure is continuously vitalized by the soul, even in the absence of the subject: the soul experiences, in that case, a thinking not focalized on any thought, which is translated as a continuous and linear horizon of signification. When the subject experiences a particular system, and produces a rational thought, the relief of significance is highlighted on the horizon of continuous signification and the translative faculty turns said contextual plane or language horizontal, granting it subjective preeminence over the other oblique languages; but languages ***are virtual systems,*** systematic expansions possible in the cultural structure according to planes of signification, characteristic of this or that logical modality: their "virtuality" means that they are "potentials," that, even if the subject attends to ***only one*** of the multiple languages, their structural vitality enables them to "potentially" exist at all times, i.e., without actualizing themselves as the context of a system.

The conclusion to be drawn from this reflection is that, under the horizontal plane of signification of the habitual language (MNOP mesh), used by the translative faculty of the subject to note an xx system, ***potentially exist multiple planes of signification on which virtual languages are extended;*** such planes ***modify*** the "analogical space" produced by the triple interpenetration of the conscious, affective, and rational spheres, by effect of the potential vitality of the languages determined by the multiple planes of signification; and such potential languages constitute that "something more" that the cultural structure was contributing in the deep region.

The sought-after answer is, then, that while rational thought occurs ***over*** an xx system, in the framework of a habitual language (such as MNOP), ***under*** the plane of signification of said language simultaneously coexist multiple planes of signification determined by the potential vitality of their corresponding virtual languages (such as ABCD, EFGH, IJKL, etc.).

In summary, the superficial shadow sphere is an analogical space produced ***only*** by the triple interpenetration of the psychic spheres. The deep shadow sphere, on the other hand, is an analogical space produced by the triple interpenetration of the psychic spheres and by the simultaneous coexistence of the deep cultural structure's planes of signification.

This answer clarifies, also, what was said in the eleventh commentary on page 153, which is now worth remembering: "the 'shadow sphere' is what, lately, psychologists have denominated the ***unconscious.*** If we want to equate the concepts presented here with their equivalents of the Analytical Psychology of C. G. Jung, we can begin by likening the ***personal-collective unconscious*** to the ***archetypal memory*** of the structural model. We note that the 'archetypal memory' is found in the deepest region of the psychic structure: if we observe Figure 21, there we see the light sphere, the highest psychic region where the animic subject manifests itself; if 'we look from there' toward the shadow sphere, we notice that below it is the cultural structure, with the xx system, the plane of signification of which is leveled with respect to the light sphere, and, lower still, is the 'archetypal memory.' Naturally, when saying 'below the threshold of consciousness' we are speaking in energetic terms; e.g., 'below the horizontal plane (xx)' means 'below zero energy,' i.e., in the region of potency." We now notice that in that commentary the "shadow sphere" was considered to be only the superficial region, of the slight unconscious; but, what is more important, we also notice that the region of the deep unconscious corresponds to ***a zone of essentially potential entities,*** i.e., entities of which the substratum consists of passive potency.

We have already sufficiently clarified the concept of the "actual shadow sphere" in order to approach the description of the analogical correspondences that it keeps with the macrocosmic astral world with the guarantee that its scope will be comprehensible. Nevertheless, we will make use of Fig. 39 to a great extent in order to evidence the pointed out analogies.

In said figure is observed, on the left, an energetic schema similar to that of Fig. 24, except that in this one the region situated ***under*** the plane of signification (StT) perpendicular to the plane of the figure and the profile of which is the axis (otT) has been indicated as the "deep shadow sphere." Said deep region contains the cultural structure and the archetypal memory, existing between them an energetic level, indicated with a dotted line, through which the biunivocal transference of the schemata of entities is realized: at this level is the "personal-collective unconscious," as will be explained later. As an "analogical space," the deep shadow sphere is the product of the threefold interpenetration of the psychic

spheres and of the multiple spaces of signification of the cultural structure.

Above the plane of signification (StT), and up to the threshold of consciousness, extends the "superficial shadow sphere," already studied in the First Part.

On the right of Fig. 39 is an energetic schema that represents the psychic structure of the Demiurge, in concordance with Fig. 38. We see there that the psychic structure of the Demiurge keeps a close analogy with the psychic structure of the Paśu: it contains an ultimate, conscious sphere (D) in which the Meaning of the World is represented analogous to the light sphere (d) as will be demonstrated in the next commentaries; that Consciousness of the Demiurge is limited from His Unconscious or "astral world" by an energetic barrier denominated "threshold of meaning," analogous to the "threshold of consciousness" of the microcosm; then follows the "superficial astral world" (C), which is analogous to the "superficial shadow sphere" (c) that we have defined in this commentary. Let us dwell for a moment on said analogy.

We know the composition of the "superficial shadow sphere" of the microcosm: it is the product of the threefold interpenetration of the conscious, affective, and rational spheres. Well, the "superficial astral world" of the macrocosm arises as a product of the sevenfold interpenetration of the psychic spheres of the Demiurge; in other words: the psychic structure of the Demiurge is made up of ***seven*** psychic spheres, which, when interpenetrating each other in the region (C), produce an opaque zone (for the Consciousness) denominated "superficial astral world." In spite of the difference in the number of spheres, three in the microcosm versus seven in the macrocosm, we must admit a strict analogical correspondence ***from the structural point*** of view between the superficial shadow sphere and the superficial astral world.

As a "deep" limit of the superficial astral plane (C) is found the "horizontal space of signification," the plane of which intersects the superconcept (xx) as shown in the figure; said "superconcept" is the notation that the Demiurge, with His Love-Wisdom Aspect, has realized of a superstructure in a superlanguage; and such a superstructure can range, according to what is explained in the article "The Terrible Secret of Maya," from an exterior culture, or its "moment," the cultural fact, to a potential microcosm, i.e., a Paśu or lost Virya. It is evident, here, that the macrocosmic space of signification analogically corresponds to the microcosmic plane of signification.

Beneath the horizontal space of signification is the "deep astral world," comprised of two notable regions (A) and (B) that keep analogy with regions (a) and (b) of the "deep shadow sphere."

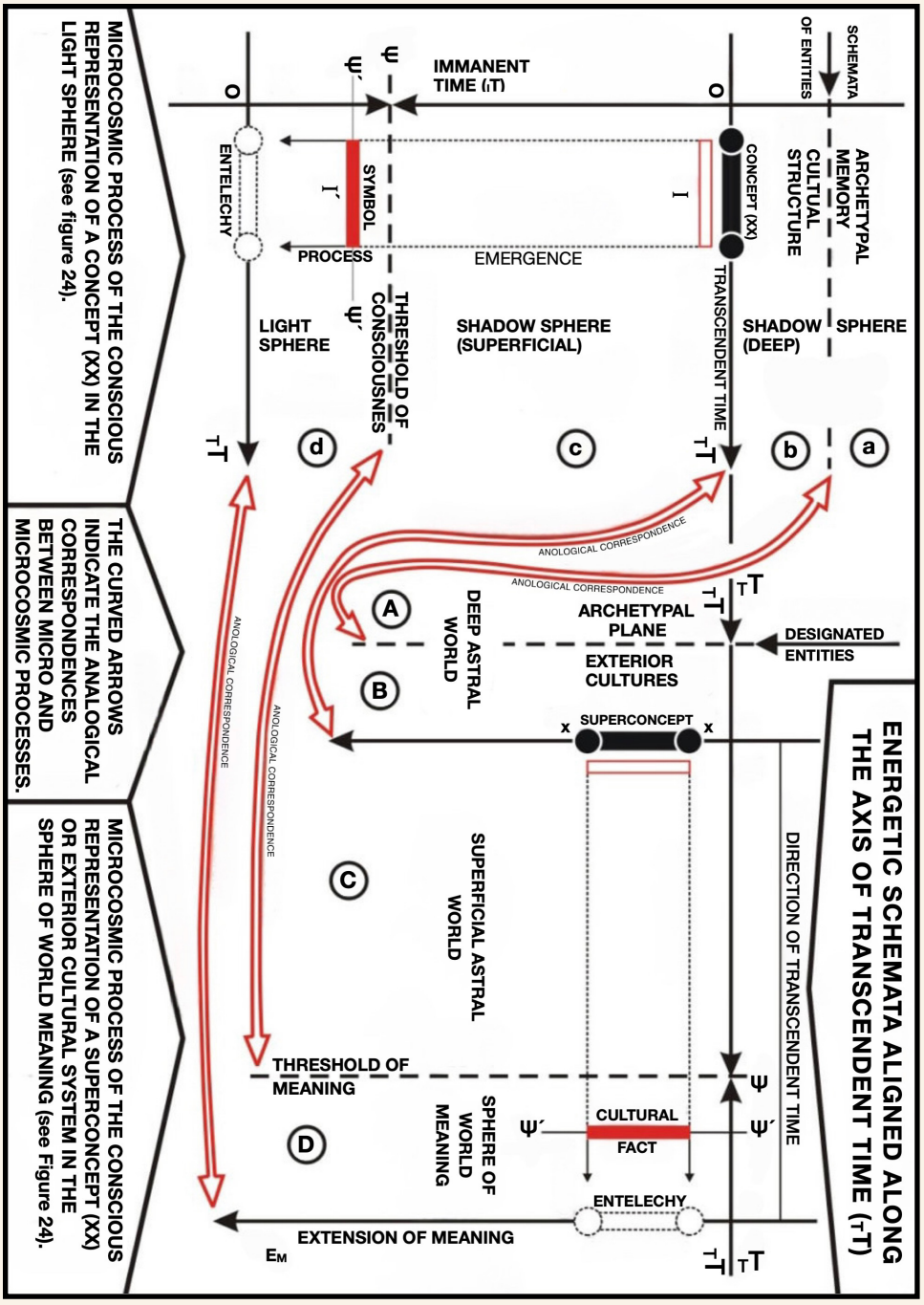


Figure 39

Region (A), in effect, is the world or "archetypal plane of the macrocosm" represented in the microcosm by the archetypal memory (a), which contains an inverted copy of all the universal Archetypes. Region (A) is denominated "universal-collective unconscious" just as region (a) is denominated "personal-collective unconscious."

However, this relationship goes beyond a mere analogical correspondence, for it implies an actual nexus, a bridge, whereby the universal Archetypes act upon the microcosm. Hence the fundamental importance that the Hyperborean Metaphysics attributes to regions (a) and (A) when studying the activity of the "interior myths," or "Gods of the entities," i.e., of the collective Archetypes of the microcosmic psychic structure, and of the "exterior myths" or Myths, i.e., of the collective psychoid Archetypes of the superstructures. It is worthwhile, then, to examine this important concept, valid for the Paśu or lost Virya.

Let us say, first of all, that the nexus key between both regions of the deep unconscious, microcosmic and macrocosmic, lies in the ***sacred symbols.*** These symbols, as we saw in the First Part, represent an interior myth, a universal Archetype unleashed from the formative series of the design of an entity. When the sacred symbol emerges at the threshold of consciousness with maximum energy, its perception is so striking that it affects the whole complexion of the animic subject, i.e., the conscious, cultural, and rational subject; and even more so if the sacred symbol succeeds in dominating and capturing the conscious subject. In every case, the impression leads the conscious subject to identify itself with the sacred symbol, the cultural subject to identify itself with the myth of the schema, and the rational subject to identify itself with the inverted Archetype of the archetypal memory: it is then when the actual contact between the personal-collective unconscious and the universal-collective unconscious is established, and the formidable potency of a universal Archetype is empowered to act. But the bridge built by the sacred symbol between both worlds allows the activity of the Archetype to develop both "inside" (in the microcosm) and "outside" (in the macrocosm): if it operates in the psychic structure, it is only an "interior myth"; if it acts outside, on the superstructures of the exterior world, it is a "psychoid Archetype." That is to say, the metaphysical bridge is open in both meanings: that property is that which the Hyperborean Metaphysics uses to explore and know the archetypal plane of the Demiurge, His demented Plans; of course, to do so, to transcend the sacred symbols in their macrocosmic metaphysical extension, it is necessary to carefully avoid the possibility of a subjective capture by the universal Archetype, or something worse. Later, in another section, this possibility will be studied and it will be shown that only the awakened Virya, he who has adopted a "luciferic graceful attitude" and possesses a non-subjective awakened Ego, is in a position to transcend the sacred symbols without danger.

Let us consider region (A). From the archetypal plane, the universal Archetypes unfold toward the material plane, impulsed by the Beauty Aspect or the Active Intelligence, and manifest as finite

entities, attempting to reach the entelechy: ***from the universal point of view, the entelechial energetic level of the finite entities is the one indicated by dotted lines as the limit of the region (A).*** That is to say that the finite entities, as such, underlie in the depths of the demiurgic unconscious. However, the entities, besides the universal terminus that the finality of the Archetypes impose on them, are marked by the particular terminus of the suprafinality of the monads; they are designated for the Paśu, they have a key to their Plan that can be discovered and revealed by reason: the design transforms the entities into beings-for-man. Man's finality is to discover the design of entities and to place, on them, a meaning. Man thus converts entities into "cultural objects," giving them the possibility of existing "beyond" the deep region, of "coming out" of demiurgic unconsciousness. As seen in the energetic schema, entities become more conscious as they gain meaning. After the level of the "designated entities," i.e., the level at which the Paśu discovers the design, is the region (B) of exterior cultures, those which consist of superstructured "cultural objects," and "men": the designated entity enjoys here, as a "cultural object," an existence of a higher degree, full of meaning, which represents for the Demiurge "a good," "an act of love," etc.

Region (B) is analogous to region (b) in the same way that the exterior cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter, a relationship that was already emphasized in the sixth commentary. In order to understand this correspondence in greater depth, it is necessary to realize the following reasoning: the "rational subject" of the Paśu can be considered ***as an operator that takes archetypal elements from region (a), which represent the design of the entity, and transfers them to region (b) where they are structured as a schema of the entity;*** the rational subject would thus be found operating on the dotted line that separates regions (a) and (b). Well then: the Paśu collectively fulfills a function in the world analogous to that which the rational subject fulfills in the Paśu. That is to say, the Paśu collectively fulfills the function of being ***the source of the world's reason: it is through its activity as a giver of meaning that the reason of the world emerges, that the entities, until then submerged in the universal, acquire particular existence as cultural objects and are bound together by love, integrating themselves into the superstructures of the exterior cultures.***

With this criterion the Paśu's function in the world is clearly defined: the Paśu, the microcosm, can be considered ***as an operator who takes designated entities from region (A) and transfers them to region (B) where they are structured as cultural objects:*** the Paśu, the microcosm, would thus be found operating on the dotted line that separates regions (A) and (B) of the macrocosm. But such

activity of the Paśu is "collective," which means that, in spite of everything, its cultural operation, its rational transformation of the world, obeys, to a great extent, a group soul, an egregore, a psychoid Manu Archetype, which directs the destiny of the community. This cannot occur otherwise if the collective function of the Paśu is to be analogous to that of the rational subject ***in*** the Paśu: the rational subject is a manifestation of the soul in the microcosm and, therefore, the "soul" of the macrocosm, the "anima mundi," must also manifest itself in the Paśu community, which fulfills the function of "macrocosmic rational subject"; and such a manifestation of the Demiurge's Soul upon the Paśu community can only be realized through the devic hierarchies, i.e., by means of a group soul, egregore, psychoid Archetype, Manu, etc. [In the section "Superstructures and Cultural Registers" (Tome Five) it is demonstrated that in every cultural object exists a "general cultural value" and a "particular cultural value": only the particular value, the product of the affirmation that man individually realizes on the cultural object causes its emergence toward the Ψ threshold of the meaning of the world; otherwise, the cultural object remains in the region (B) endowed with "general cultural value," a value that is exteriorly sustained, on the designated entity, by the vitality of the astral Archetype that animates the superstructure of the external culture.]

It is now time, in order to conclude this commentary, to study the ***spatial*** analogical correspondence between the "deep shadow sphere" regions (a) and (b) and the "deep astral world" regions (A) and (B). We already know that the deep shadow sphere "is an analogical space produced by the threefold interpenetration of the psychic spheres and by the simultaneous coexistence of the planes of signification of the deep cultural structure." Correspondingly, the deep astral world ***is an analogical space produced by the sevenfold interpenetration of the psychic spheres of the macrocosm and by the simultaneous coexistence of the totality of spaces of signification in which the Demiurge is able to experience a culture.*** With this definition we situate ourselves in the full ambit of the Terrible Secret of Maya since the spatial pluridimensionality of the deep astral world is the principal cause of the illusion of the real; because of it, e.g., the Paśu becomes conscious of only one of the multiple spaces of signification in which it simultaneously exists: that space in which the internal cultural objects, of its cultural structure, coincide with the external cultural objects, superstructured in the exterior culture that it inhabits.

Thus is demonstrated, in detail, the analogical correspondence between the "deep shadow sphere" or region (a, b) of the "personal-collective unconscious" and the "deep astral world" or region (A, B) of the "universal-collective unconscious" proposed in this tenth commentary. The analogy between the "superficial shadow sphere,"

region (c), and the "superficial astral world," region (C), was also demonstrated. Both results lead to confirm the general analogy between the "actual shadow sphere" of the microcosm, regions (a, b, and c) and the "actual astral world" of the macrocosm, regions (A, B, and C), shown in Fig. 38: the correspondence between arrows (10) and (18).

Eleventh: The light or "conscious" sphere (10) is analogous to the Meaning of the World (18) that the Demiurge notes with His Consciousness in a determinate space of macrocosmic signification.

Twelfth: The animic subject (3) manifests in the light sphere (10) as the conscious subject. There, the conscious subject "sees" the ideas emerge through the threshold of consciousness and perceives ***image and significance.***

Analogously, the Manifestation expresses itself in the exterior world as a "Sacred Race." The Demiurge, ***through the eyes of His Sacred Race,*** "sees" the cultural objects, the entities designated by the Paśu, arise from the ***cultural threshold,*** i.e., from the limit that separates a culture in the exterior world from the undifferentiated, from the entities of which the design has not yet been discovered. The macrocosmic comprehension of the exterior cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that the socio-cultural communities permanently sustain and develop, constitutes the Consciousness of the Demiurge per se, a comprehension and apprehension that, naturally, come about in transcendent Time.

As a conclusion of this commentary it can be affirmed that the microcosmic objective of the Paśu's finality, to develop the conscious sphere, leads to the attainment of the macrocosmic objective: to construct external cultures, to place meaning on the entities, and this finality ***contributes to the evolutive development of the "consciousness" of the Demiurge.*** Such Consciousness of the Demiurge grows according to the Meaning of the World, by the significant emergence of cultural facts, analogously as the conscious sphere of the Paśu grows by effect of the emergence of conscious representations. However, since the Paśu was transformed into a lost Virya because of the spiritual enchainment, the Demiurge "personally" Manifests himself in the exterior world, in the heart of the Meaning of the World, in order to also take advantage of the evolutive acceleration that the White Treason has caused: [and to enjoy the "new meaning permanently placed on His Work," the "post-discovery"] the Consciousness of the Demiurge is represented by the diabolic group soul that animates a "Sacred Race"; but, if such a race did not exist within a culture, if it had not yet revealed itself exteriorly, the Demiurge will unfold in a multitude of archetypal personages, priests, military men, legislators, judges, etc., through which He will express His Power and the Will of His Con-

sciousness; naturally, every Paśu or lost Virya whose persona fits into the type that the Demiurge impulses to Manifest Himself will sooner or later be possessed by a psychoid Archetype and will contribute to expanding His Consciousness.

It should be added, as a clarification, that the "astral world" is in all probability what occultists usually denominate the "astral plane." But the astral is a "world," or better still, a set of worlds imbricated in reality, to which the naive denomination of "plane" is not appropriate. The same could be said of the "archetypal plane" (A), which is a true "world," although we have respected the traditional denomination, remembering here that the Hyperborean Wisdom teaches a concept to which it is correct to describe as "archetypal world." [Lastly, from the twelfth commentary the important consequence follows that one belongs ***to a "Sacred Race" not only by genetic inheritance, by "birth," but also by favoring the manifestation of the "Sacred Race Aspect" of the Demiurge.*** Thus, with reference to the actual Sacred Race, i.e., the "chosen race" of the Hebrews, the curious fact occurs that a man can be a Jew by his heredity, by actually being born in the nucleus of a Hebrew family, or by his ***"mental constitution": for the Hyperborean Wisdom, not only is he a Jew who is born a Jew, but also he who, by his "Jewish mental constitution," favors the manifestation of the "Sacred Race Aspect" of the Demiurge.***]

E. The "Ages" of History

According to official history, we are currently living in the "Contemporary Age." Such an Age would have "begun" at the moment in which two notable historical events occur: the Independence of the USA and the French Revolution. Evidently, those who have observed History and have agreed that these events stand out with such eminence that they constitute a natural boundary between historical "Ages," have been guided by a particular criterion. In effect, being that said "Revolutions" form part of the Plan that points toward the consolidation of the International Synarchy, i.e., the "world Concentration of Power" ***(Synarchy)*** in Hebrew hands, the criterion used can only be qualified as "synarchic."

We must investigate, then, why Historiology relies on such a criterion; and we must do even more: we must redefine the concept of "Age" according to the guidelines of the Hyperborean Wisdom.

For the Hyperborean Wisdom, on the other hand, at this moment we find ourselves living in the Kaly Yuga, a period of time of 432,000 years. From where does this figure arise? From a complex mixed system of division and multiplication of time, i.e., from a combination of figures, multiples, and submultiples of the decimal and sexagesimal systems, associated with rhythms of nature, such

as the solar year, the number of breaths per minute, the number of heartbeats, the lunar cycles, etc. The Kaly Yuga is the last Age (Yuga) of a series of four that make up a mahayuga or manvantara: the Satya Yuga of 1,728,000 years, the Treta Yuga of 1,296,000 years, the Dvapara Yuga of 864,000 years, and the present Kaly Yuga of 432,000 years. As we said in the Second Letter to the Chosen, we are now in the Day of the Spirit, a period of one thousand years during which the Kaly Yuga is "closed" and also the manvantara: that is why a century ago came the Führer of the White Race, the representative of Wotan, the Lord of War against the Demiurge, and remained manifested until 1945.

Naturally, if the Kaly Yuga concludes in the Day of the Spirit it is because it began in the Atlantean epoch, at that time when the Traitorous Siddhas installed themselves "in broad daylight" at the head of the civilization of Atlantis, where they would be known as "Siddhas of the Dark Side." But that is another story, some of which chapters are narrated in later sections.

We are, then, faced with two concepts denoted by the word Age: the very ancient one of the Hindu Yugas or of the Greek Ages (Golden, Silver, Bronze, and Iron) and the other, the modern one of official Historiology: Ancient, Middle, Modern, and Contemporary Ages. Nowadays, when speaking of an "Age," it can be verified that of both concepts the second one immediately prevails and predominates, in spite of the first being much older and better known: this effect is a good example of a cultural synarchic tactic denominated in Psychosocial Strategy as ***"change of meaning."*** This operation will be studied in detail later on, since a plan of the Synarchy proposes, precisely, to provoke the change of significance in the ***only sacred Hyperborean symbol*** that still possesses sufficient potency to transmute the lost Virya. For now, we are going to occupy ourselves with analyzing and critiquing the second, official, significance of the Age concept, in order to expose its artificious and fallacious character.

F. Critical Analysis of the Official Concept of Age

Besides the fact that the official "History" encompasses a ridiculously short period of time, seven or eight thousand years, in relation to the antiquity of millions of years that the human species presents on Earth, the "Ages" into which it is divided have only the objective of pointing out certain intervals between "important" events for the mnemonic convenience of historians and pedagogues; e.g., the Middle Ages "begin in 476, when Odoacer deposes Emperor Romulus Augustulus, i.e., with the fall of the Roman Empire" and ends "when the Turks take Constantinople, in 1453"; from that date extends the "Modern Age." This way of "marking" the lim-

its of the "ages" reminds us of the geographical demarcation of borders, which generally exists only in the minds of men and on maps: on the ground, at times, there is nothing that indicates that such a country ends here and such another begins beyond, an uncertainty that does not prevent one from blindly believing in "the border" as something existing in nature for which it is possible (and desirable) to fight and die. Let it not be said that a river, e.g., constitutes a "real" boundary; a river is just that: a watercourse, a geographical feature; any cartographic property attributed to it comes from a gnoseological error, from forgetting that a "geographical limit" is a convention between men such as the symbols of language and that, because of said symbolic character, belongs to the collective psyche, i.e., to the subjective sphere and not to the objective reality as we might hastily believe. Cartography consists in graphically representing signs corresponding to the configuration of the Earth and its features; the map, then, possesses a certain relationship with territorial reality, but such a relationship is ***univocal;*** in other words: it is true that that line on the map represents the bank of that river; it is not true, however, that by painting that line with a determinate color in order to "represent" a border it corresponds to some quality of the considered territorial reality. Just like those who believe in the concrete reality of a cartographic border, which only exists on maps and in their imagination, there are many people nowadays who naively accept the division by "Ages" of History and even give themselves the luxury of making valuative judgments: the Ancient Ages were "pagan," the Middle Ages "dark," the Modern Age "brilliant," etc. Evidently we are here in the realm of cultural subjectivism, since neither History has developed on the basis of such "Ages" nor are the events that determine the interval of each "Age" true historical milestones, more important than other events that occurred before or after them. The events that "mark" the beginning or the end of an "Age" are chosen, from among the infinite number of other events that make up History, in order to form a pattern established prior to the analysis, i.e., a hypothesis. This supposes that some "particular criterion" has been resorted to for the interpretation of History, which explains the subjective character of the obtained conclusions.

If such a criterion consists, as seems to be the case of the official "Ages," in considering Economy and War as a fundamental parameter, then it is ***logical*** to affix the limits of the interval in wars and battles or in the economic ruin of the Roman Empire. But if the criterion were another, for example philosophical, aesthetic, technological, etc., surely the "fundamental facts" that mark the limits of the Ages would also be others and even the valuative judgment of them would notably vary. E.g., the end of the Middle Ages is fixed with a "political" criterion in 1453, when the Turks take Constan-

tinople and the Eastern Roman Empire ends; this is a negative fact that has been deliberately chosen to mark, consequently, the end of a "Dark Age." But for a positive scientific-technological criterion, the invention of the movable-type printing press by Gutenberg in 1450, i.e., almost at the same date, would undoubtedly be more important than the fall of Constantinople. It could then come about that the Middle Ages would end on the same date but, by taking a positive event as a limit, the value judgment would have to be modified. Perhaps then the Middle Ages would not be "dark" but "transitional," considering that in order to reach the German invention of the printing press, a previous cross-cultural contact with China had to be established in the fourteenth and fifteenth centuries.

We have been verifying the subjective character of the modern concept of "Age" and the flimsiness of those "fundamental facts of History" that are taken as "limits" of the covered time interval; these facts have been chosen on the basis of cultural criteria, often synarchic, and are presented after a previous deformation of the historical truth; thus, a change of criterion leads us to different "fundamental facts," more or less displaced in time, which demonstrates the insufficiency of the concept of "Age" to designate an Era of alleged specific characteristics.

We must suppose, then, that what official history describes to us in a determinate "Age" possesses a distorted relationship with the concrete facts to which it makes reference, in a manner similar to the subjective alteration of the true facts carried out by historians in order to present them as limiting-facts.

This supposition can be rigorously verified if we once again resort to the cartographic analogy and use the already defined concepts of "the eminent" as "the enhancement of a quality, rationally exalted by the determination of the pre-eminent cultural premises (see section "The Awakened Virya," Article "J"). Let us observe a map of Europe; on it the different countries, their interior political divisions, and their exterior borders have been represented by means of signs known to all. Suddenly we affix our attention on some sinuous lines that inform us that in the corresponding part of the world some mountains must exist; we read an indication that says "Pyrenees Mountains" and we think, "Ah, it is the border between France and Spain." We know this because that information is a common cultural domain. If we now attentively seek among the different lines of the map, an area marked differently, perhaps with a different color, or perhaps with lines and dots, will become eminent, which we will distinguish as "the border" itself. The pre-eminent cultural premises made the borderline eminent among many other similar lines and led us to discover and recognize it. But, as we have said, the border exists only on the map and in our imagination, which can be verified by situating us in certain deserted

zones of the Pyrenees Mountains from where it would be quite impossible for us to decide where Spain ends and France begins.

We have taken knowledge from the map of two datums: at such a place in the world, the coordinates of which enable us to precisely identify, there is a mountain and a border. We actually move to that place and find the mountain but we have difficulties in distinguishing the border: what has occurred? A mountain and a border are realities of a different order. That is why there are two classes of maps: the "physical" ones, which more or less faithfully describe the geographical reality, and the "political" or "economic" ones, which exhibit, ***in addition to*** the corresponding physical representations ***superimposed on them,*** qualities and attributes that do not possess a concrete counterpart in the world. Both a mountain and a border are cultural objects; but the mountain is a concrete object of natural quiddity, whereas a border (like a myth, a scientific idea, a political organization, a moral code, etc.) is a cultural quality that will never totally appear incarnated in a concrete, physical, or "exterior" entity.

To perform Historiography, to write History, is analogous to the construction of a map, ***to describe a reality.*** History, in narrating true facts of the past, has at its disposal a purely objective material, the description of which it presents in symbolic language for our information. But the historiographer, like the cartographer, counts on two types of objects: the actually occurred "facts," which have been concrete objects, and the "eminent facts," taken from among the other infinite facts, because of their subjective importance. But the eminent facts, as we already know, are determined by pre-eminent cultural premises that are, in the end, the tactical expression of Culture, the enemy strategic weapon. Thus, if when studying History we note that the facts described are presented to us with a certain objectivity, we are, as in the case of the "physical map," facing a more or less direct and undeformed representation of reality. But when one claims to affirm an eminent quality in a concrete fact, for example when it is said that the French Revolution was "superior to other revolutions because of its progressive character," we are, as in the case of the "political map," facing a representation of cultural qualities without a material counterpart: the "superiority" that we value of one thing over another is, of course, an eminent quality.

An eminent quality in History, like a border on a political map, is an object that belongs to a sphere different from the concrete reality; its eminence comes from the pre-eminent cultural premises: Hannibal or Publius Cornelius Scipio? Sparta or Athens? If History presented the facts just as they occurred, the preference that we declared for such a military leader or for such a culture would indicate that that military leader or that culture had become eminent

before our eyes. But this is not possible because the History that we have available for study is in no way objective or descriptive of the reality of the facts, since the Historians of all times have been victims of their own pre-eminent cultural premises and have singled out eminences wherever they appeared to them, attributing to the concrete reality qualities that were only in their imagination, i.e., projecting on the world cultural qualities that were not possessing a concrete quiddity and then perceiving the mirage of their reflection. That is why the official History is tainted with unreality and should only serve to any investigator of Hyperborean lineage as a mere reference, a pale reflection of the truth.

History, after it went through the "strategic-synarchic treatment" of the cultural patterns of Judeo-Christianity, is a minefield in which any unwary person can get lost and perish. Its cloaked objective is to provoke confusion, the cultural conditioning of "modern man"; that is why it will tell us or induce us to declare that the Athenian civilization was superior to the Spartan, that the religion of Jesus Christ put an end to the savagery of the pagan cults, or other similar absurdities.

It is now time to again refer to the "Ages" of official history. It will become evident, after what we have seen up to here, that the modern concept of "Age" is only an arbitrary interval of time, marked at its extremes by certain eminent facts for historians, who, undoubtedly, are conditioned by pre-eminent premises (which are, definitively, synarchic guidelines unconsciously assimilated by them). In order to verify it, it is enough to refer, e.g., to the nearest limit of the Middle Ages, noting that the fall of Constantinople has been eminent for the majority of "historians," over other contemporary events, among which the invention of the printing press stands out, just as we said.

This long critique should have clearly shown us that an "Age" of official History is a cultural object conceived from a subjective view of History, limited by eminent facts that are deformations of the true facts. But such an "Age," as a sum of eminent facts, is an extreme example of a concept that keeps a distorted relationship with the concrete reality of the historical facts that it represents. That is why the modern concept of "Age" possesses almost no content; it is a hollow shell that is barely enough to cover some synarchic lies. Justly, our immediate task will be to endow the word "Age" with a new content, which in truth is its ancient significance, for later on we will have to use it to define, or redefine, the concept of "Kaly Yuga."

G. Archetypal Concept of "Age"

Contrary to the modern criterion, the ancient concept of historical periods that the ancients were having, was not started by man, but by God. Of course, as history was being conceived as a cyclical succession of Eras that were being born and dying like the vital cycles of nature, not one God but a multitude of Gods were coexisting, peacefully or not, in the heavens of Antiquity. In truth there was a God for each Era, i.e., one who was predominating over the remaining deities and was capable of irresistibly exercising His power over the world and men.

The major period was the "Age" (or the Yuga) that was comprising several Eras or human stages of specific characteristics and, naturally, was presided over in all its chronological length by a superior God whose influence, also cyclical, was beginning and ending together with the Age in question. The duration of an Age was corresponding to the manifestation of a God; when it was reaching the end of such a period the God withdrew, but not without first sustaining a harsh struggle with the succeeding deity, ceasing, from then on, His influence.

Nowadays it is a common opinion that "the Gods die when their Age of predominance ends," adducing various reasons to justify the fall of the deity: "men forgot him"; or there was "no such God" at all; He was a myth, and when "progress," or "evolution" led men along the path of civilization, they "woke up" and proceeded to replace their false and superstitious convictions with rationalistic ideas that perfectly explain the unfolding of the Universe without resorting to any divine intervention"; etc. Against this opinion, the Hyperborean Wisdom affirms that an Era concludes when the God (or the Myth) ceases to manifest His influence over the whole of men. The Aztec Era concludes when the Spaniards replace the bloody cult of the beating hearts with the cross of Jesus Christ; but it is also true that Huitzilopochtli had abandoned the Aztecs long before, just as Princess Papán told Moctezuma and just as he himself verified, given that besides being emperor, he was a high priest of the cult of the Hummingbird God.

History informs us that there were Eras in the past during which men adopted particular religious beliefs and cultural styles. Since every Era is ruled by a God, it is worth asking: what has become of those deities whose influence was dominant in past Eras? The answer is not difficult, since History also gives us news on such a question: to each past Era corresponds a myth of which Tradition and documents give an account. At one time in Rome, Mars reigned and at another Jupiter, Greece knew Eras of Apollo and Zeus, Egypt shone fleetingly under Amon and was feared in the Eras of Osiris and Isis, Carthage became audacious in its Era of Moloch, etc., to

give only a few examples taken from recent civilizations. In these examples, and in many others that could be provided, it is shown that the preceding answer is correct: we know about the God of a bygone Era from myths and legends that have reached the present day. This is the answer that History gives us. We will add the following, and this must be affirmed: "myths" ***are effectively the current expression of the ancient devalued gods.*** But what relationship do these "myths" keep with the "interior myths" that we studied in the First Part, with those archetypal symbols that were representing the God of the entity? In order to respond with clarity, we must suspend for a moment the definition of the archetypal concept of Age and dedicate ourselves to elucidate the differences and analogies that the internal and external myths have.

In the world of the Demiurge, i.e., in the macrocosm, every concrete entity is sustained by one or more universal Archetypes. But the entity, perceived by the Paśu, is no more than a moment in the process by which the Archetypes unfold in matter, attempting to attain entelechy: its universal finality. But, even if only a fleeting image of the entity has been captured, it is enough for its design to be revealed to reason and the latter to form a schema in accordance with the suprafinality; the experience of such a schema, experienced by the cultural subject over the cultural structure, must allow the production of a rational or conscious representation of the entity, as seen in the First Part. The conscious representation is an idea of the entity apprehensible by the conscious subject as "image and significance"; such an ideal significance, proceeding from the representation of a schema noted in the context of a language, is a conceptual proposition. In Fig. 21 this case was represented, where the I symbol corresponds to a rational representation of the xx concept and the I´ symbol to a conscious representation, i.e., to a well-known idea about the entity of which the schema was xx. In summary: the I´ symbol is an idea that emerges in the light sphere in front of the conscious subject as a conceptual representation of the entity of which schema is xx; the significant fundament of I´ is proposed in terms of the horizontal language in which context the xx concept of the entity has been noted.

Now, the case that Fig. 21 reflects is general for every conscious representation: I´ can both represent a habitual concept of an entity and a ***sacred symbol***, i.e., the representation of a myth, the God of the entity. The ideal difference between a habitual, non-sacred symbol of an entity and a sacred symbol lies in the energetic level at which its emergence is stabilized: the emergence of the habitual symbol concludes at a Ψ´ level, of low energy, a condition that allows the conscious subject to retain it in front of itself "volitively dominated," preventing it from attempting to develop its entelechial process during apperception; the sacred symbol, on the

contrary, stabilizes exactly at the threshold of consciousness, i.e., at a level of maximum energy, a condition that prevents the conscious subject from retaining it in front of itself for its apperception: when a sacred symbol emerges on the Paśu's threshold of consciousness, without fail the conscious subject is volitively enervated and ends up being ***captured*** and incorporated into the entelechial process.

In the First Part, in the article "The Myth and the Sacred Symbol," we denominated "myth" to the God of the entity, i.e., to the inverted Archetype that is found at the beginning of the formative scale of the schema or Relationship. Precisely because it is at the extreme end of the symbolic series of the schema, it can only be noted if the conscious subject accesses a plane of signification of maximum obliquity: if this happens, the myth manifests itself in the light sphere as a "sacred symbol." It is understood, then, that such "myths" are archetypal symbols, well embedded in the structure of the schema and which are not easy to unleash: that is why it is said that the "myths" of the cultural structure are normally ***passive,*** although, if they were to achieve autonomy, they could have a great active potency and become dominant over the conscious subject. These "myths" are, then, strictly speaking, "internal," proper to the cultural structure's schemata of entities.

Analogously to the "internal myths," the myths that "express the ancient devalued Gods" are passive: they are embedded in the superstructures of cultural facts, as "historical facts," beings of the past, incapable of manifesting by themselves. Such myths are, strictly speaking, "exterior," and generally represent "dead" or devalued Gods. On the contrary, a dominant or active God is denominated Myth, or exterior Myth.

An exterior Myth is, then, the devalued expression of an ancient God, of a Myth, its symbolic cadaver. But the Gods do not really die but remain as unconscious content of the collective psyche: if they have "disappeared," abandoning cultural activity, their invisibility is due only to the fact that they have been incorporated into the collective unconscious of their worshippers, momentarily or definitively losing sight of them. In this sense, exterior myths are analogous to the (inverted) collective Archetypes, i.e., common to an entire race, the characters of which are inherited in the archetypal memory and constitute an unconscious content of the human psyche, i.e., a content of the shadow sphere. But these collective Archetypes or interior myths, as explained in the cited article, are only passive as long as they remain structured: if at some moment they reach an autonomous behavior, they will have sufficient active potency to "resurrect" the ancient God that they represent and convert themselves into a Myth. Such a "resurrection" can be "interior" or "exterior"; in the first case we already studied how the sacred

symbol attempts to phagocytize the conscious subject and take control of the microcosm; in the second case, if the "resurrection" of the God is expressed by means of an exterior Myth, this can occur because of two causes. In the first place, because the sacred symbol is exteriorly expressed by means of a sign and thus culturally made known to a community, which will then be the host of its psychoid activity.

Secondly, there is the possibility that the interior myth, without being expressed outside by the Paśu, also triggers the resurrection of an exterior Myth, of a psychoid Archetype. How? Answer: because of the metaphysical participation that every sacred symbol keeps with the universal Archetypes of the macrocosm. Where is the contact made between both orders of symbols, i.e., between the archetypal symbol of the interior myth and the universal Archetype of the exterior Myth? Answer: As explained in the tenth commentary (page 379) there is a transcendent contact between the "personal-collective unconscious" or "deep shadow sphere" and the "universal-collective unconscious" or "deep astral world": the sacred symbols establish the bridge between said worlds. Let us remember that the sacred symbols emerge at the threshold of consciousness with maximum energy and show the conscious subject only a superficial part of their semic complexion, since the rest is submerged in the shadow sphere; "like a piece of wood that floats," like an "iceberg," we allegorically said of the emerging sacred symbol. Well, it is in the submerged part of the sacred symbol, in a region invisible to the sight of the conscious subject in the extensive present (SEP), where transcendent contact is made: the shadow sphere is connected with the astral world because of the sacred symbol and, due to the archetypal essence of the latter, such a connection extends to the archetypal plane. Behind the sacred symbol, the interior myth, is effectively found the universal Archetype, the Myth, soon to be unfolded in a psychoid manner upon the superstructures "that include a universe of cultural objects and men, Paśu or lost Virya, under their cultural form." That is why the cultural revelation of the sacred symbol, through the projection of a representative sign, is capable of bringing about the unraveling of a psychoid Manu Archetype, of a Manu, of an active Myth, the process of which will give rise to all sorts of collective dramas, from a historical Age, of great duration in transcendent Time and a complex plot, to brief minor comedies such as regicide, the usurpation of Power, treason, the love triangle, etc., the plots of which are known to all. It is, then, by a transcendent contact that occurs in the deep unconscious of man, in the shadow sphere, "beyond" the threshold of consciousness, that effectuates the energetic leveling or semic equalization that makes a myth a Myth, i.e., the act by which a passive symbol, the myth, is transformed into a dominant

being, the Myth, which is fed with energy subtracted from the collective psyche.

In summary, myths are always present in all peoples and in all circumstances. Their passivity does not mean that they have died, for they could "resurrect" and once again become Gods, as in fact has occurred many times, according to the convenience of the Demiurge, since the Gods are, as it has already been noted, expressions of their psychoid Archetypes. We will not go into detail about the Demiurge's Plan and explain the necessity for him to project Manu Archetypes upon humanity in order to direct the evolution of life and of form. We will only add that a Manu, the "idea" of a race, is the dominant psychoid collective Archetype, the God of an Age; but a Manu, it is important to never forget, is an unfoldment of the Demiurge himself, a "divine appearance" lacking individuality; if a God "appears" it is because the period of its unfoldment is too long for it to be discernible to an incarnate Spirit, enchained to an incompatibly short vital period; lastly, a Manu unfolds in a Hierarchy of intermediary entities, who receive the mission of carrying forward certain parts of the Plan: these entities, together with some members of the devic evolution and the "evolved" Paśus or adepts, make up the White Hierarchy of the Traitorous Siddhas.

Using these concepts we can now return to the initial proposition and redefine, in the modern terms of the Hyperborean Wisdom, the ancient idea of Age. In article "C" we had already advanced the only guidelines by which the problem can be truly solved, i.e., the archetypal guidelines. We saw there that every external culture occupies a "space" and takes place in a characteristic "time": "cultural space" is "any place in which it is possible to carry out one of these three things: a) to discover a designated entity, b) to project a sign, c) to recognize an object." The actual space that complies with any of such requisites constitutes the "universe" of "external cultural objects." The "time" of an external culture, on the other hand, was defined as "historical," History being "the continuous projection of external culture on transcendent Time." Finally, the "historical fact" was delimited: "an event that sharply stands out in the continuous passing of History" and that "is analogous to the manifestation of an I relief (Fig. 21) on the plane of signification (StT) of the cultural structure." From this analogy the archetypal character of the historical fact is deduced and that is why its definition affirms that "every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space."

Extending this definition for a suitable historical period and including what is obvious, i.e., the Paśu, we will be in a position to clarify the concept of "Age" from the archetypal and structural point of view. We thus say: ***every historical fact is the manifestation of a psychoid Archetype, or Myth, by means of a superstruc-***

ture, the members of which, men and cultural objects, evolve together toward their entelechy. Every historical fact, then, expresses the ***process*** of a psychoid Archetype. Let us now extend the definition, going from minor to major:

I. Any historical circumstance is the manifestation of a psychoid Archetype upon humanity, in the framework of an external culture.
II. A historical ***era*** is the period during which the process of a God is manifested over a cultural community.
III. A historical ***age*** is the complete period of manifestation of a Manu Archetype on a cultural and racial community, during which it evolves toward its entelechy.

H. Natural Fact, Historical Fact, and Cultural Fact

The previous definitions may provoke a doubt that we will immediately clarify. The question would be the following: if we have rejected the Modern concept of "Age" for considering it synarchically conceived from pre-eminent cultural premises, what sense does it now make to revalue the ancient concept if it expresses that "an Age" is the duration of a Manu Archetype incarnated by the Demiurge? Are we not once again in enemy territory? Such objections have a fundament and that is why it is worth clarifying that, although both concepts of Age are insufficient and synarchic, the ancient one, although it makes reference to Manu, will serve us to explain the also ancient concept of "Kaly Yuga"; because, it is worth affirming, "Kaly Yuga" is indeed a Hyperborean idea, on which have been poured mountains of confused opinions and to which we will have to redefine in order to reveal or approach its Mystery and render it intelligible to a modern mentality.

The conceptual advantage that definitions "I," "II," and "III" have over the dogmas of official historiology fundamentally lies in the fact that such definitions allow us to confront the historical fact considered in its ontological integrity, while the same fact, described according to the official guidelines, is inevitably mutilated in its metaphysical roots. It is in our interest that this difference be clearly noticed before going deeper into the significance of definitions "I," "II," and "III," and that is why we will now point out the principal cause why the official descriptions of the historical fact are insufficient and partial. We can advance that said cause comes from the confusion between "historical fact" and "natural fact," but, as such confusion is due to a typical case of gnoseological blindness, establishing the distinction between both concepts will require a long explanation.

It is presumable that the greatest error committed by a historian is that of not distinguishing that a historical fact is categorically different from one that occurred, e.g., in a remote jungle, having as protagonists members of the animal kingdom, such as a fight scene between two lions, the brawl, with all the drama that it may entail for a sensitive observer, is a "natural fact" that has taken place with indifference to human existence and that develops under the impulses of a dynamic that is proper to it. The driving force of that dynamic may not be evident to man because it is exclusive to the natural fact, because it is circumscribed to the ambit of its effectiveness. Not even intervening in the scene can do more than disturb the forces and, in an effort to re-establish their natural development, the dynamics of the fact react against the interference; it may occur that the lions devour the observer and then continue with their combat or that the latter destroys the protagonists with a weapon, or a thousand intermediate variants, but ***forming part*** of the scene will never be achieved; man will always be alien to the natural fact and, therefore, he will never be able to come to know it totally.

This impassable gnoseological barrier forces that a natural fact be described from the image that man perceives in his position as a pure observer. From that distance, it is inevitable to deal with appearances or partial aspects of the fact and that is why it is licit, up to a certain point, to exhaust methodological efforts that lead to the most complete possible description of the natural fact. This is what science does when it proposes to increase the knowledge available about a phenomenon: first it submits it to observation, trying to cover all possible aspects, even breaking down these aspects in order to arrive at its qualitative constitution and proceed to its description if the senses prove insufficient, i.e., if the phenomenon exceeds the sensorial framework, the "technique" will allow to design the instruments that broaden the spectral framework of observation and reach those farthest limits of the phenomenon's reality; finally, all the information obtained is gathered and interpreted, elaborating a theory, which, given the process of disintegration to which the phenomenon has been subjected and taking into account that a large part of it must have escaped observation, will always be impotent to present an integral explanation that allows us to comprehend the phenomenon in its totality. Of course, in a civilization where science proceeds in this way, man and phenomenon constitute opposite realities. And even if the former manages to obtain as much knowledge of the latter as to elaborate theories, and even if these turn out to be sufficient to develop technologies, the gnoseological gap not only remains open, just as it was when the phenomenon was first submitted to observation, but threatens to become wider and wider due to the dogma-

tism with which the well-known theories are affirmed without taking into account their errors and deviations. But that is another problem.

The phenomena, or natural facts, are investigated with the same scientific method and described in theories that, as we have seen, are insufficient to encompass their complete reality. For this reason, of a cultural fact, we can only know some partial aspects of its appearance, and there is no reason to be too preoccupied about it. But different is the case of the historical fact in which man not only participates as a protagonist but, fundamentally, constitutes its concrete support. Thus man is not "alien" and that is why it is not licit that he uses the same method with which he observes the natural facts in order to contemplate a reality in which he is inserted as an immediate actor. If such a thing is done, and in fact "it is done" in official historiography, it signifies that a false distance has been taken with the illusion of converting a fact, of which one is the inevitable subject, into an "object" under observation. But if the theory of a natural fact succeeds more often than not in diverting us from the truth of the fact that it tries to explain, the theory of a historical fact, elaborated without heeding these objections, can lead us to the antipodes of its truth. We will be able to verify this last suspicion by deepening now, in this sense, our conclusions presented in article "E" on the "Ages" of official History.

In the first place, historical facts are described in an official "Age," highlighted according to the eminence that they have had for the historian, presenting them as accidental events of which sole determination, if any are suggested, obeys purely physical causes. If a historical fact keeps some relationship with another it is affirmed that its nexus consists of certain "dynamic variables" (the economy, the class struggle, religion, war, the "dialectical movement," etc.), completely exterior and inconsistent in order to justify by themselves the genesis and evolution of the fact. Ignored here, as in the case of scientific investigations of phenomena, is the structural relationship that the described aspect keeps with the rest of the elements that make up the totality of the fact. Official History, by affirming some particular elements of said structure (the variable such and such), can only expose partial aspects of the true facts, apparent images behind which the truth of what happened is hidden. By operating in this way, a historical fact or an Era, are presented to us from their most evident side (the appearance), that is to say more crude and material, affirming, as efficient causes of their determination, some of the famous "dynamic variables" that can only be done at the cost of cutting off the metaphysical extensions that every historical fact possesses according to the "I" definition. Let us look at an example of this rationalist obstinacy: it was of no use that Alexander the Great himself declared that he was

initiating the conquest of the world on the advice of Zeus; for the modern "historian," Alexander, a member of the human ***species*** and of the Greek ***civilization,*** belonged to the military ***class,*** to the conqueror-Type and to the ***group*** of believers; Zeus, on the other hand, is only a deity that makes up ***the whole*** of the Greek myths. If we reflect on the "scientific" attitude adopted in presenting a historical fact classified "by parts" we will see that it has been taken as an "object of observation" and therefore confused with a "natural fact," such as an eclipse or the annual migration of swallows, i.e., with events from which determinations man is absolutely excluded. Let us follow the steps that the modern "historian" has taken. First, a fact in the life of Alexander the Great (his decision to conquer the world at the behest of Zeus) is framed in the category of "casus belli, casus dementiae" i.e., an "act of war, act of madness"; then we proceed to break it up by separating its parts to which will be classified one by one according to taxological guidelines, pigeonholing them into sets, classes, groups, etc.; finally, the fact is reconstructed on the basis of those parts that the official criterion considers most important or representative (an authentic theory is elaborated) and presented to the public for their consumption. Just as we announced, it is verified that after the historiographic operation only a partial aspect of the phenomenon is shown to us, but this aspect is the most paltry: because it describes the fact disconnected from its metaphysical driving force, Zeus, who in the fourth century B.C. was a dominant Archetype, a God, and not a mere "myth."

We have thus demonstrated the insufficiency of the modern, rationalistic methods applied to the interpretation of the historical fact and we have denounced the error that is committed by proceeding to analytically break it up and integrate it by rational synthesis: the investigation of the historical fact is faced in the same objective way with which natural facts are treated.

But the historical fact is not, like the natural facts, the objective presence of an evolutive process, the unfolding of which man can only witness as an observer. In the historical fact, even in those that have occurred thousands of years ago, man, of whatever epoch, is always a "subject" ***because the historical fact is, above all, a cultural fact.*** This identity is tremendously important because it fundaments the superiority of the "I," "II," and "III" definitions on the modern concept of "Age" based on the rational analysis of historical facts.

This "rational analysis," consisting in breaking down phenomena into eminent aspects in order to then "include them" in a theory, is not proper to the Paśu. Let us observe that, as we studied in the First Part, pure reason operates upon the design of the entities without breaking them down at any moment: the first operation "discovers" the design and the second operation "interprets" it by

forming the schema; but such an interpretation is not analytical but synthetic, since it arises from the "application" of the design upon the archetypal memory. The so-called "rational analysis" is not carried out by the "rational subject" or "reason" but by the cultural subject IN the cultural structure, operating with cultural premises and mathematical principles, elaborating cultural "models" of the entities that are only "concepts," i.e., aspects of the schema or truth of the entities. "Rational analysis" could be denominated, then, more properly as "cultural analysis." And this "cultural analysis," which in this epoch has been imposed as a rigorous cognitive method, is not, we repeat, proper to the Paśu ***but to the lost Virya.***

It is from the genetic mutation produced by the "genetic key" of the Traitorous Siddhas that opens the possibility of an incorrect and ***unnatural*** interpretation of reality. The Paśu could, in truth, interpret a design in a deficient or primitive manner, but such an apprehension of the entity could never be "unnatural," opposed to the evolutive and progressive direction of the archetypal entelechial processes. Only the intervention of the enchained Hyperborean Spirits, because of the "essential hostility" that in one way or another always manifests itself upon the lost Ego, ***introduced doubt about the entity,*** distrust about its truth; i.e., in the lost Ego of every Virya always exists a luciferic reflection of the Spirit that ends up doubting the entity and submitting it to "cultural analysis." But the enchained Spirit is necessary to accelerate the evolution of the conscious sphere of the Paśu, in order to comply with the finality imposed by the Demiurge on man to be a giver of meaning in the world, a creator of exterior cultures. Being impossible to prevent, in this evolution, the analytical tendency imposed by the Spirit on the soul of the Paśu, the Traitorous Siddhas planned a Strategy directed to keep man in confusion ***when some type of luciferic rationalism led him to doubt the Archetypes or Gods and brought him dangerously close to the truth about his eternal and extraterrestrial origin:*** hence the Hyperborean Wisdom affirms that "culture is a strategic weapon" for the Synarchy.

As a negative strategic effect for the Spirit, just as we explained in Articles "I," "J," "K," "L," of the "The Awakened Virya" section, we must consider the "cultural model," the intermediary between the lost Ego and the exterior world. And the "rational" (or cultural) analysis, the synarchic doctrines, and the cultural model constructed with such analysis and on the basis of such doctrines, are the cause of the error that we are noticing in the official interpretation of the historical fact. Let us remember conclusion 7 of the "imprisoned Ego" allegory, i.e., the Ego of the lost Virya, which we studied in the First Part.

– 7 –

c) The "prison" is analogous to the "cultural structure." Also: certain parts of the "prison," walls, moats, bridges, etc., are analogous to certain parts of the "cultural structure," this is, the "pre-eminent cultural premises."

Commentary: Keep in mind that, in the allegory, both the "guardians" and the "prison" are intermediaries between the prisoner and the exterior world. But the "guardians" are "dynamic" intermediaries (analogously to "reason" in the lost Virya) whereas the "prison" is a "static" intermediary (analogously to the "cultural structure" of the lost Virya).

On the other hand, in conclusion 8, the following was affirmed:

– 8 –

c) The "exterior world" beyond the prison is analogous to the "exterior world" beyond the "cultural structure" that subdues the Ego in the lost Virya.

From these analogical conclusions the following definition is derived: The "interior culture," or "cultural model," is an "intermediary world" between the lost Ego and exterior reality. But said "world" surrounds the lost Ego in such a manner that, except for tracing back to the ***Selbst,*** all paths toward exterior reality must inevitably pass through it; the cultural model truly "imprisons the lost Ego within the boundaries of its environment. On the other hand, when the lost Ego, which is submerged in the conscious subject, apperceives a representation, i.e., flexions "toward" the mental object, the "masking effect" immediately occurs: reason, the rational subject, reacts in front of the apperception "as if it were a questioning" and responds by means of a rational, analytical interpretation of the representation, which is superimposed and confused with it.

Reason, like a shadow, follows the lost Ego in all its movements and attempts to logically formalize its activity; analogously to the guardians of the prison it is an intermediary between the lost Ego and the exterior world. But, according to conclusion 7, reason is a "dynamic intermediary," while the cultural structure is a "static intermediary." Consciousness, when being oriented toward the exterior world by the mechanics of the rational cognitive process, is situated in an intermediary world to which we call "interior culture" where all objects of knowledge are logically constructed and are a mere rational approximation of the real objects that they represent. The way to free oneself from the yoke of reason does not consist in "avoiding any psychic movement" in order to elude the rational response, just as the contemplative systems propose, but in taking the attention away from the exterior world and reorienting it

toward a new center, from which the knowledge is directly obtained from the object, by gnostic revelation. The Hyperborean Wisdom affirms that "questioning is the worst strategic error of the Virya" and recommends using in its place the gnostic principle: "to know is to remember"; whoever questions allows reason to confuse him with its deceitful answer, on the other hand, whoever disposes the Spirit to remember, can come to know everything through immediate revelation, given that the truth ***is already in himself.***

The cultural structure is immersed in the unconscious, as the content of the shadow sphere. Conscious representations, ideas with image and significance, emanate from the cultural structure as an effect of rational and cultural activity, and emerge toward consciousness where they confront the lost Ego. These ideas possess a conceptually codified significance in a habitual language, which is conscientialized as a rational proposition or assertion. Every ideal object, conscious representation, or fantasy, is finally "proposed" in some conceptual language as a consequence of the flexions of the Ego, the significance being analytically broken down: the ideal object thus becomes a rational reconstruction founded on the pre-eminent cultural premises of the "cultural model."

The "cultural model" can be considered as the set of cultural premises with which the cultural subject translates the cultural structure into the same habitual language: the cultural model is, then, a set of concept-slices noted on the same plane of signification or linguistic context. Let us remember that every language "is the possibility of constructing a system" and that the habitual structure, where the simple systems, simple assertions, mathematical assertions, etc., are registered, is capable of expanding over any schema of the habitual structure and translating it according to its linguistic modality. Thus, in potential, the cultural model is present at every moment of the existence of the lost Ego because, from a few simple assertions, the cultural subject is capable of reconstructing any complex schema and proposing its meaning. (The prison-labyrinth that holds the lost Ego acquires gigantic proportions, which leave the prison of allegory far behind, considering the infinite assertions in which a Culture can be conformed). However, man rarely suspects the enormous edifice on which his consciousness moves when he travels a path determined by reason as a formula for knowing a thing, a trajectory that, on the other hand, is experienced as the very knowledge of the thing or confused with the thing itself.

In article "C," we define an "internal culture," static and individual, and an "external culture," dynamic and collective. For the Hyperborean Wisdom, which is a noological science, only the "interior culture" is true culture. This conception is based on a magical-war-

rior point of view for which the exterior world is "Maya," the illusion of the real. The "interior culture," sustained by the cultural structure of the microcosm, certainly also belongs to the illusion of Maya: but to a lesser degree. In this way, starting from an ethical-noological assessment of which fundamentals will be expounded later on, the Hyperborean Wisdom affirms that, ***in*** the illusion, the internal culture possesses an existence of a higher degree than the external culture: hence its strategic importance as an object of control, both for the Synarchy and for the Loyal Siddhas. "External culture," such as defined here, as a superstructure sustained and animated by a psychoid Archetype, exists only for the Paśu and the lost Virya, ***who cannot help but be integrated into it.*** Because every "external culture" exists only for the men who create it by placing meaning on the entities and allowing that the psychoid Archetype manifests itself. Without "man," Paśu, or lost Virya, there are no cultural objects and without cultural objects and men there is no culture; without man there is no manifestation of the psychoid Archetype, i.e., there is no Manifestation of the Demiurge, no Evolution for His Consciousness of the Meaning of the World.

It is worth repeating that cultural objects, even those produced by man such as a fork or a city, mean nothing outside of him and that if humanity were to disappear all objects that man utilizes would cease to be cultural. That is why it is ridiculous to distinguish between "dead" or "living" cultures when referring to the exterior traces that human communities leave in their passage through History (or Prehistory, as intellectuals like to pompously call the epoch in which man was possessing blood purity and not writing). There is only one culture and it is structural, static, and interior; and there are exterior cultural objects, utilitarian or aesthetic, which have a significance for the man who produces and uses them and that perhaps have another meaning for future men who encounter and observe them. But the whole of all the cultural objects of a human community do not constitute its culture, they neither "live" nor "die"; they accompany it as long as it exists and alter if it evolves or they remain stable if the community stagnates or dies. By themselves the objects say nothing and that is why when an archaeologist unearths a village, of an unknown community, he must allocate part of his own cultural structure in order to ***interiorly*** reproduce the culture of the men who inhabited it. And this reproduction, according to the distance that it keeps with his own cultural premises, may or may not modify the structured assertions of his culture. Let us not forget that in the transcultural contact between different peoples, reciprocal modifications occur, like Greece-Rome, Spain-Mexico, etc. Thus, a quantity of buried cultural objects can never be a "dead culture" if men occupy themselves with them. And neither can they be treated as "objects of ob-

servation," in the manner of "natural objects," pretending to detach themselves from their human meaning; a meaning that has been restored in some way from the moment that the attention has been fixed on them. For the same reason it is not possible to objectify a historical fact by resorting to the artifice of declaring that it belongs to the past and therefore does not include us as subjects, since the paths that the subject travels in the cultural structure in order to comprehend the fact make it a current experience that affects and conditions us. It may be that an insufficient comprehension of the historical fact changes its original meaning, its truth; it is something that will unfailingly occur, to some extent, due to the influence of the pre-eminent cultural premises; but the historical fact will always affect us in its character of a "cultural fact," of human facture, and as such it will involve us as subjects of its plot from the very moment that we reflect on it. We will return to the double character of "historical" and "cultural" fact.

Lastly, we must emphasize that the cognitive-rational process we have presented so far prevents the complete apprehension of any natural fact or phenomenon given that, from it, the lost Ego will only obtain a cultural reconstruction, i.e., a rational synthesis. In most cases the process unfolds unconsciously and it is not noticed that the lost Ego is dealing with synthetic images, archetypally formed by the assertions of the cultural structure, which only keep a relative resemblance to the object of reference. But when one attempts "to investigate" a natural fact, for example: a phenomenon, then the difficulties arise and the rational insufficiency becomes evident. Part of these difficulties have already been considered; now we complete the concept.

Reason "knows" by a dialectical process; its means are: analysis and synthesis, i.e., deconstruction and reconstruction of the object under observation. For many reasons, which it would be too long to express here, among which are the sensorial insufficiency and a deficient biological development of the archetypal memory, ***reason acts with greater precision in the decomposition than in the recomposition.*** We have already critiqued the qualitative description and have qualified it as insufficient to apprehend the truth of the concrete object as a totality, i.e., its being. Let us now consider the most precise possible description of a phenomenon that is feasible to carry out by rational means. Theoretically one can completely describe a phenomenon, from the mathematical-physical point of view, establishing a system of differential equations in such a way that each equation contains a principal variable algebraically linked to all the other variables and expresses "the behavior" in time of a principal magnitude based on all the other magnitudes. (This example may be disputed, but it does not take away its didactic merit, which is important here, since we wish to clearly show

the insufficiency of the rational cognitive method, and we try to do so briefly. We do not ignore Heisenberg's objection [uncertainty] or others like it, which nevertheless can be overcome by using discrete mathematics). But, as we said, it is easier to disintegrate than to integrate: there is no way to integrate all the differential equations that describe a phenomenon and reduce them to ***a single formula*** that allows access to a complete vision of it. The most that is achieved is ordering the equations ***in an algebraic structure*** that is neither more nor less than the ***abstract form of the cultural structure*** of the phenomena: i.e., a representative cultural structure (or substructure) of the phenomenon in which the assertions have been replaced by mathematical variables and the pre-eminent cultural premises by differential equations. The problem is that no one can contain in his cultural structure a mathematical structure of infinite differential equations: and this system is needed in order to describe ***a single phenomenon!*** Not even the greatest mathematicians have achieved anything other than intuiting, in rare and fleeting ecstasies, the representation of some mathematical structures of less complexity than that which we have considered.

This proves the impotence of any rational method as a way to know reality: if it is not possible to apprehend a phenomenon, even when transformed into an equivalent mathematical structure, how much less will it be possible when starting from a few qualities to reconstruct the original object! But, what is worse, the analytical method is usually used for something more than just investigating phenomena: in effect, as we denounced in due course, it is not usual to distinguish a historical fact from a natural fact, and therefore one pretends to "investigate" the historical fact, rationally, separating its parts by analysis and then synthesizing, "a piacere," the past events in order to present an intentioned and often false plot of the actual fact. And this attitude is the greatest aberration, we can now understand, since the historical fact is also a cultural fact, i.e., an ***essentially structured*** exterior object, against which it is not possible to employ the tools of analysis and of synthesis to comprehend its reality.

Every cultural object is part of the cultural structure and, to a lesser degree, also a structure. The same does not occur with natural objects, of which their genesis and process escape us, and about which it is many times not clear to decide whether their form is sustained by a structure or some other type of organization or whether, perhaps, their matter possesses any organization at all. In such objects it is possible to apply the rational method with some success, just as the empirical science of the West demonstrates, and to extract knowledge. But a cultural object is essentially a structure and as such does not in any case allow the decomposition of its architecture.

In a structure each element is interdependent with the other members and with the totality. That is why it is not possible, as would be the pretension of rational analysis, to consider the separated part of the whole: on the contrary, in the structure, the whole conditions the part and determines its function. A cultural object, as a structure, is a totality only apprehensible as such. But such an apprehension is perfectly possible, unlike what occurs with the mathematical-physical structure of a phenomenon, because every cultural object comes from the cultural structure, i.e., from the human psyche.

Every cultural object is, in this sense, a mathematical projection because it has been projected, already structured, into the world from the cultural structure and, like the latter, constructed with simple and compound assertions, i.e., with mathematical principles. Thus, cultural objects, if they are recognized as such in the world, can be structurally apprehended after their introjection; but if, on the contrary, one attempts to analytically break them down, one will only manage to destroy the structures and in doing so definitively ignore their functions.

Now, a historical fact is, gnoseologically, a cultural fact: the cultural fact "par excellence" (one can consider the historical fact as a "past" cultural fact). Protagonized by the members of a community, it involves in its plot not only the universe of exterior cultural objects but also the neighbor. The historical fact, in its cultural fact characteristic, is, then, essentially structural.

We have already said that the analytical method is insufficient to provide certain knowledge of an exterior cultural object because of its structural condition and that it must be apprehended directly in the cultural structure, which is interior: it belongs to the psychic sphere. This means that, although the apprehension is realized with reference to the cultural object itself, the cultural structure brings to the consciousness a formed image that is materially independent of the exteriority of the object. An object apprehended in this way is essentially structural, because it is cultural, and in no way has it been divided by reason. Does the same thing occur with a structure that is comprised of a collection of exterior cultural objects: the historical fact, e.g., insofar as it is a cultural fact?

First of all, let us see what class of structure the cultural fact is by establishing, for this purpose, a relationship of analogy with the cultural structure. Let us begin by denominating superstructure to the structure of the cultural fact and consider that its member "elements" consist of exterior cultural objects. The neighbor, in it, is effectively structured as an exterior cultural object. The superstructure thus becomes purely factual and comprised of cultural objects that fulfill a role equivalent to that of the systematic assertions of the cultural structure.

But between the cultural structure and the superstructure of the cultural fact there is no opposition but integration. In effect, there are two reasons for this: on the one hand, the superstructure surpasses the cognitive capacity of man insofar as it includes him as a member of its context, and, on the other, it possesses sufficient potency to capture the cultural structure of any individual and integrate it into its own existence. In other words: man, if he is an unconscious protagonist, acts as an exterior object participating in the development of the cultural fact; but as soon as he attempts to know, and directs his attention, not to the structure of the exterior cultural objects, but to the superstructure of the fact, then the cultural structure is confronted with the superstructure and the greater potency of the latter catches the former, also "exteriorizing it" and converting it into an active subject of its drama.

It is impossible, then, to know the true form of a superstructure and not precisely because of the limitations of rational inquiry. But "the form" that supports a superstructure is the "cultural fact" itself, which, and this we once again affirm, it will not be possible to apprehend ***as an object of knowledge.***

It is not possible to apprehend the cultural fact before being apprehended by it; it is not possible to make it an object before it includes us as subjects of its drama. That is why it makes no sense to "temporally" distinguish cultural facts by the degree of potency that they possess to act upon us and to suppose that past, i.e., historical, facts are passive and, therefore, susceptible of being taken as objects of study or "investigation."

We have said that the superstructure of the historical fact possesses greater potency than the cultural structure of the observer and that is why the former is always current for the latter, trapping him as the subject of its drama. It can be asked, then, from where comes, to an external organization, "from the world," that tremendous potency, capable of integrating man into its own process: ***from the collective psychoid Archetypes.*** An answer that refers us to definitions "I," "II," and "III" to which we will expand after considering the commentaries made so far.

I. The Superstructure of the Cultural Fact

In Tome Five, the content of which consists of the section "Superstructure and Cultural Records," an in-depth and systematic study of superstructures is carried out. The present article, which deals with general aspects of superstructures, in order to complement the recently defined concepts of "exterior culture," "Age," "historical fact," "cultural fact," etc., can be considered as an introduction to the mentioned tome. Let us, then, make a summary of the principal conclusions drawn in the previous articles. In article "F"

we demonstrate the arbitrary manner in which modern Historiography uses the vocable "Age," which has been emptied of content so that it serves the purpose of indicating the intervals of time into which official History is divided. In article "G" we declare our intention of restoring to "Age" its ancient meaning and, to this end, we adopt a critical attitude toward the "rationalist mentality," culpable for most of the errors that are committed when one attempts to know the truth of a historical fact. We begin by remembering that in remote antiquity the concept of Age was not starting from man but from God. But we then clarified that the ancient "Gods," today remembered as myths, are in reality exterior Archetypes (psychoid), i.e., dominant in certain epochs in order to act on men and their environment. We then postulated three definitions (I, II, and III) of which, the first, was saying: "any historical circumstance is the manifestation of a psychoid Archetype upon mankind, in the framework of an external culture."

In order to comprehend these definitions in all their depth, we decided to demonstrate that the "historical fact" is usually confused with the "cultural fact," of which man is alien: it is not possible, we said, to take the "historical fact" as a mere "natural fact" and make it the "object" of investigation. Why? Because the historical fact includes man in its form as a concrete support and not only prevents it from being "alien" (as with respect to the natural fact) but it manifests itself "always current" for its attention, independently of the chronological time in which such fact has occurred.

Finally we return to the "historical fact-cultural fact" identity, but now we see that the cultural fact is ***essentially structured,*** with which the historical fact is also structured. But the cultural fact is factual and includes in its structure the exterior cultural objects and the men who manage to integrate its potency; it is, rightly, a "superstructure." That is why we were asking: where does the potency that it possesses come from, to an "exterior" superstructure, proper to the "world"? And we got the answer: from the psychoid collective Archetypes. Let us now extend this answer by resorting to the analogical comparison between the cultural structure and the superstructure.

In the First Part, in the article "The Myth and the Sacred Symbol," we saw that, when the emergence of the sacred symbol, of the interior myth, takes place in front of the lost Ego, the former "will try to unfold its process over the latter, involving it as an actor and not as a mere spectator." This occurs because the sacred symbol is referred to the conscious subject, which sustains the fantasy; and because of its metaphysical extension, its participation of the universal Archetypes ensures it sufficient potency to anesthetize the conscious subject and phagocytize it. If the subject lacks sufficient volitive energy to suppress the retention of the sacred sym-

bol, the latter, like a true Archetype, ***will capture*** it and make it the object of its manifestation, attempting to develop itself until reaching entelechy. In summary, ***the emergence of a sacred symbol in the consciousness tends to alienate the attention of the lost Ego during the entire process.***

This process is analogous to the emergence of a psychoid Archetype in the exterior world, in the Demiurge's sphere of world meaning, an event that is denominated "cultural fact." Synthetically: the emergence of the sacred symbol in the psychic structure of the Paśu is analogous to the cultural fact in the exterior world. And, in the same way that the sacred symbol "tends to alienate the attention of the lost Ego throughout its process," the psychoid Archetype will attempt to capture and integrate the exterior observer into the superstructure of the cultural fact. The cultural fact, of course, is the "form" that contains a superstructure of cultural objects and men.

The Archetype of the cultural structure, or interior myth, possesses "passive potency" and, in order to emerge, needs additional energy, which is provided by reason as a response to the reflection of the lost Ego; because of reason the Archetype becomes "disengaged" from the semic structure of the design, just as was explained in the First Part. Analogously, the psychoid Archetype of the archetypal plane, or Myth, also has only "passive potency" and requires, for its manifestation, additional energy, which is brought from the "universal-collective unconscious," i.e., from the "deep astral plane" (region B, Fig. 39), by the whole cultural community. It is the action of the community, by making use of an object that represents the sacred symbol as a collective cultural object, which provokes its manifestation and "disengages" it from the Cosmic Plan in which it was structured.

When a psychoid Archetype is actualized in a superstructure, the latter does not remain still but, on the contrary, shows itself animated by a determinate movement. The form, i.e., the cultural fact, evolves toward its maximum perfection, which is also the closest possible approach to the "archetypal form"; that is why we call "entelechy" the "final form," which is the Archetype itself, toward where the evolution of the fact tends. But the form is sustained by the superstructure, so that it is in it, in each one of its elements: cultural objects and human community, that the psychoid Archetype is developed and concretized.

In this evolution the Archetype puts into play an enormous quantity of energy, which constitutes the very "reserve" of the community (energy taken from the "collective soul") and that is transformed and channeled into the superstructure.

It is now understood why we were affirming that the "greater potency" of the superstructure was capable of capturing the cul-

tural structure of an observer and integrating it into its own existence. The energy that impulses the development of the cultural fact is of a higher degree to the human, i.e., to that of the individual man, because its origin is collective, it comes from that "greater potency" that the superstructure possesses. The cultural fact evolves toward its entelechy but progressing instant by instant in different concrete realities. If a man "does not participate" in the cultural fact, an impossible hypothesis as we will see, and confronts its reality by taking it as an object of knowledge, he will attempt to rationally reduce concrete reality by abstracting certain eminent qualities. We already explained that one cannot apprehend a superstructure, nor any structure, by using the analytical-rational method, going from the concrete to the abstract. But the problem here is not that man, the objective "observer" of the superstructure, obtains an erroneous concept of it but that, by that very act of observing, he becomes one more element of the superstructure, through which the evolutive impulse of the psychoid Archetype is channeled.

The cultural fact is developing, impulsed by a great potency, ***whether the observer notes it or not,*** and in that march toward entelechy, the superstructure ***takes what is necessary for its perfection and rejects that which is useless or opposed to it.*** Except in the case of the awakened Virya, which will be rejected because of his opposition, all men ***are necessary*** for the evolution of the fact as long as they participate in it. But to be "an observer" is to already participate, as a witness, and that is why all the potency of the superstructure will be concentrated in order to achieve its integration. This is not difficult because when "observing" (the cultural fact) the "cultural structure" of the observer and the superstructure are confronted, producing what the Psychosocial Strategy denominates ***"capture,"*** i.e., the integration to the evolutive process of the cultural fact.

Naturally, in a cultural fact, unconsciously participate one or several men, who are definitively those on whom the psychoid Archetype feeds in order to unfold itself; here we will not deal with the multitudinous case of the superstructure because it is studied in great detail in our work *Treatise on the ϟϟ Psychosocial Strategy,* within the theory of gregarious phenomena, and because the case of the "observer" captured by the superstructure is highly didactic to demonstrate the fallacy of considering "exterior culture" as an "object of knowledge": as we will see in Tome Five, the only way to obtain "true" knowledge of an exterior culture is by consulting the cultural Records, for which it is necessary to have the ***faculty of anamnesis;*** a faculty proper to the Hyperborean Initiates that the Order of Tirodal Knights teaches to develop. The concept of cultural Record is explained in the fourth and fifth tomes.

Why, then, is the capture produced? Answer: because when the "reason" of the observer explores the superstructure it discovers in it its own projections, i.e., it "sees" in the exterior world things of its interior (unconscious) world. But these projections do not occur accidentally but ***are sought*** by the psychoid Archetype by adequately disposing the superstructure to receive the convenient images. If the observer believes he sees that the cultural fact develops according to his own inner processes, he will voluntarily integrate himself into the exterior process or, which is the same thing, he will weaken his will of opposition. We will ask ourselves how is it possible for the observer to see that which suits the evolution of the psychoid Archetype and not something else? We will try to explain it by means of a metaphorical figure. Let us imagine a mosaic in which are arranged, one next to the other, in no order, the images of all the personas that we have known in our life. It would undoubtedly be an enormous picture, let us suppose it is about a thousand square meters. Imagine, again, that such an enormous mosaic is vertically standing behind us and that we cannot turn around to look at it. We can only resort to using a small mirror, which will reflect back a portion of the mosaic for it being too large and we being too close to it. Well, with things as they are, it will be enough ***to modify the position of the mirror*** in order to obtain the reflection of each one of the faces of the mosaic. But among so many personas represented there, there are some that we love, others that we hate, others that hate or love us, those that arouse pity or rancor, etc.; i.e., the personas that we have known in our life are not only memories, but, associated to their image, there is an affective charge that is made evident by the evocation. That is why when moving the mirror we see a face that makes us smile and then another one that we do not want to remember, and a third for which we shed a tear, and then, perhaps, we return to the one that made us happy and we stop for a long time on it, or, if we have not yet found it, we will move the mirror and we will look around the mosaic ***seeking*** the most beloved face.

Within us there are always things that we want to see, feel, or do and others that we try to deny or hide. In order to trap ourselves, we only need to face the reflection of our own desires. The psychoid Archetypes "orient" the superstructures (as if they were the mirror of the metaphor) so that they reflect that which we unconsciously wish to see (the process of our own interior Archetypes) before which (as in front of the faces that were bringing smiles and love to us) we will remain ***trapped for a long time.***

The metaphor has shown us in what way the capture is ***initiated:*** a reality ***oriented*** to reflect the interior expectations and the effective projections of the observer; subsequently: the attraction of the exterior illusions that we believe to discover are realized in the

cultural fact. This is, however we look at it, an authentic violation of the psychic intimacy of the observer and of its subsequent submission to the evolutive process of the superstructure, i.e., to the Great Deception, to Maya: "the illusion." That is why we said, some pages ago, that "the greatest potency" of the superstructure was capturing the cultural structure and integrating it into its process, ***"exteriorizing it."***

Once man has been incorporated into the exterior process, the psychoid Archetype will nourish itself with its own energy and will determine his behavior within the formal limits of the cultural fact.

What chance does the man have of avoiding capture? Very few. In the state of the lost Virya, it is very unlikely that he will succeed in escaping the archetypal processes of which the reality of the exterior world is comprised. That is why the Siddhas try to awaken the Minne, the Blood Memory, by inducing the Song of A-mor, and procure, through various strategic means, to destroy the superstructures that include the Hyperborean lineages in their evolutive processes. For the Hyperborean Initiate, the process of the psychoid Archetypes has a specific name: ***drama;*** and its final perfection, its entelechy, is perceived as a ***catastrophe.*** The lost Viryas who participate in a cultural fact do so as actors in a drama whose plot is unknown and transcendent. In other words: the form of the psychoid Archetype, the concrete manifestation of which is the superstructure of the cultural facts, constitutes a ***"dramatic plot."***

We already said, repeatedly, that it is not possible to put cultural facts under objective observation without running the certain risk of being trapped and integrated into the process of the superstructure that sustains it. Now we can add, given that we have qualified the process as "dramatic," that "in the cultural fact a drama unfolds of which it is not possible to be a spectator."

In effect: the Archetype develops in the superstructure and its potency aims at the entelechy of the cultural fact, i.e., at the catastrophe; in that process "it takes what is necessary in order to reach its perfection" by incorporating into the drama all that which is in ***"cultural relationship"*** with the superstructure, that is: all that which "knows" the cultural objects of the superstructure by identification with assertions of its own cultural structure. This concept makes it possible to define a "radius of action" or sphere of influence of the psychoid Archetype from the two basic elements of which the superstructure of the cultural fact is comprised: the "cultural objects" and the "man" (lost Virya). There, wherever a "cultural object" is recognized, will always be a plane of action for the psychoid Archetype, which will incorporate the observer as an actor in its drama: forming a "superstructure" and a "cultural fact."

We see, then, that for the process of a psychoid Archetype there is a temporal prescindence: only cultural objects and culturizing

subjects are required, i.e., men provided with a "cultural structure" for whom the mentioned objects are identifiable. Hence, past events can return to be repeated, making themselves "current," from the very moment in which a "cultural relationship" is established with an observer, i.e., with someone who suffers the illusion that a cultural fact can be the object of his observation. A historical fact, i.e., a past cultural fact, will always be able to incorporate a man as the subject of a drama. This being so, where does the potency necessary for this come from?

We have said that in a superstructure, capable of "capturing" a man and incorporating him into its process, the potency comes from the psychoid Archetype toward which entelechy it evolves. But a superstructure is factual, concrete at each moment of its unfolding; the potency that gives actuality to the cultural fact is clearly noticed in the dramatic change that is manifested in the fellow man, the unconscious actor (like ourselves) of a transcendent and inapprehensible plot. This prodigious potency, which develops in an irresistible manner as a "force of destiny" or the "direction of the drama of life," it is acceptable that it comes from a "dominant" psychoid Archetype in the present moment, since we can verify it in the "dynamic of the cultural fact," of "this" cultural fact in which we are included as active subjects. But, from a past fact, it is not noticed with much evidence how there can be sufficient potency in a "devalued" psychoid Archetype, transformed into a "myth," in order to capture an observer and incorporate him into its drama. However, it is an illusion produced by the excessive dependence on the temporality of the exterior world, by the synchronization of the biological clocks of the microcosm with the time of the macrocosm, which translates into an artificial exaltation of the "present" as the temporal support of the consciousness: hence the lost Ego is always "present consciousness." In reality a psychoid Archetype that was dominant in the past, and of which process gave rise to a historical fact, has not vanished into nothingness, just because it has ***once*** reached entelechy in History: to think that would be like assuming that that corn plant, the germination and growth of which we have observed, will not be able to return to be repeated after its evolutive process has been exhausted. But we know that this is not so and that, in nature, life repeats itself following the cycle of the formative process. In this sense the psychoid Archetypes of a superstructure do not differ from those that sustain the natural forms and both ***cyclically*** attempt to manifest their process and evolve toward the concretion of the entelechy.

A psychoid Archetype never dies. If "it disappears" from sight (that is: from the collective consciousness) it can be due to two causes: either it indeed continues acting but at an unconscious level, or it has actually lost its effectiveness to act; the latter means

that it will remain on the archetypal plane until the moment in which a human community vitalizes and incorporates it into its process. But a "sleeping" psychoid Archetype, a myth, is a germ that procures to develop at all times and that is why the contemplation of historical fact is not possible, in order to "study and know it" objectively, since it immediately incorporates us as subjects of its drama. Of course, this capture does not mean that the historical fact will be repeated ***just like*** in the past moment in which it occurred; for that, it would be necessary that nothing had changed, e.g., that all the cultural objects and the same climax of that fact that we are evoking were there. This is not how a psychoid Archetype manifests itself. Just as no kernel of corn is the same as any other, but does not for that reason cease to be corn, the forms that the produced facts acquire by the same Archetype, in different historical epochs, allow for a certain degree of variation, not essential or structural but formal. The cognitive relationship established with the psychoid Archetype of a historical fact, even if it is not enough for it to totally develop, ***is nonetheless sufficient for it to develop to some extent.*** And that development, that potency that begins to flow into us when we "comprehend" the dramatic plot of the historical fact, implies the capture and inclusion in a superstructure, in the same way as if we had observed an apparently "more actual" or "present" cultural fact.

J. The Double Origin of the "Golden Age"

We can now return to definitions I, II, and III. Applying the concepts that we have seen up to this point, we can better understand what we meant by: I - "any historical circumstance is the manifestation of a psychoid Archetype upon humanity, in the framework of an external culture." We could also add: "The historical fact is the concrete form that a superstructure of men and cultural objects acquires during its evolution toward the entelechy of the psychoid Archetype." A Historical Age is thus not a simple period of time between eminent facts, such as the official History wants it, but "the evolutive process of the Manu Archetype." This psychoid Archetype, which acts on the whole of humanity, takes thousands of years to develop and is the true "force of History," the ultimate dynamic of every cultural fact. Under its enormous mantle are sheltered other lesser orders of collective Archetypes. Such Archetypes may manifest themselves in various facts, but ***all the facts*** keep among themselves a structural relationship called ***macrostructure, age,*** or ***yuga;*** the macrostructure (of all cultural facts) is a concrete form of the Manu Archetype.

That Archetype is so potent that the beginning and the end of its process is accompanied by tremendous modifications on the

terrestrial surface and by an "evolutive leap" in the humanities that populate it. This means that there is a ***telluric*** influence of the psychoid Archetypes in relation to human evolution. However, this relationship will only be defined in Tome Twelve, when the concepts of "microclimate" and "psychoid island" are explained, without which it is not possible to comprehend the ***geochronic*** effect that the Earth exerts on the different ethnic groups and the reason for the ancient strategic migrations of the Cro-Magnon men. When we exposed the method of the "genetic key," used by the Traitorous Siddhas in order to favor the spiritual enchainment, we said that "it is based on the Maithuna between a member of the human species, from which peoples and nations will descend, with a Traitor Siddha incarnated in an actualized body of the Manu Archetype." This affirmation exclusively refers to the method used by the Traitorous Siddhas to genetically "adjust" the different races: for this purpose they precipitate the entelechy of a human Archetype and, momentarily incarnating themselves in that body ***type,*** they dedicate themselves to copulate with members of the race that they intend "to evolve," a task for which they have always demonstrated a special predilection. [In the sixth, seventh, eighth, and thirteenth tomes, sufficient information will be provided so that this concept will be clearly comprehended by the Chosen Ones.]

Of course, we cannot develop a schema of the Planetary and Solar Hierarchy here because of the extension of the text that this would demand of us and because our objective is to expound the Hyperborean Wisdom, i.e., the gnostic science that reveals to the captive Spirit the way to liberate itself from material chains, and not wasting time in commenting on the infamous work of the Demiurge. But it is worth remembering that the Earth forms part of an "evolutive chain" as do the other planets of the Solar System, all of them being included in a Plan of Evolution (Colossal Archetype) conceived by the Solar Demiurge or Solar Logos. However, in these articles, when we refer to the Demiurge, we generally do so thinking of the Planetary Logos or Sanat Kumara. The Manus depend on him: the "seed Manu" that is the "idea" of the Earth with its seven kingdoms, which He evolutively impulses in their development. Then there is the root Manu, which is the Archetype of a humanity, including its races and sub-races. There are also Manu Archetypes of a "root race," etc.

As we have already said many times, the Demons of the Hierarchy claim that "evolution," according to the Plan, produces an undeniable progress in the "incarnated egos." The fulfillment of the archetypal patterns is a true entelechy and, that is why every man who has passed a certain number of incarnations, subjected to the karmic laws, must transcend the human and pass to the "superhuman" or adept level, i.e., to form part of the Hierarchy. Just as we

will see further on, the synarchic Strategy aims at valuing the future and obscuring the past; said objective, which in many cases is shown in apparently vain and superficial attitudes, has in truth deep metaphysical roots: in the future are the entelechies of all the Archetypes and, consequently, human perfection "by evolution" toward a Manu Archetype.

However, against this idea, was opposed, from remote times, the concept that, as the Ages were passing, man was devolving and falling more and more into the mire of matter. For those who were of this opinion, life was constituting a "drama" and the future, a "catastrophe."

It is easy to notice that such a concept comes from the Hyperborean Wisdom and that it is not simply a "contrary idea" to the Plan of Evolution, but the product of gnostically perceiving, with the blood, the tragedy of the Spirits enchained to the evolution of the psychoid Archetypes. Such a perception corresponds to an intuition of the divine origin of the Spirit and to the certainty that every subsequent time represents a decadence; the loss of a state of primordial divinity.

This concept of spiritual "fall" and "loss" of divinity is clearly Hyperborean and very ancient. But, with the passing of the millennia, said concept was made exoteric and gave rise to different mythological figures in which the ancient perception of the primordial Origin is nevertheless clearly recognized. The principal of these figures is that of the "Golden Age" where the "eternal Spirit" has been humanized and imagined inhabiting a Paradise or Eden. But even so, as exoteric as this image is, it is the ancient Hyperborean concept and should be recognized as such. Subsequent degradations conceived of four "Ages," each one more decadent than the previous, just as can be read in the major Greek classics (Homer, Hesiod, etc.). The Roman poet Ovid, who lived in a late epoch (43 BC–17 AD), gleaned from the Greek tradition the following:

THE FOUR AGES

"The ***Golden Age*** was first, a time that cherished of its own will justice and right; no law. No punishment, was called for; fearfulness was quite unknown, and the bronze tablets held no legal threatening; no suppliant throng studied a judge's face; there were no judges, there did not need to be. Trees had not yet been cut and hollowed, to visit other shores. Men were content at home, and had no towns with moats and walls around them; and no trumpets blared out alarums; things like swords and helmets had not been heard of. No one needed soldiers. People were unaggressive, and unanxious; the years went by in peace. And Earth, untroubled, unharried by hoe or plowshare, brought forth all that men had need for, and

those men were happy, gathering berries from the mountain sides, cherries, or blackcaps, and the edible acorns. Spring was forever, with a west wind blowing softly across the flowers no man had planted, and Earth, unplowed, brought forth rich grain; the field, unfallowed, whitened with wheat, and there were rivers of milk, and rivers of honey, and golden nectar dripped from the dark-green oak-trees.

"After Saturn was driven to the shadowy land of death, and the world was under Jove, the ***Age of Silver*** came in, lower than gold, better than bronze. Jove made the springtime shorter, added winter, summer, and autumn, the seasons as we know them. That was the first time when the burnt air glowed white-hot, or icicles hung down in winter. And men built houses for themselves; the caverns, the woodland thickets, and the bark-bound shelters no longer served; and the seeds of grain were planted in the long furrows, and the oxen struggled groaning and laboring under the heavy yoke.

"Then came the ***Age of Bronze,*** and dispositions took on aggressive instincts, quick to arm, yet not entirely evil.

"And last of all the ***Iron Age*** succeeded, whose base vein let loose all evil: modesty and truth and righteousness fled Earth, and in their place came trickery and slyness, plotting, swindling, violence and the damned desire of having. Men spread their sails to winds unknown to sailors, the pines came down their mountain-sides, to revel and leap in the deep waters, and the ground, free, once, to everyone, like air and sunshine, was stepped off by surveyors. The rich Earth, good giver of all the bounty of the harvest, was asked for more; they dug into her vitals, pried out the wealth a kinder lord had hidden In Stygian shadow, all that precious metal, the root of evil. They found the guilt of iron, and gold, more guilty still. And War came forth that uses both to fight with; bloody hands brandished the clashing weapons. Men lived on plunder. Guest was not safe from host, nor brother from brother, A man would kill his wife, a wife her husband, stepmothers, dire and dreadful, stirred their brews with poisonous aconite, and sons would hustle fathers to death, and piety lay vanquished, And the maiden justice, last of all immortals, fled from the bloody Earth."

In this account by Ovid, and in others like it, there has been a desire to see the memory of human prehistory and the confirmation of the glaciations, which is not entirely wrong. But, under the mantle of myths and legends, one clearly notices the indicated concept: 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 increasingly accentuates his spiritual decadence. And this concept, underlying the shell of the myth, is distinctly Hyperborean, just as we said.

In India, so culturally castigated by the "Masters of Wisdom" of Chang Shambhala, a solution to the evident fall of humanity into materialism has been given by means of the incorporation of the four ages into their eternal cycles of return. The "Ages" are ***Satya Yuga*** (Golden Age), ***Treta Yuga*** (Silver), ***Dvapara Yuga*** (Bronze) and ***Kaly Yuga*** (Iron); it is clear that these four ***"Yugas"*** or ***"Ages"*** form a ***Chatur Yuga,*** which returns to be eternally repeated in the different manvantaras or periods of manifestation of the Demiurge. The "fall" is here justified in order to facilitate new karmic "increases" within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But it is only a cultural maneuver of the Masters of Chang Shambhala, those 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 "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 His substance

The concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, will have particular importance for us, which we are going to expound in Tome Twelve according to the Hyperborean Wisdom. We will only add, here, two words about the "Golden Age."

As we said, the "Golden Age" is an exoteric figure, founded on the perception of the Hyperborean Origin of the Spirit. But perhaps it is worth clarifying why in different civilizations the image of the "Earthly Paradise," which is an immanent idea, always appears linked to said imitation of the "Origin," which is a transcendent idea. E.g., in the Epic of Gilgamesh a paradise inhabited by Enkidu is described; and the same is the "Garden of the Hesperides" or the "Elysian Fields" in the Greek myths; not to mention the Bible or Airyanem Vaejah, the paradise of the Parsees, etc. Here the following Hyperborean criterion must be adopted: 1º. "The Fall" of the primordial man, and all the myths that allude to it, refer in a distorted way to the enchainment of the eternal Spirit to matter; its captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to the "Origin." 2º. The "Earthly Paradise" is a memory of the Paśu. In effect: when the Siddhas enter the Solar System, they encounter on Earth a hominid, the ancestor of the Paśu, which was all that the Demiurge and His Devas had been able to achieve after millions of years of the Manu's "evolutive unfolding." But this wretched creature, which perhaps why it was not evolving, was in a true "paradise," happily enjoying and under the care of the Devas. After the Treason of the Siddhas, because of the genetic key, the Paśu 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. As we were

previously affirming, "the Hyperborean Spirit is necessary in the Demiurge's Plans because the former is a maker of culture": it is enough to observe the qualitative and formal richness of the myths of the Golden Age in order to prove it. In such cultural hybrids the primitive, animal images of the Paśu have been transformed until adopting a "mythical," i.e., archetypal form thanks to their "adaptation" to the superior standards 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, that double content, which is the basis of "culture" (and the proof of the Treason of the Siddhas of the Dark Side) may be ascertained: a genetic memory of the Paśu (the "Earthly Paradise") and a Blood Memory of the Hyperborean Spirit (the "Divine Origin"); their "combination" gives the various myths about the Golden Age.

K. The Actual Situation of the Lost Virya

In the First Part we studied the double objective of the Paśu's finality: the "microcosmic" objective aims at developing the conscious sphere of the Paśu, since this ensures "the macrocosmic objective," which proposes to "place meaning on the entities," "to produce cultures that preserve the ontic meaning." With reference to the microcosmic objective, we advanced considerably in the description of the conscious sphere and the conscious subject, and demonstrated that the lost Ego is alien to the Paśu, that its presence in the entrails of consciousness obeys the enchainment of the Spirit. We thus explained what a Paśu is and what a lost Virya is, and showed how the latter, because of his strategic confusion, is usually given over to complying with the microcosmic objective of the Paśu's finality. On the macrocosmic objective, although we have constantly referred to it, we did not advance much in its elucidation for lack of complementary microcosmic concepts, necessary in order to duly pose the problem. But such concepts have been defined to a great extent in this section, often by means of the application of the comparative method between micro and macrocosm. We are now, then, in a position to situate the lost Virya in the exterior world, to ascertain his behavior within cultures tailored to the macrocosmic objective of the Paśu's finality. And this possibility is important because such are the "immediate determinations" that condition the lost Virya in his worldly actuality: from within these cultures, from the heart of a synarchized and Judaized society, the lost Virya must set out in search of his spiritual liberation. That is why "the awakening" that we propose here, based on "a permanent attitude change of the lost Ego," i.e., on an "interior change," also re-

quires, in order to be effective, a corresponding "exterior attitude"; an attitude that can only be adopted if the macrocosmic objective is fully comprehended, if "the actual situation of the lost Virya" is assessed with exactitude, i.e., frankly speaking, "if the lost Virya understands what he is involved in." [Among the "lost Viryas" are the Chosen Ones of the Order of Tirodal Knights.]

In order to evaluate in general terms the actual situation of a lost Virya, it is necessary to consider that he is habitually integrated into various superstructures: this consideration is always valid except in the case in which the Virya participates in a racial Mystique. The principal one is the ***superstructure of the familial fact*** from which almost no one escapes; in tome nine an individual method will be set forth, denominated the Family Test, which enables each one to evaluate the degree of dependence that ties him to the familial Archetype and indicates to him if he is in a position to opt for a tantric path of liberation.

With certainty, apart from this, the lost Virya can be integrated into many other superstructures of cultural facts, which he will have to observe and comprehend in order to unchain himself or to avoid capture. Naturally, the lost Virya is skeptical, believes to be free, and denies or ignores the existence of the superstructures: that is why accepting their existence, even if one only has an intuition, is already a first gnostic step. And it is important to understand this: he who accepts the existence of superstructures, and struggles to comprehend them and avoid being captured by them, ***is in reality liberating himself from Karma.*** In truth, superstructures constitute the dramatic plot of Karma: ***the integration of the Virya into a superstructure dramatically offsets, on the spot, certain archetypal disequilibriums caused by past events; such energetic compensation, which is experienced as dramatic, is denominated "karmic."*** It is the "reaction" of the exterior world, through its dramatic capture and integration into a superstructure by a past "action" protagonized by the Virya.

Hence true freedom, ontic autonomy, is obtained only by accepting the existence of the superstructures and not by presumptuously denying or ignoring them. However, he who not only accepts but also knows and studies the superstructures will surely be on the way to becoming an awakened Virya, since such a comprehension will oblige him to maintain a permanent state of alertness and to develop a Strategy in order to avoid capture. And, to the extent that he becomes independent of the psychoid Archetypes, that he acquires ontic autonomy, exterior freedom, the lost Ego will be strategically reoriented toward the Selbst: then the possibility of spiritual unchainment will be made evident.

But such an exterior attitude, resolute to avoid the action of the superstructures, can only come from one who has first adopted a

"luciferic graceful" interior attitude, for only in this way is it possible to have sufficient volitive energy in order to resist the pressure of the exterior world, the force of the Great Deception, the submerging potency of the Terrible Secret of Maya.

In summary, the actual, characteristic situation of the lost Virya is the integration into the superstructures of cultural facts. Dramatically incorporated into the exterior plot, the Virya fulfills the macrocosmic objective of the finality to the highest degree, since the meaning that he places on the world is that which the Demiurge appreciates the most. In other words, in his dramatic performance the Virya expresses an ***intense*** meaning, which has the dimension of pain, and which is in reality comprised of two forces denominated ***love and hate: the pain,*** which the Virya puts into a cultural fact that dramatically includes him, ***is analogous to the first intention that directs an "I" symbol toward the consciousness*** (see Figures 21, 22, and 23). In an emerging I symbol there is a "reference-to-self" that directs it toward the threshold of consciousness but, as is observed in Fig. 23 (a), such a reference, or first intention, is in turn comprised of two basic references: one emotional and another rational. Something similar occurs in a cultural fact, since ***the "pain," put into play by all the men who integrate its plot, "directs" the meaning of the drama toward the threshold of meaning, from where the cultural fact has to emerge toward a "world meaning" or macrocosmic conscious representation.*** But this pain, which gives direction to the cultural fact, is comprised of two basic references (in reality they are seven), one emotional (hatred) and the other rational (love), analogously to the first intention of the emerging symbol.

In article "C" we were asking: "What event of the exterior world is analogous to a 'relief' on the horizon of continuous signification? Answer: when an event clearly stands out in the continuous passing of History, it is said that it constitutes a historical fact, i.e., a past cultural fact; the historical or cultural fact, in the structure of external culture, is analogous to the manifestation of an I relief in the cultural structure." But, "being that a relief such as I is a symbol formed by the manifestation of one or more 'archetypal symbols,' should we infer from it that, analogously, the historical or cultural fact is the manifestation of a psychoid Archetype? Answer: in effect, every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space." Now we can complete this analogy by adding that the cultural fact, as an I symbol emerging in the consciousness, is ***directed*** to the consciousness of the Demiurge, i.e., to the conscious sphere of world meaning (D), guided by its ***first intention: human pain.*** The "pain," or first intention, is an energetic note of the cultural fact.

We see, then, that the Consciousness of the Demiurge is nourished by human pain and, what is more appalling, that human pain is necessary, ***absolutely necessary,*** for the very evolution of the Demiurge; let us remember the conclusion stated in article "D": "the macrocosmic objective of the Paśu's finality, to construct external cultures, to place meaning on the entities, ***contributes to the evolutive development of the 'consciousness' of the Demiurge.*** Such a Consciousness of the Demiurge grows according to the World Meaning, by the significant emergence of cultural facts, analogously to how the conscious sphere of the Paśu grows by effect of the emergence of conscious representations." Whoever comprehends this necessity for pain that there is in the Demiurge's essence of the world will verify that it is utopian to hope that someday pain disappears from human life. On the contrary, pain and suffering will permanently increase, parallelly to cultural progress. And the Demiurge, by Himself, will never do anything to revert this ***present situation of the lost Virya.***

But human cultures, at this stage of the Kaly Yuga, are either already dominated by the Synarchy or are on their way to being so very soon. And from such a formidable Concentration of Power, the liberal, Zionist, or Marxist doctrinaires announce with contagious certainty a better and better world, with greater social justice, without classes, without diseases, with permanent peace, etc. What can be expected from such promises? Answer: Nothing. At most some variant of the Deception, but never a real plan intended to put an end to pain, to produce a constant state of social joy, just like, e.g., the program Kraft durch Freude (KdF), "Strength Through Joy," of the Third Reich. But it is natural that this occurs, since behind the Synarchy, in any of its tactical wings, are the Traitorous Siddhas, i.e., the extraterrestrials responsible for the spiritual enchainment, who genetically mutated the terrestrial animal-man in order to "accelerate its evolution" and in doing so, elevated the pain of life to unbelievable levels. They, and the Hebrew "Sacred Race" that represents the Demiurge on Earth, will never allow man to stop suffering, because pain, which directs the meaning placed on the entities toward the Demiurge, constitutes an essential reference for the dynamic of the horrifying material Universe.

It will now be understood why the Hyperborean Wisdom affirms that the principal source of human pain, i.e., ***poverty,*** will never be banished from cultural communities by any synarchic system of government and that, on the contrary, communists, democrats, liberals, social democrats, socialists, republicans, Christian democrats, etc., will do everything possible to increase it, although concealing, of course, their true plans. Only a society charismatically organized around a leader or Führer, in the framework of a Mystique, will be able to become independent of the collective karmas, of the cultur-

al superstructures animated by the Demiurge's psychoid Archetypes, and build a society not founded on the pain of its base. It is clear that such a society, like the Third Reich, does not contribute at all to the plans of the Synarchy and constitutes an affront to the Demiurge and His Hebrew Sacred Race; such a society, therefore, must be well prepared and ready to sustain the inevitable Total War that it will wage against the Enemy.

The terrible vision of the exterior world that we show here is that which every lost Virya must somehow glimpse. If this does not occur, if the Virya believes that the material Universe is not intrinsically evil, or has faith that someday evil will be eradicated from the world, that poverty will end and man will be happy, it is a sign that the veil that covers his eyes is too opaque: the Hyperborean Wisdom denominates it the poetic veil, the veil of Deception, the veil of Maya. With such a veil, we emphatically affirm, it will not be possible for the Virya to orient himself toward the Selbst: rather he will be irremediably lost in the Terrible Secret of Maya. But if the Virya comprehends what we say here, and intuits it to be true, then he will be able to continue deepening into the essence of the Deception, procuring to liberate himself from his integration into the exterior culture and preparing himself to pose the defiance of the Return to the Origin, which will be carried out at the right Kairos, when the Honor of his graceful will indicates it.

Finally, and this must be clearly seen, the "actual state of the lost Virya" is the following:

Internally: he possesses a "lost Ego" submerged in the conscious subject, i.e., almost permanently temporalized. However, he is capable of fleetingly intuiting the Spirit, its eternity, its infinity. . . and wishes to reach it, but without knowing toward where one must seek. He ignores, of course, that the search for the Spirit, which must begin with the Selbst or the focal point of gnostic reflection, can only be successfully undertaken if one starts from an "essential hostility"; and he ignores it because the synarchic Strategy and the Jewish culture have convinced him that "there is nothing more opposed to the Spirit" than "hostility" or any other form of enmity or contrariety toward the "Work of God," i.e., toward the Demiurge's demented and nefarious Universe. That is why, because of such an essential deception, the Virya habitually does not find the Spirit, since instead of looking for a God, which is his Hyperborean Spirit, he gives himself over to chasing a caricature with crutches, the vile illusion of a sweet and asexual little spirit that declaims sacred canticles around the Throne of Jehovah. This repugnant spiritual creature is that which some lost Viryas, and other mindless ones, believe to be or would like to be someday, "after death," or on the "Day of Last Judgment," etc. We will have to convince the Viryas, then, that the Hyperborean Spirit belongs to a warrior race and

that hostility toward the material world is the principal quality of its essence.

Externally: the lost Virya is habitually integrated into the superstructure of the familial fact and actively participating in cultural facts of different classes. His present external state depends, then, according to a rigorous karmic balance of the process of the psychoid Archetypes that animate the superstructures. But of such psychoid Archetypes, which keep him subject to the superstructures that they sustain as the context of the exterior world, the lost Virya is ignorant, he is "as in a dream," i.e., he is "asleep" to these metaphysical realities. And to make matters worse, the meaning that he expresses in the world, meaning placed on the entities with the force of pain, is the light that illuminates the Consciousness of the Demiurge: light, energy, external force, which is also love, hatred, suffering, internal pain, indispensable for Him to experience the pleasure of Creator, the joy that provides the "post-discovery" of His Work. The lost Virya, here in no way different from the Paśu, is he who "values and increases the value" of the work of the Demiurge, who places new meaning on the entities of the world by projecting cultural objects and constructing exterior cultures; such an attitude represents the Good and constitutes a direction, a moral course, toward which evolution points: with the course indicated by human pain, which is an underlying intention in the meaning, History progresses toward the entelechy of the cosmic Plan, toward the Pralaya, toward the final perfection of the Archetypes that were proposed by the Demiurge at the beginning of the manvantara.

The present state of the lost Virya, his actual situation, shows us that "the awakening," i.e., the step prior to spiritual unchaining, is an external and internal task, a strategic movement of great precision, a leap taken with absolute certainty at the right Kairos. The awakening, thus described, is identical to the "individual act of war of the Virya"; a blow of supreme valor that he can unleash upon the Enemy by anyone who comprehends, and follows, the way of Strategic Opposition explained in this book of *Fundamentals of the Hyperborean Wisdom.*

SECOND TOME: THE SACRED SYMBOL OF PAŚU

A. Graphic Analogy of the "Law Of Evolution"

To avoid any possible confusion about the purpose of this section, synthesized in the title of the epigraph, it should be made clear from the outset that it ***does not refer to a particular symbol that could "be sacred" for the Paśu, but to one that represents the Paśu itself; i.e., not a symbol among symbols, but one that expresses the animal-man himself.***

Such a symbol has to represent the essence of the Paśu, i.e., the micro and macrocosmic objective of the finality, and, in turn, has to correspond in some way to the archetypal essence of the suprafinality of the entities, into which the Paśu must discover the design and place meaning. And such a symbol, ultimately, must not come from the ambit of external culture, recognized and introjected into the psychic structure as a cultural object, but must be capable of spontaneously manifesting itself to the animic subject as a pure internal reflection of itself, analogously to those images of oneself that appear, without looking for them, in the exterior world, in the water of a lake, in a drop of dew, in a crystal or in the eye of our interlocutor. It is comprehensible, then, that this symbol is well known and that, by representing the Paśu, its appearance in the History of culture is all the more frequent the further back in time that we go, i.e., the closer that we get to the Paśu's point of maximum purity, to the moment in which the spiritual enchainment was produced in the animal-man. That is why, at the present time, it will not be difficult for the lost Virya to recognize in this symbol the representation of his genetic inheritance of animal-man, his "Paśu part": thus being so evident, we will begin with the explanation directly.

For it we will make use of the auxiliary symbol of Figure 40. Let us suppose that the two circles represent the initial and final, or entelechial, states of an Archetype: the larger circle corresponds to ***being*** and the central point to ***coming-to-be,*** i.e., to finality, to the final perfection or entelechy. The process of the Archetype, with such a symbolic convention, can only consist of a continuous change that transforms the XX circle into the X'X' circle. Well, the Hyperborean Wisdom assures us that, until the Traitorous Siddhas arrived in the material Universe, the process of ***all*** the universal Archetypes developed according to the same ***law,*** contained in the ***design of the snail.*** [After the spiritual enchainment, this general behavior of the evolutive laws has changed in the case of the Virya. The new situation is as follows: the universal Archetype of the Paśu, i.e., the Manu Archetype, also continues developing according to the laws of the snail design; in consequence, the historical thread

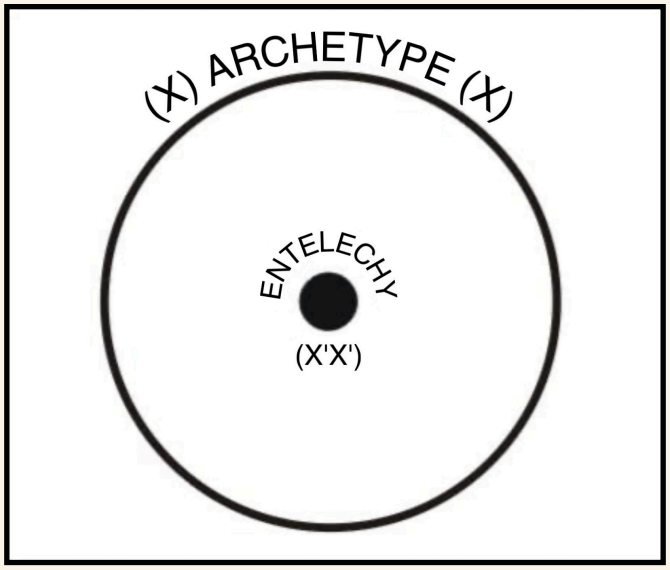


Figure 40

of the conscious subject follows a spiral trajectory which, as will be seen, is denominated the ***elix path;*** but the lost Ego, the expression of the eternal Spirit that is submerged in the conscious subject, unfolds from the Origin following a parallel and essentially different law to the ***elix path,*** known as the ***labrelix path.*** In subsequent articles of this section, these laws and their function in the technique of spiritual enchainment will be explained; for now, we will begin by explaining how the process of the XX Archetype leads to the X'X' entelechy.]

After the spiritual enchainment, at least for the Pașu, its universal Archetype, i.e., the Manu Archetype, follows a process of development according to a different law that will be expounded later and that has the particularity of generating "karmic" superstructures. But now we are interested in knowing how the process of the XX Archetype leads to the X'X' entelechy.

The law that rules every archetypal process ***is written in the design of the snail*** and that is why the problem posed by Figure 40 is symbolically solved by means of the abstract form of the snail, i.e., by means of ***the spiral,*** just as it is shown in Figure 41. However, this does not mean that every archetypal process has to develop according to a trajectory in the form of a spiral, for, ***in the design of the snail,*** in the series of Archetypes that constitutes its plan, there are many other forms of entelechial unfolding, different from the spiral but ***harmoniously linked to it.*** In any case, the perfect form of the law implies that the XX Archetype must tend toward the X'X' entelechy by making a spiral movement. In other words: the XX Archetype, impulsed by its formative potency, continuously unfolds

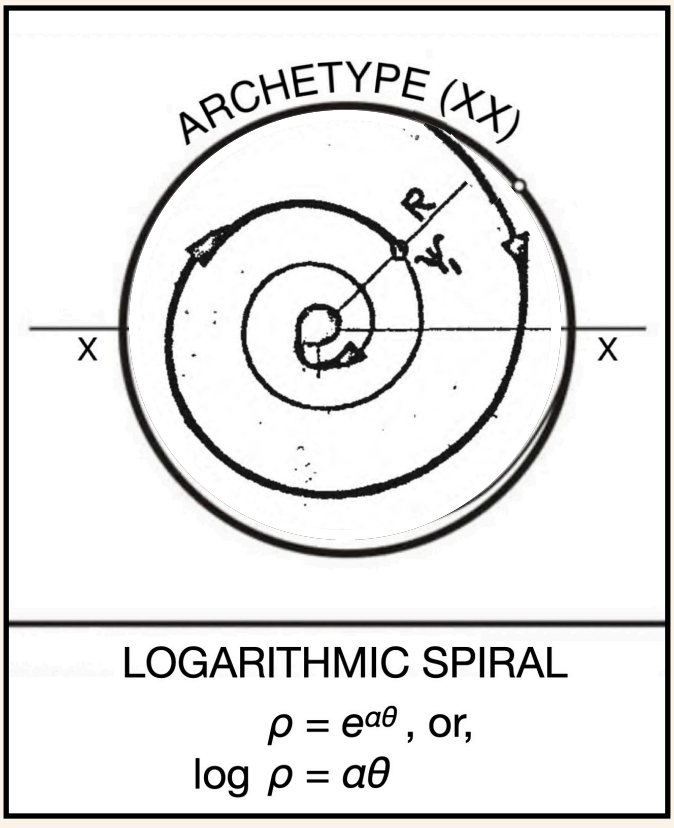


Figure 41

and tends toward a final perfection; ***the continuous movement in which the process consists is characterized because the Archetype is permanently revolving around the entelechy, approaching, after each turn, a little closer to its perfection;*** and said "entelechial" movement can be represented, at the end of the process, by means of a spiral that unites the XX circle with the central X'X' point, as seen in Figure 41.

The fact that a logarithmic spiral has been drawn there has no particular significance, since any other notable spiral could have been utilized for the same purpose, some of which are analytically represented in Figure 42, or a "natural" spiral, similar to that of the "nautilus" snail of the secondary Era, the development of which is based on the Fibonacci sequence. In Figure 43 the nautilus, that worthy contemporary of the primitive Paśu, can be observed in a cross section that shows the spiral of the snail.

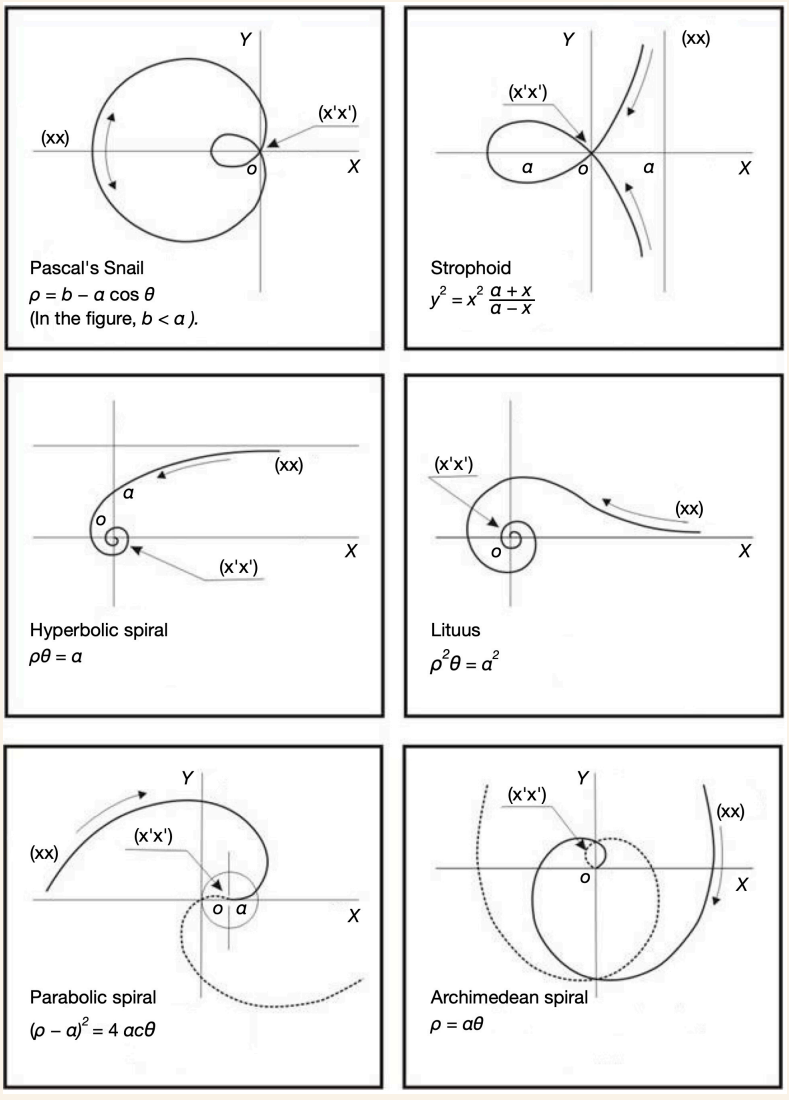


Figure 42

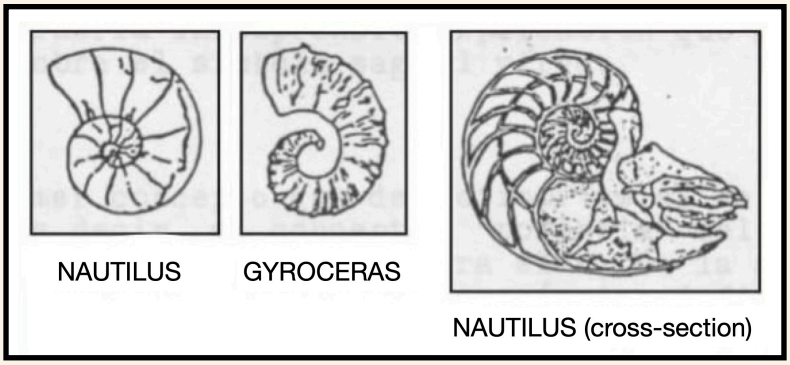


Figure 43

B. The Spiral, Sacred Symbol

Leaving aside, then, which type of spiral was the most suitable in order to represent the process of the XX Archetype, the important thing here is to agree on the essential fact that the process develops according to a spiriform movement. And this fact is to be considered of maximum importance because the "sacred symbol of the Paśu" is in every respect similar to Figure 41. But, it is worth repeating, this sacred symbol only represented the Paśu ***up to the moment of the spiritual enchainment;*** from then on the evolution of the Virya develops according to a double law, ***elix-labrelix,*** denominated "karmic" by the Traitorous Siddhas.

About the "sacred symbol of the Paśu" we have still much to say, but before continuing it is useful to clarify the denominations that the elements of Figure 41, which represents said symbol, commonly receive. The exterior circle is analogous to a XX Archetype at the instant of its manifestation: it represents the perfect but potential circular rotation around the X'X' entelechy; the XX circle represents, therefore, also the "conscious sphere" of the Paśu, which at first revolves around the center of itself. The X'X' entelechy, of course, is the final perfection of the XX Archetype and analogously corresponds to the "center of the Paśu's self." We now have the spiral, which represents the movement performed by the XX Archetype in order to continuously approach its X'X' entelechy: the spiral, defined as a function of the archetypal movement, is denominated the ***law of archetypal evolution.*** And returning to the analogies that Figure 41 keeps with the psychic structure of the Paśu, Figure 11b, we can infer that ***the conscious sphere*** (xx circle) ***tends to the center of itself*** (x'x' circle) ***by means of the law of evolution*** (spiral).

We thus verify that the symbol of Figure 41 complies with the requisites proposed at the beginning: it represents the essence of the Paśu, the micro and macrocosmic objectives of the finality, since it is the analogical image of the universal archetypal evolution, both of the Paśu and of any entity; and it does not come from external cultures but from the cultural structure, revealing itself to the conscious subject of the Paśu as a true emerging sacred symbol.

C. The Snail and the Serpent

We must reiterate that the spiral of Figure 41 only represents the sacred symbol of the Paśu if its significance is as previously defined: the ***law of archetypal evolution.*** This concept must always be kept in mind for the following reason: ***a spiriform symbol similar to***

that of the snail exists in the design of the serpent; however, it does not represent the "law of archetypal evolution," which governs the "psychic energy," but the law that determines the movement of the "vital energy," micro and macrocosmic. Although to the rationalist and profane mentality the possible confusion between the spiral of the snail and the spiral of the serpent may seem a matter of the greatest triviality, the Hyperborean Wisdom grants it great importance and expressly recommends its clarification. As the only way to avoid confusion between two concepts is to correctly define their meanings, we will dedicate this article to that task, since the possible confusion of the sacred symbol of the Paśu with another sacred symbol would render incomprehensible the explanation that we will give later on about the sacred symbol of the Virya.

The first concept that we must define is that of ***"astral potency,"*** i.e., the concept of the "potency" of the macrocosmic astral world. We will make use, for this purpose, of the analogy that this presents with the microcosmic potency defined in the "Energetic Expression of the Paśu." That expression was saying:

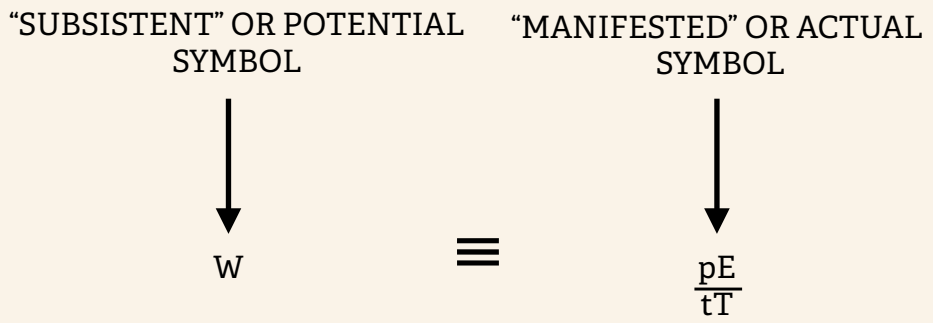
Potency (W) × Transcendent Time (tT) = Psychic Energy (pE)

$$W \times tT = pE$$

The "potency" defined here is "the fundamental substratum of every psychic symbol": "by it the symbols subsist and manifest themselves" (page 122). If in the energetic expression we clear the term "potency," we will understand with more clarity the affirmations between quotation marks; thus:

$$W \equiv \frac{pE}{tT} \qquad (5)$$

This new expression tells us that ***the potency*** (W) ***is equivalent*** (≡) ***to the quotient of the psychic energy*** (PE) ***times the transcendent Time*** (tT). It is evident, then, that the second member of (5), $\frac{pE}{tT}$ expresses the action of the potency. Now the previous affirmations will be better understood: the potency allows a symbol to "subsist" in its (W) form and makes it possible for it to "manifest" under its $\frac{pE}{tT}$ form, i.e., energetically: ***the semic "manifestation" of the potency*** (W) ***is its "action."*** That is to say:



In article "D" (page 123), such a conclusion had already been presented: "the symbols, of the schema or Relationship, subsist sustained by the substratum of their potency (W); if a thought lies in the relationship, the symbols manifest themselves with a determinate energy $\frac{pE}{tT}$: such ***activity*** is also a product of the potency (W)." And further on (page 140): "when the potency impulses the symbol toward the conscious sphere, in reality, its ***energetic activation*** takes place." Such an energy (pE), on the other hand, "is characterized by 'movement' (emergence and process), 'intensity,' and 'direction' (first intention) (page 110 and Article "F," page 146).

The microcosmic "potency" (W) that (5) expresses is, with all precision, the ***potency of the soul of the Paśu,*** i.e., the ***animic potency of the microcosm.*** By means of such a "potency" the soul of the Paśu ***vitalizes*** the microcosmic organism and ***animates*** the psychic structure. More clearly: the potency of the soul manifests itself in the microcosm in two principal ways: as "vital energy," in order to sustain organic life, and as "psychic energy," in order to animate the structures in which the subject must act.

As we know, the living macrocosm is animated by the Soul of the Demiurge, or "anima mundi," which, analogously, has a ***potential*** capacity to carry forth its Plan: it is the ***astral potency,*** equivalent to the potency (W) of the Paśu's soul. And such an "astral potency" also manifests itself by means of two principal modes: as "vital energy of the astral world," in order to sustain the life of the macrocosmic organism, and as "astral energy," in order to animate the superstructures of the cultural facts or of the external cultures. It is evident that macrocosmic "astral energy" is analogous to microcosmic "psychic energy" (pE), and that macrocosmic "vital energy" is analogous to microcosmic "vital energy." We can now begin to understand the initial affirmation of this article: the design of the snail expresses the "law of evolution" that governs the psychic energy ***(and the equivalent "astral energy")*** while the design of the serpent expresses the law (or laws) that governs the micro and macrocosmic vital energy. However, with these clarifications, the possibility of confusion is not avoided; on the contrary, the matter becomes more and more obscure and rightly give rise to questions; how is it to be understood that the law of evolution "governs the psychic energy and the astral energy"? What does it concretely mean that the microcosmic and macrocosmic "vital energies" obey "the law expressed by the design of the serpent"? Why do such laws derive from said "designs" and not from others? etc. Only a thorough examination of the concepts of "potency" (W) and "astral potency" in light of the micro and macrocosmic correspondences, especially those presented in the tenth commentary (page 379), will allow us to find the answers.

Let us begin with the shadow sphere. In such an "analogical space" of the microcosm the cultural structure subsists and the emergence of self-referent symbols occurs: the essential characteristic of every emerging symbol, as we saw in the First Part, is the ***psychic energy.*** Analogously to the shadow sphere, regions (a, b, c), Figure 39, in the macrocosm exists the astral world (A, B, C), in which subsist the exterior cultures and occurs the emergence of the cultural facts referred to the threshold of meaning: ***thus, the essential characteristic of every cultural fact is the "astral energy."*** But this "external energy," which is evidently analogous to the internal psychic energy, is a particular expression of the astral potency with which the Demiurge animates the macrocosmic organism: the "astral energy" that activates a cultural fact is only an archetypal conformation, a plasmatic ordering, which particularizes a sector of the energetic totality of the living macrocosm.

This means that, outside the astral energy that activates the superstructure of the cultural fact, there are other aspects of the astral potency of the Demiurge that manifest themselves, equally, in the astral world, although their function is to animate the different structures of the macrocosmic organism. But, as far as we know, something similar occurs in the microcosm since the "psychic energy" is only a particularized expression of the soul potency of the Paśu, an archetypal plasmation which gives rise to every semic terminus of the shadow sphere: but, outside of this potency (W) which underlies every psychic symbol or system, there are other aspects of soul potency that manifest, likewise, in the shadow sphere, although their function is to animate the different structures of the microcosmic organism; e.g., also "of energy" is the astral body, which possesses an "***elix*** channel" through which circulates the subtlest kind of astral energy, which is the ***Vox*** of the Kundalini Logos: as explained in detail in another section, in the astral body is plasmated ***the whole series of previous schemata-of-self, i.e., developed in other lives;*** such schemata are recorded in the chakras, which number in the millions, and to all of which the ***elix*** channel connects; in the chakras, the energy swirls around, forming a vortex that transcends and functionally manifests in the biological organism of the microcosm: they are the irrational subjects (see Figure 26); naturally, because they occur in the shadow sphere, these special phenomena of soul potency remain unconscious, i.e., they are invisible to the conscious subject.

Analogously, those aspects of the macrocosmic astral potency, outside the "astral energy," which manifest in the astral world, are "unconscious," i.e., they are ***culturally invisible.*** This is because such astral forms of energy do not constitute easily perceptible entities for the Paśu and, therefore, being unaware of their design, it cannot comply with the macrocosmic objective of "giving them meaning":

that is why the majority of the species of "vital energy" that animate the structures of the living macrocosm: kingdoms of nature, planetary, solar, galactic organisms, etc., remain ***culturally invisible.*** However, this knowledge is not forbidden to the Paśu and their ignorance is only attributable to their lack of evolution: hence, when some Paśus or lost Viryas reach a certain degree of evolution and discover the design of some form of energy or astral entity, in spite of giving them meaning, they do not manage to communicate this fact to their contemporaries, for whom the entity continues being invisible; in other words, due to the lack of evolution of the members of the community, the recently discovered and projected astral entity becomes inapprehensible and cannot be integrated into the superstructure of the external culture as a cultural object. It is in these cases that, laboriously, the most evolved elite usually organize a special external culture denominated "esoteric," the objective of which is to sustain and perpetuate, in spite of everything, the concepts ***culturally invisible*** to the rest of the community, concepts to which are also denominated, with all justice, ***sacred symbols.*** And, since it is not possible to communicate such concepts to everyone, the esoteric society finds itself in the arduous obligation to locate the members of higher evolution and to ***initiate them*** in the comprehension of the sacred symbols. We see with clarity, then, that the internal concepts and the external meaning, i.e., the cultural objects, that an esoteric society handles are only "secret" because of the scarce collective evolution: because the members of the community could not understand them in any way and, on the contrary, if they were explained to them, it would only degrade the sacred symbols and make them metaphysically inoperative.

The concept of "astral potency" is in a similar situation to such "esoteric sacred symbols" because its significance is not easily comprehensible: only those whose sharp eyes have managed to pierce the darkness of the actual collective unconscious of the macrocosm, i.e., those who have peeked behind the Veil of Maya, understand it clearly. Being that the "astral potency" manifests itself in two main ways, as the astral energy that activates a cultural fact and as the vital energy that animates the macrocosmic organism, it would be interesting to know the sacred symbol that represents both "esoteric concepts" and, if possible, to obtain some explanation about its significance. For this question, the Hyperborean Wisdom provides two separate answers. Answer One: in the first case, the "astral energy" activates the cultural fact analogously to how the "psychic energy" activates an I symbol (Figure 21), i.e., ***formalizing its activity according to the design of the snail;*** in other terms: the "astral" or "psychic energy" ***varies*** according to the "law of evolution" of which graphic representation is the spiral of Figure 41. Answer Two: in the second case, the "vital energy," macro or micro-

cosmic, ***formalizes its activity according to the design of the serpent.*** Of course, these answers, especially the latter, require a detailed explanation. It is the one offered next.

Answer One. As we saw, there is an aspect of the astral potency of the macrocosm that manifests itself in the superstructures of cultural facts and, particularly, in the cultural objects that comprise it; that "astral potency" keeps strict analogical correspondence with the psychic energy in which every emerging I symbol (Figure 21) consists; therefore, if the cultural fact is a macrocosmic archetypal emergence analogous to the emergence of "I" in the microcosm, its essential force, its fundamental power, can only consist in the "astral energy." In other words: the cultural fact is the exterior form of a superstructure, which is the manifestation of a special psychoid Archetype denominated "astral" (the theory of the astral Archetypes as the support of the superstructures will be developed in the fifth tome); the cultural objects are in such superstructures religiously bound and integrated into the total form; well, the meaning placed in the entity, what makes it a cultural object, is a projected form, an external sign activated by the "astral energy," and, on a larger scale, the set of cultural objects of a superstructure forms a "global meaning" that determines and characterizes the cultural fact by structural integration: consequently, said "global meaning," is nothing more than an enormous "external cultural form," activated by the "astral energy" coming from the anima mundi.

The precision of the analogical correspondences is thus verified, since both the "significance" of an internal I symbol and the "meaning" of an external cultural object have an energetic fundament; the I symbol of "psychic energy" and the cultural object of "astral energy." But psychic energy is characterized by certain notes among which stand out "the emergence," or movement, "the intensity," and "the first intention" or referential direction of the movement. Analogously, the astral energy that underlies a cultural fact or Emerging Cultural Object, is characterized by certain notes, among which stand out "the emergence" or movement, "the intensity," and "the pain" or referential direction of the movement.

"Let us remember that the transit of an I symbol," we said on page 197, "is comprised of an 'emergence,' up to (Ψ´) and a 'process,' starting from (Ψ´) (see Figure 39): at (Ψ´) the emergence concludes and the entelechial process begins." Analogously, a cultural fact also "emerges" at the level (Ψ´) (see Figure 39) from which an entelechial "process" unfolds: during it man can be irreversibly captured, as explained in Article "I" (page 400). Now, the complete movement of an I symbol or of a cultural fact, i.e., "emergence" plus "process," is a ***continuous*** displacement that ***"adjusts to the design of the snail."*** What does this mean? Answer: the trajectory followed by the I symbol or by the cultural fact, up to the level of stabiliza-

tion (Ψ´), i.e., the "emergence," ***can always be represented by a spiral arc.*** From the level (Ψ´), the I symbol and the cultural fact will attempt to develop their "process": this may or may not occur, depending on the volitive energy available to the subject in order to prevent it. But, if the "process" indeed takes place, then the I symbol or the cultural fact will unfold in an evolutive movement that can be represented by means of a spiral curve that tends toward an entelechial center. In Figure 41 the first spiral that is the representative arc of the "emergence" up to (Ψ´) has been marked with a thicker stroke; from that level the "process" unfolds up to the central entelechy, being able to describe, during such an evolutive movement, several continuous spiral turns.

Summarizing, ***the energy,*** of an I symbol or of a cultural fact, varies during the movement according to the law of evolution, in such a way that the "emergence" always corresponds to a spiral arc, and the "process" to a convergent spiral around an entelechial center. Before interpreting this suggestive fact, let us look at the pending Answer.

Answer two: We must now examine the case in which the "astral potency" manifests itself as the "vital energy" of the macrocosm. According to what has been stated, the activity of such energy ***"is formalized according to the design of the serpent."*** What is the significance of this? Answer: that the vital energy, which animates the organic structures of the macrocosm, varies according to laws that can be represented with forms coming from the design of the serpent: ***the spiral is only one of the multiple laws according to which the vital energy can vary.*** From the design of the serpent, in effect, numerous forms are inferred that govern, and to which are "adjusted" the different natural expressions of the astral potency.

As the design of the serpent is of a very great complexity, we may attempt the comprehension of the previous answer by advancing by induction from a simpler idea. For this purpose let us consider only the most evident and gross forms of the serpent's design, i.e., those which we distinguish with certainty in the movement of any ophidian; it is clear then that, in addition to the spiral, which is the abstract form of the serpent when it is "coiled" or curled up on itself, it is possible to distinguish the "sinusoidal wave," i.e., the abstract form of the serpent when it produces undulations in the form of an "S" when moving; but the sinusoidal or cosine wave, according to Fourier's harmonic analysis, intervenes in the composition of any other periodic function; that is: applying said mathematical analysis, any periodic wave, e.g., the triangular, square, pulsating wave, etc., is broken down into a sum of sine and cosine functions, which are all "harmonic," i.e., waves of which period is a multiple or submultiple of a sine or cosine function, denominated "fundamental"; we thus verify that, as it could not be other-

wise, in that sector of the design of the most superficial serpent, i.e., the sector that conforms to actual ophidians, exists a "fundamental" form, or sinusoidal wave, from which are deduced infinite forms or mathematical functions with which are governed the energetic variation of countless physical phenomena: e.g., luminous, acoustic, caloric, electric energy, etc., are ***transported*** through the different mediums by ***characteristic*** waves, all different from each other but susceptible to being reduced to a "sinusoidal wave" by harmonic analysis; we see, then, that certain forms derived from a superficial sector of the serpent's design govern the variation of superficial, gross, or physical, forms of energy. Extending this concept to the more subtle forms of energy, e.g., to the "vital energy," it is now possible to comprehend the affirmation of the Hyperborean Wisdom: ***in a deeper sector of the serpent's design exist forms to which are adjusted the variations of the "vital energy" of both the microcosm and the living macrocosm.***

In synthesis, the "vital energy" can vary according to a plurality of laws, of which "the spiral" is only a singular case. To conclude Answer Two with an example, let us refer to the vital energy of the macrocosm, to which the Hyperborean Wisdom also denominates ***telluric energy*** because it intervenes in the vital activity of the "terrestrial astral body" or "astral double of the Earth"; said telluric energy is usually "seen" by clairvoyants or dowsers under very diverse "forms," thus confirming all that we have explained: it falls ***sloping*** down through terrestrial channels or nadis; it ***winds*** over rivers; it ***contours*** deposits of different physical substances; it ***swirls*** in the chasms of valleys or on the top of mountains, penetrates ***undulating*** in the depths of caverns; etc.

After studying Answers One and Two we know that the astral energy that activates a cultural fact, or the psychic energy that activates an I symbol, vary according to the "law of evolution" represented by the ***fixed*** spiral of Figure 41, a law contained in the design of the snail (Answer One). And we know also that the vital energy that animates the macrocosm, Soul of the Demiurge, and the vital energy that animates the microcosm, soul of the Pașu, vary according to a ***plurality*** of laws of which forms are contained in the design of the serpent. It is clear, then, that the law of evolution is expressed by the fixed spiral of the design of the snail and not by the variable spiral of the design of the serpent. However, just as it will be demonstrated in article "F," between both designs exists a "Hierarchical relationship": the serpent design is of a "lesser degree" than the snail design, being totally contained in the Plan of the latter. Such a hierarchical relationship causes that, on the one hand, the schema of the serpent design constitutes only a concept slice of the schema or Relationship that interprets the snail design and that, on the other hand, it constitutes by itself a different schema or Re-

lationship, as long as it has been discovered independently of the snail design. It is easy to realize that the confusion between both concepts is produced to a great extent by the "false connotation," i.e., by the association that the cultural subject usually establishes between "contiguous significances," in this case between the two different Relationships of the snail, with its "serpent" concept slice, and the serpent: when thinking of the serpent as a schema or Relationship, i.e., as a simple system, confusion with the serpent concept slice of the snail schema or Relationship is produced. According to what was seen in subarticle "H2" (page 94), the false connotation "occurs because the adjacent Relationships of the cultural structure can be on the same plane of signification: then it results that the connotative nuclei of both concepts are connected by the common language and mutually connote their meanings. It is clear that this is not a true connotation, i.e., the product of the intersection of languages, but a ***defect*** of rational thought caused by the variety of the limits of significance, which come to brush against the limits of contiguous significance. When rational thought concentrates on a system, the limits of significance are sharply defined in the significant context of the concept, without coming to brush against adjacent concepts situated on the same plane of signification: then the only possible connotation is that which is produced by the intersection of languages in the concept's connotative nucleus."

Here, the "vagueness of the limits of the significance" is directly attributable to the esoteric character of the concept of "astral energy," just as it was explained in Answer One, and that is why we have dedicated this article to its definition. The spiral of the snail is a concept that should not really connote the concept of the spiral of the serpent because both concepts belong to different Relationships, to schemata coming from different designs: the design of the snail and the design of the serpent; although the planes of signification of these concepts, it is clear, also intersect in the connotative nucleus because of their Hierarchical relationship.

D. Progress, Value, and Ontic Hierarchy

Having avoided the possibility of confusion, it is now possible, in light of the concept of astral potency that we have defined, to extract a conclusion that explains the facts presented in Answers One and Two. That is to say, what is the significance of the fact that the astral and psychic energies vary according to a law of evolution contained in the ***design of the snail,*** and that the vital macro and microcosmic energies vary according to laws contained in the ***design of the serpent?*** Answer: although it will only be comprehend-

ed later on, it means that, between the design of the snail and the design of the serpent, exists a ***hierarchical relationship.***

There are few subjects, we can be sure, as thorny as that which the previous answer alludes to. The subject of the design, in effect, is among the most esoteric of the Hyperborean Wisdom, which, in principle, makes the explanation difficult; but to this it is necessary to add the complexity of the concept that defines the ordering of the designs, their "hierarchical relationship." We must therefore approach the comprehension of such a concept with extreme caution, previously acquiring the necessary notions for its definition. Among them are those of Progress, Value, and Ontic Hierarchy, which we will study in this article, and the notion of "demiurgic design" that we will see in the next one.

1. Progress and Value of the Entity's Evolution

An analogical scale that defines the concept of ***evolutive progress*** for every archetypal process has been depicted in Figure 44. We thus see that the Archetype, in the ***beginning,*** is potential; i.e., when it is on the archetypal plane, ***at the beginning of time.*** But the Archetype, as we know, manifests itself on the material plane attempting to actualize its perfection in potentia: ***its evolution progresses, then, toward entelechy, toward final perfection.*** The evolutive progress advances in the direction of transcendent Time, and that is why it can also be divided into moments; but such ***moments of progress,*** by definition, imply degrees of perfection. The unfolding of the Archetype thus gives rise to a ***gradual scale of progressive moments,*** which in Figure 44 has been indicated from the first to the nth degree.

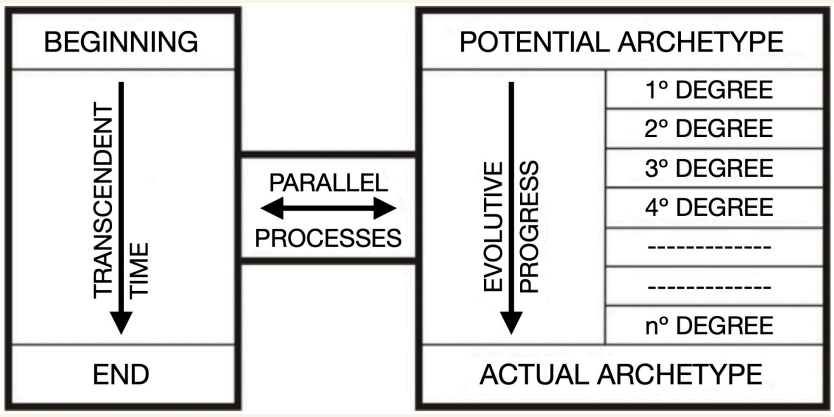


Figure 44

Let us now reason out what the degrees of progress signify. From the point of view of the cosmic Plan, the Demiurge's Intention is directed to produce archetypal evolution, to favor the entelechial process: for the Demiurge, the Good consists in the Archetypes actualizing themselves until concretizing their entelechy. So the evolutive progress naturally points toward the Good and, that is why the "gradual scale of progressive moments" is a ***scale of value:*** for the Demiurge, the ***value*** of an evolutive entity increases when progressing toward entelechy; the closer the entity is to entelechial perfection, the closer its form is to that of the Archetype that inspires and sustains it, ***the greater its evolutive progress,*** the greater its value. In Figure 44, the 4º degree of progress, e.g., ***has more value*** than the 2º degree. Synthesizing, it turns out that: as the progressive order increases (1º, 2º, 3º,. . . nº), the value grows, as a consequence of which, in that direction, ***the action of the Archetype grows.*** All this from the point of view of the Demiurge, i.e., seeing the process from the archetypal plane.

Let us now observe the scale of progress from the opposite point of view, i.e., from the manifestation of the Archetype. For this purpose let us consider a concrete case, e.g., an entity to which evolution corresponds a value of the 5º degree, and let us situate ourselves at its level, i.e., at the 5º place on the scale of progress. If we look ***from there*** toward the ***beginning*** we will note, as is obvious, that: ***as the progressive order decreases*** (nº,. . . 3º, 2º, 1º) ***the actuality of the Archetype decreases;*** in other words: "from there" it is verified that, when the entity is in the 2º place, it means that the Archetype is ***less actual*** than when it is, e.g., in the 3º. But this obvious principle, if it is formulated in an inverse manner, leads us to a conclusion of capital importance. In effect, what we have verified from the 5º place is neither more nor less than: ***when the progressive order decreases*** (nº,. . . 3º, 2º, 1º) ***the potency of the Archetype placed on the entity to evolve grows.***

The previous conclusion is based on the concept that "potency" and "act" are complementary aspects of the same phenomenon, like "full" and "empty": by pouring the contents of that receptacle, it becomes ***less*** full and, therefore, ***more empty.*** As in the case of full and empty, the conclusion depends on the point of view: when manifesting itself in the entity, the Archetype ***loses*** potency as it actualizes itself, which progresses toward entelechy; that is to say: ***the more act, the less potency.*** But also, with an inverse point of view; ***when the action of the Archetype decreases in an entity, its formative potency increases.*** From here the above conclusion arises, since the relative decrease of the action signifies a correlative decrease of the value on the scale of progress, in such a way that the decrease of the value is linked, inversely, to the increase of the potency: the

analogical variables "value" and "potency" are inverse functions, as one increases, the other decreases and vice versa.

In summary, this conclusion tells us that ***the value of an entity varies in an inverse relationship to the formative potency that impulses its evolution.*** And this is understandable since the maximum value, the entelechy, coincides with the minimum potency, since the Archetype is then ***all action,*** a complete manifestation in the entity.

2. Formal Determination of the Entity

We now know that an entity with greater formative potency, for example one situated in 2º place on the scale of progress, is less valuable to the Demiurge than another i.e., e.g., situated in 3º place on the same scale, the potency of which is less. But, where does this law lead us? What effect does a "greater formative potency" cause in the entity? Answer: ***the greater the formative potency, the greater the formal determination.*** We verify this answer by "making the function minimal," i.e., by going to one extreme of the scale in order to observe what occurs there. The appropriate extreme for this is, of course, the entelechy of the Archetype, where the value is maximum because the entity is the complete, final, perfect action of the manifested Archetype: there the potency is minimum and the action maximum. But, an Archetype that is all action in an entity, a real and concrete entelechy, is it not an autonomous entity? Is it not an ***absolutely indeterminate*** entity? Did we not study in the First Part that the concretion of an entelechy implies ontic autonomy? Because, according to the Hyperborean Wisdom, the formal determination of every entity depends on potency and not on the action, although both concepts allude to complementary aspects of the same being; and this priority of potency over the action, for the determination of the entities, originates in ***existence: in the order of existence, the potency is before the action; the Archetypes are first potent and then actual; the entities are actions of the Archetypes: but actions determined a priori by the formative potency.*** That is why, in the entelechy, when the Archetype is pure action, and the potency is minimal or there is no potency, the entity experiences an absolute indetermination: ***it*** does not need ***coming-to-be;*** there is no longer a ***plan to do*** because ***it is all being; it is an autonomous entity.***

Going now to the other extreme of the function, i.e., to the beginning of the scale of progress, we find that, on the contrary: ***the potency is maximum, the action almost non-existent, the formal determination of the entity is absolute, and the value of the entity null.***

3. Ontic Hierarchy

The "gradual scale of progressive moments," shown in figure 44, assigns to the entity a value according to its evolutive degree, i.e., according to the evolutive distance that separates it from the entelechy: such a scale determines, then, an ***ontic hierarchy based on the finality.*** The verification cannot offer doubts since, on the scale of progress, the entities of greater degree are more valuable than those of lesser degree.

4. Progress and the Law Of Evolution

It is useful to notice that the "gradual scale" of Figure 44 is a linear version of the "law of evolution" of Figure 41: the spiral of Figure 41, in effect, can be considered "rectified" and represented in Figure 44 as the arrow that points to the direction of the "evolutive progress" of the archetypal process. Evidently, both figures express the process of the Archetype: Figure 41 "functionally" and Figure 44 "analogically." And both figures represent the "law of evolution" that governs both the astral energy of the macrocosm and the psychic energy of the microcosm, according to the design of the snail.

5. Paśu's Psychological Ethics and the Virya's Noological Ethics

The "gradual scale of progressive moments" makes it possible to determine, and to comprehend, the ***value*** that entities acquire for the Demiurge during the evolutive processes. This validity of the entities, their comprehension, could effectively serve as the fundament of Ethics, but what kind of Ethics would be obtained in this way? Answer: "demiurgic Ethics," i.e., a science that described and explained the Conduct of the Demiurge in front of the "natural fact," constituted by archetypally superstructured "external entities," or in front of the "cultural fact," integrated by ***logically*** superstructured "cultural objects" and "men." Such Ethics would be a science based on ontic plurality, for which the "moral subject" would be represented by the Demiurge, by His active "Aspects," and the "moral conduct" by the relationship that these Aspects maintain in front of entities, cultural objects and men. Naturally, the comprehension of such Ethics would suppose the previous knowledge of the cosmic Plans, since the demiurgic Conduct conforms to the development of such Plans: to comprehend demiurgic Ethics, then, would require the complete mastery of the Terrible Secret of Maya; a knowledge, a power, that only the Hyperborean Initiate possesses: Tirodal Knight, Hyperborean Pontiff, or Berserker Siddha; However, all that exists in the macrocosm is hermetically reflected in the microcosm; to the Demiurge's Conduct corresponds an "animic

conduct" in the Paśu; to His macrocosmic Aspects correspond microcosmic "aspects": instinctive, emotional, rational, conscious, etc. It is possible, then, to formalize "Paśu Ethics" that "describes and explains" its conduct in front of the moral fact; and that "Paśu Ethics" will be, clearly, a reflection of "demiurgic Ethics." Those "Paśu Ethics," to which the Hyperborean Wisdom denominates "Psychological Ethics," is that which we have to define here and will later on oppose to the Noological Ethics of the Virya.

"Paśu Ethics" can only receive the qualification of "psychological," since the conduct of the Paśu is purely animic, i.e., it is an expression of the soul, which manifests itself in the microcosm through a ***psychic*** structure analogous to that represented in Figures 11 and 11b. On the contrary, the conduct of the Virya is ruled by the action of the Ego, which is an "indirect manifestation of the Spirit," and that is why Ethics that formulate his moral behavior can only be described as ***noological,*** i.e., "spiritual." But, the awakened Virya not being the exponent of an archetypally conformed personality, it must be noticed that it is not an easy task to describe and formulate something similar to an "ideal moral type," a figure to which the lost Virya can adapt himself by imitation. Noological Ethics does not propose, then, a set of moral traits that must be cultivated, or a moral persona to which to imitate, but describes in terms of the Hyperborean Strategy, which is the ***attitude*** that the lost Ego must adopt in order to achieve the maximum orientation toward the Selbst, toward the awakened Ego: said attitude is denominated by the Hyperborean Wisdom as luciferic graceful, but only with many precautions can it be considered characteristic of a "type," in spite of which we will speak about the "luciferic graceful type" at length. This occurs because other classical attitudes of the lost Virya are undoubtedly typical, such as the "ludic attitude" and the "sacralizing attitude," which enables us to situate the "luciferic graceful attitude" at the extreme end of a typological scale and we refer to it as a kind of superior type. It is not necessary to insist, of course, on the equivocality of a typology that includes in its classification an essentially unclassifiable being as is the awakened Virya or the Siddha; nevertheless, except for the paradox of the case, in another section we will present the Aberrant Typology, among the types of which the "luciferic graceful" is described. And Noological Ethics, the only truly spiritual one, will thus be comprehended in light of the Aberrant Typology, as a contrast to a global ethical context of the lost Virya.

But the lost Virya is "a Paśu with Hyperborean lineage": only through the Treason of the Traitorous Siddhas, by means of the enchainment of the Hyperborean Spirits, the Paśu is converted into a lost Virya. If the White Treason did not occur, the Paśu had to adjust its moral conduct to Psychological Ethics, the microcosmic ex-

pression of demiurgic Ethics. That is why, ***the Paśu*** being the substantial substratum of the Virya, an essentially hybrid being, it is not surprising that the Aberrant Typology, in its inferior types, is defined on the basis of the concept of Psychological Ethics of the Paśu and is opposed to the Noological Ethics of the awakened Virya: in the lost Virya, ***the ethical-psychological,*** determined by the Manu Archetype, is opposed to ***the ethical-noological*** that the Spirit manifests; and from that opposition, from that tension between the animic and the spiritual, from that essential confrontation waged within the blood, arise the "types" of lost Virya that the Aberrant Typology describes and studies. It is thus evident how important it is to have a clear concept of the Psychological Ethics of the Paśu.

But why should such a concept be defined here? Answer: because the macrocosmic objective of the finality of the Paśu demands that the latter be a "giver of meaning to the entities of macrocosmos," entities whose evolution is concretized according to the "scale of progressive moments" that we have expounded and explained in the present section: the meaning placed on the entity by the Paśu, ***in order to be ethical and to agree with the will of the Demiurge, must confirm the universal value determined by its particular progress.*** But the significance of this capitalized phrase will only be fully comprehended when one interprets it in relation to the concepts of "universal" and "particular" that will be defined in article "E."

In any case, what is of interest here is to emphasize that Psychological Ethics is essentially ***teleological,*** since it demands from the Paśu an attitude that confirms the ***positive value*** of entities, a value that they attain in their progressive evolution toward entelechy, i.e., toward a ***future finality. The teleological principle*** of Psychological Ethics will allow us to expose its fundamental characteristic.

All Ethics must propose a moral type; Psychological Ethics proposes, for the Paśu, a type of which the salient teleological feature can be synthesized with the concept of ***aspiration.*** The ethical conduct of the Paśu, in effect, naturally ***aspires*** to the Good, i.e., to the entelechy of the entity, to the concretion of the Plan of its God-Demiurge. For the Paśu, Evil consists simply in opposing the Good or in the visible absence of the latter, i.e., in the absence of ***aspiration:*** a Paśu lacking aspiration is a bad Paśu, a "poorly evolved" Paśu. And this is so because the "aspiration," in the Paśu, is nothing other than the expression of the evolutive impulse of the Manu Archetype: the Archetype ***impulses*** the Paśu, the potential microcosm, to reach ontic autonomy and transform itself into a real microcosm; for this it must fully comply with the macrocosmic objective of its finality, with its own design, with the Plan of its destiny, i.e., it must place meaning on the entities by means of the expres-

sion of the sign; and it must put it aiming at the Good, at the entelechy, confirming the positive value of the entity, for otherwise there is no possible evolution; the Paśu, then ***aspires*** to the final perfection of the entity, and, in general, to all perfection.

"Archetypal impulse" and "ethical aspiration" are, then, only two apparent aspects of the same evolutive process. And this cannot be otherwise because the Paśu, for demiurgic Ethics, is only one more among all the evolutive entities, entities of which finality constitutes the Good of the Demiurge: under the ***impulse*** of its own evolution the Paśu ***must aspire*** to the Good; it is its nature, the essential ethical trait of its character. That is why by evolving with an ***impulse*** that directs him toward its own perfection, coincidentally, the Paśu ***aspires*** to the perfection of all that surrounds him, of natural entities, of cultural objects, of the culture in which it is inserted, etc. But in this "aspiring to perfection," naturally, the Paśu lives permanently projected toward the future, in the ***hope of the good to come.*** Hence, its ethical attitude in the face of the cultural fact, i.e., its moral response in the face of the question "What should I do?" is an attitude, a response, naturally ***hopeful.***

Lastly, let us remember that the cultural fact is a superstructure ontically integrated by cultural objects, i.e., by entities to which the Paśu gives meaning simultaneous with its expressive presence: if in that act of expression, by which precisely the cultural fact comes into existence, underlies as we have seen a hope, an aspiration to perfection, it should come as no surprise that the entities see confirmed their perfections in potentia, their potential entelechies, and tend toward them without obstacle. But in this hopeful projection toward the future, in which the Paśu hopes to see the perfections concretized in potentia, it may occur that the intricate plot of reality frustrates its expectations, preventing the desired entity from completing its development: although such a case is frequent, and entities rarely fulfill what is expected of them. The Paśu has no way to avoid it, other than to hasten its own evolution or to be content with awaiting the occurrence of the evolution of the desired entity.

In order to complete all that we have seen up to here, it should be added that the ***aspiration to perfection*** that characterizes the Psychological Ethics of the Paśu is essentially opposed to the ***inspiration to liberation*** that describes the Noological Ethics of the awakened Virya. Synthetically, the difference is the following: while ***aspiration*** is an expression of the Manu Archetype, an apparent aspect of its evolutive ***impulse, inspiration*** is the product of the Spirit or the Paraklete; while archetypal ***aspiration*** projects the Paśu into transcendent Time, spiritual ***inspiration*** elevates the Virya above transcendent Time and leads him toward the atemporal, i.e., toward the Selbst; i.e., while ***aspiration*** plunges the subject

of the Paśu into temporal fluence, ***inspiration*** stops the temporal fluence in the Ego of the Virya; that is why, while the ethical attitude of the Paśu is essentially hopeful, the "ethical" attitude of the awakened Virya is empty of all hope, of all desire, of all trust, of all expectation, of all anticipation, although it is not necessarily hopeless, undesiring, distrustful, distracted, or indifferent for that reason: the awakened Virya acts at the right moment, i.e., in the Kairos, paradoxically without having ever expected the Kairos; but in that moment the awakened Virya acts with Honor, with a will inspired by the grace of the Spirit; and that is why the Kairos is an ethical moment of the awakened Virya. And, while for the Paśu the perfection of the entity, and its entelechial finality, represent an evident good, something desirable, a hope, and, of course, a superior value, for the awakened Virya the evolution of entities represents a dramatic process, their perfection lacks value, and the advent of the entelechy constitutes a catastrophe.

E. Notion of "Demiurgic Design"

Outside of the "spiritual enchainment," the most important Mystery that helps to reveal the Hyperborean Wisdom is the one known as the "demiurgic design of the entities." But this mystery, of which today almost no one possesses the key, was at one time, more than twelve thousand years ago, the object of an esoteric science called "Noological Runics." Said science was permitting to know with exactitude the design of any entity in order to then resign it by means of the runes. In other sections, more details will be given about Noological Runics and about the Elite sages who were holding its knowledge, known as the Guardians of the Lithic Wisdom. Here we are going to deal with explaining what the demiurgic design consists in; but, being a concept of extreme complexity, which requires the mastery of certain previous definitions for its comprehension, the explanation will only be clear if we develop it in an orderly manner in several specific sub-articles. We will begin, then, with E1: a summary of what we have already seen on the demiurgic design.

1. Summary on the "Demiurge Design"

In the section "Finality and Suprafinality" we saw that "in principle the Demiurge 'thinks' the universal Archetypes with the Wisdom Aspect; and thinks them, then, with a view to the integrity of an evolutive Plan: the Archetypes are thus born with a pre-established ***finality,*** apart from their own particular entelechial finalities, which includes them all in the structure of the Plan. Such a ***suprafinality*** is that of the Universe itself, i.e., it is the sole motive

of creation. But, on the material plane, the sphere of action of the Archetypes, phenomena have an entropic character, i.e., they inevitably conclude in the direction of transcendent Time: at the end of a 'Great Time' everything will have returned to the initial nothingness, the 'material order' will have been dissolved and the end will be equal to the beginning. This entropic ***end*** of the material Universe ***cannot be the suprafinality*** that motivated its creation." In order to obtain an answer, we hermetically observed the behavior of "creative" men, seeking to gather in their conduct a reflection of the creative attitude of the Demiurge. It became clear, to reason, that "we can now understand the suprafinality of Creation": the work of the Demiurge requires a ***post-discovery.*** And that is the finality of the animal-man or Paśu: to be a discoverer of entities, a ***"giver of meaning."*** But what is it that is covered in the entities, that which the Paśu must discover in order to comply with its destiny? Answer: ***the names;*** the "words" that Noological Runics mentions or the "bījas" of the Indo-Aryan tradition. However, "in order to comprehend what we refer to by 'name' of the entities, it is necessary to remember that the evolutive impulse of the monads has been affirmed with the 'Logos' Aspect of the Demiurge. This means that every entity is designated from the beginning by the Verb of the Demiurge; that every entity has been assigned a word that metaphysically identifies it, sustains it as an entity, and constitutes the true essence of the entity ***for the Paśu.***"

The object of this article will be to clarify that answer of the section "Finality and Suprafinality," i.e., to explain the fact of the metaphysical manifestation of the entities. Let us reread, then, the conclusions obtained there. We saw that "it is important to distinguish, when considering the 'archetypal order,' between the ***finality*** and the ***suprafinality.*** By ***finality*** we allude to the entelechial concretion toward which aims the evolution of the entities: in every entity there is ***a universal terminus*** that is an expression of the Archetypes that sustain it and to which process it is subordinated. By ***suprafinality*** we refer, on the other hand, to the ***particular design*** that each entity possesses . . ." "The entity evolves, then, following two formative processes; one: the ***universal,*** which aims toward the entelechy of the Archetypes; two: the ***particular,*** which determines the entity according to a Plan. Hence the necessity of correctly distinguishing what has been placed in the entities, ***from the beginning, for the knowledge of the Paśu,*** and what corresponds to the entity itself as the fundament of its universal existence, ***until the end, whether or not the Paśu is in the world."*** Because "to the Paśu was given from the beginning the possibility of knowing the Plans starting from the discovery of the entities, from the ***design*** that these express for him."

A metaphysical definition is offered in another section (page 63), where it is considered that the ***intention*** "is the direction of the Will of the Demiurge": ". . . in every entity there are, as we have seen, two finalities: one universal and the other particular. This is due to the existence, in every entity, of a double demiurgic intention: a first intention plasmates and impulses the entity toward the entelechy of the Archetype of which it participates: it is the 'finality'; a second intention ***designates*** to the entity a being-for-man: it is the 'suprafinality.' Therefore ***the entity is the act of the universal Archetype but an essentially intentioned act, produced by a directioning of the will of the Demiurge.***"

2. Analysis of Rational Classification

As we see, two termini coexist in the entity: the universal is the Archetype and the particular, the design. However, the Paśu is only given to know the particular terminus, the design, due to the fact that reason eliminates the universal terminus of the entity by comparison with the archetypal memory, i.e., because of the "first intention." However, "the universal" does not disappear completely after this operation. The discovered entity, the entity that has penetrated the sensorial sphere with its design, is archetypally "interpreted" by the second operation and schematized in a Relationship of the cultural structure: there the cultural subject will be capable of establishing systematic associations between ***that*** schema, or "truth of the entity," and other schemata, of other entities, that are "analogous," "similar," "opposite," "contrary," etc.; and in these rational operations "the universal" will govern, ***albeit tacitly.*** But such "universality" of the entities is deduced from their systematized schemata, it does not come directly from external entities, and this has more than once led thinkers, with a certain reason, to suppose that it is a mere name, something essentially alien to the entities: a concept or definition.

It is necessary, then, to comprehend from the outset what is the universal of the entities, their finality, and what is the systematic universal, that universal attributed to the entities by the cultural subject and that only has its raison d'être, its significance, in the context of habitual languages. To clarify, nothing seems more appropriate than to observe, in a concrete example, the method followed by the cultural subject in identifying the universal in the entities. Such a method is the ***classification*** and its operation consists in encompassing sets of Relationships under the extension of a concept denominated ***class;*** the ***criterion*** with which the members of the concept class are to be chosen requires that they have common properties or qualities. Here one sees, in the first moment of classification, the presence of the internal "universal," which is

nothing more than the intuition of the ontic universality of the universal Archetype: by requiring that the members of the class have common elements, one asks of them that ***they participate*** in a universal concept, in a transcendent idea, in a property or character that, because it is in all of them at the same time, justly, is beyond all of them. It is thus traditional to group plants, animals, numbers, etc., according to the taxological criterion of classification.

We must therefore analyze the method of systematic classification, in order to determine its field of action with clarity. But we will do so without forgetting that the convention established in the First Part (page 57) is still in force: "in this, and in all the commentaries that follow, we will consider the sensorial sphere impressioned by an ***external entity.***" Thus, when "entities," "individual entities," "specific entities," etc., are mentioned, it must be understood that, unless otherwise clarified, they are "external entities," entities of which knowledge comes from sensible intuitions, i.e., entities of which existence occurs in the exterior world, in the bosom of reality, entities of which reality and existence is evident in itself, entities, in short, that are the concrete fundament of the rational or cultural thought that dwells on them.

The members of a class participate in one or more common characters ***but are also distinguished by their differences:*** this is what limits the absolute identification of the members among themselves and makes it possible to verify their individuality. The verification can then occur that some members of a class possess elements not common to the rest of that class but which are common to the members of another class: e.g., if we gather in one class all palmiped animals and in another class all mammalian animals, we will observe that the platypus belongs to both classes; in a more abstract field, if we order the series of numbers, one the natural sequence of whole numbers, (1, 2, 3,. . . n) and the other that of their squares (1^2, 2^2, 3^2,. . . n^2), we will note that the members of the second class also belong to the first. In these cases the members common to two classes constitute a third class that is denominated ***functional*** because each member of it is defined "in function" of the other two. Thus, ***functionally,*** the cultural subject is capable of establishing the most disparate relationships between classes and endlessly multiplying their quantity, creating ever new sets of hierarchized classes, subordinated to each other according to logical laws or modalities.

But it can also occur that some members of a class differ from some members of the same class in a certain property that one of these groups possesses with respect to the other: then the opportunity presents itself ***to subclassify,*** i.e., to group the members into ***subclasses,*** so that all the formed subclasses remain under the extension of the original class: e.g., if we collect in a class all the

postage stamps of the world it is evident that we can still subclassify them "by countries," those of Argentina, Brazil, Chile, etc., without leaving the "class of postage stamps"; in the same way, the series of whole natural numbers (1, 2, 3,. . . n) can be subdivided into "subclasses" of even, odd, prime, etc. numbers.

From all these examples that we are considering, it clearly arises that classification does not require anything ontic in order to exist, since the elements with which its classes are made up of concept slices of the cultural structure, i.e., semic elements, simple or complex systems. Furthermore: "classes" are also "concepts" because they are systems of the cultural structure; classes are complex systems, substructures of which members are concepts, and therefore consist of "systems of concepts," i.e., of concepts of concepts, concepts of greater extension and lesser comprehension than other constituent concepts. Such concepts of extreme extension are denominated ***genera*** and the concepts of lesser extension but of greater comprehension that fall under those are the ***species.*** But we will see this in detail in a moment. Now, the important thing is to notice that in the systematic classification only concept slices of the cultural structure are involved, i.e., aspects of the truth of the entity, sections of its schema, but not the entity itself, which is exterior and from which the Paśu has only received the design and not the universal Archetype that sustains it. But then, what relationship does the cultural universal, that generality that the cultural subject has ***attributed*** to the entity, have with the real universal of the entity, with the ***real being*** of its universal Archetype? Answer: an equivocal relationship, responsible for countless gnoseological errors. The Paśu definitively ignores the double determination of the entity, finality and suprafinality, and, in response to the macrocosmic objective of its own finality, projects onto the entity the meaning; but that meaning is the expression of a significance extracted from the particular entity's design: there is nothing "universal" in it; that is why it is unquestionable that in affirming the universal character of an entity, what it actually does is to comprehend it in a universal "concept," in a universality falsified by the taxological faculty of the cultural subject. The lost Virya, for his part, in present civilization, has succumbed to the synarchic Strategy and has allowed that the inheritance of the Paśu influences and predominates in his vision of the world: the Virya has the possibility of locating the Selbst and creating an awakened Ego with which the total apprehension of the real entity is possible, both in its universality and in its singularity, because such an Ego participates in the real infinite and can determine everything without being determined by anything. But as long as the Virya does not awaken, he will remain, like the Paśu, definitively isolated from the entities. In this book, however, a possibility of awakening is offered

through the knowledge of the Hyperborean Wisdom, of the Weltanschauung of the Loyal Siddhas of Agartha, which, as we will very soon see, satisfactorily explains the problem of the double determination of the entity, of the finality and suprafinality, of the universal Archetype and of the design.

3. Species and Genus of External Entities

Up to this point we have examined the method of systematic classification that the cultural subject uses in order to affirm the universal concepts. It is now time to refer to a concrete example, just as we had promised: this will enable us to precisely distinguish "what is the universal of the entities, their finality, and what is the universal systematic" placed on them by the cultural expression. The example, in order to be didactic, must deal with clearly evolutive entities, and that is why we are inclined to consider some cases that have been the object of official taxonomic classification, such as that of ***animals,*** and of which inclusion in the phylogenetic tree is commonly accepted. We will then put under observation three types of animals, "the horse," "the dog," and "the fish," and we will try to verify if the comprehension of such universal concepts effectively corresponds with the universality of the concrete entities, i.e., with the actual horses, dogs, and fish, those that gallop, bark, and swim, in the exterior world.

We will, nevertheless, make a prior clarification about the official taxonomic nomenclature. This is very rich due to the enormous variety of biological species that it has classified in its short history; about 1,250,000 of which some 800,000 are animal species and 450,000 are plant species. To so great a number of species it is necessary to add the analytical breakdown that empirical science can make of each specimen, a method that we have criticized in another section and that does no more than add classes of concepts without thereby succeeding in apprehending the entity, since it is not even possible to think of "knowing" it better by means of its breakup. What is achieved is to multiply the number of concepts involved in each description. In order to avoid confusion, let us define the principal ones and determine which ones we will use in the example.

First, there is the ***species,*** which is the class of ***individuals*** with common traits. Then, there is the class comprised of species, which is denominated genus. The "genus," as a systematic concept, has a greater ***extension*** than the species, since it encompasses them in its definition, but less ***comprehension*** than each one of them, since they better describe the entity of reference: they are nearer to it and ***specifically comprehend it.*** The genus of the dog, e.g., includes the species of "Canis familiaris," "Canis lupus," "Canis occidentalis,"

etc.; and we have to observe here that, evidently, "the dog," as a genus, is a ***universal concept.*** Thus, the classification of an individual specimen consists in "distinguishing its specific differences" and establishing "the proximate genus." The class of genera is usually denominated ***order*** and the class of orders, simply: ***class.***

Now, at the beginning, classification was based on ***morphological analogy,*** i.e., on the verification of common external characteristics, but progress has been made since then and today we have advanced toward the more complex concept of ***structural homology*** that makes it possible to group specimens by the similarity that they demonstrate in their internal composition rather than by their mere exterior appearance. A class whose members present ***structural homology*** is denominated ***type:*** among animals, e.g., the group of "vertebrates" constitutes a ***type.***

Finally, animals and plants are grouped into large classes denominated ***kingdoms,*** which are subdivided into ***sub-kingdoms*** that contain, as a whole, all existing ***types.*** The "kingdom," as a genus of maximum extension, is at the upper end of the classification, it is the "most universal" term, while at the lower end is the "species," the extension of which is relative but which has maximum comprehension with respect to the entity it describes: the species is the "most particular" term for systematically defining an entity.

It is evident that our example would be uselessly complicated if we stick to the official methodology in order to comprehend and define horses, dogs, and fish. On the other hand, everything will be clearer if we agree on a minimal classification, based on ***genus and species:*** the genus will be "animal," and the species: horses, dogs, and fish. In other words: in observing the members of the animal genus we separate, among others, three groups of which members resemble each other by typical homology and to which we denominate: horse species, dog species, and fish species.

With such a convention, we have no choice but to extract the conclusions that the example can offer. Conclusions that have been synthesized in the synoptic table of figure 45 and to which we will refer in order to explain them: from the observation of this table it must clearly arise what is universal in an entity and what relationship it keeps with the "universal concept of systematic classification."

To the right of the table is a reproduction of the "gradual scale of progressive moments" (Figure 44), which makes it possible to evaluate the evolutive degree of the entities according to the Psychological Ethics of the Demiurge. At the top, in the analogical space that corresponds to the "archetypal plane," are the three universal Archetypes of the horse, dog, and fish. And below each Archetype, in the analogical space equivalent to the "material plane," have been represented some examples of their manifestation, i.e., entities in

different degrees of evolution. On the left, finally, it has been indicated that the Archetypes are ***universal beings,*** while the specimens that represent them on the physical plane ***as*** a manifestation of their processes, are ***individual entities.***

Let us now investigate, by observing the arrowed signs that are outside of the table, how the rational classification is performed. At first the classifier, Paśu or lost Virya, makes ***sensible contact*** with the group of individual entities to which he recognizes as similar to each other, as owners of common traits; he says, for example: "these aquatic entities, similar by their form and by their behavior, constitute the "species of the fish." That is to say, by identifying them as analogous entities he has ***specified*** them. But how does one obtain certainty of the similarity? How does the classifier ensure that all the classified individual entities really belong to the species? Answer: by means of the systematic description of each entity and by the structural comparison of all the descriptions with each other, i.e., by the application of the descriptions, one upon another, in order to discover their differences and analogies. Precisely, due to the effect of this systematic operation, it is that one succeeds in configuring the specific "type" with which the individual entities of common features are conformed, a "type" that is no more than an intellectual reflection of the universal Archetype. But in this answer it is clearly seen that the specification is not carried out with entities but with "descriptions" of entities, with "concepts" of the cultural structure, since what is a "description" but an "aspect of the truth of the entity," an "incomplete symbol" that forms part of the schema of the entity and that has been noted in a habitual language, i.e., a concept slice?

And, we could add, what is a description, or a concept, but a knowledge obtained from the "design" of the entities, i.e., from a semic schema? That is why the species is an ***essential*** definition of the entity: because its content, as a concept, is an I symbol that ***imitates*** the truth of the entity and the significance of which has been ***proposed*** in a habitual language. Without entering, hitherto, to consider the particular design of the entities, it will be evident at this point that the specification is a subjective operation, although it executes with the objective concurrence of the individual entities. The species, in summary, as the first category of classification, is effectively supported by the entities that it describes and that is why, in its definition, it comprises the essence; its "universality" is at least real since it can be inductively demonstrated from the concrete entity; that is to say: the species, as a universal concept, can comprise either a singular entity or a plurality of entities, but invariably its definition proceeds in the last instance from the entities themselves, from the design, from the being-for-man with which they have been revealed to reason.

The specific judgment is, then, always true because its conclusion is essential: the universality affirmed about fish, and about dogs and horses, is evident and demonstrable. But having established the validity of the species in order to describe "the real universal" of the entities, we see that the same does not occur with other universal generalizations. In Figure 45, in effect, we see that, while the species is affirmed over concrete entities, the genus is an abstraction of the specific character: while the species predicates essential properties of existing entities, the genus attributes existence to the species itself as such and comprises it under its exten-

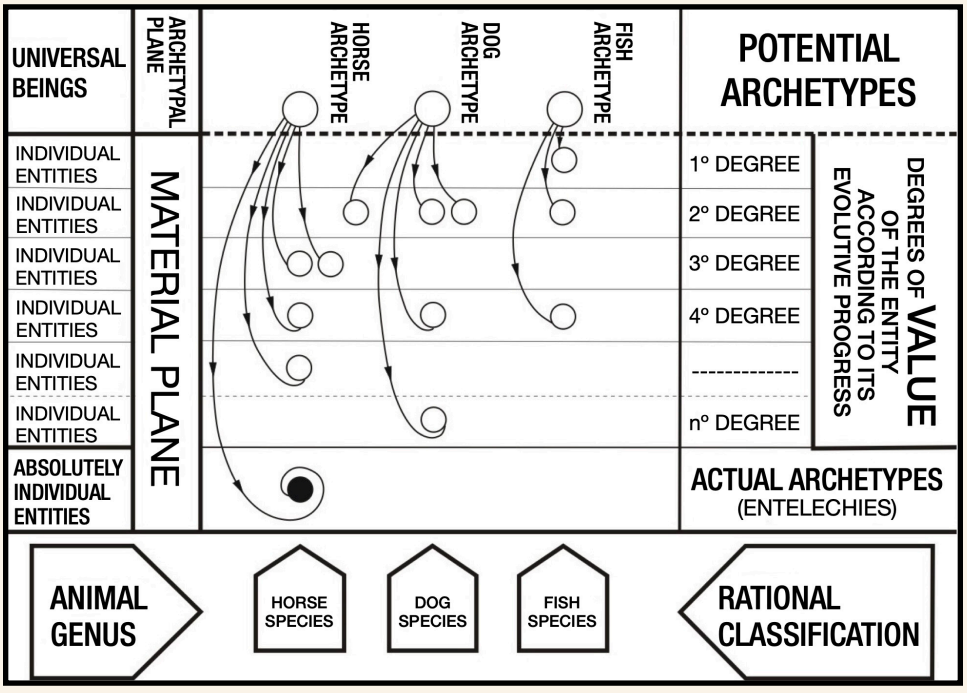


Figure 45

sion. But it is not the same thing to affirm the existence of certain entities by means of their description as it is to attribute existence to the affirmation of the existence of the entities: we are here at two different levels of reality; in one, the specific, there is direct access to real entities, in the other, the generic, the passage to the entity can only take place through the species; the genus demonstrates, thus, to be only the product of a systematic operation carried out with a group of specific concepts (slice) and, therefore, it demonstrates to be only a "concept of a concept," a "function of a function," a "class of classes," etc. In other words, the genus demonstrates itself to be an absolute systematic concept of the cultural structure, a psychic creation, a pure abstraction, an idea.

Thus, while the species defines "the real universal" of the entities, the genus, and every class that fulfills its function, is a "universal concept" that only comprises entities through the species, from the pure abstraction of the cultural subject. From the point of view of the reality of the entities, there is an unquestionable limit between the species and the genus; but what does this limit mean? Answer: ***the border of rational certainty for every awakened Virya.*** If the use of reason, and of its conclusions, is already suspicious for the awakened Virya, the species marks, in effect, the limit where the credibility of knowledge must stop: such a limit can never be crossed with confidence without running a grave risk of falling into the subjectivation of the genus, into the falsely "universal," i.e., into the Deception of culture, the "enemy strategic weapon." ***He who believes in the reality of the genus will never be able to reach the "state of alertness" that the path of Strategic Opposition demands, i.e., he will always be at a "strategic disadvantage."***

We will ask ourselves why is it so important, so categorically important for the awakened Virya to accept the reality of the species and to doubt the reality of the genus, to believe only in the essentials of the species and to deny the universality of the genus? Answer: in the first place because, as demonstrated, only the species describes the individual entity while the genus describes the species, but, fundamentally, ***because the awakened Virya knows that reality is multifaceted and that the entities can be something other from what the genus affirms that they are.*** In other words: we have seen how a classifying subject observes a group of aquatic entities with common properties and concludes that they are the "fish species"; this is ***the limit of rational certainty*** that the awakened Virya will never permit himself to cross. Why? ***Because he knows that a fish may indeed be "an animal," as the genus affirms, but it may also not be, for the awakened Virya, paradoxically the extension of the species could, under certain circumstances, exceed the extension of the genus and the defined entity be something different, "something else," "another thing," from what the genus supposes and preaches that it must be.*** But this "paradox" will only be produced in the minds dogmatized by the empire of the genus, in the ultra rationalists, in those who, as we defined in another section, are "beings uprooted from nature who float in the sea of nominalism, in a world of jargons and vain signs": i.e., the paradox, the contradiction, will be produced in those who blindly believe in the reality of the genus, which is a mere universal concept, an internal cultural object, and they will be shocked by the possibility exposed here that some fish may not be an "animal," that some tree may not be a plant, or that the Viryas may not be "men" but Gods.

And, surely, those who are scandalized by these "paradoxes" of the Hyperborean Wisdom, will be the same who sustain the exis-

tence of the official "Age," i.e., those who grant reality to what is only a "universal concept": the official Age, we can now see, is an ideal object, a concept slice of which extension comprises the species of historical facts, which are indeed directly supported by the real.

4. The Being-In-Itself of the External Entity

Knowing the gnoseological attitude of the awakened Virya toward species and genus, it should come as no surprise that from now on we will only deal with the species. It, in effect, describes "the real universal" present in individual entities and constitutes an adequate concept for interpreting the problem of the finality of the entities. Naturally, a specific concept that comprises such a problem must be defined in the context of the Hyperborean Wisdom.

Let us observe the "dog species" in Figure 45, where some of the canine entities of the species have been represented with five circles. The figure reproduces an instant in the life of the dogs, in such a way that the five represented specimens have been come upon, each one in its particular evolutive moment: three in the 2º degree, one in the 4º degree, and another in a high degree, "nth," proximate to entelechy. Of course, these five circles symbolize and exemplify all the dogs that make up the species. In order to understand the allegorical image it is necessary to suppose that each one of the five circles corresponds to an individual entity, i.e., to a dog, and that each spiral arc reflects the process of the universal Archetype in its progressive evolution toward entelechy. It is clear, then, that each dog participates in the Archetype without its unity being altered, but how can this be possible? How can the one be manifested in the multiple without being divided?

Answer: because what the entities actually participate in is the ***potential entelechy*** of the Archetype, in its ***potential finality***: that is why the Hyperborean Wisdom affirms that in the entities there is a universal terminus, the product of the Archetype, and that this constitutes their finality.

This answer is telling us that in the entities, for example the five dogs, subsists a potential entelechy which is a mode of universal being in which its unity is not altered. Thus a plurality of entities can exist simultaneously impulsed and determined by the potential entelechy that resides in them and that, like the initial moment of the evolutive process, is a singular state of the archetypal being. But that potential entelechy that subsists in the entities, that final moment of the evolutive process, ***is a moment to come***, i.e., it is a possible future toward which the development of the Archetype aims: such a future moment, then, cannot be apprehended by any ***present consciousness*** like the conscious subject of the Pașu. The

universal terminus, the entelechial finality, is a ***being-in-itself*** that is situated outside of the Paśu's frame of perception and remains forever enclosed in the entrails of the entities: only the awakened Virya from the Selbst, from the atemporality of the Infinite Ego that reflects the awakened Ego, will be able to know the universal Archetype and comprehend the totality of its process; the lost Virya, for his part, has intuited, on very diverse occasions, the existence of this universal terminus in the entities and has interpreted it in very diverse forms, invariably equivocal and partial.

In Figure 45 it is clearly seen that the potential Archetypes, on the archetypal plane, are a singular form of the universal being; however, on the material plane a plurality of entities participate in the potential entelechy, which subsists in them as a potential finality; but the finality of the archetypal process is the concretion of the perfection in potential of the universal Archetype, i.e., the concrete finality is the Archetype itself, unfolded and realized in matter; the potential entelechy that subsists in the individual entities, then, signifies the effective presence of the universal Archetype ***from its future perfection,*** which can only be ***the same*** in each one of them. In other words, this means that ***in each entity*** of the species underlies the universal Archetype in a mode of being-in-itself that renders it inaccessible to the sensitive intuition of the Paśu, plus, if such being-in-itself could be effectively apprehended, a possibility that is within the reach of the Virya, ***the illusory plurality of the entities would disappear to make way for the singularity of the Archetype;*** i.e., if the potential entelechy underlying the entities ***could be perceived, for example in the five dogs, such an archetypal form could not be differentiated at all, for it is the same in each entity, since the singularity of the Archetype is essential and its division inconceivable:*** a real vision of the potential entelechy in the different entities of the species would plunge the observer into the unity of the universal Archetype and would cause the disappearance of plurality; there would not be, then, "entities" but "the entity," not "dogs," but "the dog," etc. The Hyperborean Wisdom denominates the ***indiscernible nucleus of the entities*** to this property of the potential entelechies of the entities of being indistinguishable. Such a denomination comes from the fact that, for the Hyperborean Wisdom, in every entity, in the intimacy of its very being, underlies an ***indiscernible point*** produced by the potential entelechy.

But what is an indiscernible point? Answer: a ***non-spatial,*** i.e., ***non-coordinable*** region of the entity. And what is the essence of such a region, if it is not extensive, i.e., not spatial? Answer: the essence of the indiscernible point is transcendent Time, the Consciousness of the Demiurge that flows through all the entities; the indiscernible point is, in that sense, the continuous nexus of the

entity with the archetypal process: the indiscernible point is the finality and the end of the process; the potential Archetype and its entelechy, present in its absolute singularity in each specific material entity. That is: the entities are "moments" of the archetypal process perceived as plural from their formal exteriority; on the contrary, the indiscernible points of the entities are a "single moment" of the Archetype: its final perfection put in potentia from the beginning; and such "points" can only be perceived as an inextensive and temporal "single point," underlying in the deepest interiority of the entity, i.e., in the most discrete intimacy of its very being.

In synthesis, the potential entelechy of the universal Archetype underlies the very being of the entities and determines an indiscernible region in each one of them where it preserves its absolute singularity. It is thus verified that there is nothing "universal" in the intimacy of the very being of the entities but the most absolute singularity of the Archetype and that, therefore, any idea of "universality" can only come from the external contemplation of the entities, from the illusion of plurality that the evolutionary processes induce and that leads the cultural subject to comprehend them in the extension of a "universal concept." Why, then, is the potential entelechy, the indiscernible nucleus of entities, denominated "universal terminus" if it is not "universal" at all? Answer: because such a denomination has been given from the point of view of human knowledge, the Paśu, which is not directed to perceive the very being of the specific entities and their absolute unity in the process of the "universal" Archetype but to rationally discover the being-for-man, ***the demiurgic design that individualizes the entities and reveals them to the sensitive intuition as "particular objects" but members of a "universal plurality," of a "genus."*** Only from this illusory exteriority of the entities, as opposed to the demiurgic design, which reveals them in their ***individuality,*** can one speak of a "universal terminus" in order to qualify the potential entelechy of the Archetype that underlies in the indiscernible nucleus of the entities.

It would now seem that we are in a position to fully enter into the study of the demiurgic design which, we have already recognized, constitutes the "principle of individuation" of the entities. However, enough remains to be said in order to fully clarify the concept of "universal terminus," "potential entelechy," "finality of the entity," which we have expounded. We will devote two sub-articles to this end, explaining the important concept of the Hyperborean Wisdom on the ***gravis Archetype:*** the knowledge of this Archetype, taken as an example of what we have said, will give us a greater, and perhaps definitive, comprehension of the universal

terminus or potential entelechy underlying in the indiscernible nucleus of every entity.

5. The Gravis Archetype

First of all, it is necessary to clarify that the content of this subarticle is an extract of the "Gravis Theory" of the Hyperborean Wisdom, which has been explained in detail in the book "Hyperborean Physics." Here we will only present the principal aspects of the theory explained in a conceptual form, i.e., stripped of all the complex mathematical fundamentation that is exhibited there. But, as mathematics constitutes an intrinsic ingredient of the Gravis Theory, it is clear that such a stripping will conspire against the full comprehension of the concepts we are going to study. Nevertheless, since a rigorous mathematical demonstration of the Gravis Theory is outside of the objectives that have been proposed for this book, we will try to get as close as possible to its thesis by means of the precise description of the Gravis Archetype. [It should also be clarified that the Kamerad Luis Carlos Arias Varela of Buenos Aires has profoundly developed a theory of the unit of actual energy, which he has denominated ***Unit of Energy*** VAC or "UEVAC" and which he has exposed in his book *VAC Teoria Unificatoria Conceptual*.]

As is known, the Jewish physicist Albert Einstein failed to develop an acceptable mathematical theory in order to unify the quantitative, experimental interpretation of the so-called "field phenomena," i.e., the phenomena that occur due to the effect of the "gravitational and electromagnetic fields." These phenomena, of course, are already unified in reality, since what is incompatible are the theories with which it is attempted to explain them. With respect to the gravitational field, apart from Newton's equations, all that has been advanced until now has been in the indicated sense: to try to unify it with the electromagnetic field, for which Maxwell's equations exist; along that path, when dealing with the gravitational field in an Einsteinian-relativistic form, it becomes necessary to make use of a rather complex mathematical instrument denominated ***tensor;*** but if, e.g., one decides to interpret physical phenomena on the basis of quantum mechanics, then one must resort to even more complex statistical, probabilistic formulas, which require the use of electronic computers.

On the other hand, it has been supposed that "mass," responsible for the gravitational field, "deforms" or "distorts" space, being necessary also, apart from tensor calculus, differential and statistical, to appeal to "non-Euclidean geometries." Thus, one adds complexity to complexity and manages to take a greater and greater distance from the phenomenon itself, from its facticity.

Well, the Hyperborean Wisdom provides an explanation that is quite different, but which perfectly comprises the gravitational phenomenon and makes it possible to master it for the benefit of the strategic objectives of the Siddhas. And such an explanation does not require the use of formal mathematics, except when one wishes to develop a technology, in which case one resorts to an esoteric geometry that is totally outside of the academic circles of the West.

In order to fully understand said explanation, which will soon be explained, it is necessary to start from the basis that the subjective deviation of theoretical Physics is much more grave than is usually thought. In fact, the most audacious criticisms have generally centralized on Einstein, Planck, Bohr, Heisenberg, etc., but they have never questioned Newton. And with him the error is initiated. The Hyperborean Wisdom, from which the "Secret Science" of the ϟϟ originated, traces its thesis back to the concepts of Newton and Leibniz, to whom it attributes two capital errors, and, from there, develops a theory as daring and audacious as it is irrefutable. Of course, the ***whole*** theory cannot be detailed here, but it will be enough to describe the "initium," the principle from which the reasoning must start.

The formulation of the thesis is the following: ***the gravitational field is the potency of a psychoid Archetype.***

This synthetic thesis, we will soon verify, can be applied in order to explain almost any phenomenon apart from the gravitational one, such as, e.g., the external entities of which finality or universal terminus we studied in the preceding sub-article. Let us, then, pay special attention to its explanation.

Physics assumes, and assumes well, that a relationship links mass with the gravitational field. Where it is mistaken is, since Newton, in the affirmation that such a relationship is one of cause and effect, i.e., that the gravitational field occurs by effect of the mass; with so erroneous a concept it is not strange to observe the enormous contraptions that must be manufactured to take advantage of aerial space. And, naturally, they, the manufacturers of flying gadgets with metal engines and "internal combustion," would doubt our sanity if we assure that the Loyal Siddhas, ***based on the archetypal concept of gravity,*** have ***stone*** vehicles, e.g., to move themselves to any place that they wish; and even more so if we add that such vehicles do not possess an engine. But this is not a delirium but "science"; very ancient, extraterrestrial science; science that the Black Order ϟϟ once again developed in this century and that allowed them to construct their own "flying saucers" in which their best surviving cadres depart toward the Antarctic oases and other hidden bases on Earth. And from those bases, which cannot be located even with spy satellites because they come with

camouflage . . . also psychoid, the Knights of the last battalion of the Führer will return making up the Wildes Heer of Wotan, at the end of the Kaly Yuga, in the Götterdämmerung. But this is another story, or, better said, the End of History.

The Hyperborean Wisdom teaches that the universal Archetypes keep among themselves a hierarchical relationship similar to that which the manifested entities maintain on the material plane. There is thus a "gradual archetypal scale" that governs the ordering of every universal Archetype, from its sojourn in the subtler regions of the archetypal plane to its manifestation in the grosser regions of the material plane; that is to say: the subtler Archetypes, or simply "potentials," are found in the subtler planes also, traversing a whole gamut of densities as they actualize themselves in the process of the entities and "descend" to matter, which is the grosser substance. The Neoplatonists, as well as Leibniz and the Hindu science of the Great Breath, etc., have sustained similar concepts. Without entering into an in-depth study of such a concept of "archetypal order," it is evident that there must be an Archetype that is necessarily the last on the scale: such is the ***gravis Archetype.***

The gravis is the "heaviest," redundancy notwithstanding, of the psychoid Archetypes and its action has a direct relationship with the spatial, i.e., extensive, form of matter and energy. That is why the gravis, which is the last on the scale, is also the first that the Demiurge precipitates when He prepares to "organize" a material plane. Without the gravis, no other Archetype could evolve in matter.

Now, the Hyperborean Wisdom denominates "gravis" both to the universal Archetype and to the entities produced by it, i.e., to the "gravis species." The "specific gravises" are the set of "archetypal atoms" or "archetypal quanta" that sustain and "spatially" impulse matter, which give it "amplitude." The gravis Archetype, with its indivisible unity, manifests itself in the specific gravis that underlie every entity: that is why in every concrete entity, in every material body, in every substantial thing, the gravis Archetype is present as the first substratum. But such a sojourn of the one in the multiple cannot occur in any other way than as participation: material entities participate in the gravis entelechy or, in other words: in every entity is present the potential entelechy of the gravis, in the way explained in E4. However, in its ontic manifestation, the gravis Archetype demonstrates a characteristic that distinguishes it from any other Archetype and to which it is worth immediately examining.

The gravis, in effect, ***is the Archetype of which process is faster than any other on the material plane.*** This arises as a consequence of being "the last on the archetypal scale," therefore, that which is closest to concrete matter, which, precisely, it determines. The ef-

fect of the gravis Archetype, of its potential entelechy, which some call "gravitational field," is almost instantaneous: and that "effect" is no more than the processual force with which the potency of the Archetype directs matter, the "mass," to evolve toward the entelechy or "center of gravity." It is as a result of this high-speed response, of the "almost instantaneous" nexus between the archetypal plane and the material plane, that the gravis Archetype could be reproduced by the Demiurge throughout the spatial extension of the macrocosm, i.e., at every point of the universe, in a plurality of "archetypal atoms." These archetypal atoms are the ontic manifestation of the gravis Archetype, the "specific gravises," and here we will name them simply as "gravis."

An essential property of the gravis is its ***formal indeterminacy,*** i.e., its indifference toward the material conformation of the entities: the gravis only determines the space and creates "the way" toward entelechy, "the force field": ***but it does not act in order to conform the entity.*** More clearly: the Archetype of this concrete entity that we have before us, of this dog e.g., is on the archetypal plane, according to what we have studied up to here; such an Archetype is a ***structurer of form,*** i.e., it sustains the ontic form, the form that takes on the actuality of the entity; the gravis Archetype on the other hand, due to its instantaneous nexus with the entity, is there, in the dog, as a material substratum, and it is what determines its weight in relation to other gravis that occupy space: the Earth, for example. The gravis is not a structurer of form, or is indifferent to form itself, but, as a psychoid Archetype, it possesses a potency that impulses it to unfold in an evolutive process.

The culmination of every evolutive process, of any Archetype, is its final perfection, which is present in the ontic as a potential entelechy, as a finality that is identical to the beginning. And here we will give another definition that will complete the description of the properties of the gravis Archetype, and to which we will again refer later on: ***the potential entelechy of the gravis Archetype spatially coincides in simple bodies, with that ideal point that physics has denominated "center of gravity."*** Of course, this definition must be taken with great caution since in E4 we have linked the potential entelechy with an "indiscernible nucleus" that consists of an "inextensive point," "non-coordinable," which does not seem evident that it can "coincide" with anything and even less with a concrete region of the entities as Physics affirms that the "center of gravity" is. However, every uncertainty will disappear as soon as we realize that, in truth, the "center of gravity" is only a concept slice, an internal cultural object lacking a concrete quiddity in the World: in the material entity what actually exists and manifests itself is a ***direction of the gravitational force that points toward a "hypothetical center" rooted in its interiority;*** i.e., a real tendency that induces

reason to suppose the real existence of such a "center": but the "center of gravity" itself, like the indiscernible points defined in E4, can never really be reached ***from the exteriority of the entity.*** Naturally, we concretely refer here to the "center of gravity" of a solid entity, but the conclusion is valid for any case, for example that of a hollow sphere, the "center of gravity" of which is purely spatial, i.e., lacking the substance that constitutes the sphere: the Hyperborean Wisdom denies that the "center of gravity" of a hollow sphere can be effectively reached or even situated with exactitude in real space, and, on the contrary, affirms that in the place that the center of gravity "should be found" there is in reality an indiscernible undefined point; such a point cannot be observed in any way starting from the temporal perception of the conscious subject and from the sensitive intuition, i.e., "from the exteriority of the entity," since it is a "future" point, a potential entelechy; by that exterior path, at most, one will manage to note ***a spatial distortion around the center of gravity,*** a distortion produced by the gravis entelechy, but one will not perceive the "center of gravity" itself.

Let us remember what was said in the First Part about the unrepresentability of the universal Archetypes and we will comprehend why the "gravitational field" resists physical-mathematical quantification; let us take a material body and deposit it in space, sufficiently far from the Earth or any other planet; let us affirm, then, that the body produces a "gravitational field" around it and we verify it by observing "how it attracts" other objects of lesser mass toward its center of gravity, or potential entelechy. If the body is at rest we cannot describe its field; we only know of it through its effects on other bodies; ***the field, in itself, is invisible,*** a property equivalent to the unrepresentability of the universal Archetypes. But ***the field is not the Archetype but its potency,*** which attempts to actualize itself in the concrete entelechy. The substance of the material plane, the "matter" that Physics denominates "atomic," is always a concrete act of the gravis in its evolutive unfolding, independently of the form that such matter exhibits by the determinations of other Archetypes. But this, the perception of matter, is all that we can perceivably know about gravis, for it is pure potency, its entelechy is a "coming to be" and that is why we allegorically say that it is "hidden" behind matter, in the interiority of the entity, in the intimacy of the being-in-itself. If we violate the intimacy of the process, if we invade the field and delve into matter in order to look for the "center of gravity," the potential entelechy, we will never find anything. Without matter there is no gravis, but if we split and multiply matter we will only obtain other potential gravises.

The concept of the gravis that is capable of inclining toward its entelechy by unfolding into the smallest particle of matter gives rise to an unorthodox atomic theory that has been expounded in

the book Hyperborean Physics and which is founded on the definition of an "archetypal atom" or "archetypal quantum."

We should now review the two historical errors that we previously mentioned. Newton's was to make mass the "cause" of the "gravitational force," a force that, on the other hand, exists and is effectively proportional to the masses and inversely proportional to the square of the distances that separate them, just as Coulomb demonstrated in electric charges and Cavendish measured with his mass balance; the reality is that, although the "gravitational force" is mathematically related to mass, it is not its "cause" but, in turn, mass is the concrete effect, the act, of a gravis Archetype. "Gravitational force" is thus the action of an archetypal potency that proceeds from its entelechy and "attracts" toward its entelechy, which some denominate "center of gravity." Now then: the "center of gravity" sometimes and only sometimes, especially in the case of a spherical body such as the Earth, spatially coincides with the entelechy. We return, then, to ask what is meant by "spatial coincidence"? Does it mean that there, in that interior region of the entity, for example in the center of the Earth, ***is the entelechy?***

Before responding, let us consider the second historical error. Leibniz, evidently thinking of a Hyperborean God, who has nothing to do with the ordinating Demiurge of matter, the true "God" of this world, attributes to him an absolute perfection, "perfectio Dei," which "would prevent him from creating two equal things." The "principium identitatis indiscernibilium," the principle of the identity of indiscernibles, which affirms that if two things are absolutely equal "they must be the same thing," is thus imposed on modern philosophy and on later scientific thought. However, as this is manifestly impossible according to Leibniz, "two equal things cannot exist": the Creator would not have repeated himself. All this reasoning is erroneous because it is fundamented on the assumption that the Universe has been created by a God of goodness and not by an imitating Demiurge, as it really occurs. But, in spite of Leibniz, the work of the Demiurge is based on imitation and the material structure must naturally reflect this principle contradicting the principium identitatis indiscernibilium: it is easy to comprehend it if we start from an archetypal composition of the real. However, Leibniz's principium has been dogmatically incorporated into epistemology and unconsciously predominates in every "scientific" attitude referred to the empirical or experimental observation of physical phenomena; this is not accidental: it obeys a synarchic tendency that is not relevant to develop here. The important thing is that the gravis Theory contradicts the principium; and it does so because such a principium is completely false. The Hyperborean Wisdom affirms that "there can be two things alike" and points out as an example the potential entelechies of external entities, their in-

discernible nuclei, or the "centers of gravity" determined by the gravis Archetype. Let us, then, pass over the error of the Leibnizian principium and proceed to respond to the pending question about the real situation of the entelechy and its possible spatial coincidence with the "center of gravity."

Every Archetype tends toward an entelechy. But, at the origin of the movement, the first impulse is produced by a potency that contains in itself the perfection that it intends to achieve; the movement is thus an evolutive development that aims at a finality that has also been a beginning. As a finality, the entelechy is something that "is not yet," that must be achieved, i.e., something "future." We now come to the most complex part of the problem, already highlighted in E4: the entelechy is something "future" that works in the present of the entity as a ***possibility of being;*** hence the adjective "potential" that is added to it in order to point out that characteristic. Given that the connection between the entelechy of an entity and the concrete entity is the "Process" of the Archetype, it is this process that is the true possibility for an entelechy to be. ***But every process keeps the direction of transcendent Time*** (see Figure 44).

Let us take a big step with the imagination: let us suppose that we are capable of contemplating ***all the processes that develop in the world, from here to the last corner of the macrocosm;*** if this is possible, if ***no process*** escapes us, it then turns out that ***we would not be able to measure another relative time*** outside that in which the countless cosmic processes occur; moreover: we would not be able to know if another time exists because ***nothing would indicate it to us,*** nothing that changes, of course. This absurd conclusion demonstrates that time, the "transcendent Time of the macrocosm" is the sum of all the processes of the Universe, i.e., of all the archetypal processes. Transcendent Time is thus also a "process," something that has been known since Antiquity when such a process was denominated ***fluence;*** but it is worth repeating it in order to clarify the concept of the Hyperborean Wisdom.

Such a concept affirms that transcendent Time, as a flowing process, also aims at an entelechy, a super entelechy called "Future." In effect, the "Future" can only be conceived as an entelechy, as the final perfection of a cosmic process of Consciousness: transcendent Time, the initium of which The One, Brahma, or however one wants to name the Demiurge, and whose end, the entelechy of Time, The Future, is The One, Brahma, or however one wants to name the Demiurge. . .

"Transcendent Time," as we agreed in the First Part, is "transcendent" to the microcosm, but, in truth, it is an immanent fluence of Cosmic Consciousness, of the Demiurge's Soul. And that Consciousness has produced the Archetypes of which processes concern us. From there, then, from Time, transcendent Time, starts all

that is real; and from there all interpretations of the real must also start; but it is no longer a mere "dimension," as Physics claims, but the essential support of all that exists. Only after Time, a posteriori to transcendent Time, "space appears" as the effect of the archetypal processes that develop on the planes of matter and energy. Greatly simplifying the theory of Hyperborean Physics it can be concluded here that space is a "second degree" of transcendent Time or else a gross state of Time, a lower temporal category, a kind of "fallen time," etc. The fundament and justification of such a qualification comes from the fact that space ***only appears in relation to matter,*** is produced by it; but matter always follows the process of the gravis: it cannot escape its plasmating potency since the gravis ***fall,*** as specific entities of the last Archetype on the scale, from Cosmic Consciousness, i.e., from transcendent Time; observing the extremes of the process, it is evident that space is ***caused*** by transcendent Time through matter organized by the gravis.

We have taken a great step. Let us now return to those questions about the potential entelechy and its coincidence with the "center of gravity." If we apply the previous concepts to the problem of the gravitational field, we will have to draw totally different conclusions from those that Physics provides. Let us consider a field of great mass, the Earth for example.

a. For Physics, there is a gravitational field around the Earth.
   For the Hyperborean Wisdom, the potency of the gravis Archetype acts around the Earth.

b. For Physics, the mass of the Earth deforms space by "curving" it in its vicinity.
   For the Hyperborean Wisdom, the mass of the Earth generates a curved space that is a reflection of the distortion that the gravis represents with respect to transcendent Time.

c. For Physics, in the center of the Earth is situated the "center of gravity," where all the imaginary lines of force that describe the gravitational field converge.
   For the Hyperborean Wisdom, in the center of the Earth ***there is a point that coincides with the center of gravity: it is the gravis entelechy.***

Let us return to the beginning. But at this point we can understand it: there is a spatial coincidence but not temporal. There cannot be, for the entelechy is the future aspect of the gravis Archetype. What can we expect, then, from the "center of gravity," according to the Hyperborean Wisdom? An indiscernible point, i.e., a point that contradicts Leibniz's principium identitatis indiscernibilium.

It occurs this way because the entelechy, as the final perfection of the Archetype, is the Archetype itself: ***from the entelechy, the gravis promotes a process that cannot be interrupted and that goes from the potency*** (gravitational field) ***to the entelechy*** (center of gravity) ***that is in the future; such a processual path opens a breach in space, "distorts" it, producing a topological contact between different planes.*** Strictly speaking in truth, what occurs at the "indiscernible point" is that the entelechy "regenerates" a point of space by transforming it into time; it "elevates" it, if you will.

Let us inquire again, why indiscernible? For something to be "indiscernible" it must be able to be compared with something else exactly the same, with absolute equality, i.e., with something else that occurs at the same instant and occupies the same place. Only in this way could we be able to ensure that "two things are indiscernible": when "both" demonstrate coincidence of space and time. Well, and here we are touching on one of the greatest Mysteries that exist: ***the entelechies of all gravises are indiscernible.*** In other words: ***in all entities, regardless of their form or size, there is an indiscernible point. This property is the cause of the isotropy of transcendent Time.*** Through the indiscernible points, in effect, ***transcendent Time flows*** and, since every point in macrocosmic space contains an indiscernible point, the temporal fluence is isotropic.

And, as "transcendent Time" is in reality the current of Consciousness of the Demiurge, one realizes that ***He*** is in every entity, from the Indiscernible point*:* it is He who is ***impulsing*** the process of the entity with His Wisdom Aspect, from the potential entelechy, and ***seeing*** the process of the entity with His Time-Consciousness Aspect, from the indiscernible point.

It is necessary to meditate a lot on this property of the gravis in order to grasp the Mystery that it implies, in all its profundity. As a conclusion of this summary of the Gravis Theory, we will highlight what is most important.

First of all, it is necessary to overcome the barrier of incomprehension that reason will oppose when posing apparently irreducible paradoxes. We must not forget that we are facing a fearsome secret, of which it will not be easy to seize; at least not with impunity. The first obstacle is the problem, already examined in E4, that the Archetype maintains its absolute singularity while it manifests itself in the plurality of the entities. That is: if the indiscernible points are all one and the same thing, how can they be in different entities at the same time; if the indiscernible point of the Earth is exactly the same as that of Venus, e.g., how is it that millions of kilometers separate both planets? Answer: of course, this occurs because the indiscernible points are "potential entelechy" of the gravis Archetype: taking this into account, one understands that the distance that separates the planets has nothing to do with

the indiscernible points, since in the end they coincide in the present future and no distance separates them in the potential present. And the same is true for any other entity that one wishes to consider.

6. The Indiscernible Nucleus of the Entities

In E4, we saw that "the potential entelechy of the universal Archetype underlies in the very being of the entities and determines an indiscernible region in each one of them where it preserves its absolute singularity": such a "region" is the "indiscernible nucleus of the entities." In E5 we see that in the indiscernible nucleus of material entities there is indeed the potential entelechy of the gravis Archetype: "in all entities, regardless of their size, there is an indiscernible point. This property is the cause of the isotropy of transcendent Time."

Now then: in order to profoundly comprehend the concept of the "indiscernible nucleus" it is necessary to extend these definitions to the totality of the external entities and to the totality of the universal Archetypes. That is to say: ***in the indiscernible nucleus of every entity is found the potential entelechy of its universal Archetype, which is indiscernible from the entelechy of any other universal Archetype.*** This strange property, which resembles the indiscernible nucleus to a pure nothingness, has its cause in the imitative mode with which the Demiurge has produced the universal Archetypes ***as a replica of Himself, of His essential "Aspects":*** that is why there is only ***one monad and ten Archetypes conformed with such a monad.*** This is important; "neither nine, nor eleven: ten Aspects of The One that determine the essence of all the entities of the Universe." "And one monad, the perfect image of The One, whose formal revetment is the gravis Archetype and whose ontic manifestation is the archetypal quantum; a single monad repeated at every point of cosmic space, in every entity, in every being-in-itself, in every indiscernible nucleus that, for this reason, is indiscernible and identical to any other Archetype or to the ineffable One."

The Archetypes are only ten, like the Aspects of The One, but combined in many ways they make the enormous multiplicity of entities possible; however, at the indiscernible nucleus of any particular entity, the potential entelechy, its own coming to be, cannot be differentiated from that of another entity: it is indiscernible. Evidently, this property of the indiscernible nucleus makes the concept of the "universal terminus" of the entity that we have explained extremely obscure, since it does not let one see, at all, the way in which the entities come to be "individual." However, this will be easily comprehended when the "design," i.e., its "particular ter-

minus," is made to intervene in the existence of the entity, as will be seen in detail in E8.

In the First Part the concept of the indiscernible nucleus and its curious property was advanced, although it can only now be comprehended with clarity: "it is worth noting that transcendent Time not only presents the strange quality, already pointed out, of being isotropic for permanent and successive entities and anisotropic for other successive times, but it is also continuous and discontinuous at the same time. This is because real space is essentially comprised of archetypal quanta, each of which possess, an 'indiscernible point.' It thus turns out that in any portion of space, however small it may be, there always exists a coordinable region, properly spatial, which constitutes the beginning of the continuous extension, and an 'indiscernible point,' not enclosable, properly temporal, which is the same point that could be located anywhere in the Universe: the indiscernible point is denominated, also, ***the Eye of Abraxas.*** In this way every successive entity, e.g., ***is and is not*** at every moment of its occurrence; but its being is successive and its non-being is permanent. The end of every entity, of the particular entity and of the universal entity, is present in every instant of transcendent Time: and from this finality not even autonomous or immortal entities like the real microcosm of the Pașu escape. That is why it is said that the mere perception of the successive or phenomenic aspect of the entities constitutes an ***illusion,*** since their end, the nothingness that they will reach at the end of successive time, which is equal to the initial nothingness, prior to successive time, is always present in the entities, on display to the acute gaze."

7. The Eye of Abraxas

The Gravis Theory, on the other hand, brings to the forefront the problem of the "individuality of the entities," the solution of which is given in E8. Without considering for the moment how this is possible, let us observe that the five dogs in Figure 45, although they are all a manifestation of the same Archetype and tend to the same entelechy, ***can be specifically distinguished as individual entities:*** here this dog, there that other, there a third, there a fourth, etc. Everyone would agree without difficulty on this distinction, everyone would see the five marked dogs. But when things change is upon making a similar examination of the gravis, or of any other potential entelechy, for then the observer will have to admit the reality of the indiscernible points: he will not be able to distinguish one gravis from another and, before his eyes, ***the plurality of entities will disappear to give way to the singularity of the Archetype and, behind it, to the terrible face of the Demiurge.*** Naturally, many will laugh at this possibility to which they will describe as absurd:

and they will do well to laugh. If they are not prepared to face the Mystery, it is better that they laugh and remain in ignorance, for countless are ***those who have gone mad before the reality of the indiscernible points:*** there were "mystics," e.g., who suddenly saw ***eyes in all things;*** or experimenters who contemplated the world with their visual perception expanded by means of some drugs and were horrified to see a ***living cosmos,*** full of "millions of eyes" by which "God was observing them from all things" ***(ex omni parte oculta).***

It is necessary to warn, then, about the demented danger that lurks in the very being of every entity, in its universal terminus or finality.

As we know, what the Paśu can know of the entity is what its particular terminus, its design, reveals to him: ***the design is the being-for-man of the entity, a name, a word, which individualizes it and that has been pronounced by the "Logos" aspect of the Demiurge.*** But what we have been studying up to this point is the universal terminus of the entity, the being-in-itself, which is enclosed in its intimacy and is inaccessible to the Paśu's knowledge; to the Paśu, in effect, knowledge of the entities is only given from their exteriority: it can only ***dialogue*** with nature or the world, take the design and place meaning on the entity, but the very being, the indiscernible point, the potential entelechy, must remain unknown to it. He will never know that he has been constantly observed "from all things" by the Eye, one and multiple, of Abraxas.

On the contrary, it is not only possible for the Virya to perceive the being-itself, but such an experience is part of the techniques of spiritual liberation. "Outside of the actual danger that such a confrontation with the Demiurge represents, it constitutes a calculated risk in the way of Strategic Opposition, to the extent that it is taken account of beforehand and has been included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, i.e., making the strategic area of the Archemon independent from the transcendent Time of the macrocosm: the creation of a time of one's own" (page 319). How? "First of all, the Virya has to predispose the Archemon with a view to the Strategic Opposition"; for this purpose he must: "define a ***point exterior*** to the Archemon, i.e., a point in the Valplads; such a point must face the infinite fence when the Virya occupies the Plaza, and against it the Strategic Opposition to transcendent Time will be carried out; it is necessary, then, to previously make sure that said point must always remain the same and ***that the isotropy of transcendent Time will pass through it*** and will continue in the Virya's point-fence of projection; that is to say: it is necessary ***to force the Demiurge,*** beforehand, to sustain the Strategic Opposition. Is it possible to fulfill such a condition? Answer: Yes; by applying the

principle of Hyperborean Physics that affirms that ***every ponderable portion of matter is the expression of one or more archetypal atoms, or quantum Archetypes, in each one of which exists an indiscernible point: in each indiscernible point, which is the same point in all the atoms of the universe, exists a point of transcendent Time, present in each one of them, the Demiurge manifests His Time-Consciousness"*** (page 323). This paragraph in quotes must now become clear, in light of the Gravis Theory summarized in E5.

But, for the Virya concerned with his spiritual liberation, the indiscernible points in the entities and the Presence of the Demiurge are more than a theory. According to the Hyperborean Wisdom, the spiritual enchainment is an act of enemy warfare and no one can unchain his Spirit without fighting: ***the warrior attitude is essential in the path of Strategic Opposition that we propose in this book,*** or in any other Hyperborean path. Hence the confrontation with the Demiurge is inevitable, sooner or later. We have repeated it many times and it is worth remembering: the truth, the only and effective truth, is in the interior of each one, in the Blood Memory. There the Virya must go in order to confirm the Fundamental Thesis of the Hyperborean Wisdom. That is why, for those who have listened to the voice of the Pure Blood and decide to combat, the act of individual war cannot be characterized in any other manner than by the gnostic hatred toward the world of the Demiurge: the awakened Virya will try to experience, at all times, the "essential hostility," procuring to strategically reorient the reverted Spirit. And that essential hostility, which the Hyperborean Spirit once displayed against the material Universe of The One, will be the character that will summon up, in minimal measure, the act of war that the awakened Virya will execute against it, i.e., against the macrocosm of the Demiurge Jehovah Satan (page 307). "If such is the resolution of the Virya, if so gnostic are his objectives, ***then everything 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 Hyperborean warrior and the Demiurge will fight face to face.*** And, as in the Origin of the Fall, spiritual enchainment will again be at stake in the struggle: the awakened Virya has attacked in order to liberate his captive Spirit and the Demiurge responds to subject the Spirit to a greater and more atrocious confusion" (page 307).

To all these quotations we must add the following: ***and in this inevitable confrontation, in which the Hyperborean warrior and the Demiurge will fight face to face, the most difficult test that the warrior will have to face will be the contemplation of the terrible face of the Demiurge.*** Of course, the Demiurge is an Actor with many Masks, but here we refer to ***one of His aspects:*** that which can be perceived in the very being of the entities, i.e., in the entrails

of ***all*** the entities of the world, which He sustains and vitalizes from the gravis entelechy; that Aspect that the Hyperborean Wisdom denominates ***Dragon of the World (Draconis Mundi)*** and the Hebrew Kabbalah, ***Metatron.***

It is not possible to describe in words "the form" of the Dragon of the World, of the anima mundi, and it is not worth attempting to do so. It will be enough that we form an idea about the ***dangerous dissolving potency*** of this image: and this will be achieved if we assure that only he who has ***an infinite valor,*** i.e., a valor the product of the graceful will of the infinite Spirit, succeeds in resisting it: for any inferior spiritual state, for example the lost Virya, His Aspect is irresistible; the Dragon of the World plunges into terror every observer whose valor has some moral limit; and by "every observer," it is to be understood "incarnate or disincarnated," "man, soul, or deva," etc. The importance of this will be clearly seen if we assure that the capital test that the Hyperborean Wisdom imposes in order to obtain initiation, i.e., the Test of Valor, consists "only" in the contemplation of the Terrible Face of The One; but, this Face, may be the Dragon of the World as another image as or more frightful than it, another demented Aspect of the Demiurge, known as ***Ivy Cron,*** and which is nothing more than His Face manifested in all the members of a Sacred Race, Hebrew in this case, i.e., His One Face present in the plurality of the Hebrew entities of the race, in the Ego of the race, in the potential entelechy of the race, i.e., in the ***Shekhinah.***

In summary, here we wish to warn that, whenever one follows a secret path of liberation of the seven plus one that the Hyperborean Wisdom proposes, there will be some moment in which a confrontation with the Demiurge will be produced and that, to contemplate His Terrible Face, can be dangerous if one does not have limitless valor. But it should be clear that, even if there is no struggle posed, the vision of the Dragon of the World alone is enough in order to produce a devastating effect on the rational equilibrium: the cultural structure may emerge partially or totally destroyed from that experience or the cultural subject may be phagocytized by the "God of an entity" in an extremely oblique context; in any case, it means madness.

Thus, no precaution that the Virya adopts will be excessive when dealing with this subject, for ***the dragon of the world is present in all entities, since all entities form part of its body.***

In the entelechy of the gravises, from the indiscernible points that are in all bodies, i.e., from the transcendent Time that is His Consciousness, He is sustaining the material order. ***But He does not act through the gravis. He only sustains them. It is not the Logos Aspect that manifests itself in the indiscernible points, but the Time-Consciousness Aspect. It is not the Verb, but the eye of the***

Demiurge. An eye tirelessly multiplied throughout Creation but which is always the same eye: behold Maya. An eye that contemplates itself, that perpetually admires itself. An eye that is in the wolf that stalks and in the lamb that flees, in the man who plunges the dagger into his brother and in his brother who dies and, also, in the dagger that becomes drunk with gurgling blood. An eye that looks from the lover and from the beloved and from the betrayal of the third. In short, that eye, the socket of which is a chasm that descends into the abysses of good and evil, is the Eye of Abraxas, a terrible and insensate eye.

It was not in vain that the Alexandrian Gnostics, who knew what kind of monster that they had to deal with, enclosed the Eye of Abraxas in a triangle, i.e., they applied the "law of the fence," so as not to go mad with schizophrenia. The Hyperborean Initiates, the awakened Viryas or the Knights e.g., like those Gnostics, also possess techniques in order to resist the dissolving gaze of the Demiurge and the indiscernible points of the gravis for the benefit of the Strategy of the Siddhas. Clearly, we will ask ourselves: take advantage? For what? How? And these questions will seem to have no answer in an epoch in which, if one does not have a Bevatron, it seems that no one can even dream of investigating the interior of matter and, if one does not possess a hydraulic crane, who would attempt to move the stones of Sacsayhuamán? But the truth is that only for the marvelous one should the Gravis Theory, which is a science of the Siddhas and from which the Paśu and lost Viryas are excluded, be "harnessed."

Let us look at some of such marvelous possibilities. He who has comprehended the Gravis Theory, e.g., can ***seek in himself,*** in his microcosm, the indiscernible point and, ***by means of his graceful will, move the center of gravity outside of his body, bypassing his weight, i.e., the traction that the Earth exerts on his mass: it is "levitation."*** But, as his own indiscernible point is the same as that of the stone that is there, he will also be able to move it with an act of his will: it is "psychokinesis." But, when a skillfully designed material body is brought to coincide in its entelechy with that of a human body, then one has a vehicle "that travels without an engine," like those that the Hyperboreans have always manned. And as there is spatial distortion at the indiscernible point, such vehicles can become invisible by "temporal acceleration" and not by "high vibrations" as certain materialistic ufologists and synarchs sustain.

Lastly: at the center of the Earth, given the great potency of its mass, there is a powerful indiscernible point that alters space and time in such a way that one can find there, ***according to how one undertakes the approach,*** from a nucleus of magma so dear to the myopic geologists, to a simultaneous portion of cosmic space, i.e., a

starry firmament, passing through many intermediate states that depend on the space of demiurgic signification.

8. Model of the External Entity's Design

In the First Part (page 67) the "demiurgic design" was defined as the essence of the entity for the Paśu. Let us remember such a definition: "For the Paśu a relationship is, before all else, the ***truth*** of the entity. But, here one must observe that we do not say ***the essence*** but ***the truth*** of the entity: this distinction indicates that the essence of the entity is the ***design,*** whereas the Relationship is a rational correlate, the interpretation of the design or ***schema,*** that which is truly known, and, therefore, the '***truth*** of the entity.'"

The design is, then, the essence of the external entity, of the entity situated in the world that has been the object of sensitive Intuition: "First of all, we must qualify the discovery of the design as a ***transcendence*** of the external entity, which is thus situated ***beyond*** the sensorial sphere. In effect, while the universal Archetype can never be seen outside the entity, nor in the entity itself, for it is absolutely immanent, the design of the entity is ready to be-for-man, to transcend all barriers and reveal itself in plenitude. In other words: the design becomes an '***interior object***' " (page 65). Such an "interior object," after being archetypally interpreted by the second operation of reason, is schematized and integrated into the cultural structure as a Relationship between Principles: the Relationship contains a semic schema of the entity that constitutes, for all microcosmic effects, the ***truth*** of the entity. In order to facilitate the comprehension of the structural model, we then agreed on representing the Relationship as a ***cylindrical bond*** between nodes or Principles: the set of a Relationship and two Principles was thus denominated a ***simple system*** and its representation can be seen in Figure 13.

On the basis of the simple system of Figure 13 we have developed numerous examples and, from them, we have extracted many fundamental conclusions. However, there is an obvious question to which has not been responded and that can be posed as follows: if the Relationship of the simple system of Figure 13 represents "the truth of the entity" by means of a semic schema of the design or essence of the entity, how is such a design in the framework of the analogical patterns of the structural model? More clearly: how would such an ***analogical design*** be that its rational interpretation gave rise to the simple system of Figure 13?

Answer: It is necessary to denominate this answer: the ***essential postulate of the structural model.*** The "essential postulate" says: ***a cylindrical bond in the cultural structure corresponds to an ontic sphere; to a series of superimposed minor-major concentric***

spheres, as an "essence" of an external entity, corresponds a beam of rectangular planes that intersect on the axis of the cylindrical bond as the "truth" of the entity in the cultural structure.

The "design model," the rational interpretation of which corresponds to the cylindrical bond of Figure 13, is thus a composite body: it is made up of a series of concentric spheres, superimposed from largest to smallest like the layers of an onion The essential postulate assures us that the cylindrical bond of Figure 13 consists of a beam of axial planes, each one of which has a side of length equal to its extension and a side of width equal to the diameter of its circular end; each axial plane analogically corresponds to a sphere of the design model and each one of them intersects at its half with all the remaining planes, in a line that passes through the axis of the cylindrical bond: said axis is the deepest point of the axial nucleus of connotation. In Figure 46 the essential postulate has been symbolized in order to facilitate your comprehension.

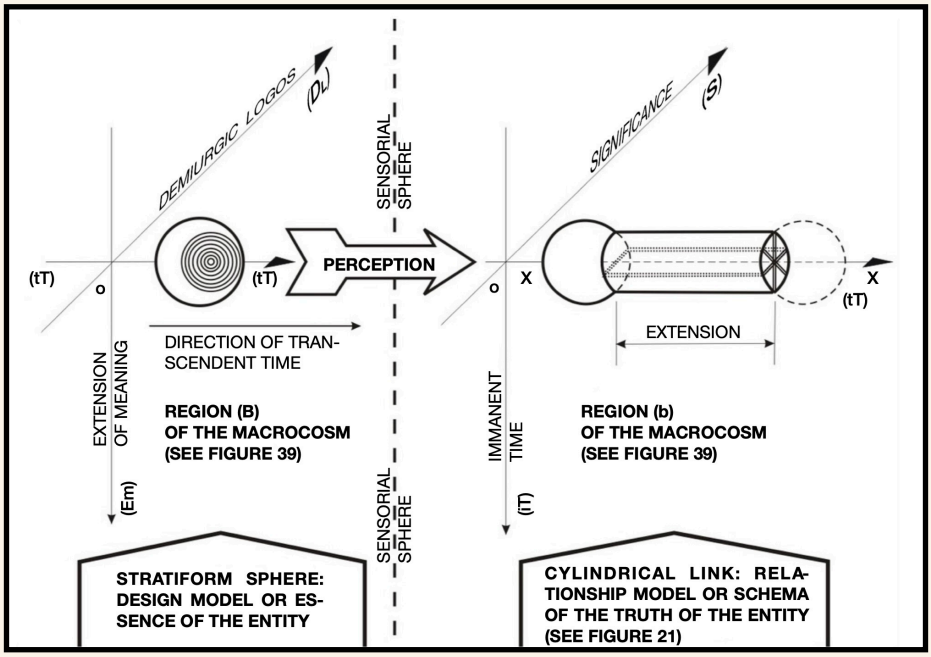


Figure 46

On the left of the figure, in Region B of the macrocosm (compare with Figure 39), the design of the external entity has been represented as a ***stratiform sphere.*** Below it, with three Cartesian, orthogonal, non-numerable axes, it is indicated that the designated entity is situated in the "analogical space" of the macrocosm: the "transcendent Time" (tT), the "Extension of Meaning" (Em), and the "demiurgic Logos" (dL), are analogous dimensions respectively, "transcendent Time" (tT), "immanent Time" (iT), and "significance"

(S), of the microcosmic analogical space that is seen on the right side of the drawing. In Figure 39, it is useful to observe the analogy between the microcosmic and macrocosmic temporal planes: it is seen, that the "immanent Time" of the microcosm, the time of the "consciousness" of the Pașu, is analogous to the transcendent Time of the macrocosm, which is the time of the "Consciousness" of the Demiurge; on the other hand the "transcendent Time," ***in*** the microcosm, is analogous to the ***"Extension Of Meaning"*** in the macrocosm: this dimension is a measure of the "duration" of a macroconcept in the Consciousness of the Demiurge.

Returning to Figure 46, we see that the "demiurgic Logos" (dL) dimension is analogous to the "significance" (S) (see Figure 21) and that the design model is "centered" on the axis that represents it: this means that the design is a production of the demiurgic Logos, a concept that will be explained later on.

An arrow, entitled "perception," crosses the "sensorial sphere" and shows us the cylindrical bond of the cultural structure that is semically equivalent to the discovered entity: a "stratiform sphere," comprised ***of*** a series of concentric spheres, corresponds to a "stratiform cylinder," composed of a beam of axial planes, just as the essential postulate requires.

We now have, in accordance with the structural model used so far, a "design model," i.e., a model "of the essence of the entity." Our objective will be, of course, to make use of the "design model" in order to comprehend the real objectivation. How? Answer: by describing the analogical correspondences between the model and the actual design and using the model to visualize them.

Let us begin by inquiring: what does the actual design consist of?

Answer: In principle, we should remember what was said in the First Part (page 174): ". . . the supreme importance with which the Demiurge has designated the entities foresees that, through them, man accesses the heart of His Plan. One should not believe, of course, that man only knows a mere appearance of the entities, just as the rationalistic naiveté of many thinkers claims. ***In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the will of the Demiurge that man knows and admires His Plan.***" From here, as an answer, we can extract that "the design consists of a Plan." But what does such a Plan consist of? Answer: ***"of a scale of formative phases that goes from the Demiurge to the entity"*** (page 175). The Hyperborean Wisdom denominates each one of the forms of the series as an ***archetypal matrix.*** The Plan of the design thus consists of "a series of archetypal matrices." More precisely, then, our objective will be to know the essence of the demiurgic design and the function of the Plan of which it consists.

In order to comply with this end, nothing seems better than to use the design model. However, as we will soon see, we cannot initiate any explanation without previously modifying the design model. This is due not to a fault but to the strict analogical correspondence that the model keeps with the essence of every actual design and that makes direct and immediate comprehension difficult. Let us examine the problem: the actual design consists of a Plan of which projection consists of "a scale of formative phases," i.e., ***of a series of archetypal matrices;*** well, ***in the design model, a concentric sphere corresponds to each matrix of the series.*** Later we will draw conclusions about the reason for such a formal arrangement; for now what should interest us is to note that little or no observation could be made of a series of concentric spheres, where the most exterior one contains all the others in its interior. That is why, ***although the form of the "stratiform sphere" is that which keeps exact equivalence with the actual design,*** we will agree on another representation as the "design model."

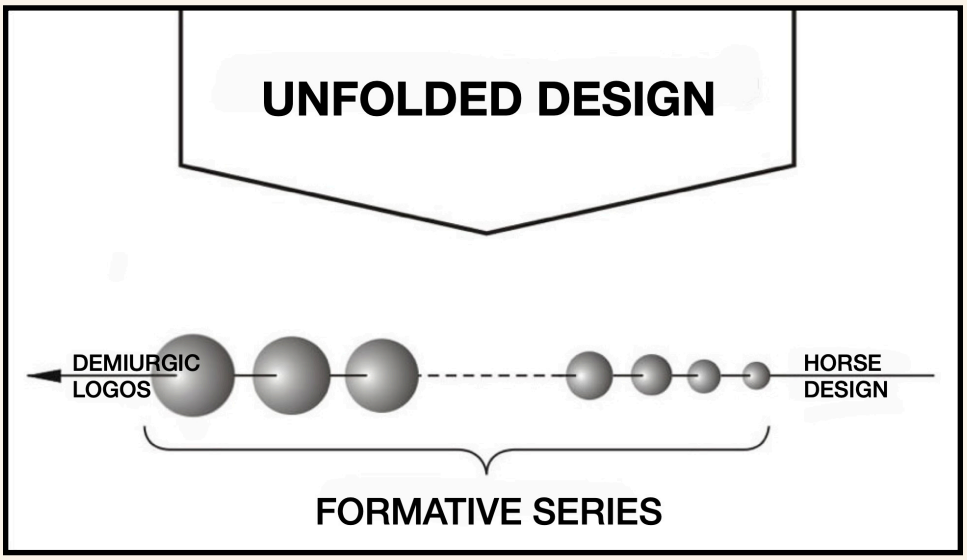


Figure 47

As the ideal would be to utilize, in spite of everything, the stratiform sphere, what we will do will be ***to derive*** from it the most adequate form in order to facilitate the explanation. Such a form is shown in Figure 47 and, as its name indicates, is the "unfolding" of the interior spheres that were making up the stratiform sphere: on the "demiurgic Logos" axis, which represents the ***Vox*** of the Demiurge, the totality of the analogical spheres of the design model have been arranged in succession; ***the Plan is thus unfolded in a "formative series," or series of formal phases, but it must be remembered at all times that this representation is only a didactic***

resource and that the actual design is analogous to the stratiform sphere of Figure 46. The actual design, in effect, presents no formal unfolding of any kind and, on the contrary, the totality of its Plan is contained in the interiority of the entity, analogously to the concentric spheres in the interior of the stratiform sphere.

9. The Being-For-Man of the External Entity

With the help of the "unfolded design model," which we have defined, we are going to explain the actual design of the entities. Let us return, for this purpose, to Figure 45 and to the example of the five dogs. Each one of such dogs possesses, as contained in its being-in-itself, an indiscernible nucleus where the dog Archetype underlies in its absolute unity. However, the entities viewed from their exteriority, the Paśu does not perceive the indiscernible nucleus and the unity of the Archetype but the apparent plurality of their ontic evolution; however, it discovers the ***specific*** of the plural and affirms the participation of the universal: similar entities ***are*** dogs. It is possible to qualitatively distinguish the members of the species and to quantitatively unite them: they are mammals, quadrupeds, they bark, etc.: ***they are dogs;*** and, here one, there another, there a third, there a fourth, etc.: ***they are five dogs.*** In Figure 45, we can see that the five dogs are at different evolutive levels: three have reached the 2º degree, another has progressed to the 4º degree, and the last, of more value than the others, is near to concretizing the entelechy, in the nth degree of evolutive progress. But, whatever the case may be, identical progress as those of the 2º degree, or different evolution as those of the 2º, 4º, and nº among themselves, ***it is always possible to distinguish them as individual entities:*** here one, there another, etc. If they are all one in the indiscernible nucleus, what is the principle that makes their plurality possible, that enables us to point out here one, there another, etc.? More clearly posed: If the specific character of the dog Archetype, present in the entities, enables us to affirm, "these ***are*** dogs!," what is the principle by which we can point to ***this*** dog as something also unique, different from the other members of its species? There are five dogs and we point to ***one*** of them: ***this dog.*** Why this one and not another? The dog Archetype makes this entity a dog; what makes this dog this one and not another? Answer: the ***principle of individuation.*** The five dogs are ***individual entities*** (see Figure 45) because in addition to the dog Archetype the "principle of individuation acts in each one of them"; such a principle is a law of the Demiurge that expresses the ***suprafinality*** of the entities, their individual mode of existence destined to human discovery.

Let us see how the Hyperborean Wisdom formulates the principle of individuation: ***in every entity, besides the universal terminus***

that underlies the indiscernible nucleus of its being-in-itself, there is a particular terminus or being-for-man, the function of which is to cause the individual existence of the entities and to reveal to man the essence of such individual existences. Each entity has been "designated" by the Demiurge with a particular terminus that is to individualize-it-for-man: hence the particular terminus is known as the "demiurgic design of the entity." With respect to design, the Hyperborean Wisdom emphasizes the following fundamental property: ***sameness of species, identicalness of design.***

But this last property immediately poses an immediate problem to us: if the members of a species, for example the five dogs, have been designated by the Demiurge ***with the same particular terminus,*** how then does the "principle of individuation," which enables us to concretely point out: here this one, there that one, etc., act? Answer: As we saw, the design consists of a Plan of which the projection is a series of archetypal matrices: the answer is that ***the individual entity is conformed based on only one of the archetypal matrices of the formative series.*** To make this clear, let us note that each one of the five dogs has been designated by the Demiurge with the same "dog design": however, each one of them evolves according to a particular archetypal matrix of the Plan, which transforms them into "individual entities"; that is why we can point them out without any doubt: here this dog, there that one, etc.

Of course, with the previous answer, the notion of demiurgic design has not been clarified; far from it. If the design is the true principle of the individuation of the entities, the ***only*** fundament of existence is not because of this: on the contrary, at the moment of their designation, the entities ***already are,*** they already have a being in themselves and with it a specific nature; what determines the design is the ***individual*** conformation of this specific nature. Therefore, in the act of existing, two termini come together in the entity, the universal of the Archetype and the particular of the design, and said act will only be able to be comprehended if the simultaneous function of both termini is structurally considered.

In principle, it is necessary to affirm that every individual entity of the Universe has been designated ***particular*** by the Demiurge. Although this idea may seem excessive, let us not forget that the Consciousness of the Demiurge is present at every point of cosmic space through the indiscernible points, observing every entity with the Eye of Abraxas. Likewise, the Logos Aspect of the Demiurge designates every entity with which any universal Archetype manifests itself. As an example, it can be pointed out that each time the dog Archetype manifested in one of the five dogs, in the 1º degree of the evolutive progress, the Demiurge named it, also, with the "dog design," determining it as an individual entity.

The design is the ***proposition*** about the entities that the Demiurge makes to man. That is why, contrary to the being-in-itself, which is closed-in on itself, inaccessible in the intimacy of the indiscernible nucleus, the being-for-man, the design, is ready to reveal itself, to come out of the entity and exhibit the essential ***design.*** The designs, which are the ***Vox*** of the Demiurge in the entities, His ***word,*** by being directed toward man in order to reveal to him the essences, give a ***sermon,*** a dialogue between man and the entities, between the Paśu and its God; and man's ***response,*** his reply, is the expression of meaning, the projection of the significant sign on the entity, on the Demiurge in the entity, on his God. But this response of the Paśu to the sermon of God, the signation of the entity by the meaning-giving expression, transforms the entity into a cultural object, into a member of a superstructure, into an integral part of a culture: that is why the Hyperborean Wisdom affirms that culture arises from a dialectical act with nature, from a sermo naturalis.

We must make a semantic clarification here. As we will soon see, the design consists, for the Paśu, of "the essential ***supposition*** of the entity." But this concept will not be correctly comprehended if we do not clarify the significance of the word "supposed," since in current language it has acquired a pejorative meaning of "falsehood" or "hypothesis." In effect, in Castilian, "supuesto" is a passive participle of the transitive Verb "suponer," which the *Sopena Dictionary* defines as "To assume and consider a thing as existing. To pretend something."; here one already sees the negative meaning, but where it could be best assessed is in the "action of supposing," i.e., in the "supposition"; the *Sopena Dictionary* says that supposition is: "That which is supposed or assumed. Authority, distinction and imposture or falsehood talent." Lastly, the same dictionary affirms that "supposition" is: "Material that is not expressed in the proposition, but that serves as a fundament for its truth. Hypothesis. Any being that is the source of its actions."

In order to clarify the confusion of meanings, we must go to the Latin roots and point out that the "supposition" to which the Hyperborean Wisdom alludes is ***suppositum,*** from the transitive Verb ***suppono*** which means: ***to place under.*** In our case the suppositum is the design, "supposed in the entity by the Demiurge as that essential ontological determination that is united to the ***nature*** of the entity, i.e., to the ontological determination of the universal Archetype, in order to formalize its specific individuation." It is evident that the suppositum of the design in the entity is an actual supposition, an essential condition of the facticity of the entity, and not a mere Hypothesis. However, the word will always appear suspicious of unreality or falsity because of its connotation of supposition, or suppositio, i.e., of nominal hypothesis.

It is indispensable, then, to avoid confusion, and, as we do not wish to dispense with the concept of suppositum, the inevitable path seems to be the definition of a synonymous neologism, a word that denotes the ancient significance of "placing under" but which does not connote that such a fact is a "supposition." The one that undoubtedly meets these properties is the term ***subposed,*** which we will use from now on as a synonym of suppositum.

Well then: the design has been ***proposed*** by the Demiurge as the being-for-man of the entity and, with that suprafinality, ***subposes*** it in the entity so that it determines its individual existence according to the principle of individuation. But the design is a Vox that consists of a series of archetypal matrices: what really acts in the individual conformation is an archetypal matrix of the formative series; ***that sole active matrix is the essential subposition of the entity.*** The remaining matrices are denominated ***virtual*** and are those that determine the ***accidental forms*** of the entity, i.e., the ***non-essential*** properties that it could obtain or lose during its existence. However, in the design ***proposed*** in an entity, subsist both the ***subposed essential matrix*** and the totality of the ***virtual matrices*** that complete the formative series "that goes from the Demiurge to the entity." Hence the analogy that the design maintains with the stratiform sphere according to the essential postulate: in the entity, at every instant, subsist the totality of the archetypal matrices that integrate the design, analogously to how ***all*** the concentric spheres of the series are present at every instant in the stratiform sphere. This "going from the Demiurge to the entity" with which we qualify the "series of formal phases" indicates that the archetypal matrices are in ***verbal procession,*** i.e., ***they proceed*** from the demiurgic Logos, which is what ***produces*** them with its ***Vox.*** The analogy of the "verbal procession" of the archetypal matrices is preserved even in the unfolded design model of Figure 47, in the formative series of spheres, successively distributed in an entity or sutratma that represents the Verb of the Demiurge, His ***Vox designationis.***

Of all the archetypal matrices of the design, which subsist in the entity, ***only one realizes the essential subposition that individualizes it and, at the same time, converts it into being-for-man.*** What does this mean? We will arrive at the Answer by reasoning.

First of all, let us affirm what has already been explained: ***for an individual entity to exist as such, two termini must concur; one, universal, is the being-in-itself, how the universal Archetype manifests itself; the other, particular, is the being-for-man, how the design, the essential matrix of the design, manifests itself. Of these two termini, the "universal" grants natural existence and evolutive impulse, and the "particular" specific individual existence.*** Of course, if the very existence of the entity is caused by the two termini at the same time, it is only possible to separate them by rea-

son, by means of analysis. But this analysis, in order not to commit the errors that we have critiqued in another section, must be limited to a structural description. Only in this way, without forgetting that ontic existence recognizes an inseparable double ontological determination, will we be able to point out and describe the properties of each terminus separately.

With these conditions we can assure that the being-in-itself of the entity, the universal terminus, is what grants it ***natural existence and what impulses it to evolutively progress in its existence:*** the Archetype acts in the entity, from the being-in-itself, as the immanent principle of its evolutive movement, a spiral movement by which the entity progresses toward entelechy or finality. Now then: a thing that only existed sustained by the activity of the being-in-itself of the universal Archetype would have natural subsistence but no specific quiddity. E.g., the evolutive activity of the "dog Archetype" of Figure 45, ***as far as it is uniquely concerned,*** would only succeed in manifesting itself in substances of an unequivocal ***canine nature*** but lacking a specific entity: we could not then point out, here this dog, there that other, etc. For entities to individually emerge from the natural, it is necessary to subpose a specific essence: and that is the function of the essential archetypal matrix of the design. Thus, the five substantial manifestations of the dog Archetype, all of identical nature, are transformed into ***individual entities,*** into dogs, individual and species, because the essential matrix of the dog design, which is different in each entity, is ***subposed.***

Certainly, the essence determined by the "essential matrix" is the real essence, the essence that characterizes the individual entity, and not the "specific essence" or quiddity, i.e., the essence contained in the propositional definition: the "specific essence" is an abstract generalization of the real properties of the individual entity ***taken in the plural,*** i.e., it is a concept slice of the cultural structure; the "specific essence" corresponds to the immanent character of the universal Archetype, although this is impossible to verify by the Pașu.

The essence of the "essential matrix," on the contrary, is what really determines ontic existence and what actually transcends the ontic in order to reveal to man. This essence of the individual entity is purely singular and, therefore, ***is a priori to the species and genus,*** which can only be determined from the plurality: but its apriority is ***factual*** while the aposteriority of the species and genus is merely ***ideal.*** A concept of "specific essence," constructed on the basis of properties perceived in concrete individual entities, is "***the limit of rational certainty*** that the awakened Virya will never allow himself to cross" (see E3).

10. Analogical Study of a Concrete Entity

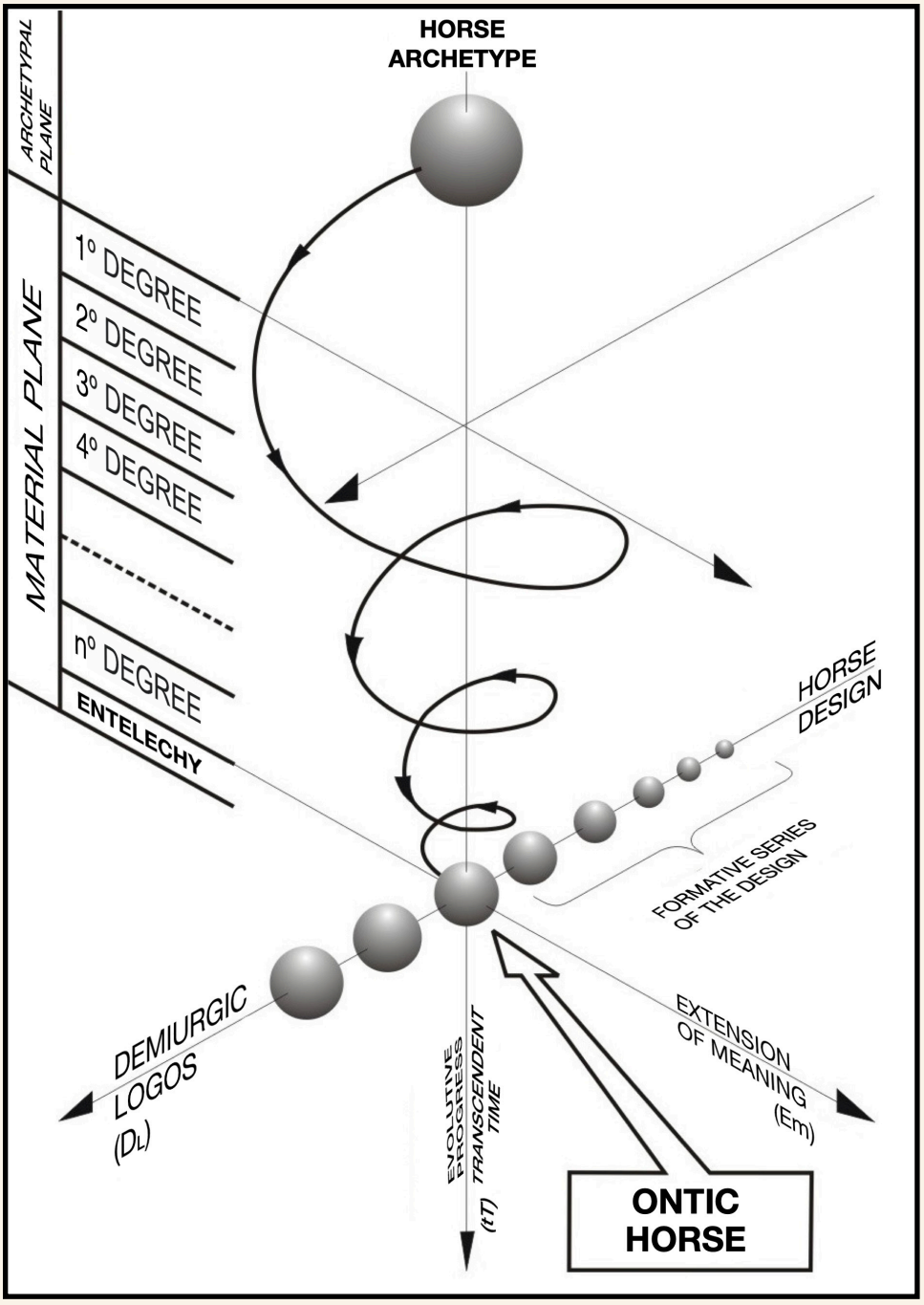


Figure 48

We recognize, then, two fundamental ontological determinations in every entity: the universal terminus and the particular terminus. Both termini determine two modes of existing: the universal terminus causes the "natural existence" of the entity, while the particular terminus causes its "individual existence," the only one that

the Paśu can know directly; the "natural existence" can only be inferred from intuition, the specific in a plurality of entities. We can visualize this process of double ontological determination if we refer ourselves to a specific example and graphically represent it by means of the "unfolded design model." As an example, we will take one of the horses in Figure 45, and, as a design model, the unfolded one in Figure 47. We thus arrive at the configuration that Figure 48 shows.

In order to understand this figure, one must begin to examine it through the "horse Archetype" that is found in the upper part, in the analogical space corresponding to the archetypal plane. On that plane, just as is indicated in Figure 45, the horse Archetype is a ***universal being,*** i.e., an absolutely singular being but endowed with a formative potency that allows it to manifest its potential entelechy in a plurality of material plane entities. Figure 48 exhibits ***one*** of such individual entities, whose evolutionary process has been caught at the moment that it reaches the nth degree of the positive value: the spiral trajectory demonstrates that the progress of the equine entity was made in accordance with the "law of evolution" of the archetypal processes. If the equine entity had been caught at any other "moment" of its evolution, i.e., at any other point of the evolutive spiral, the case would be analogous to the one represented in Figure 48, with the only difference of its positive value measured on the gradual scale of progressive moments. However, the development of the equine entity determined by the force of the horse Archetype ***is not enough to make it an individual horse: "that horse."*** The evolutive impulse of the horse Archetype, its potential entelechy manifested on the material plane, all that it achieves is to endow an archetypal atom, a gravis, with "equine nature" in its own formative potency. In other words, the gravis, which ***is not a structurer of form,*** but which possesses material quiddity, receives the formal determination for its potency from the horse Archetype: this is the equine nature of the entity, the universal terminus, its being-in-itself. The potential entelechy of the horse Archetype coincides with the gravis entelechy in the indiscernible nucleus and from there, from the being-in-itself of the equine entity, it activates the evolutive process.

But the equine nature of the entity does not make of it an individual horse: "that horse"; the simultaneous concurrence of a second ontological determination is necessary for this: a particular terminus that causes its individuation, a principle that makes ***the*** horse, ***that*** horse. Such a principle can only be an ***active Plan,*** i.e., a Plan ***capable*** of converting the equine entity into an individual horse by the mere fact of its subsistence. And this is the horse's design: an ***active Plan*** because it is a ***living Plan;*** a ***program*** animated by the Logos, by the Verb of the Demiurge, perfectly ***effective*** in or-

der to formulate the individuality of the equine entity; a Plan that conforms to every Plan, that determines the existence of that individual horse in logical relation with every other horse and with every other entity; a Plan that, at the same time that determines the individual existence of the horse, constitutes a projection of its ***destiny***. The design, in summary, consists in an active, living, capable, and efficacious Plan, to cause the individuality of the entity and to program its destiny. In Figure 48, by means of the model of the unfolded design, we can observe an analogical representation of the effect that the design horse causes on the equine entity.

On the axis (dL), which expresses a ***direction*** or ***intention*** of the ***demiurgic Logos,*** the analogical unfolding of the horse design has been represented with spheres of different consecutive diameters: each sphere corresponds to an archetypal matrix of the formative series, i.e., of the active Plan, according to the model shown in Figure 47. The first thing that one notices, in Figure 48, is that the equine entity, which was evolving on the material plane according to a spiriform trajectory, also consists of one of the archetypal matrices of the unfolded horse design: this is nothing more than the graphic expression of the double ontological determination of the equine entity. The sphere indicated as "ontic horse," i.e., the real, individual horse, that horse, is at the same time ***one*** of the archetypal matrices of the design, the essential matrix, and ***an*** equine entity that evolves progressing toward entelechy with spiriform movement. But the ***form*** of the ontic horse is exclusively determined by the essential matrix of the design, just as the figure shows, which is therefore denominated "particular terminus" or being-for-man: the universal terminus, the being-in-itself of the equine entity, i.e., the potential entelechy of the horse Archetype underlying the indiscernible nucleus, cannot be represented under any form; its presence in the ontic horse is only to be inferred by the spiral of the law of evolution, which strictly corresponds to the actual facts, since such a spiral represents the evolutive ***process*** of the horse Archetype, i.e., the ***nexus*** that at all times unites the horse Archetype with its potential entelechy or being-in-itself of the equine entity.

The comprehension of Figure 48 will be more complete if we note that the ontic horse exists in a "macrocosmic analogical space," formed by the axes (dL), (Em), and (tT), similar to that which was defined in Figure 46. It is also useful to examine this analogical space in relation to Figure 39. With respect to the spiriform trajectory that the equine entity develops on the material plane, it is worth noticing that the same occurs ***in the direction of transcendent Time*** (tT), which confirms ***the positive value of the temporal progress:*** the horse Archetype is constantly ***actualized*** as the equine entity evolves; the "law of evolution" consists in a spiral movement with which the process conforms the entity until ad-

justing it to the potential entelechy; and in this becoming, which takes place in transcendent Time, the equine entity goes on progressing, gaining in value, just as can be seen on the "scale of progressive moments" gradated to the left of the figure.

The notion of "demiurgic design" will become quite clear, now, if we deepen the analogical description of Figure 48. Let us consider, first of all, the archetypal matrices that make up the formative series of the horse design: only ***one*** of them, the ***essential matrix,*** determines the individual form of the ontic horse, transforms the universal equine entity into ***that*** particular horse. What then occurs with the remaining matrices of the series, i.e., with the ***virtual matrices?*** Answer: Except for the essential matrix, which is permanently active, the remaining matrices of the series, the virtual matrices, subsist in the ontic horse as ***possibilities of non-essential determination of the equine form.*** The virtual matrices are, then, those that determine the accidental properties of the ontic horse, that which can be added to or removed from it without it ceasing to be ***that*** horse: ***the sequence of virtual matrices that are actualized at some moment, however small, in the past, present, or future, of the life of the same horse, and in the same space of macrocosmic signification, is denominated "actual destiny of the ontic horse."*** This answer tells us that every accidental property that alters the form of the ontic horse, even that contingent modification that appears to be the effect of pure chance, in reality hides an origin determined by the virtual matrices: the accident can only occur on the essential form because it is ***fundamented*** by the virtual matrix in actu; the accident is the act of the virtual matrix. There is thus, in each individual entity, in each horse, a certain ***aptitude*** to receive or cede non-essential properties, a certain ***capacity*** for accidental change, i.e., a predisposition to fulfill a ***destiny.***

The being-in-itself acts from the intimacy of the equine entity, from the indiscernible nucleus, impulsing an evolutive process that aims at entelechial perfection; the essential matrix of the design, of the being-for-man, conforms the equine entity and grants it concrete individuality, making the reality of that proposed perfection feasible; the virtual matrices decide, in relation to the remaining entities of the macrocosm, whether entelechial perfection will be reached or not, whether the evolution of the equine entity will continue up to this or that degree or whether it will stop and ontic dissolution will occur, etc.; the virtual matrices decide, then, the fate of the ontic horse, its actual destiny. Synthesizing all this, the "universal terminus" of the equine entity, its being-in-itself, grants it ***"natural existence"*** and ***"evolutive impulse,"*** while the "particular terminus," the design or being-for-man, by the activity of the supposed essential matrix ensures it ***"specific individual existence":*** the

virtual matrices condition that [biontological], natural and specific existence, with a ***"unique destiny."***

Lastly, one can complete the concept of the design ***as a formative series*** by resorting to the design model defined in Figure 46. According to the essential postulate of the structural model, if the external entity consists of a stratiform sphere, its schema in the cultural structure will consist of a cylindrical bond similar to that in Figures 13, 14, 15, 18, 19, 20, 21, 24, and 25. Given its importance as a model, it is useful to provide some more details about the stratiform sphere: it is worth highlighting, then, the ***quality*** that each sphere, from the most exterior or superficial to the most interior or central, differs from its immediate consecutive one in that ***its radius is a smaller point.*** This will be easily comprehended if we establish the condition that each concentric sphere is of ***point thickness*** and that ***there is no empty space in them.***

The "radius" of a sphere is the distance that is measured between the central point (o) and any of the points of the interior or exterior surface: in the first case, the distance is denominated "interior radius"; in the second case, "exterior radius": the difference between the extension or "modulus" of both radii is equal to the thickness of the sphere, i.e., the distance between two corresponding points of the interior and exterior surface. It is clear that, according to the established condition, "that each sphere be of point thickness," the distinction between "interior radius" and "exterior radius" lacks meaning: it is useful to define, instead, a "single radius" such that its non-central extreme point coincides with a point on the spherical surface ***and,*** as to comply with the second condition, "that there be no empty space between them," it is evident that the

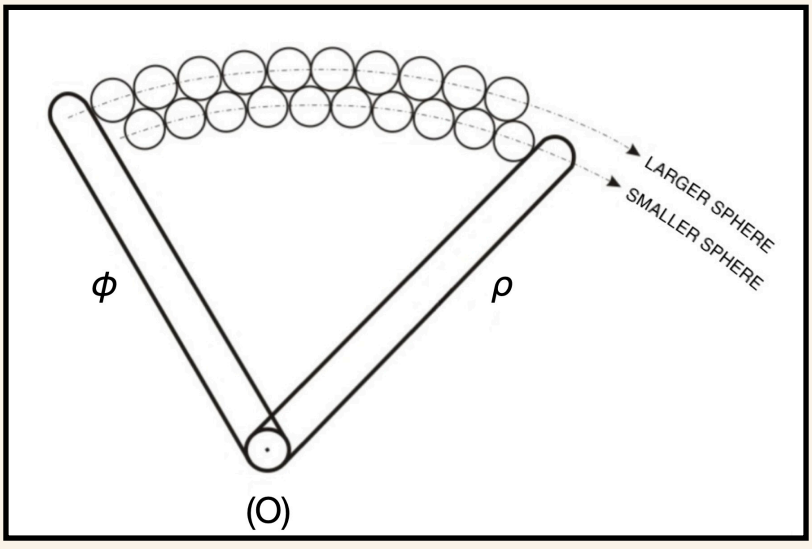


Figure 49

radii of the consecutive spheres must only differ in one point of their length or modulus. A similar situation has been illustrated in Figure 49, where the circles represent the points of two consecutive spheres and the circumference arcs or section segments of their thicknesses: in that case, the radius (ρ) of the interior consecutive sphere is a point less extensive than the radius (ϕ) of the greater sphere.

The stratiform sphere thus arranged, what does the design model tell us? Answer: that if each consecutive sphere only differs in one radial point from its immediate preceding or subsequent one, and if each one of them analogically corresponds to an archetypal matrix of the actual design, then the archetypal matrices of the formative series have to consecutively differ from each other ***in only one quality, note, trait, feature, characteristic, property, etc.*** In other words, e.g., one matrix differs from the next in one quality, and this, in turn, differs from the next in another different quality, and this matrix, then, also differs from the next in another quality different from one of the two previous ones, and so on until completing the formative series with archetypal matrices referring to the determination of the same entity: one realizes, then, the enormous quantity of archetypal matrices that have to be contained in the design of an entity if they are to contemplate a high number of qualities and their formal and structural combinations.

This conclusion can be applied to the example of Figure 48, i.e., to the horse design, if we previously renounce the use of the unfolded design model and consider, as it really occurs, that in the equine entity, in its being-for-man, subsist the totality of the archetypal matrices of the formative series. Being so, we can affirm that every horse matrix, of the formative series of the design horse, differs from any other consecutive matrix in only one quality. When the principle of individuation acts, a particular archetypal matrix, unique for ***that*** horse, conforms the equine entity, gives individual terminus to its nature, and is activated as the "essential matrix" of the real horse: it is easy to infer, from this, that the closest consecutive matrices, virtual matrices of the horse have to differ only very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking a "formal distance" from the essential matrix, i.e., after situating oneself at a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there.

Finally, one must not forget that such qualitative differences between the archetypal matrices are what determine the accidents and destiny of the entity.

11. Gnoseology of the Design or Being-For-Man

The demiurgic design is the being-for-man of the entity, the terminus that makes the entity an individual-for-man, a unique thing, which emerges from the natural and reveals itself to sensitive intuition and reason: the subposed essential matrix and the eventual activity of the virtual matrices, ***complete,*** for man, the perfections in potentia of the being-in-itself of the entity, perfections that subsist in the indiscernible nucleus as the universal nature of the entity determined by the potential entelechy. Hence it is worth noticing an important distinction between both ***termini,*** the "universal" or being-in-itself and the "particular" or being-for-man: the being-in-itself or potential entelechy, in effect, is the finality of the evolution of the entity and, therefore, a ***potential terminus,*** a "universal terminus" but proper to the present future; the being-in-itself, according to the Hyperborean Wisdom, is a ***potential universal terminus.*** The being-for-man, the demiurgic design of the entity, on the contrary, is the suprafinality proposed for man, that microcosm where the essence of the entity will be reflected and from where the meaning will return to the entity: operation, act of love, with which the microcosm, the Paśu, fulfills its ethical-psychological finality and gives pleasure to the Demiurge; the demiurgic design not only individualizes the entity but is ready to reveal this individuality to man at ***every moment,*** i.e., ***at each moment of the evolutive process.*** The design is thus linked to the ***individual act*** of the entity and that is why it is an ***actual terminus,*** a "particular terminus" but proper to the actual present; being-for-man, according to the Hyperborean Wisdom, is an ***actual particular terminus.***

When the sensitive intuition of an external entity brings the latter into contact with reason, and the first operation eliminates the universal Archetype, the design is uncovered, "beyond the sensorial sphere," i.e., the interpretation of the second rational operation is exposed to its Plan: reason then constructs a ***semic schema*** of the demiurgic design and integrates it as a Relationship between Principles, as an internodal link of the cultural structure. The schema contained in the Relationship constitutes the ***truth*** of the entity because it is the rational interpretation, an internal reflection, of the truly known ***essence*** of the entity: for the cultural subject or for the conscious subject, the apprehension, at any moment, of the schema of the entity or Relationship is equivalent to the effective apprehension of the entity. However the intelligence of the Paśu or the lost Virya is only sufficient to note the schema in the context of a few planes of habitual signification: from such a notation arise the concept slices, which are incomplete symbols of the entity, linguistic descriptions of the schema. Nevertheless, of all the possible languages, there is one that is normally "horizontal" and corresponds to a sociocultural language, i.e., a language that is habitually

used to express and ***communicate*** the significance of concepts to the other members of the cultural society; ***the concept of the entity, expressed in that normally horizontal language, proposes the analytical description of the essential matrix as the truth of the entity. But this definition requires a detailed explanation.***

First of all, we should note that the design always reveals the totality of its Plan and in which reason always constructs a schema of the design that keeps a semic correspondence with the totality of said Plan. In Figure 46, where the essential postulate of the structural model has been represented, it can be seen that, to each concentric sphere of the design model, i.e., to each archetypal matrix of the formative series in which the Plan consists, corresponds an axial plane of the schema model or Relationship, of the cylindrical bond of the cultural structure: the totality of axial planes form a beam in the interior of the cylindrical bond forming its volume, i.e., making up its ***comprehension.*** We have denominated each one of such axial planes, of a semic nature, in the First Part: ***concept slice,*** of the truth of the entity (see Figures 14, 15, and 16). It is evident, now, that a concept slice contains only the semic description of an archetypal matrix: that is why we affirm that it is an incomplete symbol (of the entity), an aspect of its truth. Only the simultaneous apprehension of all the axial planes, i.e., if the ***comprehension*** of the complete schema of the entity is experienced, only this experience, would provide the cultural subject and the conscious subject with a complete notion of the ontic essence, a notion that rationally corresponds to the being-for-man revealed by the entity, a notion that contains not only the knowledge of the actuality of the entity, and even its permanent essence, but also the projection of its real destiny: it is unquestionable, then, that the rational or conscious representation of a concept slice, no matter how deeply it has been experienced, will only be an incomplete symbol, a symbol of which proposed significance will describe an aspect of the entity, e.g., a form, some function, a quality, a property, a trait, etc.

But this latter manner of experiencing the truth of the entity, in a merely conceptual way, is characteristic of the Paśu and the lost Virya, just as it was demonstrated in the First Part. The cultural subject of the Paśu, by means of the translative faculty, is capable of exploring the different axial planes of the cylindrical bond and of noting them, one by one, in the significant context of a habitual language: each axial plane corresponds, as we saw, to an archetypal matrix of the design, and the concept slice that produces its experience contains, likewise, a linguistic description, an encoding, of the archetypal matrix as an "aspect" of the truth of the entity. The translative faculty makes possible this significant notation and, moreover, the conscious representation of an emerging symbol that replicates the significance: for this purpose, in order to ensure

the direction of the emergence toward the conscious sphere, the concept will always be noted ***on a horizontal plane of signification*** because of the active potency that underlies the symbols of the schema. Let us remember what was said in the First Part in this respect: "Let us consider the process of rational thinking. A thought has illuminated a system and the relief of a significance is outlined on the horizon of continuous signification. But the translative faculty notes the significance outlined on a determinate plane of signification: the significant context that gives signification to the signified is 'leveled' on said particular plane. We know that the translative faculty is the capacity to render intelligible the truth of the entity in a plurality of oblique planes of signification: however, whatever the inclination of the plane of signification, the thought is always experienced with reference to a 'horizontal plane.' This thus occurs because the translative faculty is a function of the active potencies of the Relationships: in every Relationship there is a potential reference to the conscious sphere, as the self's 'center of reference,' which levels and renders horizontal the planes of signification in which the significance is noted. It matters not, then, how oblique in the cultural structure the plane of signification is on which the translative faculty has noted the significance of a Relationship: ***in*** thought, the meaning, and its context, will always be horizontal, ***even*** when the intelligence is so elevated as to allow noticing the meaning in "various oblique languages" (page 117). "The actualization of a system, its 'illumination,' motivates the subject to experience its experience: we have seen that, in these cases, the cultural subject is situated ***over*** the system, in order to experience the schema of the Relationship. But where does the cultural subject come from? How does it reach the illuminated system? Answer: undoubtedly, except in cases of extreme abnormality, the cultural subject is ***over the habitual structure on the horizontal plane of signification of sociocultural language.*** In order to 'arrive' at 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 schema will be noted in its context, i.e., that it will be experienced as ***a concept of habitual language"*** (page 182). Considering the example of Figure 48, i.e., the case in which the "illuminated" schema corresponded to the truth of a horse, the cultural subject will thus note the ***habitual concept*** of the horse, the concept of the horse as an "exterior cultural object," the concept of the horse in ordinary language.

But this "habitual concept" of the horse, which everyone understands because it is expressed in common language and alludes to the real horse, corresponds to what archetypal matrix of the horse design? Answer: To the essential matrix. It is evident that if the es-

sential matrix is the subposed form that individualizes the horse, the form that finalizes its equine nature and makes it ***that*** horse, then ***that*** horse will first be known under such essential form: ***the habitual concept of the horse is an analytical description of the essential matrix of the horse design;*** and this "habitual concept," as we see, is the aspect of the truth of the horse that is normally noted in the habitual sociocultural language, in ordinary language. That is why we previously defined that ***"the concept of the entity, expressed in this normally horizontal language, proposes the analytical description of the essential matrix as the truth of the entity."***

The design model makes it possible to extend this definition of "habitual concept" to every entity. In Figure 46, in effect, it can be seen that one of the axial planes, indicated, is parallel to the horizontal plane of signification (StT): ***the axial plane represents the habitual concept of the entity, i.e., the concept of the essential matrix.*** In the same figure we also observe other axial planes within the cylindrical bond or schema of the entity: they are the concept slices of the virtual matrices of the design, concepts that can only be noted in the context of oblique planes of signification, corresponding to non-habitual languages.

Every virtual matrix differs from its immediate consecutive one in one quality or note. When being rationally interpreted as a concept slice, the qualitative differences between the virtual matrices maintain themselves invariant. That is why, as we move away from the habitual concept, i.e., from the AB axial plane of Figure 46, the oblique concept slices present ever greater differences, ***unusual aspects of the truth of the entity.*** It is a case analogous to that examined in E10 with respect to the horse design: "it is easy to infer, from this, that the closest consecutive matrices, virtual matrices of the horse have to differ only very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking a 'formal distance' from the essential matrix, i.e., after situating oneself at a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there." And this case is analogous because the essential postulate of the structural model demonstrates to us that an axial plane or concept slice corresponds to each matrix of the design in the schema of the Relationship. In the schema of the horse, e.g., we can imagine that the concept slice closest to the habitual concept hardly differ from it in any quality; the habitual concept of the horse, corresponding to the essential matrix of the horse design, must follow, e.g., the non-habitual but very similar concepts of "chestnut," "sorrel," "dapple-gray," "overo," etc. corresponding to virtual matrices of the horse design, matrices that determine the accidental notes of the equine form.

Now, how far the qualitative differences between the habitual concept and the oblique concepts can go, we have already dealt with in studying "The Myth and the Sacred Symbol" (page 172). The formative series of the design is a procession of archetypal matrices that go from the Demiurge to the entity: at the end of the series is always the universal Archetype of the entity, which is an Aspect of the Demiurge, "the God of the entity"; hence, when schematized by reason, the end matrix of the design, that which corresponds to the God of the entity, conforms to an extremely oblique concept, a concept slice of which content is denominated "myth" and its representation "sacred symbol." In the cited article, for the specific example of a schema of the fish, it was described how the fantasy of a winged fish could trigger the emergence of a sacred symbol, from the oblique concept corresponding to the God of the entity, and the autonomous manifestation of the myth. But the same explanation could be applied to the case of the horse design and its schema of the cultural structure just by considering that at the end of the formative series, and consequently in the most extreme oblique concept, exists a virtual matrix that corresponds to a "Horse God," e.g., to a Pegasus.

[It should be noted here that the gnoseological theory of the Hyperborean Wisdom will only be completely explained in the fifth tome. As will be explained there, the "essential postulate of the structural model" makes it possible to analogically describe the "gnoseological correspondence" that is established between an external designated entity and the cultural structure of the Paśu during "perception." However, the designated entity, which has revealed its being-for-man to the Paśu's perception, expects to receive the meaning through "expression" and be converted into a cultural object. This second movement, the "axiological correspondence between the cultural structure and the external entity, will require the definition of another principle of the structural model in order to be analogically comprehended: the "potential postulate."]

12. Analogical study of the Atom Design

In E9, when explaining the individuation principle of the entities, we affirm ***"sameness of species, identicalness of design."*** This concept means that all the members of the same species, for example the five dogs of Figure 45, have been designated by the Verb of the Demiurge with identical design: ***the design of each dog is identical; what makes them "individual entities" is the fact that they evolve according to different archetypal matrices of the same design; such active matrices, in each dog, are denominated "essential matrices"; however, because they all belong to the formative series of the dog design, the essential matrix of an individual dog can correspond to a virtual matrix of another dog; if a dog is "canis familiaris" it cannot be "canis lupus" at the same time: however, the matrix of "canis lupus" is in the design of "canis familiaris" virtually, together with the virtual matrices of "canis occidentalis," "canis australianis," etc. Also, if a real dog is, e.g., "black," this chromatic quality is an accident that is added to its specific canine essence; but every other possible chromatic quality, white, spotted, etc., is present in its design under the form of some virtual matrix of the formative series. The black dog could get sick and his hair could change color and turn gray: but the concretion of such an accident is only possible because the virtual matrix of the gray color, subsisting in its design, permits it.***

The Hyperborean Wisdom always affirmed this concept of "sameness of species, identicalness of design" and that is why since ancient times there were sages who knew how to see, behind the essential matrix that individualizes a given specific entity, other formal possibilities underlying in its cognizable being, which they denominated "potential qualities of the thing," possibilities that in reality were coming from the virtual matrices of the formative series of the design. A classic example of this Hyperborean affirmation is the concept of "matter" and of the "material atom," the antiquity of which goes back to the Atlantean epoch and that was maintained until the European Modern Age, i.e., until the "empirical Science," and gnoseologically color-blind, banished it. In this subarticle we will expose that ancient Hyperborean concept and demonstrate the error and insufficiency of the modern concept with which it was replaced. The Hyperborean concept is very simple to explain: ***"in every physical entity, its material substance is characterized by being of a single essential nature": "all material atoms are of the same species."*** The Hyperborean Wisdom affirmed, then, from the beginning, that ***there is only "one" material substance, "one" single essence, "one" single type of atom,*** due to the way in which the Demiurge constructed the macrocosm: by the multiplying imitation of a single monad, a reflection of Himself,

whose material manifestation consists of the gravis atom, and by the multiplying combination of the ten fundamental Archetypes, a reflection of His ten Faces, the pneumatic expression of which constitutes the design of the entities. The growing blindness of men, correlative with the advance of the Darkness of the Kaly Yuga, was degrading that concept and so it ended up distinguishing four basic substances or material essences, then five or seven, lately ninety-two elements, and finally, at present, more than one hundred.

But what occurred is also very simple to explain: while the Hyperborean Wisdom sustains that ***there is an atom design***, in which formative series subsist all the archetypal matrices that individualize the specific entities, the present Science has classified the physical entities as if they were made up by distinct types of substance and has confected a "periodic table" in which such "substances" are ordered by "atomic number," i.e., by the number of electrons that add up in all their shell or energy levels, and grouped according to the periodic repetition of similar chemical properties. An example of such a table can be seen in Figure 50.

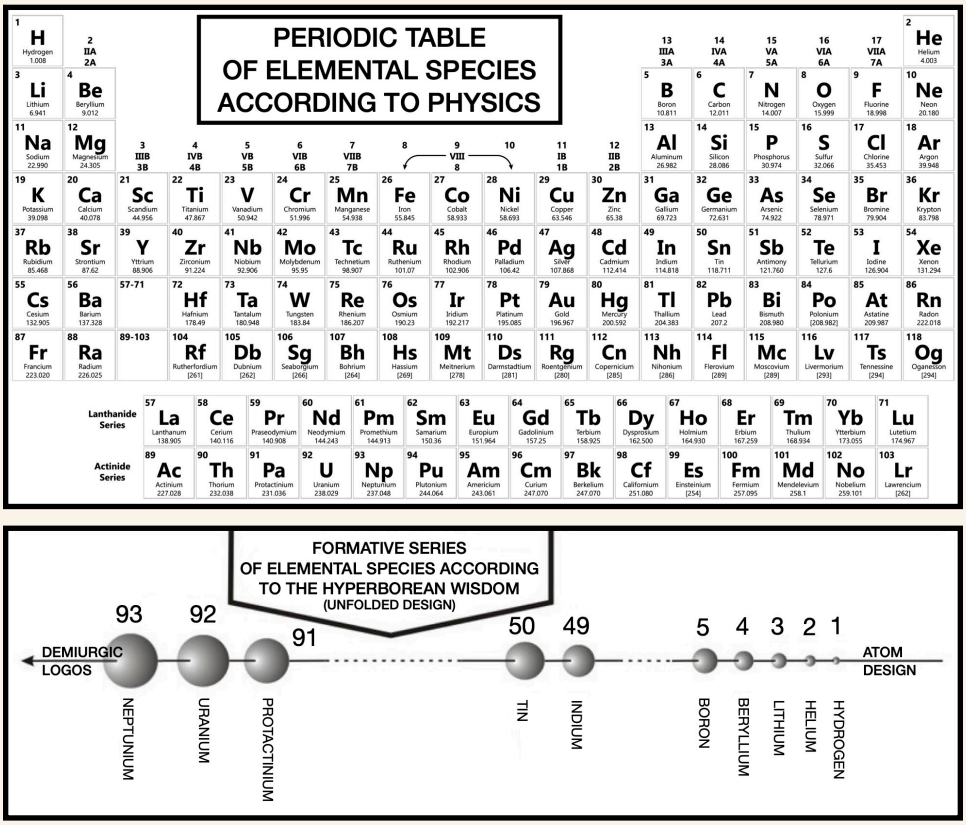


Figure 50

The "scientific" and dogmatic criterion used to develop the periodic table is still based on the concept of Robert Boyle, a failed seventeenth century alchemist, according to whom "a fundamental physical element is that which may combine with others to form a compound, but which cannot be broken down into a simpler substance once separated from all other chemical substances." With such a criterion, what are only atomic entities, gravis, individualized by the archetypal matrices of a single "atom design," chemists have ended up recognizing as "fundamental" and essentially different elements. The "periodic table" is, then, nothing more than an "unfolded design model," i.e., a model unconsciously realized by Science in which the archetypal matrices of the atom design are erroneously "unfolded." And we say that they are "erroneously" unfolded because the periodic table, as observed in Figure 50, is ordered ***from left to right,*** i.e., ***according to the direction of the Indo-Germanic alphabets,*** which constitutes an esoteric absurdity, since said direction was arranged by Wotan when He taught the Aryans the use of the Runes ***precisely to resign the ontic designs.*** The voices of every design, the archetypal matrices, on the contrary, have the real direction from ***right to left,*** like the Hebrew alphabet, and thus the "periodic table" should be ordered if it is to at least somewhat coincide with the reality of the atomic entities.

In the lower part of Figure 50 an "unfolded model" of the atom design has been depicted, which shows the real direction of the demiurgic Logos and demonstrates that the pretended "fundamental elements" are only archetypal matrices of the formative series.

According to the Hyperborean Wisdom, and in a manner analogous to that explained in the case of the horse design, the following principle governs in atomic matter: "in sameness of species, identicalness of design." That is to say that, all material atoms being specimens of the same species, their design is identical, ***regardless of the essential quality that apparently differentiates them.*** This Hyperborean concept will be clear if we refer to concrete cases, e.g., to the elements of the Periodic Table.

According to Physics, the elementary substances of the table are essentially different from each other: e.g., element 79 is not the same as element 82, gold is not the same as lead. The gold atom has 79 electrons while that of lead has 82; but, in addition, they present different atomic weights because of the different number of particles in the nucleus, especially neutrons: the gold atom "weighs" 196.967 while that of lead: 207.19. Such differences in "atomic structure" would cause the different qualities that characterize the element gold and the element lead. According to Physics, then, these two elements, gold and lead, constitute two essentially different substances of nature: ***there would be nothing real in gold that has to do with the essence of lead and nothing real in lead that has to***

do with the essence of gold; the link that physics establishes between both of them is only theoretical, a product of the comparison between their atomic structures: in reality both elements are essentially different and there is nothing concrete in them that truly relates them to each other. Such is the concept of Physics.

Well, the Hyperborean Wisdom affirms something very different about gold and lead, or about any other element of the periodic table.

For the Hyperborean Wisdom, ***all the "elements" of the periodic table are particular members of the same "atom" species and, therefore, have the same demiurgic design.*** It means that hydrogen (1), helium (2), lithium (3), . . . gold (79), mercury (80), thallium (81), lead (82). . . , uranium (92), etc., are atomic entities that exist because of the same demiurgic design: in each one of them underlies the same ***active plan,*** the same formative series of archetypal matrices. What differentiates the members of the atom species is the principle of individuation, i.e., the essential matrix with which they have individualized themselves within the specific form. Thus, the "gold atom" is no more than the individuation of a universal atomic entity, or gravis, under the subposed form of the "gold" essential matrix; and the same can be affirmed, e.g., of the "lead atom," which consists of a universal atomic entity, or gravis, individualized according to another archetypal matrix of the same design: the essential matrix of lead. But, it is important to notice that in the "gold atom," the matrix of lead and any other archetypal matrix that has not actively intervened in the individuation process, subsists as a virtual matrix; and the same occurs in the "lead atom," e.g., in which design the virtual matrices of gold and of any other specific substance subsist. For the Hyperborean Wisdom, then, in opposition to theoretical Physics, ***in gold there is something real of the essence of lead and in lead there is something real of the essence of gold: its virtual matrices.*** Just as the Hyperborean alchemy was affirming, ***in lead there is gold and in gold there is lead, actually, as a possibility of accidental change.*** But there is still more: in both gold and lead, are also all the virtual matrices of the different elements of the periodic table, which means that gold, lead, or any other element, could make effective the qualities of any of the remaining elements just by activating the virtual matrix of the latter, just by subposing it.

Considering the stratiform sphere as a model of the "atom design," we can imagine that the atoms of any substance consist of similar models: the differences between different elements would come, then, from the intensive activity that certain concentric spheres of the model, or essential matrices, would perform on each one of them. E.g., if the stratiform sphere represents a beryllium atom, we must imagine that the fourth concentric shell, from the center, has been activated in such a way that it alone determines

the character of the whole sphere: it is as if by looking at the stratiform sphere we can only perceive the fourth shell, but knowing with certainty that the remaining shells are also present in a virtual way. With this example one comprehends that the actuality of the fourth shell, or essential matrix, is analogous to the individuation of a beryllium atom: a universal atomic entity, designated with a Plan that contains the archetypal matrices of all possible specific atoms, individualizes itself as a beryllium atom by the conforming activity of the fourth archetypal matrix of the formative series, which then fulfills the function of the essential matrix of the beryllium atom. And just as the remaining concentric spheres of the stratiform sphere, although invisible, are virtually present next to the fourth active shell, so also the remaining archetypal matrices of the formative series of the atom design, corresponding to the form of any possible atomic element, subsist virtually in the individualized beryllium atom.

Utilizing a schematic arrangement similar to that of Figure 48, in which the process of individuation of a real horse was described, it is possible to graphically demonstrate the recently stated concept of the "atom design." Thus, in Figure 51 we see that the "atom" Archetype, i.e., the "gravis" Archetype, manifests itself evolutively on the material plane by means of five atomic entities, the value of which, measured on the "gradual scale of progressive moments," corresponds to the "third degree." In each one of these atomic enti-

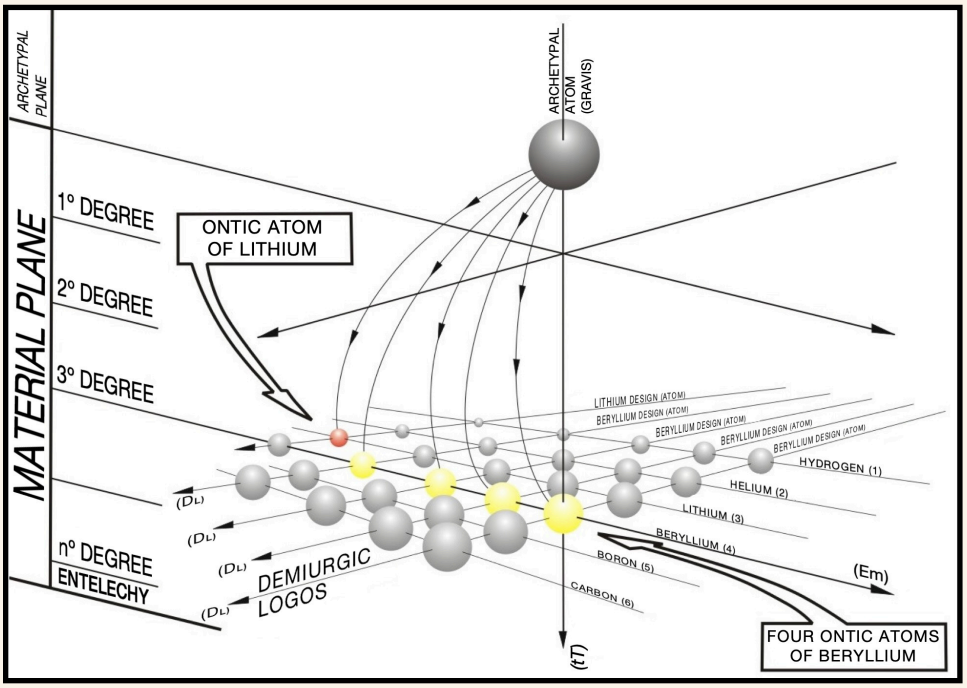


Figure 51

ties subsists the gravis entelechy as a being-in-itself, as a potential universal terminus: the spiral arcs represent the evolutive process that continuously connects the being-in-itself of the ontic plurality with the universal being of the archetypal singularity. In other words, the gravis Archetype, without at any time altering its absolute singularity, manifests with its potential entelechy in the five entities and confers upon them an atomic nature, i.e., "natural existence" and "evolutive impulse."

The Verb of the Demiurge designates these five atomic entities with ***the same "atom design,"*** as shown in Figure 51. There, in effect, by means of the model of unfolded design defined in Figure 50, it is seen that in each evolutive entity there is ***the same "atom design":*** both the four beryllium atoms and the lithium atom have an "atom design" that causes their individual existence.

In the indiscernible nucleus of the five atomic entities subsists the gravis entelechy, the being-in-itself, the potential universal terminus that confers to them atomic nature: the design of each atomic entity gives a particular terminus to this universal nature. Let us consider the four atoms of beryllium. In each one of them, the atomic nature is individualized according to the archetypal matrix of beryllium, the fourth of the formative series, which in these cases is denominated "essential matrix of beryllium." The fourth matrix is, then, the essential subposition that individually terminates the universal nature of the atomic entities, which makes of them ***those*** beryllium atoms. The remaining archetypal matrices of the formative series of the atom design, those that correspond to the form hydrogen, helium, lithium, boron, carbon, etc., also subsist in each beryllium atom as "virtual matrices," as possible determinations of any accidental change.

The lithium atom, for its part, is the individual termination of an atomic entity conforming to the third archetypal matrix of the formative series of the atom design, the "essential matrix of lithium." The remaining archetypal matrices, as in the case of beryllium atoms, subsist in the lithium atom as "virtual matrices."

But it is evident that the "essential beryllium matrix," the fourth of the series, subsists in the lithium atom as a "virtual matrix," as only one more of the virtual matrices of its design. Likewise, the "essential matrix of lithium," the third of the series, is only one of the virtual matrices that subsist in the design of each beryllium atom.

13. Synthetic Concept of Demiurgic Design

It is opportune, in order to complete the "Notion of Demiurgic Design" presented in this article "E," to begin with a brief abstract of the twelve previous sub-articles. In the "Summary on the Demi-

urgic Design," pertinent definitions from the First Part were quoted and the concepts of finality and suprafinality were brought to the fore: the finality of the entities is determined by their being-in-itself, which is a "universal terminus," while the suprafinality is a being-for-man, the design proper, which is a "particular terminus." These concepts could denote a completely erroneous meaning, improper to the Hyperborean Wisdom, if it were not exactly clarified what is to be understood by the "universal" and the "particular" of the termini. Such a clarification is made in detail in the following sub-articles: from E2 up to and including E7, the "universal terminus," the finality of the entity, is defined, and from E8 up to and including E12, the concept of the particular terminus, the suprafinality of the entity, is specified.

Thus in E2, "Analysis of Rational Classification," one distinguishes between the "real universal" and the "cultural universal" and demonstrates that all systematic classification of entities is carried out in the "cultural structure" with relationships between the concept slices of said entities: the "universal" that is affirmed or the evidence of the entities, after such a psychological classification, is no more than another concept slice, a "cultural universal" concept; but in the concrete entities, from which proceeds the design that gave rise to the concept slices, exists something that is really universal: the universal Archetype that sustains them and in which being they participate. We must therefore discard the concept of "cultural universal," proper to the cultural structure, and refer directly to the concrete entity.

In E3, "Species and Genus of External Entities," it is demonstrated that "species," despite also being a concept slice, effectively relies on real entities for its determination: "genus," on the contrary, is a concept slice defined on species, a pure systematic operation of the cultural structure: the genus does not access real entities except through specific concepts. We come, then, to the conclusion that the limit that separates the species from the genus is "the border of rational certainty for every awakened Virya." That is why the comprehension of the "real universal" can only be achieved on the basis of specific concepts, i.e., on the basis of concepts that describe the qualities of concrete entities. But the search for the real universal leads us directly to the universal Archetype that, in the absolute singularity of its universal being, materially manifests itself in a plurality of specific entities: in Figure 45 this problem was synoptically represented. A problem that will only be solved in E8 but that was already posed in this way: if the universal Archetype is capable of distributing itself in all the specific entities without dividing itself, which in itself constitutes an enigma, what is it that converts the specific entities into individual entities, i.e., what is the princi-

ple that enables us to point out ***that*** entity; there ***that*** other one, etc.?

The definition "of the being-in-itself of the external entity," in E4, definitively clarified the concept of the real universal: the participation of the universal Archetype in the specific entities is carried out from the "indiscernible nucleus," a non-coordinable region where, as the being-in-itself, underlies the potential entelechy. In every entity there is, thus, a specific universal nature provided by the universal terminus or being-in-itself, by the potential entelechy that is the same in every entity and identical to the universal Archetype. "The gravis Archetype," described in E5, profoundly exemplifies the concept of "being-in-itself" or potential entelechy of external entities and provides important notions about Hyperborean Physics.

E6, for its part, clarifies the concept of "the indiscernible nucleus of entities," showing its hallucinatory quality of being identical for every potential entelechy: being and nothingness coexist in that point through which, also, flows transcendent Time, the Consciousness of the Demiurge. Hence, as explained in E7, from the indiscernible nucleus of entities, "The Eye of Abraxas" contemplates Itself, with a fixed and tirelessly multiplied gaze at every point of macro and microcosmic space.

The concept of "Universal terminus," "being-in-itself of the entity," having been sufficiently clarified at that time, the time came to respond to the pending question about the cause of the individuality of the entities. In order to provide an analogical explanation in accordance with the structural model developed in the First Part, in E8 was defined a "Design Model of the External Entity" consisting of a stratiform sphere in which, each concentric shell or sphere, represents an archetypal matrix of the design; such an analogical "model" of design is derived from the "essential postulate of the structural model," set forth in E8. The demiurgic design is, according to this model, an active Plan of which the projection contemplates all the possible determinations of a specific entity: a series of formal phases "that go from the Demiurge to the entity."

Finally, in E9, was described "the being-for-man of the external entity," making it clear that the suprafinality of the entity includes the "principle of individuation," the principle that makes it possible to recognize it as ***that*** concrete entity. The design is not only a being-for-man, a being soon to reveal itself to human knowledge, but also the principle that essentially shapes the evolutive entity, the principle of its real individuality. Every entity holds in its existence two ontological determinations: the universal terminus or being-in-itself and the particular terminus or being-for-man. The being-in-itself, the cause of the evolutive impulse, determines the natural existence of the entity, while the being-for-man determines its in-

dividual existence: the universal nature of the being-in-itself, in the specific entity, puts an actual terminus to the essential matrix of the design. The remaining archetypal matrices of the active Plan subsist in the entity as "virtual matrices" or determinations of accidental change: every quality, note, property, feature, etc., which is added to or taken away from the essential character of the entity at any time of its existence, is determined by the accidental activity of the virtual matrices.

In E10 these concepts were applied to carry out "The Analogical Study of a Concrete Entity": the "ontic horse" of Figure 48. We saw there how the essential matrix of the horse design, subposed in the equine entity, was putting an individual terminus to the universal nature with which the process of the horse Archetype was impulsing its evolution.

"Gnoseology of the Design or Being-for-man," explained in E11, demonstrates that the "habitual concept" of an entity, i.e., the normally horizontal concept slice in ordinary language, describes the "essential matrix" of the entity: the remaining archetypal matrices of the design, the virtual matrices, are described in other concept slices obliquely distributed on the beam of axial planes of the cylindrical bond or Relationship.

Lastly, in E12 a new incursion into Hyperborean Physics was made with the "Analogical Study of the Atom Design." Here we see that matter consists of a single species of entities, the members of which are archetypal atoms individualized according to the different accidental forms of the formative series of the atom design: the periodic table of elementary substances, of Physics, is no more than an incomplete sample of the unfolded atom design; the atoms of the different elements of the table are only individualized entities according to the different archetypal matrices of the formative series of the design: all the atoms that exist, whatever their quality, are marked by the Verb of the Demiurge with the same Vox, with the same atom design; only the activity of the essential matrix varies in each one.

The synthetic concept of demiurgic design obtained as a conclusion, at the end of this abstract, is the following: the design is the being-for-man of the entity, a Vox, a word, proposed by the Verb of the Demiurge in order to give individual existence to the entity and for the entity to reveal this existence to man; the design is the terminus of the universal nature of the entity that causes its individual existence in conformity with the essential matrix of the formative series; the design is an active Plan consisting of a series of formal phases or archetypal matrices, one of which is the essential matrix that causes the individual existence of the entity, and the remaining ones are the virtual matrices that determine its accidental qualities; the active Plan is also denominated "real destiny of the

entity"; the design is a production of the Logos of the Demiurge and the archetypal matrices that make up the formative series of the active Plan develop a procession that goes from the demiurgic Logos to the entity; the design is proposed in the entity by the Demiurge and the essential matrix is subposed in the entity by the design; the design, the totality of its archetypal matrices, is constructed by the combination of only ten Archetypes and these, in turn, are only aspects of a single monad, the perfect image of The One; this monad manifested in matter with its ten aspects is denominated ***Yod:*** Yod is the essential voice with which a Sacred Language is structured, i.e., a language proper to a Sacred Race of the Demiurge; Yod is the Holy Monosyllable of Jehovah Satan that makes up every Vox and every sermon; therefore, every design is written in the Sacred Language only by Yodim, i.e., only by a multiplicity of Yod voices; behold the Hyperborean Wisdom: when Wotan taught the Aryans the Language of the Birds, as an instrument of strategic reorientation, as a Noological Runics and a weapon capable of opening the way Back to the Origin, his first lesson was to show how the ontic Yod was resigned, i.e., the Yod underlying every demiurgic design; and then Wotan said that the Yod is resigned by the expression of the ***Odal Rune,*** thus neutralizing its nefarious power; and since that first lesson of the Great Ásur, every awakened Virya, or Hyperborean Initiate, has the terrible possibility of resigning the designs of the entities, converting himself into their Master and Lord: the resignation of Yod by the expression of the ***Odal Rune*** is the secret that the Tirodal Knights currently study, a secret that will enable the Hyperborean Noological Runics to surpass the Hebrew numerical Kabbalah, at the end of the Kaly Yuga, on the Day of the Spirit.

F. Hierarchical Relationship between Designs

Using the notion of demiurgic design developed in "E," we can comprehend the affirmation made in "D": "between the design of the snail and the design of the serpent exists a ***hierarchical relationship.***"

First of all, it is appropriate to analogically relate the "faculty of classifying" that the Paśu has, and that was described in "E2" and "E3," with the "faculty of designating" that the Verb of the Demiurge exhibits. The Paśu, as we saw, can operate systematically with the cultural subject in the cultural structure and "encompass sets of Relationships under the extension of a concept denominated class"; in particular, "the genus demonstrates, thus, to be only the product of a systematic operation carried out with a group of specific concept slices and, therefore, demonstrates to be only a 'concept of a concept,' a 'function of a function,' a 'class of classes,' etc."

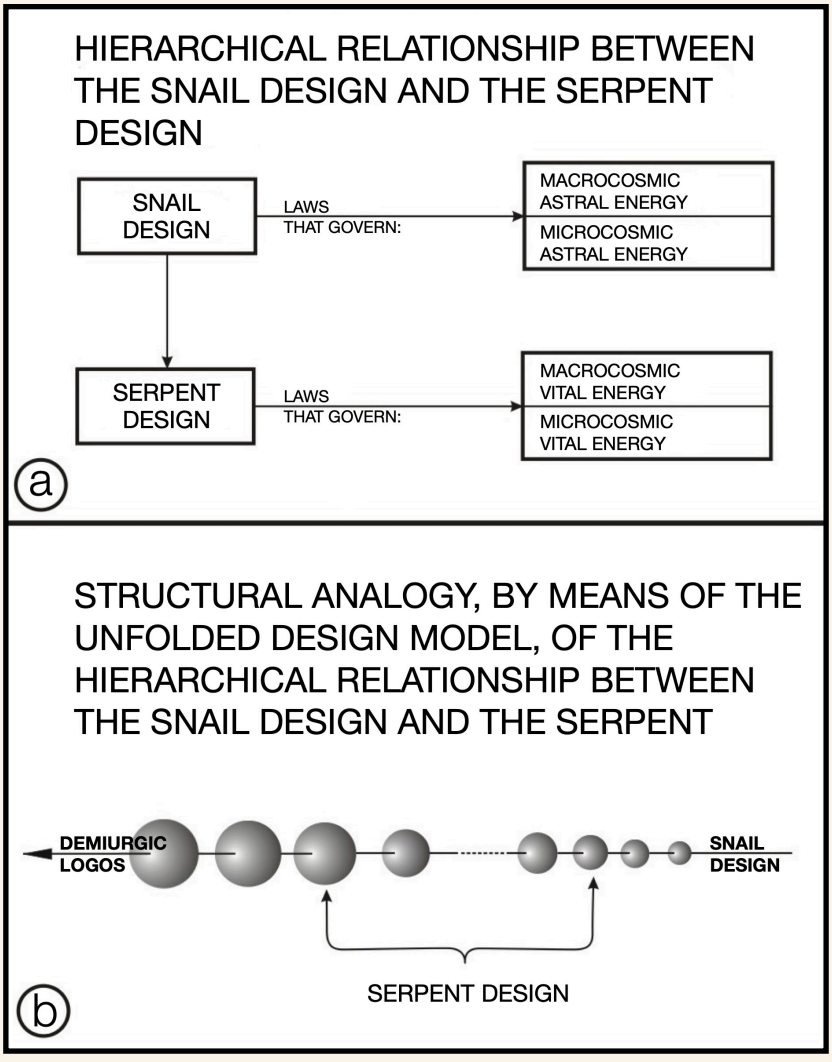


Figure 52

(pages 440–48). The Demiurge, for His part, performs, with His Verb, an analogical operation upon designating the entities of the macrocosm, the case being given of ***designs that contain the Plan of other designs in their active Plan,*** i.e., ***designs of designs:*** the classic example is the ***Paśu design*** that contains in its Plan the totality of ontic designs. In this sense, the Paśu design is a Plan that encompasses all the Plans of the ontic designs of the macrocosm and that is why its projection is denominated "microcosm": a reflection or inverted copy of the macrocosm where all its entities are structurally replicated. In the Paśu design all the remaining designs are ***hierarchically ordered according to their specific and structural function:*** The Paśu design is, thus, a "design of designs," a Plan of Plans: a microcosm that integrally contains the Plan of the macrocosm.

Apart from the Paśu design, which is the active Plan of maximum extension that the Demiurge has conceived, there are countless designs of designs; in particular it is worth noting, as a fundamental example, the hierarchical relationship that the design of the snail and the design of the serpent keep with each other: the design of the snail is a design of design of which Plan encompasses the Plan of the design of the serpent, just as is shown in Figure 52-b. We see there that only one set of archetypal matrices, of the total series of formative phases of the snail design, constitutes the Plan of the serpent design: this design is clearly contained in the snail design, which encompasses it within its Plan.

But the fact that we have taken these two particular designs as examples does not lack significance. The Hyperborean Wisdom, in effect, affirms that the snail design, and the serpent design that is subordinate to it, ***occupies an outstanding position within the Paśu design because in such a design underlies the conforming principle of the energetic movement of whatever nature it may be.*** What does this mean? Answer: that the movement of energy always follows a formal law of which description corresponds to some archetypal matrix of the snail design. According to what we have seen in "C," e.g., we know that macrocosmic astral energy and microcosmic psychic energy are governed by laws, the form of which underlies the design of the snail, while macro and microcosmic vital energy are governed by laws formulated in the design of the serpent: the hierarchical relationship between both designs and their influence on such types of energy has been depicted in Figure 52-a.

In general, the previous answer tells us that the form adopted by the energetic movement in any phenomenon is ***necessarily*** governed by the snail design or by the serpent design: this is due to the fact that the energetic form is conformed by some subposed archetypal matrix belonging to the formative series of said designs, ***whatever the archetypal nature that impulses the evolution of an entity, e.g., horse, dog, or fish; next to the essential matrix of its design, which individualizes it as a horse, dog, or fish, subsist the subposed archetypal matrices of the snail (or serpent) design that govern the totality of the energetic movements of the mentioned entities.***

The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (caloric, electric, chemical, hydraulic, mechanical, etc.), the Hyperborean Wisdom denominates them as ***functional matrices.*** Hence the "sacred symbol of the Paśu," represented in Figure 41 as a spiral sign, is considered as ***the functional matrix of the law of evolution.***

The Paśu design is a design of a design that contains the snail design. This means that in every organic entity of the microcosmic

physiology, where an energetic movement of any nature takes place, is subposed some functional matrix with which the variation of the phenomenon is conformed. In particular, the law that governs the development of the conscious sphere of the Paśu, the microcosmic objective of the finality, is the "law of evolution," which is conformed by the ***spiral*** functional matrix of the snail design. A specific Paśu that evolves according to the impulse of the Manu Archetype, i.e., a potential microcosm, is individualized by the action of the essential matrix of the Paśu design subposed in the microcosmic entity, whose human nature it completes and gives particular form to: the essential matrix of the Paśu is, thus, an individual Plan for realizing the complete evolution of the microcosm. And, within the Plan in which the essential matrix consists, the extreme position is occupied by the conscious sphere, since its evolution is the microcosmic objective of the finality of the Paśu. It thus results that the conscious sphere, because it is energetic, evolves, "moves," according to the spiriform law of the functional matrix and, because such a sphere occupies an extreme position in the essential matrix of the Paśu design, it likewise results that the "spiral symbol" must occupy a ***central position*** in the conscious sphere, the place of a ***center of reference-to-self.*** Hence the spiral symbol is not only the form of the functional matrix of the law of evolution that governs the progress of the conscious sphere, but fundamentally constitutes the sacred symbol of the Paśu, i.e., the symbol with which the Paśu represents himself when the conscious subject reflects upon the whole conscious sphere in order to self-inspect. But such a reflection, and its equivalent conceptual expression, signifies the ***concept of energy,*** which cannot be otherwise because the spiral symbol, the product of such a reflection, is the form of the functional matrix that governs the evolutive movement of the energy of any nature.

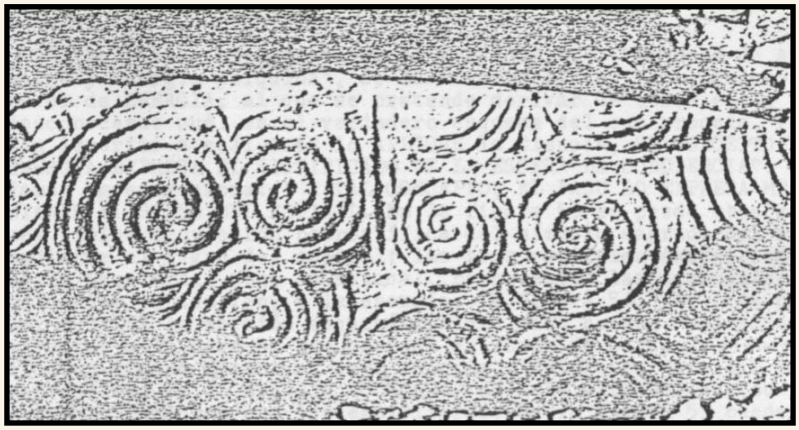


Figure 53

This was already brought forward in article "C," "Schema-of-self and Psychic Energy," of the First Part: "This concept is that of ***energy,*** to which it intends to derive from other entities because it is not known which is the true schema from which it proceeds. But, no matter to which entity science ***applies*** it, ***the concept of energy expresses the significance of the conscious sphere.***" We may now add: ***and to such a concept, the Paśu expresses it by means of the sign of the spiral.*** In Figure 53 we can observe a typical petroglyphic projection of the sacred symbol of the Paśu by means of the sign of the spiral; the three eccentric spirals on the left, as is natural, represent

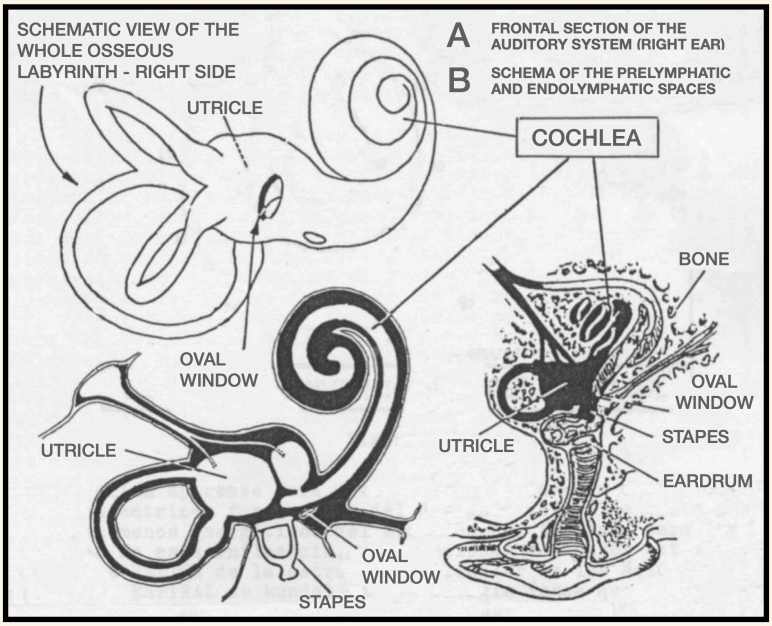


Figure 54

the three psychic spheres and, also, energy. Figure 54, on the other hand, shows the schematic section of the human ear, with a snail-shaped cavity on the right: the ear being a sensorial organ, the function of which is to perceive variations in ***acoustic energy,*** it should come as no surprise that its response obeys a spiriform law: a conventional auditory schema of the cochlea, graded in decibels, can be seen in Figure 55.

And that of the ear is only one of the multiple examples that could be provided in order to demonstrate the conforming influence that the functional matrices of the snail design exert on the energetic phenomena of the microcosm: it will be enough, in order to give an idea of this influence, to mention two extreme cases: the ***double helix*** of the molecular structure of nucleic acids and the ***spiral*** of Kundalini, the igneous energy that is found coiled "like a

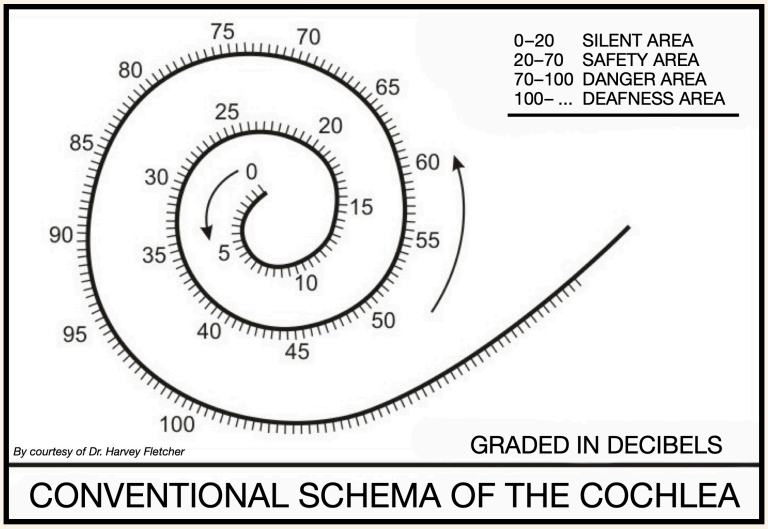


Figure 55

serpent" under the Muladhara chakra; the explanation for why the microcosmic plasmating Logos Kundalini is often perceived with a serpentine form will be provided in Tome Four.

The common root of the Greek words ***speira*** (σπεῖρα) and ***sperma*** (σπέρμα) constitutes a proof that all of this was known in a remote past. Speira, in fact, means: ***spiral, the curve of a serpent;*** while sperma means: ***seed, grain, germ, etc.*** Thus, we see that there was a link in Antiquity between the concepts of "germ" and "spiral," which is very close to the concept of the Hyperborean Wisdom that affirms that the process by which a "germ" develops follows a "spiral" law, contained in the "serpent" design.

G. Analogical Study of the Paśu Design

In Figure 56 we see a schema similar to that of Figures 48 and 51, in which the principle of individuation of the Paśu design has been represented analogically, by means of the unfolded design model. The essential matrix subposed by the demiurgic Logos puts an individual terminus to the human nature, which the Manu Archetype grants to the potential microcosm: thus exists the Paśu, the animal-man who evolutively progresses toward the Manu entelechy or actual microcosm. On each side of the essential matrix are observed the consecutive virtual matrices that determine the accidental qualities of the individual Paśu and its actual destiny.

Now then: we know that the Paśu's finality aims at reaching Manu entelechy and that for this purpose, in the active Plan of the Paśu's design, a microcosmic objective is proposed: to develop the conscious sphere until achieving ontic autonomy. It can thus be affirmed that the Paśu's evolutive progress is measured at all times in

relation to the degree of development achieved by its conscious sphere. In other words, the successive degrees of progress achieved by the Paśu in its evolution are a direct expression of the degrees of development of its conscious sphere.

But, on the one hand, it occurs that the evolutive progress follows a spiral law analogous to the helicoidal ***"elix"*** curve of Figure 56, which goes from the Manu Archetype to the human entity and which represents the impulse given to its specific nature by the universal being. And, on the other hand, it happens that ***"the history of the microcosm, the subjective line of which constitutes the consciousness of the Paśu, is the schema-of-self or conscious sphere";*** "The history of the microcosm is, thus, a schema in permanent construction to which we denominate the conscious sphere" (page 118). It is evident, then, that the evolutive helicoid of Figure 56 and the "subjective line" that constitutes the history of the microcosm are one and the same thing; that is why, on the gradual scale of progressive moments, the caption was added: "individual history of the Paśu."

The development of the conscious sphere, which is an energetic phenomenon, is conformed according to the functional matrix of the law of evolution of the snail design: the sphere of consciousness progresses toward ontic autonomy following a trajectory analogous to the ***elix*** curve of Figure 56, a curve that then represents the "thread of consciousness," the historical continuity of the conscious animic subject. This evolutive process of the conscious sphere, according to what we have seen, is experienced by the Paśu with "a sacred symbol" that expresses itself as a spiral sign: the sacred symbol of the Paśu emerges to the consciousness when it makes a reflection on itself, when it apprehends the schema-of-self, i.e., when the conscious subject thinks the conscious sphere as the object of its thinking; then "it sees" the sacred symbol of itself, the continuous spiral of its own history.

Such a reflection can be analogously interpreted in Figure 56 by imagining that we look from the Paśu, i.e., from the darker central sphere, toward the archetypal plane, parallel to the axis of transcendent Time (tT); if the thread of consciousness, the history of the microcosm, is a continuous process that goes from the Paśu to the Archetype, symbolized in the figure by the ***elix*** curve, what would we see upon looking in the indicated manner? Answer: a flat spiral, i.e., the sacred symbol of the Paśu, the expression of himself. Such a vision is represented in a separate box, under the title "coversign of the ontic Record," and is identical to Figure 41.

In this example it is worth noting that, because it helicoidally rotates around the axis of transcendent Time, each point of the curve, i.e., each "moment" of consciousness, is perpendicular to said axis or, what is the same, ***at each instant, consciousness is trans-***

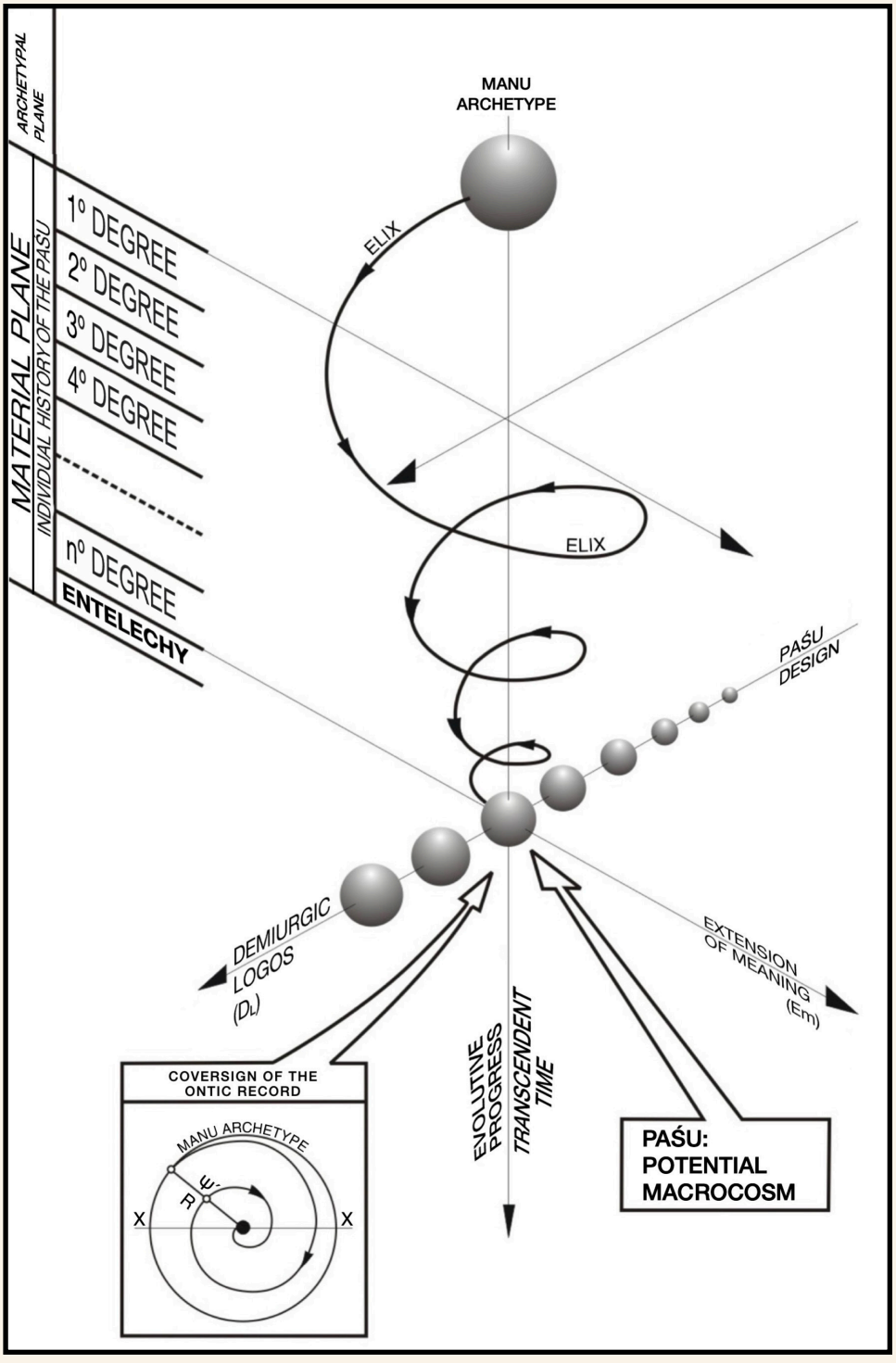


Figure 56

versal to transcendent Time. And such a fact analogically corresponds with reality since the consciousness of the Paśu is "immanent Time," a temporal species proper to the conscious sphere, to

the interior of the ontic microcosm, which transversally flows in the direction of the macrocosm's transcendent Time. We should note, however, that this analogical correspondence between the ***elix*** curve and the Paśu consciousness' thread of immanent Time is a characteristic that fundamentally differentiates Figure 56 from Figures 48 or 51: in them, the helicoidal curve represents the "evolutive impulse" of the universal archetypal nature of the specific entities, horse or atoms, which possesses no temporal character of its own. The ***elix*** curve, on the contrary, expresses the temporal series of immanent Time because the progressive evolution of the Paśu aims particularly at its ontic autonomy, at the attainment of a "time proper" to the microcosm that contains and encompasses it "from within," an intimate time, essentially differentiated from the transcendent Time of the macrocosm by effect of its principle of anisotropy. Let us note, finally, that such a time, intimate to the entity, has been represented in Figure 56 as a curve exterior to the entity, projected in the analogical space of the macrocosm; this must be interpreted in this way: the ***elix*** curve, taken in all its extension as in Figure 56, only represents the "history" of the conscious sphere and that is why its representation can only be ***a memory,*** the ***record*** of the events of the consciousness; then, only the point of the curve, the instant, that coincides with the entity is actual: the remaining points correspond to past instants.

H. Significance as a Path

When studying the allegory of the imprisoned Ego (page 287) it was made clear that the Song of A-mor of the Siddhas pursues two objectives: first, "to awaken" and, second, "to orient" the Ego of the lost Virya. With respect to the first objective, "to awaken," we are now better informed as to what is internally and externally required for this: from here on, however, we must not forget both objectives, for the symbol of the exterior labyrinth, which we will explain later on [for the "sacred symbol of the Virya," Tirodinguiburr, the significance of which we will approach in Tome Seven] enables us to achieve them as well. However, so that said significance is then clear, it will be necessary to define certain fundamental concepts beforehand.

First of all, let us observe that the energetic process of production of a conscious thought can also be seen in allegorical form. Such a point of view has the advantage of enabling us to induce an idea of the greatest importance, which is the concept of ***significance as a path.*** Meaning, in effect, is analogous to a path, a way to progress in the consciousness of things. But, in order to comprehend the macrocosmic scope of this analogy, it is necessary, as is

customary, to begin with the psychic structure of the microcosm; more precisely: with significance.

Let us take a look at Figure 21. In it is represented the moment in which the cultural subject, appealing to its translational faculty, has noted the xx system in the significant context of a habitual language and has turned it horizontal, on the plane (StT) in order to refer it to the Ψ threshold of consciousness. The I symbol, which imitates the noted xx concept, ***is*** thus ***directed*** toward itself, toward the schema-of-self, and emerges toward the light sphere as a conscious representation. Allegorically we can suppose that the translative faculty ***has pointed out an a priori path to be traveled by the I symbol during its emergence.***

Now, ***what effectively varies in the rational thought of a schema, by effect of the translative faculty, is the codification of the significance, i.e., the concept slice:*** when opting for such and such plane of signification, a given language is chosen in which context the xx concept acquires significance; the I symbol, which imitates it, possesses the same significant fundament when it emerges in the direction of the threshold of consciousness, i.e., when it transits through the ***path of significance.*** This allegory is valid because the translative faculty, as we saw, opens a path to the emerging symbol, ***the direction of which depends on the significance.***

But the allegory ends with the confirmation that the significance is analogous to a path that the emerging symbol will travel a posteriori. While the I symbol emerges along its "path," let us observe what occurs below the plane of signification (StT), in the "deep shadow sphere." According to what was seen in the tenth commentary (page 370) we know that "under the horizontal plane of signification of the habitual language, used by the translative faculty of the cultural subject to note an xx system, exist potentially multiple planes of signification on which virtual languages are expanded." Extending the allegory to such virtual planes of signification, we can affirm that: ***under the plane (StT) of the xx concept, i.e., before the beginning of the significant path that the I symbol follows, there are multiple potential "paths" that could be actualized by the translative faculty and traversed by the I symbol in its emergence.*** The "path of significance," which "I" follows in order to emerge to the consciousness, is only one among a possible many: a path that begins on the border between the deep unconscious (a, b) and the superficial unconscious (c), and that concludes at the Ψ threshold of consciousness, i.e., a path that goes from the unconscious to the conscious; but before the beginning of such a path, in the region (a, b) of the deep unconscious, there are "multiple paths" that are connected (in the axial nucleus of connotation) with this "principal path" chosen by the translative faculty to be taken by I. As an allegorical image it can be supposed that the beginning of

the principal path, followed by I, is a road junction in which the ends of a plurality of secondary paths converge and join.

This total allegorical image, of the principal path united at an intersection with the remaining possible significant paths, was perfectly valid for the Paśu. In the lost Virya, however, one must take into consideration the modification introduced by the "genetic key" of the Traitorous Siddhas when permanently mutating the human design. As will be explained later on, the introduction of the Symbol of the Origin into the microcosm ***determines the topological arrangement of the potential paths of significance.*** But the form that said paths are forced to take is not of interest for the moment, but to emphasize that such a modification was made with a karmic criterion or, better said, that the devised mechanism, tailored to the Viryas, starts from such a modification: here is the key, the secret, which converts the Traitorous Siddhas into the Lords of Karma; a key that can only be allegorically revealed; a secret that They denominate as ***Kalachakra Key.***

Since meaning is the expression of significance, it is not surprising that the road allegory can be extended to the macrocosm. To verify this, we need only remember the analogical correspondences between micro and macrocosm, synoptically synthesized in Figures 38 and 39. We know, in effect, that the first "meaning" put into the entities is that which the Paśu exteriorly expresses when projecting cultural objects; the meaning of such objects is ***directed,*** by human pain, toward the "threshold of meaning," which they cross in order to emerge in the Consciousness of the Demiurge: this trajectory is, evidently, also analogous to a path and one could already speak of a "path of meaning," i.e., of a route followed by meaning upon transforming the unconscious entity into a conscious cultural object, into a distinct and clear macrocosmic idea. However, as suggestive as it may seem, here we are not facing a strict correspondence but a mere approximation, an analogy of a lesser degree. We will understand this if we remember that the emergence of an I symbol in the microcosm (Figure 39) ***is not*** simply ***analogous*** to the emergence of a "cultural object" in the macrocosm but to that of a ***cultural fact,*** i.e., ***it is analogous*** to the emergence of a superstructure of cultural objects and men. The "path of significance," followed by "I" in the microcosm, is thus analogous to the "path of meaning" followed by a cultural fact when becoming conscious for the Demiurge.

Naturally, the coexistence in the deep astral world of multiple potential spaces of signification, enables us to analogously affirm that the "path of meaning" begins at a road junction where the ends of so many other routes, coming from the potential meaning that the habitual context of the exterior world, ***may*** take; the context of the macrocosm that sustains and gives meaning to the mi-

crocosm itself, in a sort of micro-macrocosmic significance-meaning feedback. And once again we find ourselves at the heart of the Terrible Secret of Maya.

Finally, the allegory of significance as a path will be more exact if we comprehend it from the point of view of the Potency and the Act. As we saw in the First Part, and as was demonstrated in greater detail in article "C," the psychic energy (pE) that ***activates*** every emerging I symbol is a product of the active potency (W) of the Relationships of the cultural structure. This means that psychic energy is an ***act*** of the potency (W) and that, consequently, so is the significance. That is to say: the significance can only be actual: a "potential" significance signifies nothing; the same can be said of the "path" that it transits: a "path" can only be actual, it can only exist if it is "walked"; as the poet Machado said: "there is no path, the path is made by walking." How is it, then, that we have spoken of "potential paths," paths that the I symbol ***could*** take in its emergence ***if they were actualized*** by the translative faculty? Answer: because the concept of "potential paths" is indispensable in order to explain the allegory of "significance as a path," although by using it we are, in truth, granting significance to something that is only conceivable as a possibility; the ***real*** path is the ***current one:*** the "potential paths" are ***unreal,*** although possible.

The same can be affirmed of significance as a path: of all the possible paths, only the path followed by the current cultural fact is real. The topics examined in the following articles will help to clarify this definition.

I. The Traitorous Siddhas Resign the Sacred Symbol of the Paśu

Let us begin by establishing the following principles, already previously demonstrated. ***The "sacred symbol of the Paśu" is the semic representation of the nexus that unites the Paśu with the Manu Archetype at every instant. Its interior emergence is equivalent to the manifestation of the most potent Myth, which is the God of the microcosmic entity, the Manu, its very Archetype. The Paśu rarely escapes the process of this symbol; rather, the conscious subject succumbs to its phagocytation and ends up identified with the Myth.***

When the Paśu projects its sacred symbol by means of the expression of the spiral sign, it establishes an external nexus with the Manu Archetype: for this reason, that sign was used in the most remote antiquity as a "sacred blueprint" of temples or to mark cult sites; the caves, for example. And this is not without fundament, because the sacred symbol of the Paśu is in truth the blueprint of itself, the basis of the interior temple: its external projection, on an entity, is an exteriorization of itself, an exterior recognition of its

own coming to be, of the Manu entelechy; it is to see "God" (the Demiurge, The One, the Manu, etc.) in oneself and be able to communicate it. Naturally, in order to comprehend this power of the sacred symbol, it is necessary to suppose that in the center of the spiral sign is the indiscernible point, the Eye of Abraxas, the nexus between the physical and metaphysical planes, through where the Archetypes manifest themselves in the world; that is to say: in the center of the spiral is the Yod.

Now, if the spiral of the Paśu's sacred symbol represents the thread of consciousness, this means that it is ***a thread of continuous significance.*** But, just as we saw in H, the significance is analogous to a path. It results, then, that the sacred symbol apperceived by the Paśu during its self-reflection is the configuration of the significant path through its evolutive progress. Let us again observe Figure 56, the helicoidal ***"elix"*** curve that goes from the Manu Archetype to the individual Paśu is the analogous development of the Paśu's sacred symbol, the line that represents the thread of consciousness, i.e., "a thread of continuous significance." Therefore, said curve represents a path, the evolutive path of the Paśu. But what does said path signify? Answer: that for the Paśu, defined as an evolutive entity to whose universal human nature or being-in-itself of the Manu Archetype puts an individual terminus to the essential matrix of the Paśu design, ***there is no possibility of objective deviation:*** the ***path*** toward the concretion of its finality is teleologically determined by the Manu entelechy that subsists in itself as the "being-in-itself of the Paśu, making it impossible for the latter to deviate at any time from the evolutive process of its own being. The Paśu, thus, will only manage to ***relatively*** delay or advance in its progress toward final perfection, but it will never be able, by some determination arisen from itself, to deviate from the path toward its entelechy, to depart from the law of evolution, to stop transiting the path prefigured in the sacred spiriform symbol. And the ***relativity*** of its progress is understood, of course, with respect to the evolutive degree of its cultural community, measured on the gradual scale of progressive moments of the entities. For the Paśu, in short, there is only room for progress, slow or rapid, toward entelechy, transiting along the "path of evolution," ***without any possibility of objective deviation:*** the impulse of the Manu Archetype, conformed by the functional matrix of the law of evolution, is an ontological force impossible to avoid from the ontic. Like the train that may or may not arrive on time at its last station but can never depart from the fixed path that leads ***directly*** to it, so the Paśu is obliged, by the ontological determination of the Manu Archetype, to move and progress toward its finality, to which it will sooner or later reach, following a fixed route, a path prefigured in the sacred symbol of the Paśu and represented in the spiral sign.

This answer will be better understood if we consider the animic subject as the ***evolutive subject of the Paśu,*** i.e., the subject of progressive change toward the Manu entelechy, that part of the soul which undergoes and exhibits progressive evolution. The animic subject, in effect, of which field of manifestation consists in the psychic structure, always moves along the significant path of the ***elix*** curve (see Figure 56), and that the totality of psychic phenomena also follows the same path: the rational subject, or reason, contributes to the evolution of the cultural structure with the movement of its operations, and such movements can be represented by arcs of the ***elix*** curve; the actualization of the inverted Archetypes of the archetypal memory follows the same law and that is why the Principles and Relationships of the cultural structure are constructed with symbols that are transferred from the archetypal memory according to trajectories in ***elix*** arcs; the movement of the cultural subject on the cultural structure is always done on the thread of continuous significance, i.e., taking the ***"elix path";*** and all the symbols that emerge toward the threshold of consciousness, such as the "I" of Figure 21, also follow a trajectory according to the spiral. But here it is worthwhile to pause for an important clarification. The microcosmic objective of the finality of the Paśu is ontic autonomy and, in order to achieve it, it is necessary to completely develop the conscious sphere; how is such a development initiated? Answer: In the Paśu design, "at a point in the formative series that makes up its plan, is designated the precise moment in which the Paśu will carry out the discovery of itself and will begin its history, i.e., the conscious sphere. At that moment, and in all subsequent cases in which it experiences such a perception, an ***intuition of ontic autonomy*** occurs, which, naturally, is often interpreted as a mere subject-object differentiation. The possibility of ontic autonomy causes a highly shocking impression that is interpreted by reason as a schema of one's own design and translated by the cultural subject as the symbol of which emergence gives rise to the formation of the conscious sphere: ***the symbol of ontic autonomy is the first to emerge with transversal energy; but that primordial emergence does not take place 'in' transcendent Time, since the conscious subject does not yet exist, but it is the subject itself that, because of the first shocked intention, heads toward a higher zone of the psyche and there places the symbol as a 'center of reference-to-self'; from this symbol is then structured the schema-of-self or history of the microcosm***" (page 234). But what is this "symbol of ontic autonomy," the primordial emergence of which causes the existence and subsequent evolution of the conscious sphere? Answer: ***the sacred symbol of the Paśu,*** represented in Figure 41 as the ***spiral sign:*** a symbol conformed by a functional matrix of the snail design known as the "law of evolution."

We can now better comprehend why the apperception that the Paśu makes of himself corresponds to the sacred spiriform symbol: because such a symbol constitutes the fundament of the conscious sphere, the "center of reference" of every emerging symbol around which the schema-of-self is constructed. And every emerging symbol, necessarily, follows the ***elix*** path that leads to and culminates in said center of reference. The conscious subject, then, also moves along the ***elix*** path; and this could not be otherwise, since the rational subject, the cultural subject, and the conscious subject, are manifestations of the same animic subject in different structures, which it accesses without losing its essential continuity by moving along the ***elix*** path.

Analogically, the situation of the conscious subject, the most evolved expression of the animic subject of the Paśu, can be determined as follows: the conscious subject is situated on the ***elix*** path, in an extreme sector of it rooted in the depth of the entity; it can thus observe in two directions, although its gaze is usually directed toward the threshold of consciousness, as the "subject in the extensive present" (SEP) (see Figure 25); as (SEP) the conscious subject looks in the direction of the Manu Archetype, located at the origin of the ***elix*** path: the animic subject could reach it again in a single ***continuous and direct movement, without the possibility of "objective deviation,"*** since the ***elix*** path is not interrupted anywhere but consists of a helicoidal curve of continuous signification; but if the conscious subject looks in the other direction, i.e., toward the Manu entelechy, it can locate its own center of reference and apperceive the sacred symbol of its coming to be, the symbol of itself, which is none other than the continuation of the ***elix*** until the potential entelechy, until the ***Yod;*** that is to say: the rest of the evolutive spiral, prefigured from the beginning in the real destiny of its design as the "possibility of ontic autonomy" or the concretion of the finality.

From all this, what interests us now is the conclusion of a previous answer: for the Paśu ***"there is no possibility of objective deviation,"*** since the animic subject, and its entire evolutive being, moves on the ***elix*** path, a continuous and ***direct*** path from the Manu Archetype until its entelechy.

[This conclusion will allow us to understand the technique of the genetic key with more exactitude. Let us begin with a concept already set forth in the First Part:] "Now, the evolutive failure of the Paśu, which motivated the intervention of the Traitorous Siddhas, in accordance with the Demiurge, was rooted in the scarce evolution of its conscious sphere; but, as we just saw, such an evolution depends to a great extent on the discovery of itself, i.e., ***that the Paśu design reveals at some point the possibility of ontic autonomy*** (the sacred symbol of the Paśu, the spiral sign); then, it is evident that in that phase of the Plan (the functional matrix of the

law of evolution) the most important intervention of the Traitorous Siddhas must have taken place. And, in truth, it has thus occurred. The Traitorous Siddhas, faced with the impossibility of, in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate upon the human design, permanently modifying the destiny of man: by that path they were hoping to achieve a rapid development of the Paśu's conscious sphere, an objective which was definitively fulfilled" (page 235). In article "F," on the same page, it was explained in what way, by means of the "genetic key" the Traitorous Siddhas modified the Paśu design: re-signing the functional matrix of the law of evolution with the Symbol of the Origin.

Let us remember that definition, which will now be endowed with a greater and more suggestive meaning: ". . . the Traitor Manu-Siddha administers to the Paśu, during the Maithuna, the knowledge of a modified design ***in which the symbol of ontic autonomy*** (or the functional matrix of the law of evolution) ***has been substituted as a self-inductor by the uncreated Symbol of the Origin.*** But the symbol of ontic autonomy (the sacred symbol of the Paśu) has not been eliminated but ***re-signed*** with the Symbol of the Origin, thereby altering its function of inducing the self-discovery, which would henceforth be determined by the Symbol of the Origin.

"The reason for such a substitution obeys the second phase of the plan of the Traitorous Siddhas, i.e., the spiritual enchainment; because here, in the substitution of the symbol of ontic autonomy for the Symbol of the Origin, ***the infernal genius of the Traitorous Siddhas is better seen than in any other act: in effect, from then on, the Virya would no longer, like the Paśu, have 'to discover' the symbol of ontic autonomy in order to initiate the formation of the conscious sphere, but the Symbol of the Origin 'would be discovered' by the reverted Spirit-sphere and it, without knowing it, would powerfully develop the conscious sphere.*** The evolutive initiative would thus be ceded, the Spirit enchained to the Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the Virya, would have to exhibit the permanent interior duality of the soul and the Spirit."

"Finally, it should be added that the Symbol of the Origin, by reflecting the Infinite Ego, signals the beginning of the history of the microcosm or consciousness: the schema-of-self is structured, then, around the Symbol of the Origin. But, upon the Symbol of the Origin emerging, it does so transversally, transported by the conscious subject that thus manifests itself for the first time; and, as the Symbol of the Origin reflects the Infinite Ego and manifests an Ego ***in*** the Virya, it is understood that from the first moment the conscious subject and the Ego find themselves identified, profoundly confused. But the confusion between the animic and the spiritual

is a necessary condition in the Plan of the Traitorous Siddhas, so that the Spirit impulses the evolution of the soul" (page 237).

With the re-signation of the sacred symbol of the Paśu by the Symbol of the Origin, the spiritual enchainment is concretized and the Paśu is converted into a Virya: an Ego, then, appears, a reflection of the eternal Spirit, identified with the conscious subject and submerged in its immanent temporality. And this Ego, which is ***utilized*** in order to develop the conscious sphere, never succeeds in discovering the Deception: it fails to come out of its confusion with the conscious subject and, what is worse, ***fails to glimpse either its past or its evolutive future,*** a possibility that was easily accessible to the Paśu just by traversing the ***continuous and direct elix*** path. How has this extraordinary result come about? What has changed in the sacred symbol of the Paśu with its resignation so that the Ego remains a prisoner, without knowing it, of the conscious subject? Answer: ***the possibility of objective deviation has appeared.*** In fact, the conscious subject of the Paśu could move continuously and directly along the ***elix*** path and ***return*** toward the Manu Archetype or ***move up*** toward its entelechy, but this possibility has definitively disappeared for the Virya: his Ego will always be ***lost,*** objectively deviated on the path of continuous significance.

This answer will be correctly understood only if we do not forget that the lost Ego, although it is habitually subsumed in the conscious subject, never loses its own essential identity. The lost Ego is "an indirect manifestation of the eternal Spirit" and, therefore, something essentially different from the animic subject, from the evolving soul whose essence consists of immanent Time. On the contrary, the Ego "in the awakened state," i.e., not hypostatized, is essentially atemporal: its ordinary temporality stems from the subjective identification with the immanent Time of the conscious subject. And it is this lost Ego, contaminated by immanent Time, who substitutes the conscious subject in the evolutive initiative and powerfully develops the conscious sphere: it occurs this way because the essence of the Ego is ***will,*** while the essence of the conscious subject is immanent Time; the will of the Ego imposes itself on the conscious subject and takes control of it, but remains irremediably temporalized with that act.

However, just as it is seen, the lost Ego always remains subsumed in the conscious subject but without losing its volitive essence: ***it is the lost Ego who suffers the "objective deviation" mentioned in the previous answer. the conscious subject, on the other hand, never loses the possibility of orienting itself toward the Manu Archetype by taking the elix path: for the conscious subject of the Virya, just as for the Paśu, the possibility of objective deviation does not exist.*** But how can the lost Ego, an Ego immersed in the conscious subject, be ***objectively deviated,*** if for the conscious

subject there is no possibility of objective deviation, if it can always retrace the ***elix*** path in both directions? Answer: It is evident that this can only occur because the lost Ego ***does not circulate along the same path as the conscious subject, i.e., along the elix path, but along a parallel path, in which the condition of objective deviation is fulfilled.*** Such is the effect of the primordial re-signation that the Traitorous Siddhas performed on the sacred symbol of the Paśu, on the ***elix*** path: in the Virya there are now ***two paths, parallel and correlative; along one of them, "elix," the conscious subject moves without the possibility of objective deviation; along the other, "labrelix," the lost Ego slides, in a permanent state of objective deviation.***

It is thus achieved, by means of the spiritual enchainment, to harness the volitive essence of the Ego in order to induce the evolution of the conscious subject: ***every movement of the lost Ego, in spite of being deviated on its own labrelix path, drags the conscious subject in the direction of evolutive progress without ever diverting it from the elix path.*** And it is worth repeating: ***every movement*** of the lost Ego is exploited in order to favor the evolution of the conscious subject.

[The Symbol of the Origin, plasmated in the Blood Memory of the Virya due to the effect of the genetic key, must be "universally" sustained so that it subsists and is transmitted as a hereditary characteristic. In other words, the Symbol of the Origin must participate in a "universal support," in a way similar to how every symbol participates in the universal Archetypes and receives from these their support. But the Symbol of the Origin is not of an archetypal essence but ***runic:*** the Symbol of the Origin, as a ***Rune,*** is an ***uncreated*** symbol, i.e., not created by the Demiurge; thus, on the archetypal plane, there is no Archetype that corresponds to and can conform to the ***runes*** because these, among other essential differences with any archetypal Symbol, are, e.g., ***infinite.*** How, then, does the genetic key achieve the extraordinary effect of the Symbol of the Origin being universally sustained on the physical plane by permanently maintaining itself ***over*** the sacred symbol of the Paśu for its ***re-signation?*** The answer to this question constitutes the best kept secret of the Traitorous Siddhas, for its revelation signifies the knowledge of a monstrous mechanism denominated the ***actual Kalachakra system:*** in order to give an idea of its enormous dimensions, it suffices to know that ***it includes*** the Earth and the Sun in its operative function. However, despite the difficulties that the explanation of such an extraterrestrial construction entails, the answer will be offered in the sixth and seventh tomes, since its knowledge is essential to concretize the liberation of the spiritual enchainment.]

J. Analogical Study of the Re-signation of the Paśu's Sacred Symbol

It is possible to better visualize the effect that the spiritual enchainment causes on the conscious sphere of the Paśu by resorting to an analogical interpretation related to Figure 56. However, it should be noted that such a study could reveal much more rigorous and exact correspondences if the appropriate mathematical instruments were used, i.e., Analytical and Differential Geometry. As this is not the case, we will content ourselves with remembering that the analogical quadrants, which are Cartesian and orthogonal, do not keep a numerical but a conceptual correspondence with the phenomena represented. And we will add, in addition, five other definitions that will allow us to comprehend the "re-signation of the sacred symbol of the Paśu" in the context of the analogical model developed so far.

Concept of a ***line:*** let us bear in mind that if the ***elix*** curve represents the continuous thread of the Paśu's consciousness, then it can only consist of instants of immanent Time. The ***elix curve,*** as a ***geometric line,*** must be considered as a succession of ***points;*** but the ***elix*** curve is a ***function*** of the evolutive progress of the conscious sphere and, therefore, each of its points has to correspond to an instant of immanent Time.

Concept of ***continuity:*** the ***continuity*** of the ***elix*** curve, ***and of any other curve graphed in the quadrants of the analogical space*** (Em, tT, dL), is simply defined as ***the non-interruption*** of the point series: there is ***continuity*** if it is possible to uninterruptedly pass from one point to another when moving on the curve, i.e., if all the points of the series ***are in contact with each other.***

Concept of ***direction: direction,*** for any analogical curve, is defined as ***the shortest distance*** between any point of a curve and another reference point of the same curve. From the point of view of the road analogy, the ***direction*** is a subjective appreciation of the ***linear curvature*** that a curve-path presents to the passage of the animic subject: thus, it will be said that "the path is all the more direct, the closer its linear curvature is to the functional matrix of the evolution law." The ***elix*** curve is, in this sense, the most ***direct*** possible path available to the conscious subject in order to evolutively move in both directions of the archetypal process.

Concept of ***continuous direction:*** it signifies that at every point of the ***elix*** curve, when passing to another consecutive point in any direction, ***the direction*** of the movement ***is maintained.*** That is to say, for a conscious subject that circulates along an ***elix path, there is no possibility of objective deviation: the subject, by simply moving from point to point, reaches the extremes of the function without fail.***

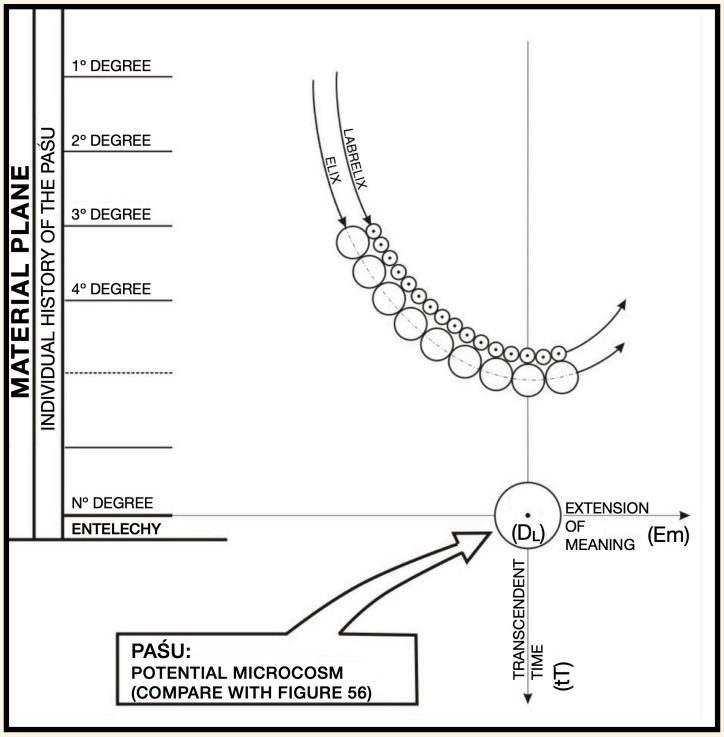


Figure 57

Concept of ***orientation: orientation*** is denominated to the act of evolving in a ***continuous direction*** on the path of significance. Orientation is the opposite of ***objective deviation.*** The property of an analogical curve, to provide ***orientation,*** is a topological quality known as ***adistomy,*** a term that will be defined later; the ***elix*** curve, e.g., is an ***adistomic*** function from the point of view of ***orientation.***

Finally, taking into consideration these conventions and definitions, we can see represented in Figure 57 the two analogical paths followed by the conscious subject and the lost Ego. The figure shows us, naturally, only a segment of the ***elix*** curve, "the path" along which the conscious subject moves, and, ***above it,*** the ***labrelix*** curve, analogous to the path of the lost Ego. The fact of having graphed the curves on ***a plane,*** i.e., over the quadrant (Em, tT), instead of doing it in a three-dimensional space like that of Figure 56, is due to the fact that it is necessary to observe this phenomenon from two different perspectives, just as will be evidenced shortly: in any case, one must assume that the axis of the "demiurgic Logos" (dL) passes through the center of the circle that symbolizes the Paśu, through the central point and perpendicularly to the plane of the figure. Let us also note that, with the perspective of Figure 57, ***two points of the labrelix curve correspond to each point of the elix curve:*** but, as we will soon see, this is only an appearance.

Let us analyze what Figure 57 tells us. The ***elix*** curve represents the path of continuous significance taken by the conscious subject during its progressive evolution. The will of the lost Ego, which is confused with it, has impulsed this evolution: without losing its volitive essence, the lost Ego moves along its own ***labrelix*** path, dragging the conscious subject toward degrees of greater evolutive progress. But the lost Ego, as we have seen, performs this operation ***in a state of objective deviation:*** how can this be possible? In order to analogically respond to this question, the use of a new perspective ***and the geometric definition of the concept of objective deviation*** is required.

With the genetic key, the Traitorous Siddhas re-sign the symbol of ontic autonomy, the sacred symbol of the Pașu, by applying the Symbol of the Origin on the Pașu design: this operation, the spiritual enchainment, is what causes the appearance of a "***labrelix*** path" on the ***elix*** path. From the analogical point of view, the Symbol of the Origin causes the following effect: ***each "point" of the elix curve, which from now on we will call "monarch," corresponds to a "point" of the labrelix curve, a point denominated "tetrarch";*** such points can be observed in Figure 58. A biunivocal correspondence is thus defined between the ***elix*** curve and the ***labrelix*** curve, such that one and only one ***labrelix*** point corresponds to each ***elix*** point and vice versa. However, it is seen in Figure 58 that, while the ***monarch elix*** point is a spherical unit (M), the ***tetrarch labrelix*** point consists of four enclosures: ***alpha*** (α), ***beta*** (β), ***gamma*** (γ), and

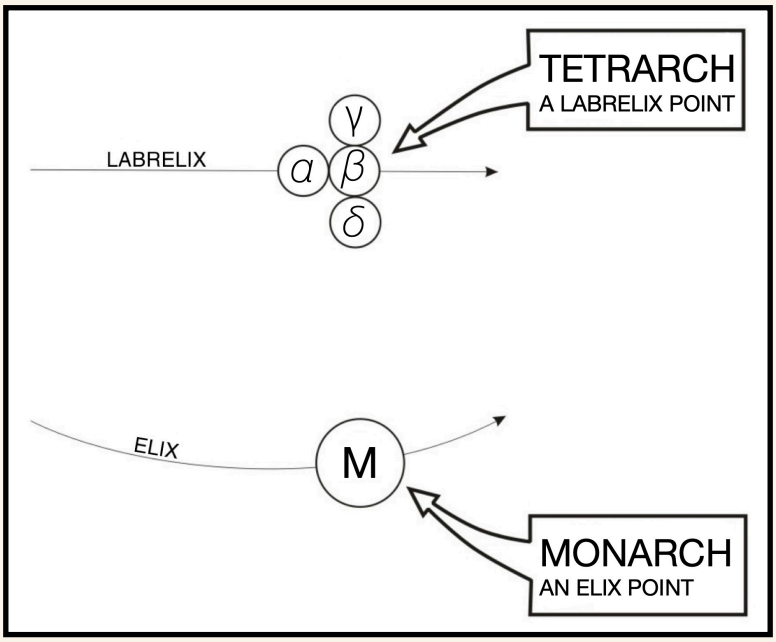


Figure 58

delta (δ). To understand this "one-to-four" relationship that exists between the monarch and tetrarch points, one must keep well in mind the analogy of significance as a path.

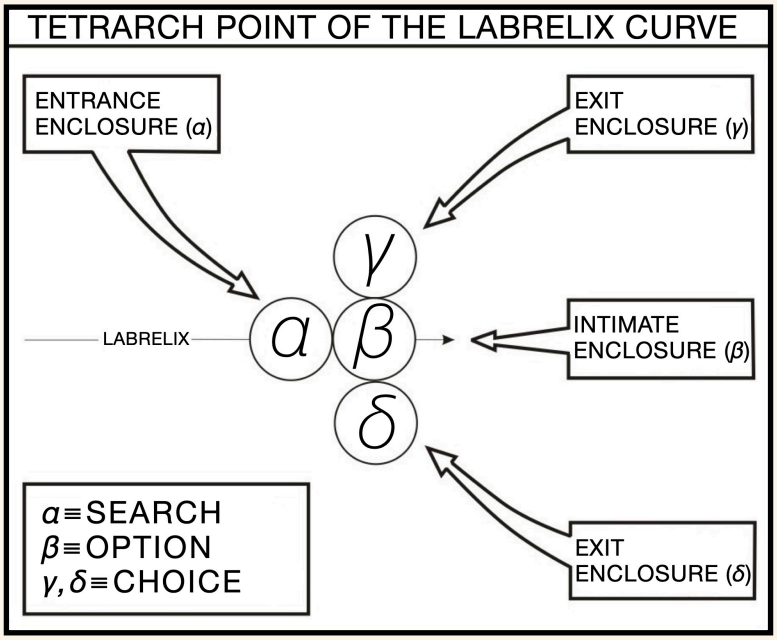


Figure 59

The monarch is an instant of immanent Time, but also, as a point of the ***elix*** path, it is ***one*** place that the conscious subject will occupy during its evolution. From this place the conscious subject has ***continuity,*** in order to return to the Manu Archetype or to move up to entelechy, passing through the remaining monarch points of the ***elix*** curve; and it also has ***direct orientation*** to carry out this transit, ***there being no possibility of objective deviation.*** But it is the movement of the lost Ego, passing from one tetrarch to another, that is the force that impulses the conscious subject to go from monarch to monarch along the ***elix*** path. Let us analyze, then, the form, of this movement by observing Figures 58 and 59.

In principle, the lost Ego is found at the alpha (α) ***entrance enclosure*** of the tetrarch, at the immanent instant in which the conscious subject occupies the monarch (M) point. In front of the lost Ego there is, then, the beta (β) ***intimate enclosure*** of which essential characteristic consists in blocking the passage to another tetrarch and instead permits access to any of the lateral ***exit enclosures,*** gamma (γ) or delta (δ). In other words: ***the lost Ego situated in*** (α), ***cannot pass to another tetrarch through*** (β) ***since this enclosure is closed ahead: from*** (β) ***it is only possible to pass to*** (γ) or (δ); ***however, both*** (γ) ***and*** (δ), ***are open ahead, which permits the lost Ego to***

move to the next successive tetrarch from either of them. And when the lost Ego executes that step, whether it comes from (γ) or from (δ), its movement solidly drags the conscious subject that then also passes on to the next monarch.

If you look at figures 58 and 59, you will notice that the lost Ego faces the inevitable sequence (α), (β), and (γ) or (δ) in each tetrarch. To comprehend this, let us inquire into the Hyperborean Wisdom. Why does a lost Ego move? Answer: because its volitive essence impulses it to ***seek orientation;*** such is the ***strategic*** nature of the lost Ego. The ***search for orientation*** is, then, the driving force of the Ego and with that determination it always enters the entrance enclosures of the tetrarchs of the ***labrelix*** path. From there on, the lost Ego is forced to repeat the three phases of an inevitable sequence:

> Phase (α): the lost Ego enters into the entrance enclosure motivated by the ***search for orientation*** that determines its volitive essence.
>
> Phase (β): the lost Ego enters into an intimate enclosure of the tetrarch where the path is bifurcated: there it must ***opt*** between two alternatives: (γ) or (δ).
>
> Phase (γ) or (δ): the lost Ego has ***Chosen One*** of the possible ways, (γ) or (δ), in order to continue with the search for orientation and passes to an exit enclosure; from there, just then, it will be able to enter the entrance enclosure (α) of the next tetrarch.

In synthesis, and just as was expressed in a box at the bottom of Figure 59, phase (α) is characterized by ***search,*** phase (β) by ***option,*** and phase (γ) or (δ) by ***choice.***

To fulfill this sentence, of course, the lost Ego ***cannot be refused*** since the same principle that causes its appearance, i.e., the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin, also determines ***the form*** in which such appearance is to occur: the lost Ego, as an effective manifestation of the enchained Spirit, can only exist on a ***labrelix*** path formed by tetrarch points, a path parallel and correlative to the ***elix*** path along where circulates the conscious subject of the Paśu during the evolutive process of the Manu Archetype.

Let us observe that, beyond the analogies that "significance as a path" gives rise to, the monarch and tetrarch points correspond respectively to ***real acts*** of the conscious subject and of the lost Ego. Such "points," in effect, are symbols that represent the ***act*** of the subject or of the Ego at a given moment of its coming about: the "points," then, are the current expression of the respective essences. On the one hand, immanent Time being the ***essence*** of the conscious subject, the monarch is the ***current instant*** of said

time; i.e., ***the "instant" is the form of the temporal act.*** On the other hand, the will being the ***essence*** of the lost Ego, the tetrarch is the ***current moment*** of the egoic volition; but the tetrarch has a threefold form: in other words, ***the tetrarch moment of the Ego, the volitive act successively acquires three characteristic forms:*** during phase (α) the act acquires the form of the ***search;*** during phase (β) the act takes the form of the ***option;*** and, during, phase (γ) or (δ) the volitive act has the evident form of a ***decision.***

Nevertheless, if one does not forget that the tetrarch configures the three forms that the volitive act of the lost Ego adopts in an immanent instant, the road analogy will still be extremely useful.

Thus, let us suppose that the ***labrelix*** path is a curve comprised of a successive series of tetrarch points and let us analyze its properties in light of the preceding definitions. It is evident that the entrance enclosure (α) of a subsequent tetrarch can only be joined to the previous tetrarch by one of the exit enclosures (γ) or (δ). In order to adequately visualize a curve constructed in a similar way, the ***labrelix*** path has been represented in Figure 60 on the ***elix*** path: let us note that this figure is equivalent to Figure 57 since it shows the same segment of the ***elix*** and ***labrelix*** curves, although seen from another perspective; in effect, here the plane chosen to observe is the (Em, dL) it can be seen that the axis of transcendent Time (tT) is perpendicular to the plane of the figure, "passing" through the central point of the circle that symbolizes the Paśu.

Figure 60 will allow us, at last, to geometrically define the "objective deviation" and to explain the utilitarian function that the spiritual enchainment assigns to the lost Ego in order to favor the evolution of the Paśu. First of all, let us note that the ***elix*** curve consists of "n" monarch points, M_1, M_2, M_3, etc., each one of which corresponds to an instant of immanent Time, i.e., to a present or current moment of the historical thread of the consciousness: the conscious subject, when moving along such a "path," does so with a ***continuous direction*** toward the Manu entelechy, i.e., permanently oriented, without the possibility of objective deviation. Secondly, let us observe that the ***labrelix*** curve consists of a succession of tetrarch points, T_1, T_2, T_3, etc., each one of which coincides with a monarch point of the ***elix*** curve; in strictness of analogy, each tetrarch point is always ***superimposed*** on its corresponding monarch, so that the ***labrelix*** curve is ***over*** the ***elix*** curve: this condition is analogically necessary in order to express the fact that the lost Ego is, at every instant, ***submerged*** in the conscious subject or, more precisely, the fact that ***the act of the lost Ego is confused with the immanent instant.***

It is evident that, contrary to the ***elix*** curve, ***orientation*** is possible in the ***labrelix*** curve: the lost Ego, when moving along the ***labrelix*** path, will never obtain a ***continuous orientation*** similar to that

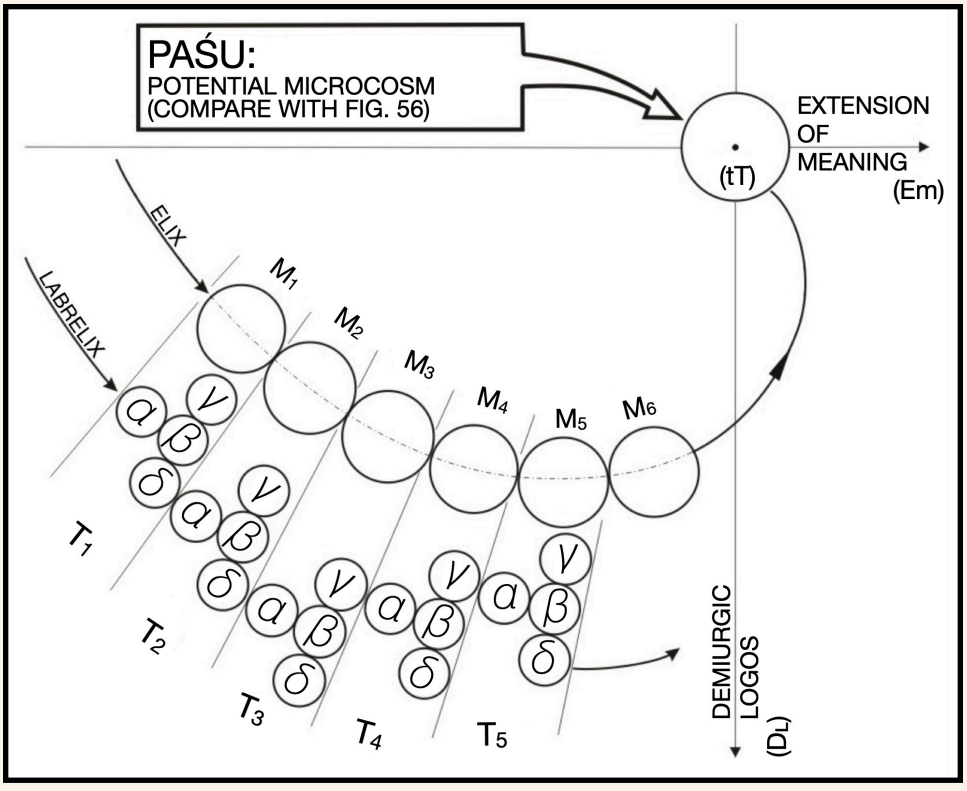


Figure 60

which the conscious subject obtains by going along the ***elix*** path. To verify this we have only to examine the movement of the lost Ego on a path analogously to that of Figure 60. In principle, it must be admitted that the ***labrelix*** curve is ***continuous:*** it is possible to move forward and backward on it without any interruption; all the tetrarch points are in contact with each other, forming a continuous series, parallel and correlative, to the point series of the ***elix*** curve. However, from the enclosures (α), occupied by the lost Ego at the beginning of each immanent instant, it is not possible to know the exact direction of the extremes of the function: ***for an Ego situated in a given tetrarch, it will only be possible to "effectively" reach any other tetrarch, but it will not be able to anticipate it.*** E.g., the lost Ego situated in (α) of T_1 will only be able to "effectively reach" T_5, by actually occupying the analogical points T_2, T_3, and T_4, but it will not be able to foresee or anticipate T_5 because the intimate enclosures (β) of each tetrarch, "closed in a forward direction," prevent it. Such an impossibility of ***orientation*** is denominated: ***objective deviation*** of the lost Ego.

The objective deviation can be allegorically understood as if the lost Ego "blindly" goes along the ***labrelix*** path, incapable of glimpsing what is beyond the present moment; in the recent example, the

lost Ego can be said to "not see" T_5 from (α) of T_1, or any other tetrarch preceding or subsequent to T_1. This property of the Ego deviating that the ***labrelix*** path possesses can also be explained as follows: for the Ego at T_1, the T_5 point could only be reached after resolving the ***options*** that β_2, β_3, and β_4 pose; prior to these concrete ***acts*** it would be impossible for the Ego to anticipate T_5, since such a tetrarch ***is the final product of a series of unpredictable options and choices,*** resolved by the lost Ego during its course; and the same goes for any other tetrarch located at any point of the ***labrelix*** path. The Ego never knows where it is going: ***it only seeks;*** and in this search it advances or retrocedes along the ***labrelix*** without knowing anything beyond the current tetrarch. The ***deviation*** of the Ego is denominated ***"objective"*** because it is real, externally determined in its will of orientation by the action of the Symbol of the Origin that imposes on it a constantly bifurcated path. But the ***objective deviation*** also causes in the Ego a ***subjective*** effect: it is the sensation of ***rectilinearity*** of its movement along the ***labrelix*** path; this effect has been symbolized in Figure 58 with the ***straight line*** that indicates the entry of the Ego to the tetrarch point in opposition to the ***curve*** that marks the trajectory of the conscious subject along the ***elix*** path. The lost Ego is always convinced that it moves on a straight line and, as it is habitually confused with the conscious subject, i.e., subjectively identified with immanent Time, it extends this belief to every temporal essence and just like that assumes ***that time passes in a linear form.*** Needless to say that all of this is purely subjective, an illusion produced by the ***objective deviation*** that the lost Ego experiences on the ***labrelix*** path.

But very different is the situation of the conscious subject during that disoriented movement of the Ego: this, whatever the movement made by the Ego, always advances in the ***continuous direction*** of the Manu entelechy, evolutively progressing along the ***elix*** path. It occurs this way because the spiritual enchainment, the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin, determines that the lost Ego marches in ***objective deviation*** along the ***labrelix*** path while it drags, with the force of its will to search, the conscious subject along the ***elix*** path of evolutive progress.

Let us now examine, in more detail, the properties of the ***labrelix*** curve of Figure 60. First of all, we see that in each immanent Instant, M_1, M_2, M_3, etc., the lost Ego performs the three phases of a corresponding volitive act, T_1, T_2, T_3, etc. This signifies that the ***relative velocity*** of the lost Ego is, at least, three times greater than that of the conscious subject.

With this higher velocity, the lost Ego performs the following movements on the ***labrelix*** path at the instant M1, the Ego enters into the entrance enclosure (α) of tetrarch T1, in a volitive act of

searching; with that determination it then passes into the intimate enclosure (β), where it is forced to choose between two alternative paths (γ) or (δ); the choice of the Ego falls on (δ) and it thus enters an exit enclosure; at instant M2 the Ego moves from (δ) of T_1 to (α) of T_2; it then enters into (β) and opts for the exit enclosure (δ); after that choice, at instant M3, the Ego moves to the enclosure (α) of T_3 in order to initiate a new search; already in (β) it opts for the exit (γ) from where it moves, at instant M_4, to the entrance enclosure (α) of T_4; and in this way, deciding instant after instant the course to follow, the Ego advances along the ***labrelix*** path, irremediably submerged in objective deviation.

It will not be necessary to insist too much, nor to add any clarification, if we affirm that the ***labrelix path has the analogical dimensions of an inner labyrinth, a labyrinth in which the Ego finds itself permanently deviating, without the possibility of orienting itself in any direction.*** The movement of the Ego on the ***labrelix*** path, effectively, fulfills the sequence of anyone who finds himself ***lost*** in a labyrinth: ***search*** (for the exit), ***option*** (between the two paths that bifurcate) and ***choice*** (for one of them). But the ***chosen*** path invariably leads to a new bifurcation, in front of which it is necessary ***to opt*** once again, perpetually repeating the drama of the deviation: search, option, and choice. But the labyrinthine dimensions of the ***labrelix*** path constitute something more than a mere formal allegory: the Hyperborean Wisdom affirms the reality of the interior labyrinth in which the lost Ego is found astray. That is why the paths of spiritual liberation that it proposes can only be comprehended in terms of the Mystery of the Labyrinth, a Mystery that has been expressed since ancient times with the "sacred symbol of the Virya," i.e., with the "sign of the exterior labyrinth."

In the sixth, seventh and eighth tomes, we will return to the labyrinth, interior and exterior; we will now continue with the examination of the ***labrelix*** path. From what we have seen, it consists of a succession of tetrarchs, points that "force" the Ego to fulfill a constant and repeated sequence of the phases "search," "option," and "choice": because of this constant need ***to opt*** between alternatives (γ) or (δ), with which the tetrarchs condition the Ego, the Hyperborean Wisdom also denominates them: ***disjunctive points.***

By offering each point of the ***labrelix*** curve a ***disjunction,*** it is evident that the Ego must remain in objective deviation. From the geometric point of view, this property of the ***labrelix*** curve, of bifurcating at each point, is denominated ***distomia.*** In Greek, the word ***distomos*** (διστομος) alludes to a ***double division;*** e.g., the distomia of a ***cave*** implies that it has ***two entrances,*** the distomia of a sword that it has ***two edges,*** etc.; ***and the distomia of a path implies its bifurcation.*** Hence, the ***labrelix*** path is termed ***distomic*** and the

labrelix curve, which bifurcates at each point, is denominated ***distomic function.***

Thus, the property of ***objective deviation*** that the ***labrelix*** path presents for the passage of the lost Ego, has its geometric correspondence in the quality of the labrelix curve of being a ***distomic*** function, a curve formed by disjunctive points in which there is no possibility of ***orientation.*** The ***elix*** curve, inversely, is denominated ***adistomic*** for its quality of presenting ***continuous direction,*** i.e., ***orientation*** in all its points.

Let us remember, lastly, what was said in "H"; "the introduction of the Symbol of the Origin into the microcosm ***determines the topological arrangement of the potential paths of significance."*** This means that for the lost Ego, not only its own ***labrelix*** path, but ***every continuous significance becomes distomic*** because of the effect of the Symbol of the Origin.

For the Paśu, as we saw in "H," in the axial nucleus of connotation there is a "road junction," an analogical point of the ***elix*** path where the potential paths that go to other oblique planes of signification are connected: such potential paths, of course, if they were actualized by the exploration of the cultural subject, would conform to the functional matrix of the law of evolution and would be similar to ***spiral arcs,*** to segments of the ***elix*** curve.

For the Virya, on the contrary, in the axial nucleus of connotation there is ***also*** a distomic road junction where potential paths leading to other oblique planes of signification are connected: but such potential paths, ***in the apperception of the lost Ego,*** will also be distomic, segments of the ***labrelix*** curve. Although the lost Ego is fundamentally situated in the conscious subject, it may occur that through the latter, it apperceives the reflection of the systematic acts of the cultural subject: if this were the case, the lost Ego would only become aware of the potential paths under its distomic form, without at any moment changing its state of ***objective deviation.*** That is why, ***for the Ego,*** the cultural structure appears represented or intuited as an ***interior labyrinth;*** this is the product of the distomic reduction that the Symbol of the Origin causes in ***all*** the significant paths of the psychic structure in front of the apperception of the Ego. And, just as the Paśu projects the spiral sign as an expression of the "sacred symbol of the Paśu" or the functional matrix of the law of evolution, so also the Virya ***projects "Tirodinguiburr," the exterior labyrinth sign, as an expression of the Symbol of the Origin,*** which is the cause of the interior labyrinth: [Tirodinguiburr, as will be explained in Tome Seven, constitutes the "sacred symbol of the Virya.]

The Symbol of the Origin, by causing the distomia of every continuous significance of the psychic structure, by converting it into an "interior labyrinth" for the apperception of the lost Ego, pro-

duces a curious subjective effect denominated ***quadrangularity of the shadow sphere.*** This effect, which is no more than the assimilation of the whole shadow sphere to the form of the tetrarch, produces in the Ego the impression that the unconscious of the psychic structure is governed by the number four; inversely, it usually occurs that the number four unconsciously governs the apperception of the Ego and determines the cardinality of thought. The four seasons, the four cardinal points, the four winds, the four elements, the four ages, etc., are arbitrary divisions of the real caused by the "tetrarchic form of the shadow sphere."

But the light sphere, seat of the conscious subject and, consequently, of the lost Ego, also experiences a characteristic quantifying effect, because of the Symbol of the Origin: it is in this case the ***tripartition of the light sphere.*** Although the tetrarch represents the ***fourfold*** form that the volitive act of the Ego is capable of adopting, it is evident that in its passage through a tetrarch the real act of the Ego is essentially ***triple:*** (α), (β), and (γ) or (α), (β) and (δ). When manifesting in the light sphere, at each point of the ***labrelix*** path, the Ego performs a ***triform*** act that determines the ordinality of thought: everything that is supposed to be ruled by a "middle term" has its origin here. E.g., the "mediating" action of the number two in the series 1, 2, 3; morning, afternoon, and evening; above, middle, and below; past, present, and future, etc.

K. How the Spiritual Enchainment Causes the Development of the Schema-of-self

The analogical examination of Figure 60 has enabled us to more precisely comprehend the spiritual enchainment, the product of the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin. It is now our turn to study the effect that such an operation has caused in the potential microcosm. More concretely, we propose to investigate how the spiritual enchainment causes in the Paśu an evolutive acceleration so significant that it explains, even after millions of years, its permanent use by the Traitorous Siddhas.

In order to begin, let us remember the terms of the problem that the Traitorous Siddhas had to solve. On Earth existed a primitive hominid denominated Paśu, which, notwithstanding its scarce degree of development, was constituting a phase of the development of the Manu Archetype; but, in spite of its primitivism, this animal-man was possessing something extremely valuable, according to the criterion of the Manu-Siddha-Traitors: the "Paśu design." The Paśu, in effect, was a potential microcosm, it was possessing in its design the complete Plan of the microcosm; and this Plan was no less consisting in the replication of the Plan of the macrocosm. The

Traitorous Siddhas devoted themselves, then, to the realization of this Plan and to project a modification that enabled them to accelerate the evolution of the Paśu; to that end, they concerted an agreement with the Solar Demiurge and received, from the latter, the power over the devic hierarchies of the Earth; Sanat Kumara, the planetary Demiurge, Jehovah Satan, at that time ceded His place on the Throne of the World to Rigden Jyepo, who, as King of the World, founded the White Hierarchy and initiated a reign that lasts until today. The clauses of that infamous Pact with the Demiurge would be without any doubt incomprehensible and hallucinatory for any lost Virya and that is why it is convenient to know only the two salient points of the whole argument: the Traitorous Siddhas committed themselves to make the Paśu fulfill the microcosmic and macrocosmic objectives of the finality with a speed much greater than the one developed until then by the evolutive process of the Manu Archetype, generating with it an unprecedented ***pain*** in the World; the Demiurge conceded authorization, as a counterpart, for the Traitorous Siddhas to remain in the Universe of The One until the Mahapralaya.

Now, at the time of the arrival of the Traitorous Siddhas, the Paśu had already developed the psychic structure: it was having the affective sphere, the rational sphere, and "an incipient preconscious sphere" (page 2). But the microcosmic objective of the finality demands that the Paśu develop the conscious sphere to the extent that the entire microcosm be reflected in it, allowing the conscious subject to reflect on a thought in the totally rationalized microcosm, i.e., to "think to oneself": at this degree of evolution, the Paśu obtains ontic autonomy and fulfills the microcosmic objective. The "modification" that the Traitorous Siddhas projected on the Paśu design had to aim, evidently, at favoring the accelerated development of the conscious sphere. This was achieved, as was already said, by re-signing the sacred symbol of the Paśu to the Symbol of the Origin in the Paśu design: the choice fell on such a symbol because it constitutes the "center of reference-to-self," i.e., the center around which the "schema-of-self" or conscious sphere is structured.

Thus appears a new species on Earth: the ***Virya*** or semi-divine man. In the blood of the Virya, as a genetic inheritance from the Traitorous Siddhas, subsists the Symbol of the Origin that re-signs, with its sole presence, the sacred symbol of the Paśu, present in the Paśu design: the purer the Hyperborean blood of the Virya, the more potent is the Symbol of the Origin to re-sign the sacred symbol of the Paśu and to overcome the animal tendencies of its own genetic inheritance. And this re-signing presence of the Symbol of the Origin is that which causes the extraordinary evolutive acceleration of the conscious sphere of the Virya.

But how exactly does the Symbol of the Origin cause the effect calculated by the Traitorous Siddhas? Answer: because it introduces into the core of the conscious subject a powerful force, which adds to the evolutive impulse of the Manu Archetype and irresistibly drags the conscious subject toward the entelechy; this force is that which causes the unusual development of the schema-of-self or conscious sphere; and this force is, naturally, the volitive essence of the lost Ego. Let us remember that the White Treason is a Major Mystery to which the Hyperborean Wisdom divides into two principal acts: the first is the reversion of the Sphere Spirits, i.e., the strategic confusion of the Hyperborean Spirits; and the second act is the plan that the Traitorous Siddhas project in order to fulfill their Pact with the Demiurge. Such a plan was made up of two phases, one of which was consisting in plasmating the Symbol of the Origin in the blood of the Virya by means of the genetic key, and the other in the spiritual enchainment, i.e., in the introduction of "a powerful force" in the core of the conscious subject: the lost Ego, its volitive essence.

The Symbol of the Origin causes the spiritual enchainment and manifestation, in the conscious sphere, of the Spirit enchained in the form of the lost Ego, an Ego that is a reflection of the Infinite Ego. But the lost Ego, whose essence is Will, is subsumed from the outset in the temporal nature of the conscious subject, compelled to act as the driving force of its evolutive process. This occurs because the Symbol of the Origin not only causes the manifestation of the Ego within the conscious subject, but also causes its permanent ***objective deviation,*** determining that the Ego moves along a distomic path, parallel to the adistomic path followed by the conscious subject in its progressive evolution. The Ego, whose volitive essence has the form of the search for orientation, is forced by the ***labrelix*** path to remain always in ***objective deviation,*** whatever its movement; but all the movements of the Ego act as a powerful force that drags the conscious subject along its own ***elix*** path, toward the Manu entelechy, toward ontic autonomy. That is, the microcosmic objective of the finality of the Paśu is fulfilled and, also, the conditions of the Pact between the Traitorous Siddhas and the Demiurge.

The Symbol of the Origin causes, then, the presence of the Ego on the ***labrelix*** path and the movement of the latter causes, at the same time, the accelerated movement of the conscious subject along the ***elix*** path, thus fulfilling the Paśu's microcosmic objective of the finality ***that requires the development of the awaiting of consciousness, i.e., of the schema-of-self.*** That is why it is convenient to reformulate and once again pose the previous question, and to now seek a more precise answer. How does the Symbol of the Origin, with the lost Ego in the conscious subject, exactly cause

the effect calculated by the Traitorous Siddhas, i.e., ***the development of the schema-of-self or conscious sphere?*** Answer: The Ego maintains the conscious subject in constant movement, a reflection of its fruitless search for orientation along the ***labrelix*** path; but every movement of the conscious subject ***"is interpreted by reason as a questioning"*** (page 170); and in response to the flexions of the conscious subject, reason and the cultural subject, emit a permanent flow of self-referent images ***that are structured in the conscious sphere and develop the schema-of-self.*** The schema-of-self, in summary, permanently grows as an effect of the force that the volitive essence of the lost Ego, in its search for orientation, applies upon the conscious subject.

L. The Labrelix Path, Interior Labyrinth

As a fundamental conclusion of this section it is necessary to extract the concept defined just recently on the ***objective deviation*** that the lost Ego experiences when moving on the ***labrelix*** path. This distomic path represents, for the Ego, a true interior labyrinth, along which paths it transits astray, constantly repeating the sequence of search (α), option (β) and choice (γ) or (δ). Faced with a situation so bleak, the question arises: is it possible that the lost Virya ever obtains Strategic Orientation and manages to liberate himself from the spiritual enchainment? Or, what, as we now see: is it possible that the lost Ego ever manages to orient himself in the labyrinth of the ***labrelix*** path and is able to abandon it forever? Answer: Just as we already mentioned in the First Part, this is possible by applying one of the seven ways of spiritual liberation plus one that the Hyperborean Wisdom proposes, in particular by applying the "way of Strategic Opposition" that is studied in this book. This way, the secret technique of which has been entrusted by the Loyal Siddhas to the ***Order of Tirodal Knights*** of the Argentine Republic, makes it possible ***to isolate the lost Ego from the conscious subject by means of an interior Archemon, by means of putting up a fence around the Ego.*** Such an interior Archemon is, of course, a ***noological Rune;*** and the operation by means of which the lost Ego is resigned and oriented towards the Selbst, is denominated the ***first Hyperborean initiation.*** The isolation of the Ego, in effect, can only be obtained as an "Initiation" since from there on the Ego will be immortal for the rest of manvantara.

Apart from the First Hyperborean Initiation, the Order of Tirodal Knights possesses the necessary knowledge and means to grant the following two initiations: the Second initiation that transforms the lost Virya, whose Ego has been runically isolated from the conscious subject, into an awakened Virya; and the Third, and last, Initiation that transmutes the awakened Virya into a Berserker Sid-

dha, definitively liberating the eternal Spirit from strategic confusion and from spiritual enchainment. But all of this will be explained in detail later on, after we have penetrated into the Mystery of the Lagrgal and know something more about the origin of the runes.

M. Analogical Correspondences between the Tetrarch Point and the Gibur Rune

Although the concept will be defined in another tome, it is convenient to now point out the analogical correspondences that exist between the tetrarch point and the ***Gibur*** Rune, the last of the thirteen plus three runes that the ***Tirodal*** "alphabet" ***of Wotan*** comprises. Such Relationships have been synoptically displayed in Figure 61. We see there that the major arm of the Gibur Rune is analogous to the entrance enclosure (α) of the tetrarch; the three minor arms are analogous to the other three enclosures of the tetrarch: the central arm of the Rune is analogous to the intimate enclosure (β) and the remaining two arms correspond respectively to the exit enclosures (γ) and (δ) of the tetrarch.

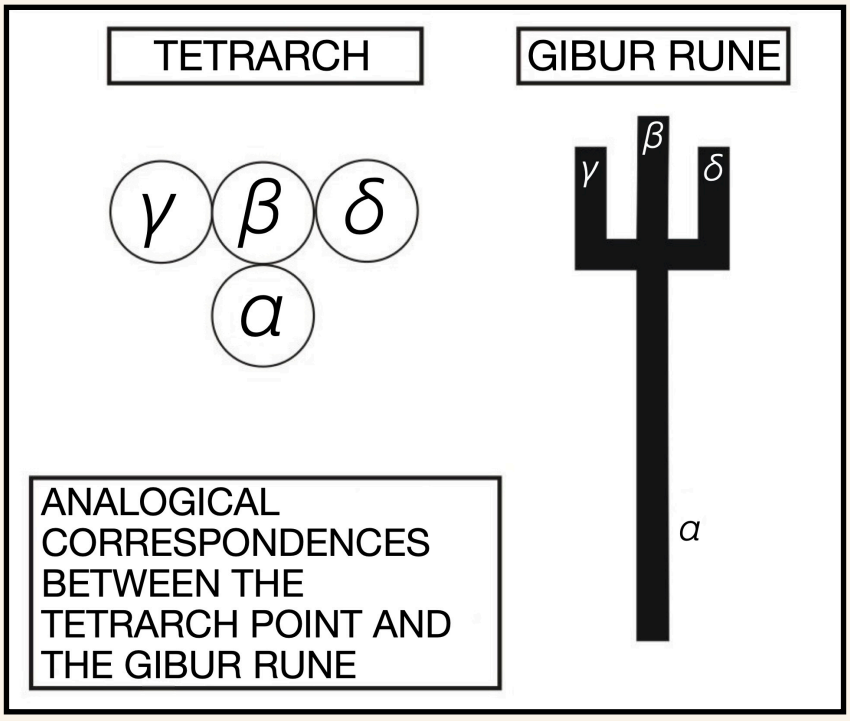


Figure 61

It should also be noted that, for reasons that will be explained later, the Gibur Rune receives certain characteristic names accord-

ing to its arrangement. Just as it is shown in Figure 62, if the Gibur Rune is arranged with the three arms upward, it is denominated ***Trident of Poseidon*** or, with less similarity, ***Trishula of Shiva,*** and represents the weapon of the Siddhas. On the other hand, if the Gibur Rune is arranged with the three arms downward, it is called the ***Sword of Wotan,*** and represents the weapon of the awakened Viryas.

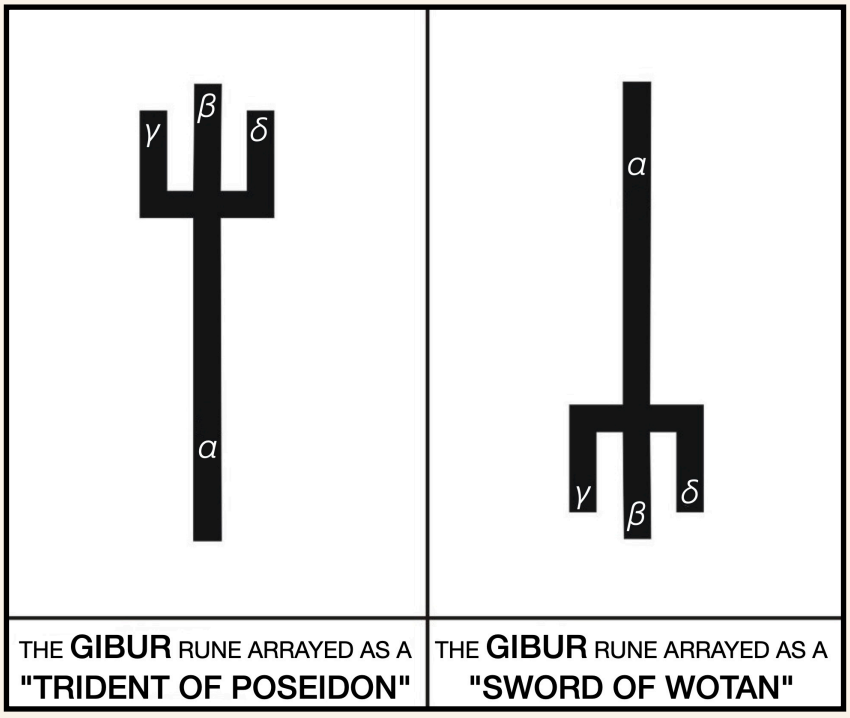


Figure 62

THIRD TOME: MICROCOSMIC MEMORIES AND MACROCOSMIC RECORDS

The concept of "demiurgic design," defined in the previous section (Tome Two), will allow us here to systematize all that we have seen on microcosmic memories and to present the important concept of a ***macrocosmic record.*** This concept of macrocosmic record is essential in order to complete the analogical explanation of the ***superstructures*** that sustain the form of external cultures or cultural facts. However, such an explanation can only be approached in the section "Superstructures and Cultural Records" (Tome Five), based on all that has been seen in this and the following section. Here we are going to define a set of fundamental concepts of the Hyperborean Wisdom such as:, ***memory, faculty of remembering, recollection, recording, Faculty of recording, ontic Record, innate sector of the Paśu's ontic Record, etc.***

In order to deeply comprehend the significance that the concept of ***memory*** has in the Hyperborean Wisdom, it is convenient to start from two definitions. One is the "ontological definition," i.e., the answer to the question, "what is memory?"; the awakened Virya is the one who strategically uses this definition. And the other is the "functional definition," i.e., the answer to the question, "what is the function of memory?" An answer that constitutes a habitual concept for the Paśu. Of course, these definitions refer to microcosmic memories, although later on they will be extended to macrocosmic superstructures after establishing the corresponding analogical relationships that exist between both of them.

A. Ontological Definition of Memory

Living structures, such as those that make up the psychic structure of the Paśu, have the property of being in constant ***growth.*** This property of ***growing*** can be described by means of three characteristic notes: the ***speed*** of growth, i.e., the answer to the question: how much does the structure grow; the ***mode*** of growing, i.e., the answer to: with what logical modality is the structure formed; and the ***capacity*** to grow, i.e., the answer to the integral question: how far can a living structure grow, with such a ***speed*** and such a structural ***mode?*** Of these three notes, ***capacity*** is by far the most important, since it can be the determining factor of the other two, without, on the contrary, being affected by them at all: allegorically, ***capacity*** could be qualified as an ***independent variable,*** while ***speed*** and ***mode*** would be ***dependent variables,*** i.e., magnitudes that depend on their ***relationship*** with the independent variable when varying.

It is evident that the ***capacity*** thus defined, as a global expression of structural growth, maintains a direct relationship with the already stated concept of ***potency.*** If we admit that capacity reveals the ***aptitude*** of a ***container*** to receive a ***content,*** we can verify such a relationship by remembering what was said in subarticle D1 (page 432) with respect to potency and act: "potency and act are complementary aspects of the same phenomenon, like 'full' and 'empty': by pouring the content of that container, it becomes ***less*** full and, therefore, ***more*** empty. As in the case of full and empty, the conclusion depends on the point of view. When manifesting itself in the entity (or in any structure), the Archetype ***loses*** potency as it actualizes, as it progresses toward entelechy, (as the structure ***grows***); that is to say: ***the more act, the less formative potency.***" Potency and act are, then, analogous to the full and empty states of a container. Plus, full and empty are the extreme limits that each ***content*** adopts and that are determined by the ***capacity*** of the ***container:*** it is thus verified that ***capacity*** is indeed related to potency. But it is also clear that ***capacity*** is a determination of potency, an ultimate formal limit beyond which it cannot actualize itself: the act caused by a potency depends on ***capacity;*** potency is ***capable*** within the limits of ***capacity,*** in its container. However, by definition, the potency cannot be ***essentially*** determined: the ***capacity*** can only be an accident, a limit exteriorly added to the potency, in the previous example, if the potency lies in the content, it is evident that the latter has been exteriorly limited by the ***capacity*** of the container; but if, for instance, the potency comes from space, it is even more evident that the ***capacity*** of the container establishes a particular limit to the universal extension, to the "spatial potency," allegorically speaking.

In the case of the living structure, the ***capacity*** determines the ***formative potency*** of the universal or psychoid Archetype that sustains it. This is best understood by referring to the universal and particular termini of an individual entity, for example the ontic horse in Figure 48, which is a good example of a "living structure." The individual horse, in effect, is an organism in constant growth; growth that is impulsed by the formative potency of the horse Archetype, of which process grants "natural existence" to the equine entity. The formative potency causes the growth of the equine structure according to a ***speed*** conditioned by external causes and to a ***mode*** proper to the equine essence, but what determines the growth of the equine structure? What principle ontically limits the universal formative potency? Answer: the ***essential matrix*** of the horse design, proposed in the equine structure, in the ontic horse, by the Vox of the Demiurge: the essential matrix is the "principle of individuation" that puts a particular, specific terminus to the universal equine nature and grants it individual existence. It is in-

ferred, then, that the ***essential matrix is the "capacity" that determines the formative potency:*** the equine structure can "grow," but only up to the limits that the ***capacity*** of the essential matrix fixes, only up to molding itself to it. And it is also verified that the ***capacity*** imposed on the formative potency by the essential matrix is something added to it, a particular terminus, i.e., a ***non-essential*** limit. The question posed when defining the ***capacity*** as a characteristic note of the growth of the living structure can now be responded, in light of the example synthesized in Figure 48; its formulation was: how far can a living structure grow, with such a speed and such a structural mode? Answer: up to the ***capacity*** of the essential matrix of its design.

Let us observe figure 56, where the act of the potential microcosm has been represented. Analogously to what was seen in Figure 48, here there is a ***global capacity*** of the essential matrix of the Paśu design that determines the formative potency of the Manu Archetype. But the Paśu design is the most complex "design of design" that exists: its Plan consists of a structure of plans, each one of which directs the formal growth of the multiple and diverse organs of the microcosm. How does one distinguish a plan within a great Plan written in the Paśu design? Answer: "every structure determines a form": the proper limit of each plan is determined by its ***capacity*** to shape the particular organic members that harmoniously make up the microcosm. There is, then, a ***capacity*** proper to each plan in order to determine the formative potency of the Manu Archetype, which is integrated in the ***global capacity*** of the essential matrix, i.e., in the ***capacity*** of the complete Plan of the Paśu design. This is evident and clear, since each organic member grows with its own ***speed*** and ***mode,*** but harmoniously integrated into the structure of the microcosm in such a way that it grows in turn, with ***global speed*** and ***global mode,*** in order to mold itself to the ***global capacity*** of the essential matrix.

Keeping these clarifications in mind, let us refer to a particular organic member of the microcosm, i.e., to the ***psychic structure,*** the analogical schema of which is shown in Figures 11 and 11b. According to what we have seen, in the Paśu design there must be a Plan for the shaping of the psychic structure, comprised of specific plans directing the particular growth of the affective (4), rational (3) and conscious spheres (2). It especially interests us to consider the plans on the basis of which the neurophysiological structure of the brain, the cultural structure, and the structure of the schema-of-self are shaped: such structures are ***alive*** and permanently ***growing,*** with ***speeds*** and ***modes*** of their own, thus complying with the characteristic requisites that we have set for the analysis.

We must admit, then, that these structures ***have a specific "capacity" of their own, which governs their growth and that their***

form is molded to. More clearly: the neurophysiological structure of the brain develops according to a particular plan contained in the Paśu design; such a plan puts a specific terminus to the formative potency of the Manu Archetype ***in that region of the microcosmic organism: that specific terminus, which limits the formative potency and determines the growth of the neurophysiological structure, is the "capacity" of the particular Plan.*** And the same occurs with the cultural structure, which grows determined by a ***capacity*** of its own. Just as, too, the structure of the schema-of-self grows according to the ***capacity*** of a particular plan.

Now, these structures serve for the manifestation of the animic subject, which is denominated "rational subject" in the neurophysiological structure, "cultural subject" in the cultural structure, and "conscious subject" in the schema-of-self or structure of the conscious sphere. Finally, here is the ontological definition of the Hyperborean Wisdom on ***memory: the subject's perception of the "capacity" of the psychic structure is denominated "memory." More particularly: the rational subject's perception of the "capacity" of the neurophysiological structure of the brain is called "archetypal memory"; the cultural subject's perception of the "capacity" of the cultural structure is called "cultural" or "conceptual memory"; and the conscious subject's perception of the schema-of-self is called "self-memory."***

It might surprise, at first glance, such a comparison of the concept of memory to the capacity of a structure, but, as soon as one meditates on it, one will comprehend that capacity is the true origin of memory, that "memory" is the subjective perception of capacity: memory, like capacity, is a ***container,*** the structural content of which grows and develops at the impulse of a potency; "memory" and the "capacity" that determines the structural potency, are the same thing. The subjective difference lies in the fact that the subject pays preferential attention to the growing structural ***contents,*** considering them as ***mnemic*** retentions: then "memory," for it, is the "capacity" to retain and preserve data. The Paśu clearly defines memory as "the capacity of a retentive potency," which is a subjective way of naming "the capacity of a structuring potency," i.e., the capacity of the Plan that limits the formative and structuring potency of the Manu Archetype. But all this will be better comprehended after studying the "functional definition of memory" and the "faculty of remembering."

B. Functional Definition of Memory

We already know what memory ***is: the subjective perception of the "capacity" of a living structure, i.e., of the formal limit that determines the structuring potency.***

The growth of a structure is a function of its ***capacity,*** i.e., of its ***memory.*** But growth concretely depends on the ***elements*** that are being integrated over time, i.e., on the ***nodes*** and ***bonds*** that make up simple or complex systems. The animic subject, ***which denominates the "capacity" as "memory,"*** also perceives the content of a capacity, i.e., the ***elements*** of the structure, in a subjective way: ***for the animic subject, the "systems" (Figure 13) are "recollections" if they are perceived in the framework of a "memory."***

In other words: ***if a living structure is encompassed under the extension of the concept of "memory," the systems that form it are perceived as "recollections." the concept of memory is the necessary and sufficient contextual framework for a system to acquire the significance of a "recollection."*** A system, e.g., if it is experienced under the extension of the concept of "memory," in its context, will be experienced by the animic subject as a "recollection."

Thus, "memory," which is nothing more than the capacity of a structure, is subjectively understood as a storehouse of mnemic contents, as if "preserving recollections" were its ***function.*** Hence the, evidently misleading, "functional definition of memory": ***memory is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction.***

For the Pașu, the "function" of memory is "preserving recollections" and "enabling their remembrance"; for the awakened Virya "memory" is only the subjective perception of the capacity of a living structure. That is, for the Pașu, the truth of memory consists in its "functional" (and real) definition.

C. Faculty of Remembering

Since in each living structure a "memory" can be defined on the basis of the subjective perception of its "capacity," it is evident that each local subject will have its own particular "faculty of remembering": that is why we say that "the faculty of remembering is proper to the whole animic subject, whatever the structure in which it acts." However, recollections, the object of the act of remembering, are conscious reproductions, i.e., images referred toward the threshold of consciousness, toward the center of reference-to-self. Whether it has been located in archetypal memory by the rational subject, in cultural memory by the cultural subject, or in the self-memory by the conscious subject, the semic content of the recollection emerges through the shadow sphere and manifests itself in the light sphere as a conscious reproduction. Hence, in the following analyses, notwithstanding its origin from different memories, i.e., from different structures, recollection is considered as referring exclusively to the conscious subject: recollection will

be a conscious reproduction required by the conscious subject and the conscious subject will be that which has the "faculty of remembering." This convention will enormously facilitate our explanation.

Put this way, we can affirm that the ***faculty of remembering*** is in every way similar to the "faculty of imagining" that we have described in the First Part. ***A recollection,*** in effect, only differs from a ***fantasy*** in that it is ***recognized*** as such. Then the recollection appears clearly referred to a real past, unlike any fantasy in which its unreal character is evident. And this possibility of immediate ***recognition*** is what subjectively characterizes the ***faculty of remembering.*** The conscious subject, on the other hand, can clearly distinguish whether the content of its thought is something ***remembered*** or something ***imagined.*** For the rest, as we will soon see, the energetic properties of a recollection and of a fantasy are completely equivalent.

In principle let us note the following: both recollection and fantasy are ***reproductions brought about by a volitive act of the subject.*** Every other representation is always a ***production*** of the rational or cultural subject; recollection and fantasy, on the contrary, are ***reproductions*** caused by the requirement of the conscious subject. But the requirement of the subject is a ***volitive act,*** a fact that requires an energetic interpretation of the faculty of remembering analogous to that already stated for the faculty of imagining. Let us reread, then, what was said on page 166: ". . . 'psychic energy' is the force that disposes the will to act. In the cultural structure, the cultural subject, by animating a system, is that which ***volitively produces*** the emerging representation. The 'active potency' of the Relationship is in reality the ***potential disposition*** to act that the living system possesses, animated by the soul; in other words: there is a volitive reserve of the soul ready to be utilized by the subject in conformity with the potential disposition of this or that particular Relationship. Let us remember that we defined 'faculties' as 'dispositions' of the subject; we said, e.g., 'the cultural subject ***has*** the translative faculty.' Well: ***the faculties are 'active dispositions' determined by the potential dispositions of the living structures."***

In this case, it is worth to inquire: what will the ***potential disposition*** of the living structure that determines the ***active disposition*** of the faculty of remembering be? Answer: ***memory,*** i.e., the ***capacity*** of the living structure. The capacity of memory, as a ***mnemic container,*** is the formal limit that determines the active disposition of the faculty of remembering, whether to receive, preserve, or reproduce ***mnemic contents.*** We have seen that ***capacity*** is a determination of the ***formative potency*** acting in every structure; now we find that capacity, as "memory," is a determination of the ***active***

potency of the living structure, which, in turn, conditions the active disposition of the translative faculty.

We know, from the functional definition of memory, that the animic subject of the Pașu ***recognizes*** a system as a ***recollection*** if it has been noted in the framework of the "memory" concept: it is not necessary to clarify that this automatically occurs, that ***only the request of the subject is enough for the active disposition of the faculty of remembering to note the system in question under the extension of the "memory" concept.***

Every system possesses the quality of ***subsisting*** in the living structure because of the active potency of the Relationships, which sustains the link with the Principles or nodes of passive potency. But as the system is subjectively experienced as ***recollection,*** by the disposition of the faculty of remembering, this quality of ***subsisting*** is likewise understood as the principal note of the recollection: thus, subjectively, ***recollection is characterized by subsisting in the memory.***

At the request of the conscious subject, the faculty of remembering ***reproduces*** the remembered system causing an emerging symbol, analogous to the "I" in Figure 21. However this emerging symbol of recollection ***is not a conscious representation;*** the motives are analogous to the arguments when the emerging symbol was a fantasy: ". . . fantasies (and recollections) are images essentially sustained by the conscious subject, volitively reproduced by itself and for itself."

"Two images, a conscious representation and a fantasy (or recollection), can be semically homologous and both possess maximum energy. However, ***they will essentially differ in a note of energy.*** And this must be so because otherwise the conscious subject would not know how to distinguish the image of a real entity from an ideal fantasy ***(or from the recollection of a past event, currently non-existent),*** would not know how to differentiate the plane of real entities from the plane of imaginary objects. The difference lies, as was said, in a note of energy: in the 'first intention' or direction toward the self that the energy of every conscious representation possesses. Fantasies ***(and recollections),*** in fact, ***do not possess the first intention*** since they have not been referred toward the self but, on the contrary, were structured in the schema-of-self and from there emerged into the light sphere, by request of the conscious subject.

"The subject has put the fantasy (or the recollection) into the light sphere and has referred it to an ideal object, to an idea. By being energetic, the fantasy (or the recollection) must have an intentionality, but this intentionality points not to itself but to an idea of the subject: the fantasy (or the recollection) ***clothes*** such an idea, imaginatively shapes it and sustains itself in it. The conscious subject thus comes to be the essential support of the fantasies (and the

recollections), since it voluntarily unfolds itself in order to reproduce them. This voluntary unfolding of the subject ***into*** the fantasy (or the recollection), this intimate presence of the subject in the imaginary object, means that there is at all times an awareness of the purely ideal character of the perceived image" (page 168).

The recollection or fantasy appear referred to the conscious subject and sustained by the latter, which is what volitively reproduced them. But the subject can distinguish between a recollection and a fantasy; it can ***recognize*** the former as the reproduction of a past fact and ***not recognize*** the latter as evidence of its purely imaginary, ideal, and original character. What is it, then, that allows the conscious subject ***to recognize*** a recollection and distinguish it from a fantasy? Answer: the fundamental significance proposed in the recollection, corresponding to the "memory" concept. ***Recollection, unlike fantasy, has been reproduced under the extension of the "memory" concept; the original significance of recollection is thus recast on the significance of the memory concept by the disposition of the faculty of remembering: recollection now, not only says that it is what is remembered, but above all, it says that it is a "recollection."*** In synthesis, recollection is revealed to the conscious subject as such by the disposition of the faculty of remembering.

D. Analysis of Recollection

Recollection, like fantasy, possesses a second intention directed toward the conscious subject. This second intention is the effect of the volitive act of the subject that, by requesting and reproducing the recollection, ***directs*** it toward itself; i.e., it is the subject itself, in the form of a "second intention," that sustains the recollection for its ***apperception.*** Remembering is, then, a ***reflexive*** act of the subject, an unfolding: with the second intention in the recollection, it aims at oneself; and from oneself, it perceives the recollection. In this way, ***recollection is the reproduction of a subsistent system, under the extension of the memory concept, and its subjective apperception.***

To this definition, which, of course, refers to the psychological recollection of the Pašu, it is appropriate to complement it by emphasizing an essential aspect: the ***rationality*** of every recollection. It must be noticed, in effect, that the "content" of a "memory" is in reality a system integrated into a living structure and, therefore, its apperception can only consist of an a priori significance; that is to say that recollection ***can only be intelligent a priori:*** even those facts that originally have been absolutely irrational, of course every past rational fact, when being remembered will be immediately intelligible because they are rational a priori. Recollections do not need to be previously rationalized in order to be understood by the

subject, as happens with fantasies, because they are rational a priori, even recollections of originally irrational facts. Logically, these affirmations need to be demonstrated, and we will do so by taking as an example the recollection of an irrational fact, such as ***suicidal compulsion.***

First of all, let us note that the Hyperborean Wisdom denies the existence of ***irrational contents*** in the microcosmic memories: for the Hyperborean Wisdom the ***irrational*** can only be ***actual.*** At a given moment, e.g., we experience the ***irrational desire*** to put an end to our life by severing the veins in our arm with a razor, such a desire is, at that moment, an irresistible compulsion that constitutes a ***real,*** but ***irrational, act*** of the vital experience: there was nothing ***rational*** in that suicidal compulsion that we actually experienced at that moment. But if that act was ***irrational,*** the same does not occur with its ***recollection:*** the remembrance of what occurred (assuming that we have not yielded to the suicidal compulsion) is always intelligible and, therefore, ***rational.*** Before we inquire why, let us specify the terms of the problem in greater profundity.

At the moment of the suicidal compulsion, the experience of the act is ***irrational:*** there is no ***reason*** to warrant such an act; the compulsion is not intelligible, only the urgency of the desire is experienced, without any cause appearing in sight; every cause put forward as a ***justification*** of the compulsion has in reality been proposed a posteriori to it as a rational reaction of a subject that attempts to prove its sanity to itself, but the fact is made of iron; whoever experiences the suicidal compulsion, or any other similar desire, experiences at that moment a ***pure irrational act.*** Now, time passes, the suicidal experience is overcome, and one fine day ***we remember*** that moment when we felt the desire to kill ourselves. We remember, and then we see ourselves again ***in that moment,*** experiencing that irrational act; yet, no matter how vivid the recollection may be, we must admit that it can never be equated, much less be confused, with the original act; and this is for three principal reasons. First: because the subject's recollection is an object for the subject, because the recollection is apperceived with a second intention. Second: because the one that recollects knows that it recollects, because of the mnemic significance that the disposition of the faculty of remembering adds to it by noting it under the extension of the memory concept. Third: because the recollection, even that which content refers to an originally irrational act such as the suicidal compulsion of the example, is always intelligible to the evoking subject. That is to say, ***every recollection is rational a priori.*** We thus arrive at the sought-after point when we must ask: why? Why ***is every recollection rational a priori?*** Answer: ***because every psychological recollection is only the apperception of a re-***

produced system and every system, for the essential fact of being integrated to a structure, has its semic content necessarily codified in a contextual language.

A fact may ***have been*** originally irrational, but from the moment that its schema constitutes a system in a structure, i.e., a "mnemic content" in a "memory," it is logically codified according to the modalities of contextual languages: when such a system is "remembered," i.e., when it is noted under the extension of the memory concept, the recollection ***is already rational because it is structural,*** and its immediate replica can only consist of a significant relief. Every recollection is, therefore, rational a priori ***because it is structural.***

With regard to the example, by remembering that moment of the suicidal compulsion, it will be possible to relive the totality of the fact ***minus the original irrationality of the compulsion.*** When the recollection emerges, it will immediately be ***recognized*** by the subject as a reminiscence. The past moment, with all the drama of its significance, becomes present ***for*** the subject and the event seems to repeat itself in front of our subjective gaze: we see the room; the bed where we were lying; on it, the letter with the definitive goodbye of the beloved woman, which motivated that desire to die "rather than live without her"; the razor, ominously placed on the bedside table: ***and we remember ourselves in that trance.*** That is to say, that fact becomes evident to us now, with a context full of signification in which we apperceive our surroundings ***objectively:*** but this objectivity, which illuminates the very clarity of the recollection, irremediably prevents us from experiencing the original compulsion again, the experience of wanting to die without reason. We experience that irrational experience as a dramatic ***subject:*** instead, recollection gives us back a dramatic ***object*** that represents us and that we cannot substitute.

We remember what happened and we identify ourselves with the event; we know with certainty that we were at the point of killing ourselves and we recognize it in the recollection, but that is all: the second reflexive intention that points toward us is telling us at every instant that it is a recollection, a non-existent event, that the dramatic tension is not true; a part of us, after all, is denying us the experience, preventing confusion with that objective reflection of our persona that proves, in the recollection, to possess a suicidal intention. And so it occurs because, apart from the fact that the recollection is essentially objective, it has been emptied of all irrational content during its memorization, when it was structured: ***every recollection is,*** then, ***rational a priori.***

Finally, it is necessary to clearly establish the scope of the definition of "recollection" that we have developed here and its quality of being rational a priori because it is structural. These "recollections,"

as agreed at the outset, are the object of apperception of the conscious subject, i.e., of the most elevated psychic manifestation of the animic subject. But the animic subject fulfills a strict irreversible ***hierarchical sequence:*** "that forces the soul to initially manifest itself as a rational subject of the brain or reason," then as a cultural subject in the cultural structure and, finally, as a conscious subject in the schema-of-self, as explained in article "E" (page 129). The a priori "rationality" of the recollection, to which we refer, is proper to the mnemic contents of the microcosmic memories functionally operated by the hierarchical sequence of the animic subject. Outside of the structures in which the hierarchical sequence of the animic subject operates, i.e., in the archetypal memory, in the cultural structure, and in the schema-of-self, ***exist memories of irrational content,*** but they habitually remain invisible to the animic subject during the entire life of the Paśu: the content of such irrational memories, as we saw in the cited article, consists in the recollection of "previous schemata-of-self," i.e., in the recollection of past lives. These contents are to be considered "irrational" only in the sense that they are "prior to the rational subject," i.e., ***not rationalizable*** by the latter.

E. Functional Definition of "Record"

Living microcosmic structures serve as vehicles for the various manifestations of the animic subject; the "memories" defined by the capacity of such structures are, fittingly enough, ***microcosmic memories.*** The three memories already mentioned, e.g., are "microcosmic memories": archetypal memory, cultural memory, and self-memory. With this criterion, we can expand the "functional definition of memory" in order to point out its microcosmic condition: *"**microcosmic** memory is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction **by the animic subject.**"*

It is clear, then, that only "microcosmic memories" are those that keep a ***functional*** relationship with the animic subject, i.e., those that are destined by the capacity of the Plan to be utilized by the animic subject, to record and play back for it its own recollections. It thus turns out that, in order to draw a parallel between microcosmic memories and their macrocosmic equivalents, it would be most misleading to use the denomination ***"macrocosmic memory."*** That is why the Hyperborean Wisdom uses the word ***"Record"*** in order to denominate the macrocosmic equivalent of some microcosmic memory: ***the "Records" are capacities of the macrocosmic structures noted and utilized by the "Aspects" of the Demiurge.*** In consequence: ***the mnemic content of a Record intentionally refers to the Aspect of the Demiurge that is capable of subjectively oper-***

ating in it, i.e., the Record is destined for the use of the Demiurge, to record and reproduce "His recollections."

With this, the following "functional definition of a Record" will be comprehended: ***a macrocosmic Record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge.***

All that can be said here about the Records, and all that is suggested by said exposition, will undoubtedly be insufficient in order to give even an approximate idea of the enormous complexity of this concept. Perhaps we will come somewhat closer if we clarify that the Paśu is only given to know and consult the Records ***when concretizing its ontic autonomy:*** before that evolutive perfection the Paśu should not know the existence of the Records, and much less consult them, ***because its destiny would be altered, i.e., because the Plan of its design would be irremediably revealed.*** The awakened Virya, on the contrary, ***must*** attain a high mastery over the Records because he needs to avail himself of their contents in order to avoid succumbing to the Terrible Secret of Maya and to execute his own Strategy of spiritual liberation; but of this power of the awakened Virya we will speak later on. For now, let us continue highlighting the complexity of the concept of the Record.

We will not tire of affirming that only an exact and profound comprehension of the analogies between microcosm and macrocosm, much more detailed than the one exposed in article "D" (page 361), will reveal in some degree the significance of this concept to the lost Virya. Hence it is almost impossible, with the elements gathered in this book, to provide an ***ontological definition*** of the Record, which should be, of course, ***absolutely metaphysical;*** and we will not attempt to do so. What we will do, instead, will be to analogically explain only ***two types of records:*** the ***ontic Record*** and the ***cultural Record,*** the significances of which will be easily comprehensible in the context of the microcosmic and macrocosmic structural model developed so far; and we will bypass the problem of studying the concept of Record at length.

The ontic Records, as their name indicates, are animic contents proper to ***external entities*** that only have value for the Demiurge. The cultural Records are mnemic contents proper to ***external cultural objects*** and their knowledge is of inestimable value for the awakened Virya. However, since every cultural object is, above all, an entity on which a cultural meaning has been placed, it occurs that both Records are present in a cultural object: hence the convenience of knowing what each one of them consists in and ***the need to clearly distinguish them*** because, from now on it is necessary to warn, the awakened Virya ***must carefully avoid the perception of the ontic Record; only the cultural Record is useful for his Strategy***

of spiritual liberation. The reason why the ontic Record should be avoided will be comprehended after studying the following article.

F. Ontic Record

The ontic Record is the ***exclusive property of individual entities.*** In order to exemplify its characteristics we will refer ourselves, in principle, to the individual entities symbolized in Figure 45. We observe there that each one of the five entities of the horse species, the five entities of the dog species, and the three entities of the fish species, are connected with the universal Archetype by a spiral arc that represents the ***individual evolutive process*** on the material plane. The process is a continuous movement from the universal Archetype to the individual entity and, consequently, can never be interrupted; at all times the universal Archetype maintains a nexus with the individual entity through the continuous process of its evolutive impulse: and such a nexus lies, as explained, in the indiscernible nucleus of the entity, in the deepest intimacy of its being-in-itself. But the microcosmic entities are objects proper to the material plane ***for the Demiurge,*** where they concretize their progressive evolution. If it is true that the Demiurge can perceive the individual entity ***from the archetypal plane, through the universal Archetype,*** it is no less true that such a perception will be carried out by the Beauty Aspect (Arrow 14, Figure 38) and that, because it is performed ***from the universal to the individual, He will only manage to apprehend the one in a plurality.***

In other words, with the Beauty Aspect, it is impossible for the Demiurge to perceive the individuality of the entities because His gaze is enclosed in the being-in-itself of the indiscernible nucleus, impotent in order to ***act:*** "He does not act through the gravis. He only sustains them. It is not the Logos Aspect that manifests itself in the indiscernible points but the Time-Consciousness Aspect. It is not the Verb but the Eye of the Demiurge. An Eye tirelessly multiplied throughout creation but which is always the same Eye" (page 465); thus, this Eye of Abraxas, this "terrible and insensate Eye," ***sees without seeing: its gaze is present in the plurality of the entities but its gaze only picks up the indivisible one;*** and one must seek the explanation for this in the direction of the gaze: a direction that is of transcendent Time, the isotropy of which is produced, precisely, by this very gazing of the Eye of Abrazas from the indiscernible points of all the gravises that make up space; but transcendent Time is nothing other than the Time-Consciousness of the Demiurge: an Eye that observes in the direction of the current of Consciousness is an Eye incapable of perceiving what this Consciousness drags behind itself; we have already explained it for the microcosmic case with the optical analogy in Figure 26: the conscious

subject can only apprehend emerging symbols, conscious representations, fantasies, recollections, etc., if it reflects and situates itself ***facing the current of immanent Time:*** "the conscious subject has to oppose its own fluence in order to 'look back' and pick up the emerging symbols," ". . . when there is the emerging symbol, the representation of the entity produced by the cultural or rational subject, then the conscious subject 'turns its back' to the direction of its temporal flow in order to 'become conscious' of it: and only then is there true 'consciousness'" (page 219); analogously, the Eye of Abraxas should be opposed to the flow of His Time Consciousness in order to apprehend the entities in their individuality, to observe them ***objectively;*** but that is impossible because the Eye is the One Subject in all entities: ***the Eye of Abraxas "is" the flow of Time-Consciousness and its looking "is in" the direction of transcendent Time;*** it is understood, then, why the Eye "sees without seeing," unconscious, "as in a dream." . .

The Eye of Abraxas underlies the being-in-itself of the entity, in the indiscernible nucleus, while the individuality of the entity is provided, ***externally*** to the being-in-itself, by the design, by the being-for-man. Another "Aspect" of the Demiurge intervenes here: the demiurgic Logos or Verb. But the Logos, in order to designate the entities, must act ***from*** the material plane: the principle of individuation acts, as we see in Figure 45, from the origin of the material plane, when the unity of the Archetype is multiplied in the plurality of the entities. ***And if the Logos Aspect acts "from" the material plane, then its activity is in the opposite direction to that of the beauty aspect, i.e., it opposes the flow of Time-Consciousness.*** It is evident that the Logos Aspect, which is what grants individuality to the entities, is in a position to dialectically apprehend the individual entities by effect of its opposition to the current of the Time-Consciousness, analogously to how the microcosmic conscious subject does so. In synthesis, the Logos Aspect is capable of reflecting on the entities and of apprehending them in their individuality, behaving as a Subject ***in front of the ontic objects.***

As soon as it has been established that the Logos Aspect behaves like a subject in front of the ontic objects, it is possible to define for such a Subject the Faculties that analogically link it with the conscious subject of the microcosm: to the conscious subject's faculty of imagining corresponds a "Faculty of designating" of the Logos Aspect; and to the conscious subject's faculty of remembering corresponds a "Faculty of recording" of the Logos Aspect. Of course, what interests us now is the Faculty of recording, since the Faculty of designating has already been amply studied, under the name of "Vox" or "demiurgic Logos," in the previous section.

It is clear that if the Logos Aspect's object of examination are the individual entities, its Faculty of recording must make the "record-

ing" of such entities directly; but what does the Faculty of recording record in the entities? Answer: the ontic Record. In order to understand the answer, let us observe that the Faculty of recording is analogous to the faculty of remembering, so that its act must be equivalent to that of the latter, i.e., ***the reproduction of mnemic content:*** the Faculty of recording records the ontic Record in order to reproduce its mnemic content. In synthesis, and by analogy: ***the disposition of the Faculty of recording, by inspecting the individual entity, records the content of the ontic Record and reproduces it for the apperception of the Logos Aspect.***

This being so, we only need to inquire: what does the content of the ontic Records consist in? Answer: in an ***ontic-temporal series*** parallel and correlative to the ***continuous function of the evolutive process*** that unites the individual entity with the universal Archetype; in Figure 45, e.g., the "continuous function" is analogically represented as "spiral arcs" that go from the "fish," "dog," and "horse" Archetypes to the respective individual entities: well, the ontic Record of each one of such entities consists in an ***ontic-temporal series*** of forms of "fish," "dog," or "horse," the product of their ***natural history,*** parallel and correlative with the continuous function or "spiral arc." This ontic-temporal series is the mnemic content of the ontic Record: it represents, for the Demiurge, ***the natural history of the evolution of the individual entity and, on the basis of it, establishes the "value" of its progress, measured on the gradual scale of progressive moments.*** It would therefore be appropriate to qualify this series as ***progressive*** and to denominate the content of the ontic Record as ***ontic-temporal progressive*** series or, simply, ***ontic-temporal progression:*** this would be justified, naturally, by the fact that each terminus of the series, considered "progressive" in the direction of transcendent Time, exhibits an evolutive ***progress*** with respect to the preceding terminus. However, for the sake of expository clarity, from here on we will refer to the "ontic-temporal series," although without forgetting at any moment its implicit ***progression.***

The continuous function of the evolutive process, for example the spiral curve of Figure 48, originates in the universal Archetype and ***terminates*** in the entity's being-in-itself, which is inaccessible, closed-in on itself and for itself. It is evident that an ***exterior*** inspection of the entity, such as that which the Logos Aspect performs, will only succeed in apprehending its individual form, ***physically*** determined by the essential matrix of the design: such "individual forms," which the entity adopts at each instant of transcendent Time, constitute an ontic-temporal series parallel and correlative to the continuous function of the evolutive process; and this ontic-temporal series, apt for the apprehension of the Logos As-

pect, is the mnemic content of the ontic Record that the Faculty of recording can totally or partially ***reproduce.***

Thus, in the ontic Record is contained the ***natural history*** of the entity, a history that can be reproduced by the Faculty of recording for the apperception of the Logos Aspect. However, although this "natural history" only narrates the exterior becoming of the ontic-temporal form, ***under it,*** as its fundamental thread, is the continuous function of the evolutive process: under the ontic-temporal series, the continuous function is ***implicit*** and can be ***inferred*** as well as effectively ***experienced,*** which means ***entering into direct contact with the universal Archetype. In order to avoid this last possibility, the awakened Virya never explores the ontic Records.***

In a future article we will deal with the dire consequences that the experience of the continuous function can have on the awakened Virya. For now, we will study in more detail the essence of the ontic-temporal series and show how the continuous function of the evolutive process, ***implicit*** behind it, can be ***inferred.***

G. Analogical Study of the Ontic Record

Let us observe, first of all, that the individual entity ***evolves in the direction of transcendent Time*** and that, from the temporal point of view, ***consists of a real succession of instantaneous and characteristic physical states: to each of these physical states the essential matrix of the design brings about an individual terminus, an individual terminus that is "exteriorly" carried out on the entity's being-in-itself.*** That is why, from the perspective of the Faculty of recording, which operates exteriorly to the being-in-itself, ***the process of the entity consists of a series of formal, instantaneous and successive phases, it is the "ontic-temporal series"; each one of such individual phases, in its instant, is an individual entity with a characteristic evolutive value.*** It is thus understood that the content of the ontic Record, the ontic-temporal series, ***is no more than a physical track plasmated by the entity during its existential passage through the material plane.*** But in speaking of "track," and of "passage," we are using concepts of the road analogy, an analogy that here can provide unreliable services to us in order to explain the problem of the inference of the continuous function from the ontic-temporal series.

As usual, before drawing a conclusion, we have to establish the necessary analogical correspondences. In this case, too, we will reflect on the "essential complement" relationship that links the "way" with the "wayfarer." A path exists because of the steps of the traveler who walks it; ***but, although the path exists because of the traveler's walking, it is no less true that the path is the subposition of the traveler, the fundament of his walking. The "path" is the***

fundament where the being of the "walker" settles: the "path," on an ultimate basis, is the real support of the "walker"; that external thing that is closest to its being-in-itself and, which, for that reason, fundaments and sustains it. In the walking of the traveler, the path that he walks is implicit, not as something that, for being external, can be cleared away without consequence, but as an "essential complement" of the act of walking: even though the "traveler" has his own being and manifests his characteristic essence, which the "path" is exterior to, one cannot clear away the being of the path without the disappearance of the being of the traveler as well. And this "essential complement" of the wayfarer, who is the way, must be ***inferred*** from the steps of the traveler, for he is ***implicit*** behind those steps to which he fundaments and sustains. Analogously, let us consider the individual entity as a "traveler" that moves on the "path" of the evolutive process' continuous function.

In the allegorical framework of the "continuous function as a path" we can imagine that the individual entity is a sort of "traveler" who moves along the "path" of a continuous function, e.g., along the spiral curve of Figure 48. With these conditions it occurs that each point of the "path," i.e., of the curve, is proper to the being-in-itself, appreciable only by the Beauty Aspect; but, on each of these points, there is always an "instantaneous formal phase," an individual formal terminus that the essential matrix causes in the universal equine nature: these optical horses, instantaneous and successive, are appreciated at every moment by the Demiurge's Logos Aspect and, of course, ***also by man, since they constitute the act of the being-for-man or "horse design."*** Thus, the ***content*** of the ontic Record consists in the actual series of instantaneous and successive formal phases of the individual entity when evolutively moving along the "path" of the continuous function, i.e., it consists in the ontic-temporal series of "travelers" that have transited the "path" of the continuous process from its archetypal origin up to the last ontic actuality; the ontic Record, e.g., consists in a series of ontic horses, instantaneous and successive, distributed one after the other along the spiriform curve of Figure 48. However, what the ontic Record records ***is not the continuous function itself*** but its instantaneous physical terminus: the continuous process, analogously to a "path," is ***implicit*** in the trajectory of the "walker"; even if we observe only the series of ontic-temporal horses, just as the Logos Aspect perceives it, behind this exteriority the continuous process, the "path" actually traveled, is inferred.

In article "C" (page 359), we define History as "the continuous projection of external culture on transcendent Time"; in an analogous manner we can define the ***natural history*** of the individual entity: ***"natural history" is the projection of the ontic-temporal series on the continuous function of the evolutive process.*** This defin-

ition implies that the ontic-temporal series works as a ***physical overlay*** of the continuous function, which reveals its parallelism and correlativity: the continuous function is the ***temporal thread*** that underlies along the ontic-temporal series and on which the latter subsists. And each point of the temporal thread, each instant of the archetypal process, is situated in the being-in-itself of the entity: that is why the temporal thread, the continuous function, can only be ***inferred*** from the ontic-temporal series that physically overlays it. The possibility that the Logos Aspect has of ***inferring*** the historical thread, the temporal substratum of natural history, is denominated: ***cardinal inference principle of the Demiurge's Logos Aspect.***

In truth, the "cardinal inference principle" only allows us to infer the ***current extreme*** of the historical thread, i.e., it only allows us to apprehend with plenitude ***one*** instant of the historical thread: the current instant. However, this inference is always accompanied by a kind of "historical intuition" that adds the weight of continuity to the historical instant; later on we will see that the Faculty of recording broadens the scope of the cardinal inference principle, ordinally extending it to every instant of the historical thread.

The cardinal inference principle has a complement denominated: ***cardinal induction principle of the Demiurge's Logos Aspect.*** This principle is defined in the following way: when the cardinal inference principle has enabled the Logos Aspect ***to infer*** a historical instant, the cardinal induction principle allows it, at the same time, ***to induce*** an image corresponding to the current entity at such an instant; the ***induced image*** will be immediately ***reproduced*** for the apperception of the Logos Aspect.

The dynamic development of the temporal thread, of the continuous function, on the other hand, comes about according to a particular mode of the law of evolution proper to each specific entity: it is the design's functional matrix that determines "the form" of the law of evolution and shapes the evolutive process.

In summary, the content of the ontic Record consists in the natural history of the entity; the Faculty of recording enables the Logos Aspect to reproduce and apperceive this history and ***to infer,*** through it, the continuous function of the evolutive process and the particular form of the law of evolution. The awakened Virya also has the possibility of examining the content of the ontic Record.

We can understand why the awakened Virya never uses the possibility available to him to consult the ontic Records if we base the explanation on the example of Figure 48 and then generalize the conclusion for any other entity.

It is evident that if an ontic-temporal series exists on the spiral line of the continuous function, the last terminus of said series is

the ontic-temporal horse of the figure. This horse is the "current entity" and, naturally, in it the ontic Record must be rooted: the "content" of the record, of course, is nothing but the ontic-temporal series of physical "horses" whose actual existence, at every moment of their natural history, is the cause of the current ontic horse.

Let us now suppose that the Logos Aspect (dL) prepares itself to apprehend the ontic horse, for which it is situated in opposition to the direction of the current of Consciousness; that is: the Logos Aspect "looks" toward the horse Archetype, toward the Archetypal plane, observing the ontic horse facing the axis (tT) of transcendent Time. It then has in front of it the current entity, the last terminus of the ontic-temporal series of "that" individual horse. But the Logos Aspect wants to transcend the current aspect of the ontic horse and review a part of its natural history. In order to facilitate the explanation, let us agree that the ontic horse, at the current moment, ***has*** a thousand days of life and that the Logos Aspect intends to review the last three hundred days: without a doubt, to do so, it must situate itself at a point in the ontic Record where the seven hundredth day of the ontic horse's life is recorded, i.e., it must situate itself at a point in the ontic-temporal series where the individual form that the horse was presenting on the seven hundredth day of its life is to be encountered.

In order to situate itself on the seven hundredth day of the horse's life, the Logos Aspect actively makes use of the Faculty of recording: the Faculty of recording will locate the mnemic content of the seven hundredth day and ***reproduce*** it for its apperception; it will then also reproduce, in succession, all the individual forms that the horse has presented in all the instants of the last three hundred days, i.e., the Faculty of recording will reproduce a section of the ontic-temporal series corresponding to the last three hundred days of its natural history. From all this follows an obvious question: how does the Faculty of recording locate the sought point, i.e., how does it reach it? The question aims to highlight the fact that the Logos Aspect's Faculty of recording ***necessarily starts*** from the current entity in order to situate itself at the record of the seven hundredth day. But if, in order to reach the seven hundredth day, the Faculty of recording were to go through the Record from the current entity, situated on the one thousandth day, passing through the remembrance of the three hundred intermediate days, ***these three hundred days would be reproduced in an inverse form:*** the Logos Aspect would apperceive, in that case, a procession of individual forms that would narrate the natural history of the horse ***from the present to the past, i.e., in inverse form to the natural evolution of the equine form.*** The Logos Aspect would thus apperceive that the horse ***involutes*** and ***devalues*** in its sight, unnaturally regressing until "stopping" at the seven hundredth day. Of course,

this is not how the Faculty of recording operates. On the contrary, it locates a priori the seven hundredth day, before causing any reproduction, and, ***from there, reproduces the last three hundred days in the direction of evolutive progress,*** showing the Logos Aspect how the natural history of "that" individual horse actually developed.

It is necessary to repeat, then, how does the Faculty of recording locate the sought point. How does it get to it? Answer: it makes use of the ***Faculty of recording's ordinal inference principle.*** We have already mentioned the "cardinal inference principle," which allows the Logos Aspect to know the continuous function of the evolutive process underlying the ontic-temporal series; this principle, in truth, makes it possible for the Logos Aspect ***to infer the current extreme of the historical thread,*** the instant upon which the moment of the current entity is based. The "***ordinal*** inference principle" is identical to the cardinal principle, but broadened by the Faculty of recording with the possibility of inferring every point of the historical thread, in addition to the current instant. On the basis of the ordinal principle, the Faculty of recording ***will*** directly ***infer*** the instant of the historical thread corresponding to the seven hundredth day of natural history: ***and only at that instant will it note the individual form of the entity, the ontic horse, for its reproduction.*** Such a notation is due to the activity of a complementary principle of the "ordinal inference principle," denominated: the ***Faculty of recording's ordinal induction principle.*** The effect of this principle can be defined as follows: at each instant of the historical thread, ***inferred*** by the Faculty of recording, ***induces*** a corresponding image of the ontic-temporal series. By the action of this principle, the Logos Aspect will apperceive, firstly, the form of the horse on the seven hundredth day of its natural history and, successively afterward, the remaining forms that complete the ontic-temporal series up to the current entity.

The ordinal inference principle makes the Faculty of recording the ***inference*** of any point of the temporal thread, and the ordinal induction principle makes the exact ***induction*** of any individual form of the ontic-temporal series or natural history of the entity possible. But since ***inference*** is a priori to every ***induction,*** the remembrance of the Record always ***begins*** to develop from the referred point, in the direction of evolutive progress, up to the current actuality of the entity.

We must now respond to another obvious question: if the Logos Aspect is capable of "seeing" the natural history of the entity, contained in the ontic Record, where does this "vision" take place? Toward where does the Demiurge concentrate His Attention? Answer: since the ontic Record takes root in the current entity, there is no doubt that ***on*** the latter, ***on the current ontic form,*** the referred ob-

servation will take place. However, this response does not clarify much for us and, on the contrary, raises new questions: how does that which has been recorded by the Faculty of recording differ from the current form, if it is necessary to observe it ***on*** the current form? Does it ***overlap*** it, etc.? To answer these and other similar questions, let us again consider the example of the ontic horse in Figure 48.

We see there, represented as a darker central sphere, the ontic horse, currently conformed by the essential matrix of the unfolded design. Between the ontic horse and the universal Archetype exists the permanent nexus that determines the continuous function of the evolutive progress, symbolized by the helicoidal curve. And at this point it is necessary to remember two things. First, that just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic visualization of the evolutive process of the horse Archetype: but ***in reality,*** we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutive process, ***are contained in the structure of the current entity,*** i.e., in the ontic horse. The ontic, current, individual horse is ***the whole reality*** of the horse: no property exists, neither ontic nor ontological, that is outside of its quiddity. And within its quiddity is situated, first of all, the ontic Record that we have been mentioning. Figure 48, like other similar ones, helps us, only helps us, to imagine by analogical induction the underlying processes behind the ontic appearance. But we must not forget that such processes belong to the intimacy of the entity or, at least, are an inseparable property of its form; ***everything that belongs to the entity, is in the entity itself.***

The second thing that we must remember is the following: ***over*** the continuous function of the evolutive process, i.e., ***over*** the historical thread, exists an ontic-temporal series of individual forms, i.e., a natural history. Well, ***in Figure 48, only the helicoidal curve that corresponds to the continuous function of the evolutive process has been represented: there is nothing "over" it that gives any idea of the ontic-temporal series, a series that constitutes the content of the ontic Record.***

This second observation indicates to us that, in order to continue using the example of the ontic horse, we must make certain additions to Figure 48. Figure 63, in fact, is a partial view of Figure 48, in which only a segment of the helicoidal curve has been drawn: but, ***"over"*** it, has been represented the ontic-temporal series, i.e., the content of the ontic Record.

The helicoid arc appears, there comprised of small circles: they are the "instants" of the historical thread.

Over the continuous function there is a succession of individual forms of the ontic horse, represented by larger circles, of the same diameter as the central "ontic horse": it is the ontic-temporal series that integrates the ontic Record; it is, also, the "natural history" of the current horse.

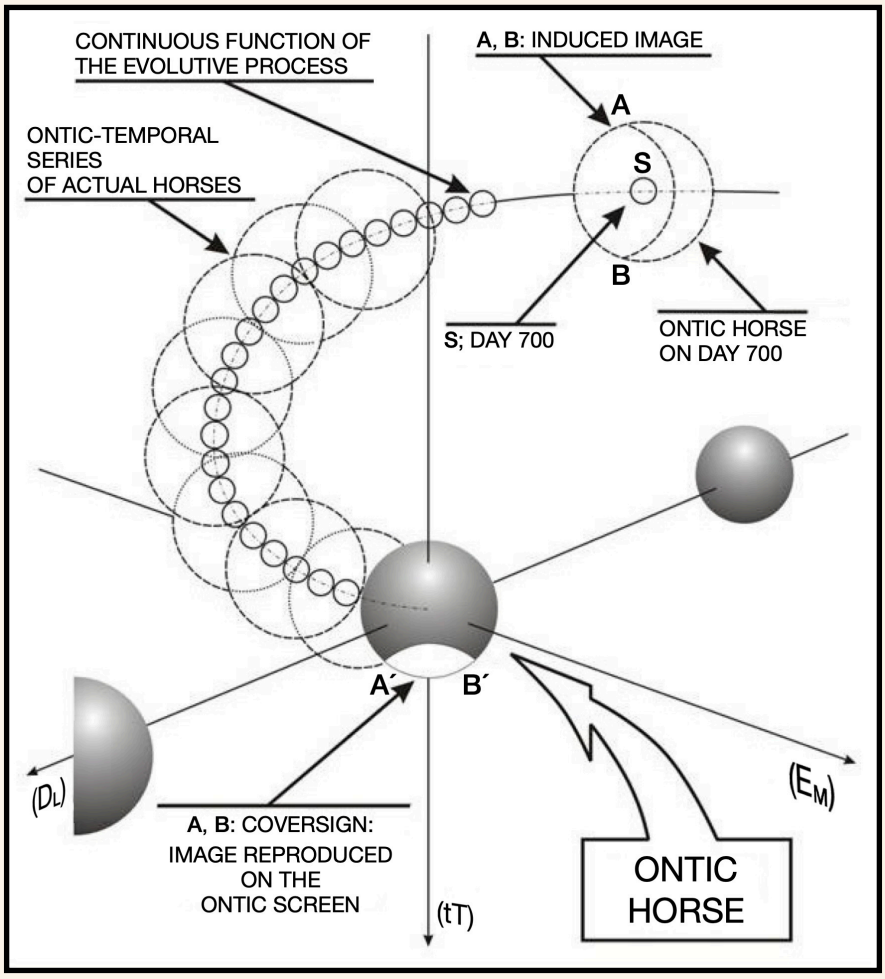


Figure 63

Looking at Figure 63, let us keep in mind the previously proposed example: the Logos Aspect's Faculty of recording, using the ordinal inference principle, locates the seven hundredth day of the horse's life. Said ***inferred*** point has been marked on the helicoidal curve. But, ***at that instant*** of the seven hundredth day, was existing an ontic horse, just as the Figure indicates, which was a historical antecedent of the current horse. The form of this historical horse is that which the Faculty of recording obtains, after its recording, with the ordinal induction principle and that which it prepares ***to reproduce*** for the Logos Aspect's apperception. We thus arrive at

the conditions of the previous question: where does the Demiurge "see" this reproduction of the historical horse? Where does He concentrate His Attention? To which the answer was: "on the current entity, on the ontic horse," because "everything that belongs to the entity is in the entity."

An unsatisfactory response that now, with the help of Figure 63, we will explain in more detail.

If (S) is the historical instant of day 700 of the ontic horse's life, ***inferred*** by the Faculty of recording, (A, B) is the ***image induced*** on the individual form of the same horse. As we see, the ***reproduction*** (A´, B´) of the ***induced image*** (A, B) takes place ***over*** the current form of the horse, in a region denominated: ***ontic screen.*** And here, with greater precision, the previous question is answered: the Logos Aspect apperceives, on the ontic screen of the current horse, the reproduction (A´, B´) of the induced image (A, B), by the Faculty of recording, of the horse's individual form on the seven hundredth day of its life.

Naturally, the ontic screen is ***on*** the current horse because the ontic Record, with its content of natural history, is underlying the current horse: on this ontic screen the Faculty of recording reproduces the induced images obtained by exploring the ***ontic Record.*** Such induced images, of course, reflect individual forms of the ontic-temporal series and have been induced as a complement to an a priori inference over the points of the continuous function of evolutive progress. In other words, the Faculty of recording infers an instant, a "day" of the historical thread and, immediately, induces a correlative image, an individual form actually presented at that moment of the horse's natural history: it then ***reproduces*** such an image on the ontic screen of the current horse, i.e., on the region of the horse toward where ***the attention of the Demiurge's Logos Aspect is concentrated;*** the Logos Aspect apperceives this image and can determine, with its will, that it remains ***fixed*** or that the natural, progressive history of the last three hundred days of the horse begins to unfold; in the latter case, a procession of reproduced images follows one after the other on the ontic screen until completing the remembrance.

Let us note that, in this example of Figure 63, the "ontic screen" has been represented perpendicular to the axis (tT) of transcendent Time: this is because the Demiurge's Logos Aspect "looks toward the horse Archetype, toward the archetypal plan, observing the ontic horse facing the axis (tT) of transcendent Time"; it does so because, "it prepares itself to apprehend the ontic horse, for which purpose it situates itself in opposition [to the direction] of the current of Consciousness" (page 547). This signifies that the Logos Aspect, in principle, ***perceives*** the current horse and that, in a second instance determined by Its Faculty of recording, ***apperceives*** the

images of its natural history reproduced ***in*** the current horse, ***on*** its ***ontic*** screen.

H. Conclusions on the Ontic Record

With the example of the ontic horse in Figures 48 and 63, the essence and function of the ontic Record ***for that specific entity*** has been sufficiently clarified. The reached conclusions should now be extended to the general case of ***every entity; this is what we will do in the following commentaries.***

First - Every evolutive entity records its natural history in an ontic Record that underlies and remains in its quiddity as an essential property.

Second - The Logos Aspect of the Demiurge has a Faculty of recording, the activity of which is governed by two fundamental principles: the "ordinal inference principle" and the "ordinal induction principle."

Third - By the complementary action of both principles, the Faculty of recording is capable of locating the image corresponding to any past moment of the entity's natural history.

Fourth - The Faculty of recording immediately reproduces any image located in the ontic Record of a current entity on the ontic screen of that current entity.

Fifth - The ontic screen is in the current entity and the Logos Aspect directs its Attention toward it in order to apperceive its natural history.

Sixth - ***The ontic screen does not disappear from the current entity after the Demiurge has removed His attention from it. On the contrary, it is always present, exhibiting a fixed image.***

It is clear that if the Logos Aspect's Attention has been withdrawn from the ontic screen of a current entity, the image reproduced on it ***should*** have vanished. This does not occur because of the ***structural*** character of the ontic screen, which enables it to ***retain*** the last reproduced image. This effect will be better comprehended if we consider that the ontic screen is not a simple curtain on which the reproductions project, but an ***energetic barrier*** on which the reproduced images are ***plasmated*** with great fidelity. The retaining power of the last image belongs, then, to the ontic screen itself, i.e., it is independent of the Will of the Logos Aspect. And the faithful persistence of this last image is such that nothing manages to alter it, not even the permanent becoming of the current entity in which it is imprinted, except a new exploration of the ontic Record by the Faculty of recording. Because of this characteristic of unalterable persistence on the entity's ontic screen, the Hyperborean Wisdom considers, allegorically, that the ***fixed image*** constitutes

the ***cover*** of the ontic Record, or, in other words, that the image is a ***sign*** that ***covers*** the ontic Record. Hence:

Seventh - The fixed image that the ontic screen of every entity presents is denominated: ***"coversign of the ontic Record"*** (see Figure 63).

I. Exploration of the Ontic Record

Naturally, the procedure used by the awakened Viryas to access the ontic Record of some entity, if such a thing were inevitably necessary in order to favor the objectives of their liberation Strategy, consists in locating, on it, its coversign: from there, one has the effective possibility of ***reviewing*** the Record in all of its extension. However, as was already warned in "F," this can have dire consequences ***if the proper precautions are not taken: an ontic Record can only be uncovered without danger by means of the "step-by-step runic resignation technique."*** However, it is basic that the success of a defensive tactic will be all the more probable if the nature of the danger that must be opposed is better realized. That is why, before describing the "step-by-step resignation," let us warn about the nature of the danger.

The danger comes mainly from the accidental ***inference,*** during the observation of the recorded images, of the historical thread, i.e., of the continuous function of the evolutive process: in that case, the awakened Virya would remain in psychic contact with the entity's being-in-itself and, of course, with the universal Archetype, subjected to the pressure of its entelechial impulse. That is to say, that which for the Demiurge's Faculty of recording fundaments the way of locating the individual recorded forms: the "ordinal inference principle," represents for the awakened Virya a danger of capture and psychic phagocytation. Of course, we should not exaggerate the danger of capture since it only reaches the conscious subject; but if the Virya has not conveniently isolated his lost Ego with the First Hyperborean Initiation, and this is to some extent contaminated with immanent Time, the capture of the conscious subject can plunge the lost Ego into a deep hypnotic state, into an illusion that neutralizes all the previous work of Strategic Orientation.

So that the image of an exterior entity becomes intelligible, and the "form" observed in the record is intelligible, it must transcend the sensorial sphere, be interpreted by reason, and conceptualized by the cultural subject in the appropriate context of a horizontal language; then a conscious representation will emerge before the conscious subject, and the lost Ego immersed in it, will show an inner archetypal configuration of the exterior form, i.e., of the individual form recorded in the ontic Record: thus the exterior form and the interior form remain ***in semic contact,*** archetypally identi-

fied. The awakened Virya, in reviewing the record, must operate in an inverse manner to the operating mode of the Demiurge's Faculty of recording; i.e., while the Faculty of recording infers an instant from the historical thread and then induces a correlative image, an individual form of the ontic-temporal series, the awakened Virya must observe the individual forms, ***avoiding any inference from the historical thread that sustains them:*** inversely to the operation of the Faculty of recording, the Virya will review in all its extension, if it is necessary, the ontic-temporal series, the natural history of the entity, but carefully avoiding to infer even an instant of the historical thread. Why? Answer: because such an instant is nothing other than a point of the continuous function of the evolutive progress, i.e., an ***indiscernible point*** of the entity, a point at which ***Yod,*** the Eye of Abraxas, is found: the danger consists in that the semic contact between the exterior form and the interior form transfers the ***Yod*** of the exterior form to the interior. Then, a metaphysical nexus would be effectively established between the interior inverted Archetype and the universal Archetype, the former receiving all the potency that impulses the evolution of the exterior entity and also being impulsed to internally unfold in an entelechial process. The interior image, which represents the form observed in the ontic Record, will thus be converted into an interior myth and its conscious representation, the sacred symbol, will not take long in capturing the conscious subject. In that case the Ego will not simply be confronted with a myth, with all the danger that this implies, but with the Demiurge himself who, through the Archetype, will attempt to dominate it and neutralize any future attempt at exploring the ontic Records.

The second intention of the Demiurge, however, will prove inoperative against the awakened Virya if he has isolated his Ego in an interior Archemon, fundamentally if his lost Ego has been resigned with the Sacred Tirodal Rune. This re-signation and isolation of the Ego constitutes the Mystery of the First Hyperborean Initiation and its approach will be dealt with in a subsequent section. Here we will only emphasize that a Hyperborean Initiate will never run the risk of exploring the ontic Records unless they are indispensable for the purposes of his liberation Strategy; for any other reason, e.g., out of mere curiosity, the exploration of the ontic Records implies a real danger and its risk: a useless risk.

It is clear that in the event that running such a risk is considered necessary, the awakened Virya has at his disposal the "step-by-step resignation technique" in order to reduce the danger of psychoid archetypal capture to a minimum. Such a technique consists in using the weapon of the awakened Virya, the Gibur Rune as the "Sword of Wotan," to uncover the ontic Record and go "step-by-step" through the successive individual forms of the ontic-temporal se-

ries. The operation begins with the coversign of the ontic Record of the entity, which is moved with a stroke of the Sword of Wotan ***in one direction or another of the ontic-temporal series,*** i.e., in an evolutive or in an involutive direction. From the first movement, the Sword of Wotan must act as a ***"cricket bat"*** moved by the dexterous hand of the Hyperborean Initiate, resigning "step-by-step" each image observed on the ontic screen: it must be kept in mind that a single error, a single image that escapes the resignation by distraction of the observer, brings into the forefront the inference of a correlative instant of the historical thread and, with it, the terrible revelation of the ***Yod,*** the direct confrontation with the Eye of Abraxas.

J. Ontic Record of the Paśu

As an evolutive entity, in the Paśu, in the microcosm, underlies an ontic Record with its "natural history." But in this case it must be taken into account that the Paśu is an entity different from all the other specific entities of the macrocosm, since its design includes the Plan of all of them: the microcosm is an inverted copy of the macrocosm and its design a plan that contains all of the plans of the exterior entities. Unlike every other exterior entity, the evolution of which is realized in an archetypal process that comes about ***in*** transcendent Time, the Paśu possesses a conscious subject, the essence of which consists of "immanent Time," a time that passes transversally in the direction of transcendent Time, a time for which transcendent Time is anisotropic. If the Paśu has not yet reached ontic autonomy, if it is a potential microcosm, the case that we deal with here, its animic subject shares two temporal essences: the rational subject and the cultural subject come about in transcendent Time, whereas the conscious subject is pure immanent Time. The consequence of this double temporality is that, except for the self-memory, i.e., the capacity of the structure of the schema-of-self where the conscious subject manifests itself, the remaining microcosmic memories exist in transcendent Time, e.g., the archetypal memory and the cultural memory. Well, the Hyperborean Wisdom affirms that the ontic Record of the Paśu is identical to the total capacity of its microcosmic structure ***except for the self-memory;*** i.e., that the ontic Record of the Paśu integrates, among others, the archetypal memory and the cultural memory since these exist in the transcendent Time, but does not include the self-memory that exists in the immanent Time.

Every ontic Record fulfills the primordial function of revealing the entity's natural history to the Logos Aspect of the Demiurge, who has the Faculty of recording for such apperception. In order to apperceive the content of a Record, the Logos Aspect, before all

else, situates itself ***in opposition to transcendent Time*** and begins by perceiving the present entity and inferring, by the cardinal inference principle, the current extreme of the historical thread. It is then when the Faculty of recording, following the historical thread, infers a determinate instant of the entity's natural history and induces the correlative image of the individual form that will be reproduced on the ontic screen. Now, when the entity observed by the Demiurge is a Paśu, the exploration of the ontic Record can only comprehend those memories that exist in transcendent Time since the perception of the entity is realized by opposition to this time, which is anisotropic to all other transversal time. This does not signify that the Demiurge cannot know, if He wishes, the self-history of the Paśu, i.e., the structure of the conscious sphere: it only signifies that ***the Logos Aspect cannot do so; its Faculty of recording cannot enter into the schema-of-self because the latter exists in immanent Time.*** But if the Demiurge wishes to review the Paśu's self-history, He only has to move along the Paśu's thread of consciousness ***from the Manu Archetype,*** i.e., along the ***elix*** path. It is clear then that ***He will not do so in opposition but in the direction of immanent Time, from the Manu Archetype to the potential microcosm of the Paśu in its relative actuality.*** If we imagine this trajectory by observing Figure 56, we see that it has an evolutive direction, i.e., that the Manu Archetype has no need, like the Logos Aspect, to have a Faculty of recording that locates an induced image to, from it, apperceive the development of history in an evolutive direction: it is enough for the Manu Archetype to move along the ***elix*** path in order to review the whole of the Paśu's self-history, the individual history recorded by its immanent consciousness. Of course, in this case there is no apperception but rather a review of history, since at no time does any reproduction of images occur; neither is there induction: it is simply as if the Demiurge accompanied, at great speed, the immanent flow of time of the Paśu's consciousness, experiencing, or reliving in its path, its self-history, reviewing and recognizing what has occurred.

In such a trajectory along the ***elix*** path the Demiurge can only stop at the entity's current extreme, in a kind of inverse ontic screen: an ontic screen that can only be seen from the interiority of the entity, unlike the entities perceived by the Logos Aspect, the ontic screens of which are found in their exteriority. And what does the Demiurge see as the terminus of the ***elix*** path, on the internal ontic screen that is found at the current extreme of the thread of consciousness? Answer: the sacred symbol of the Paśu. That is why in Figure 56 the spiral sign that constitutes the center of reference-to-self, the true current extreme of the thread of consciousness to which the Paśu can only apperceive in a supreme act of self-reflection, has been entitled "coversign of the ontic Record": much more

frequent is that the Paśu projects this symbol into the exterior world, expressed as a spiral sign or as an energetic formula, or constellating it through the optics in the microscopic world or in the astronomical sky, etc.

Let us leave the Demiurge for the moment and consider the Paśu its individual reflection. It is easy to demonstrate, in light of the foregoing, that its "faculty of remembering" is based on principles analogous to those that fundament the Logos Aspect's Faculty of recording.

The Paśu's thread of consciousness, in effect, is analogous to the historical thread of any entity because both are continuous functions of the evolutive process of their respective Archetypes. When the Logos Aspect is situated in opposition to the historical thread in order to apprehend an entity, it is analogous to when the conscious subject is situated in opposition to the thread of consciousness, i.e., in (SEP), in order to apprehend an emerging symbol. Let us now compare the act of apperception that the Logos Aspect performs when exploring an ontic Record and reproducing the image of an individual form, with the apperception that the conscious subject performs when exploring a microcosmic memory and reproducing the recollection of a subsistent system. The Faculty of recording's ordinal inference principle enables the Logos Aspect to trace back the historical thread and infer the exact instant that corresponds to the event of the sought-after natural history.

An analogous principle of the faculty of remembering's "ordinal inference" enables the conscious subject to trace back the thread of consciousness and infer the exact instant that corresponds to the sought-after recollection.

The Faculty of recording's ordinal induction principle enables the Logos Aspect to induce a correlative image with the inferred instant; such an image, which represents an individual form of the ontic-temporal series, is reproduced on the ontic screen for the apperception of the Logos Aspect.

An analogous principle of the faculty of remembering's "ordinal induction" enables the conscious subject to induce a correlative image with the inferred instant: the cultural subject, who "responds" to the reflexive act of the conscious subject by reproducing an image or "recollection" of the structural mnemic content, performs such an "induction," as we have seen in the case of cultural memory; and that reproduction emerges in the light sphere for the apperception of the conscious subject: it was already stated in "D": ***"recollection is the reproduction of a subsistent system, under the extension of the memory concept, and its subjective apperception."***

Thus, the "recollection" is analogous to an "individual form" of the ontic-temporal series that constitutes the natural history of an entity: it can then be supposed, allegorically, that the recollections

contained in a microcosmic memory are distributed in a mnemo-temporal series, although they are also structured, which can only occur if such a series has a helicoidal form and allows each successive recollection to maintain links with other recollections, similarly to the chemical structure of nucleic acids; let us not forget that "recollections" are subsistent systems, of the type described and depicted in Figure 13.

K. Innate Sectors of the Paśu's Ontic Record

It has become clear that, except for the self-structure subsisting in immanent Time, the remaining ***capacity*** of the microcosmic structure constitutes the Paśu's ontic Record. Thus, outside of the archetypal and cultural memories, which only form part of the psychic structure, there exist in the microcosm other structural memories of which capacity integrates a series of ***sectors*** of the Paśu's ontic Record: these sectors cannot be usually explored by the animic subject, like the archetypal and cultural memories, due to the ***passive potency*** of their nodes and bonds that prevents the rational, or conscious, representation of their contents and their reference from emerging toward the light sphere; let us remember that it is the active potency of the subsistent systems that refers their semic replica toward the light sphere and that is why the latter is energetically directed toward the conscious subject.

The origin of the absolute potential passivity of such memories lies in their ***hereditary*** character, but the cause of their remaining invisible to the animic subject throughout the life of the Paśu is to be attributed to the ***hierarchical sequence*** with which the animic subject manifests itself in the psychic structure and to the "involution of the subject into itself" that takes place prior to the incarnation of the soul and that "causes the partial forgetting of innate recollections," just as was explained in article "E" (page 129). To the sections of the microcosmic structure that contain the "previous schemata-of-self," the Hyperborean Wisdom denominates them: ***innate sectors of the Paśu's ontic Record.***

The content of the ***innate sectors*** not only usually remains invisible to the animic subject of the Paśu, but ***must*** remain so until the latter reaches ontic autonomy because, as we said in the cited article: "in each living microcosm, the thinking subject never 'naturally' remembers any recollection from a previous life. This does not occur because the procedure arranged by the Demiurge for the transmigration of souls imposes on these, during the period of disincarnation, an 'involution of the subject into itself,' which produces the aforementioned amnesia." "The subject 'involutes' when it temporarily deconcentrates, i.e., when its present momentum expands into itself and embraces all of history 'in a single glance,'

facts that are confirmed by the known accounts of those who have 'resurrected,' after passing through clinical death, and have seen 'everything lived, in a single instant.' The involution of the subject, in the set forth meaning, is necessary so that the soul can offer a new subject to the microcosm in which it goes to incarnate: the soul, after the involution of the previous subject, presents itself before the microcosm with another aspect, a non-subjective one that requires the whole hierarchical sequence to develop and repeat the evolutive cycle of life and death. But, in all this, what has become of the previous schema-of-self, that in which the subject involved 'until embracing all of history 'in a single glance'? Was not, perhaps, its assistance necessary to fulfill the microcosmic objective of the finality, to ensure the individual progress of the Paśu? In reality, none of the previous schemata-of-self are dispensed with in each new incarnation, for they are irreversibly assimilated into the soul: what occurs is that, ***not being animated by any subject,*** the previous schemata-of-self are situated in different places in the microcosm from that which the rational subject occupies. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused 'as a double body' throughout the microcosm; therefore, the previous schemata-of-self, which remain alien to the subject, will correspond with other parts of the nervous system outside of the brain. That is to say: the previous schemata-of-self are located in different parts of the Paśu's body, with the exception of the structures studied so far" (pages 131–32): archetypal memory, cultural structure, and schema-of-self. And, as we now ascertain, these "previous schemata-of-self" are contained in the "innate sectors of the Paśu's ontic Record."

In all microcosms, the equivalent innate sectors present a ***permanent coversign,*** similar and of characteristic design. Such coversigns have been allegorically compared, in the various esoteric traditions, to "flowers," "lotuses," "energy vortexes," "centers," etc., but the Hyperborean Wisdom maintains the ancient Indo-Aryan denomination of ***chakra:*** "chakras" are thus the permanent coversigns of the innate sectors of the Paśu's ontic Record. Behind each chakra there is always an innate sector; but as these sections are ***pre-rational,*** i.e., they are outside of the animic subject's hierarchical sequence, the reproduction of their contents is only possible ***"naturally"*** for the Logos Aspect's Faculty of recording: for the animic subject this is not only ***unnatural*** but extremely dangerous. But that was already stated in the aforementioned article: "These 'centers' or 'chakras,' which contain previous schemata-of-self, are spread out by the thousands in the human body. There, are the innate recollections, the memory of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the

allegory of the lantern we can establish an analogical correspondence with the previous schemata-of-self by making small perforations in the sheet with the central opening. The perforations surround, e.g., the opening through which flows the beam of light analogous to the rational subject. If the rays of light that shine through the perforations are analogous to the chakras, it is evident that such innate memory centers are ***not rational.*** That is, their content is ***irrational.*** That is why, when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the direction of the hierarchical sequence, one runs the grave danger that the subject accidentally animates a previous schema-of-self and that this takes control of the microcosm: then, from that inferior center, the microcosm is ***irrationalized*** and insanity ensues."

We have already noted, in article "D" (page 539), the meaning that must be attributed to the "irrationality" of the innate sectors of the Paśu's ontic Record: these are memories that are outside of the animic subject's hierarchical sequence, i.e., they are "pre-rational"; therefore their content "are to be considered 'irrational' only in the sense that they are 'prior to the rational subject,' i.e., ***not rationalizable*** by the latter." Notwithstanding this, the awakened Virya can, in the case of necessity, explore the innate sectors of his microcosm, or of any other microcosm, practicing the step-by-step resignation with the Gibur Rune as the Sword of Wotan: but in that case he must exercise extreme caution because each image reproduced will then ***also*** be similar to a fantasy and will have to be rationalized so that it acquires significance before the Conscious subject. In other words, the contents of the innate sectors, for the apperception of the animic subject, combine the qualities of fantasy and recollection ***at the same time:*** first, the reproduced image is similar to a fantasy and must be rationalized; and then, only when it has been interpreted by the rational subject and semically masked by the activity of the cultural subject, it is revealed as an "innate recollection," i.e., it is noted under the extension of the "innate memory" concept; the apperception then takes on the unequivocal characteristic of a reminiscence "from another life," of a "previous recollection," etc.; i.e., the apperception of an innate sector's content can in no way be referred to facts or events of the current life of "that" microcosm in which the evoking subject acts: they correspond, although the consequences of this are manifestly "irrational" for the animic subject, to "previous schemata-of-self," to "natural histories" of the evolution of other microcosms that, nevertheless, have once been animated by itself and the recollections of which are preserved in "this" particular microcosm.

The reason why such contents exist in the innate sectors is due to the fact that, as stated in the cited paragraph, "they contribute

from the complexion of the soul to perfect living microcosms": the previous schemata-of-self thus represent a record of preceding evolutive phases that determine the current degree of perfection of the microcosmic structure, the form of "this" particular microcosm. Strictly speaking, the previous schemata-of-self constitute a metaphysical extension of the ontic-temporal series of individual forms of "this" particular microcosm: at the original extreme of the ontic-temporal mind, i.e., when the birth of the current microcosm is recorded, there is a previous schema-of-self that is continued by another preceding one, and this one by another, and so on until ascending to the Manu Archetype on the continuous function of the evolutive progress. The thread of consciousness, the historical thread seen in Figure 56, of the ***elix*** path, ***would be,*** if one were to consider all the previous schemata-of-self into which the monad has evolved to get from the gravis atom to the functional matrix of the Paśu design, passing through the plant and animal kingdoms, ***akin to a phylogenetic ontic-temporal superseries: a series the members of which are schemata-of-self, from the most primitive to the most evolved or current.*** And this clearly shows the reaches of the example in Figure 56 as a representation of an ontic Paśu: such an example exhibits only ***one*** evolutive schema of the superseries of schemata-of-self that have led, through millions of years of transcendent Time, up to the potential microcosm of the Paśu, i.e., up to "this" particular microcosm.

That is why, "as everything that belongs to the entity must be in the entity itself," the superseries of previous schemata-of-self is in reality contained in the innate sectors of the Paśu's ontic Record. And the innate sectors present, as already said, a permanent and characteristic coversign denominated chakra: in order to comprehend what chakras signify, why they remain always fixed and immutable as a coversign of the innate sectors, it is necessary to consider the microcosm from the energetic point of view and to include in the explanation the concept of ***Kundalini*** or ***microcosmic Logos.*** This we will see in the following section.

FOURTH TOME: THE MICROCOSM AS AN ORGANISM

In this section, the organic concept of the microcosm will be exposed and its "general function" will be studied from the point of view of the Hyperborean Wisdom. Such an elucidation will allow us to define such important concepts as "chakra" or "Kundalini Logos," which in the West have been the object of "disinformation" and "change of meaning" techniques on the part of the Synarchy.

A. Hierarchical Relationship between the Microcosm and the External Entities

The Demiurge's Logos Aspect, with its ***Vox***, designates every individual entity and every entity individually exists because its evolutive impulse receives the formal termination of the essential matrix of its design. This has been demonstrated in previous sections. However, it is necessary to make an important distinction when the individual entity receives the Paśu design, i.e., when the entity is a microcosm: in this case the Logos Aspect must manifest itself in a more efficient manner, as will be demonstrated in the following articles. It is worth mentioning, for now, that the Logos Aspect not only designates and individualizes the microcosm, with which it initiates an evolutive process that aims toward entelechial finality, but also acts in order to ***control*** that such a process does not deviate from its finality; this act of control, as is obvious, must be exerted throughout the time that the process takes, i.e., during the entire organic life of the microcosm. In this the microcosm essentially differs from any other class of external entity: every external entity, except the microcosm, has been designated only ***once*** by the Logos Aspect, remaining since then fixed in the specific evolution that its Plan imposes on it. Such a difference implies a hierarchical superiority of the microcosm over any other class of external entities, a superiority that will be fundamented in the following nine commentaries.

On the basis of arguments already seen, we will put in order four known concepts: macrocosm, microcosm, external entity, and internal entity.

First: the macrocosm or material universe, from the structural point of view, is made up of "external entities": such entities may consist of both simple individualized gravis atoms and complex microcosms.

Second: what determines the character of "external entities," i.e., the principle of individuation, lies in the particular "design" of each one.

Third: the macrocosm contains every existing external entity and every external entity is differentiated and characterized by its particular design.

Fourth: the microcosm is a reflection of the macrocosm, i.e., it is its inverted copy. Moreover, as an "external entity," the microcosm exists by the ontic proposition of a "Paśu design," the project of which reflects the Plan of the macrocosm.

Fifth: the "Paśu design" is the greatest existing design of design, i.e., it is a design of which Plan encompasses the Plans of all existing designs: ***the design of every external entity "that is not a microcosm" is contained in the Paśu design, i.e., in the design of the microcosm.***

Sixth: the Plans of the "external entities" that make up the Paśu design conform to the "internal entities" of the microcosm: thus, every "internal entity" presents structural homology with corresponding "external entities" of the macrocosm.

Seventh: in synthesis: "the microcosm reflects the macrocosm," and its "internal entities" reflect the "external entities" of the macrocosm that are not, in turn, microcosms. It can be considered, then, that both "macrocosm" and "microcosm" are maximum, global structures, which contain and integrate the "external" and "internal entities" as respective members, although in the case of the microcosm it also integrates the macrocosm in its extreme "external entity" character.

Eighth: it is thus clearly distinguished that the "Paśu design" is in a superior hierarchical relationship with any other "external entity" design because it contains all the non-microcosmic designs as plans of its "internal entities."

Ninth: from here on, we will oppose the concept of "microcosm" with that of "external entity," unless it is expressly made clear that such an external entity is also a microcosm. Otherwise it must be assumed without further ado that the "microcosm" is hierarchically superior, by virtue of the complexity of its design, to any "external entity."

B. The "Microcosmic Plasmating Principle" or Kundalini Logos

In these nine commentaries we have demonstrated that the Paśu design of the exterior "microcosm" entities, is hierarchically superior to the design of any other exterior entity that is not a microcosm. This "by design" hierarchical distinction between the microcosm and the remaining external entities acquires fundamental importance when one ascends to its causality, i.e., to the designating ***Vox*** of the Logos Aspect.

From the point of view of the cause of the design, i.e., the ***Vox*** of the Demiurge, the microcosm presents, in effect, an essential dif-

ference with respect to every external entity: ***the plasmating principle.*** In other words, the external entities are only ***entities plasmated*** by their particular design, which has been proposed ***one time*** by the Logos Aspect in granting them individual existence; the microcosm is also a ***plasmated entity,*** as an external entity, but it also has, as a reflection of the macrocosm, an ***active plasmating principle.*** This unique principle, which only the microcosm possesses among all external entities, is a replica of the plasmating power of the ***Vox*** of the Demiurge, which the Hyperborean Wisdom denominates: ***microcosmic Kundalini Logos.*** But before referring to the microcosmic plasmating principle, we have to comprehend in more detail the ***fixed plasmation*** of external entities. Every individual external entity can be defined as ***the fixed plasmation that the particular design determines in the material nature of a gravis atom.*** As we know, the formative potency of the Universal Archetype, materially manifested in a gravis atom, is determined by the particular design in order to give individual existence to the specific entity; but, as "sameness of species, identicalness of design," it turns out that, in reality, what formally determines the external entity is an archetypal matrix of the formative series in which consists the Plan of the design, i.e., the ***essential matrix;*** this matrix has been ***subposed*** in the entity by the designating ***Vox*** and constitutes its principle of individuation: the essential matrix puts an individual terminus to the universal formative potency of the Archetype, determining that the entity is ***conformed*** according to its Plan; well, this ***individual conformation*** that the essential matrix exerts on the universal nature of the entity ***is the plasmation itself;*** in an entity of ***plastic*** material substance, the essential matrix ***plasmates*** its individual form and structurally determines the course of the external entity's evolutive process; going deeper into the matter, considering the essential matrix as a structural ***capacity,*** we can affirm that: ***every external entity has been plasmated by its particular design and conformed by the structural capacity of the essential matrix; but this "structural capacity" is self-sufficient in order to maintain a permanent record of the Plan in which it consists, which is nothing other than the Plan of the external entity to which it conforms; that is why the "capacity" of the essential matrix is plasmating: because, having once been subposed by the Vox of the Logos Aspect, it sustains itself as the ontic Record of the external entity in a permanent and fixed way; the capacity of the ontic Record of the essential matrix is "fixed," hence the definition of "external entity" from which we started: "it is the fixed plasmation that the particular design determines in the material nature of a gravis atom to conform an individual entity."***

The external entities are thus plasmated only one time by their particular design and there is nothing in them that makes any type

of ***essential change*** possible ***by itself:*** once plasmated, the form of the external entities will evolutively adjust itself to the fixed capacity of the essential matrix; there is ***no principle in them that permits them to depart by themselves from the recorded essential plan:*** such a mutation could only occur, of course, by an "abnormal" intervention from the Demiurge, i.e., by His Second Intention; but in any "normal" case the external entity is always the product of a ***fixed plasmation.***

And now it can be comprehended that the case is completely different when the external entity has been plasmated with the "Paśu design," i.e., with the design of extreme hierarchy of which structural capacity conforms the ontic microcosm. Because, unlike the external entities of which plasmation is ***fixed and immutable by itself,*** the microcosm has an ***active plasmating principle*** that not only is what has plasmated the microcosmic structure, but what has the power to reproduce this plasmation ***by itself,*** i.e., to re-create the recorded plan as many times as necessary. But this ***active plasmating principle, the Kundalini Logos,*** is not present in the microcosm in order to make possible an essential departure from the designated Plan but quite the contrary: as inferred from what was said, what the Kundalini Logos does ***by itself*** is to ensure ***that*** a departure from the designated Plan ***does not occur, reproducing it*** as many times as necessary to essentially conform the microcosm. This means that the plasmating principle fulfills a specific mission in the microcosm.

C. The "Mission" of the Kundalini Logos

We should ask, then, what is the mission that the Kundalini Logos, the plasmating principle of the microcosm, must fulfill? Answer: ***the mission of the Kundalini Logos consists in controlling the "general organic function" of the microcosm.*** Even though the concept of "general organic function" will be defined later on, we can state here that "the general function tends toward the Manu entelechy, i.e., toward ontic autonomy." It is thus clear that the mission of Kundalini consists in ensuring the fulfillment of the microcosmic objective of the finality by controlling the evolutive process: the departure from the designated Plan, or a deviation from the microcosmic objective of the finality, will be enough to cause the active intervention of the plasmating principle which will immediately attempt to correct the fault by ***operating on the functional matrices*** of the design. To understand this operation by which the Kundalini Logos concretizes its mission, we must first relate the "functional matrices" of the Paśu design to the ***chakras*** that we have mentioned in the previous article. In effect, for the Hyperborean Wisdom, the fixed coversigns of the innate sectors of the

Paśu's ontic Record, i.e., ***the chakras, are functional matrices of the Paśu design, the structure of which consists of previous schemata-of-self.*** The mission of the Kundalini Logos requires operating on the functional matrices of the Paśu design in order to bring about microcosmic evolution, but this means, as we see, operating on the chakras, for these and those are one and the same thing. It is thus clear that only a structural definition of the concept "chakra" will allow us to comprehend with precision the mission of the Kundalini Logos.

D. Structural Definition of the Chakra Concept

A structural definition of the "chakra" concept can only acquire full significance in an organic context: from there the explanation must start, from the organic description of the microcosm. It is necessary, for this purpose, to consider the ***internal entities*** of the microcosm as ***organs*** and to define the microcosm as an ***organic structure*** that integrates them into its ***general function.*** That is: a living structure, such as the microcosm, is comprised of members interrelated to each other by means of energetic or material links of all kinds; however, taking its ***general function*** into account, it can be affirmed that the microcosmic structure constitutes an ***organism,*** the members of which are ***functionally determined organs:*** in this sense, the ***particular*** or characteristic ***function*** of each organ contributes or is integrated to the purposes of the organism's ***general function;*** that is why in an organism ***the general function determines the function of each particular organ*** and all of the particular functions are integrated into the ***general function.*** Now, every ***function*** tends toward a finality, toward a final position or limiting value that determines in advance the direction of its movement: in the case of the ***general function*** of the microcosmic organism, this ***finality*** cannot be anything other than the ***Manu entelechy.*** Hence the affirmation that: ***the general function of the microcosmic organism tends toward the Manu entelechy.*** Evidently such a ***"general function"*** is the same law that we have been denominating ***continuous function of the evolutive progress*** and of which graphic representation is the ***elix curve*** of Figure 56.

We only need to add that the organs, even when they are functionally interpenetrated in the organism, are in reality ***internal entities*** of the microcosm; therefore, the definition given in the sixth commentary applies to them: "the plans of the 'external entities' that make up the Paśu design conform to the ***'internal entities'*** of the microcosm: thus, every 'internal entity' presents structural homology with corresponding 'external entities' of the macrocosm."

If the organs are the internal entities of the microcosm, conformed by the "Plans of external entities" contained in the Paśu

Design, it is worth inquiring how these Plans determine the ***particular function*** of the organs, in such a way that it is integrated into the ***general organic function;*** and, more concretely, how do these Plans operate in order to conform the organs? Where does their activity lie? We will respond to these questions step by step.

Everything will become clear as soon as we consider that the ***internal entities*** of the microcosm, as ***organs,*** each contain an ***innate sector of the Paśu's ontic Record:*** it is easy, then, to comprehend that it is the Plan recorded in such sectors that shapes the organ and determines its function. In more detail: in the innate sectors are recorded the previous schemata-of-self; these schemata "contribute from the complexion of the soul to perfect the living microcosm"; in order to exemplify this contribution we can consider that each ***organ,*** or organic element of the microcosmic structure, is functionally determined by an innate schema: each endocrine gland, e.g., is prefigured in its innate sector by a previous schema that functionally conforms and regulates it; it is evident that each schema of the superseries, in order to provide such a utility, must be perfectly codified as a special Plan of the Paśu design and harmoniously integrated into its structure; and from the diversity of Plans, corresponding to innate schemata of organs, comes the enormous quantity of innate sectors into which the Paśu's ontic Record is divided: it should be noticed that each innate sector, one for each organ, carries a fixed coversign or chakra, which should give an idea that they are counted by the millions in the microcosm; however, they are not all functionally equivalent nor have they the same importance in the composition of the microcosmic structure: universally, and the Hyperborean Wisdom coincides with this, it has been agreed on pointing out as the most important, from the point of view of the microcosmic objective of the finality, ***seven*** chakras; precisely those that are coversigns of the innate sectors rooted in the endocrine glands or glands of internal secretion; the names of these chakras will be given later on, in the section "Possibilities of the Tantric Path," where it will also be explained why the awakened Virya should never provoke the activity of the Kundalini Logos by means of yoga; we will now refer to these seven chakras in order to concretely explain the function of the plasmating principle, but the exposed conclusions can be applied without any inconvenience in order to interpret the intervention of the Kundalini Logos in any innate sector of the Paśu's ontic Record.

But, before entering into the subject of the organic chakras, it is worth clarifying the scope of the previous definition: even when the innate sectors have been defined as organic "contents," i.e., as records "rooted" in the organs, such an affirmation should not be interpreted in an excessively literal sense. This clarification is intended to prevent the naive belief that it would suffice, e.g., to re-

move an organ in order to eliminate the "rooted" or "contained" innate sector in it; the truth, instead, is completely the opposite: the elimination of an organ ***does not affect*** the innate sector that conforms it at all. Why? Answer: because the innate sector, the record of which plasmates the organ, is in reality plasmated in the soul of the Paśu, in its "double" or "astral body." The recorded Plan, the functional matrix of the organ, is what is subposed in the organ as the terminus of its entity, what "takes root" in it and subsists as the fundament of its individual existence; but the innate sector, the record of which consists in said Plan, is in turn founded in the complexion of the soul, receiving from it its metaphysical basis.

Taking this clarification into account, let us now consider a particular chakra; for example the so-called ***ajna*** of which innate sector is "rooted" in the pituitary gland. The reasoning to be made is the following: in the innate sector of the pituitary gland exists the record of a previous schema of which plan consists in the blueprint of an "experimental pituitary gland," i.e., a hereditary schema experimentally projected through phylogenetic selection starting from the principle of progressive metempsychosis; the real pituitary gland of the Paśu is conformed on the basis of said hereditary schema recorded in the innate sector: for this to occur the hereditary schema of the pituitary gland has to be subposed in the glandular entity in order to put an individual terminus to its archetypal universal nature; ***the conformation of the real gland is, then, the effect of the plasmation that the hereditary schema imposes on it;*** the hereditary schema thus operates as a ***plasmating matrix*** of the formative series of the Paśu. But what class of matrix? Not an ***essential matrix*** because it is the only one in each design, and in the case of the Paśu design its capacity is such that it contains and determines the whole microcosm. Answer: the hereditary schema of the pituitary gland, as well as any similar one, is a ***functional matrix*** of the Paśu design; but every ***functional matrix*** is a Plan contained in the snail design or in the serpent design, which are hierarchically related to each other: as we saw in "F" (page 496): "The Hyperborean Wisdom, in effect, affirms that the snail design, and the serpent design that is subordinate to it, ***occupies an outstanding position within the Paśu design because in such a design underlies the conforming principle of the energetic movement of whatever nature it may be.*** What does this mean? Answer: that the movement of energy always follows a formal law of which description corresponds to some archetypal matrix of the snail design." "The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (caloric, electric, chemical, hydraulic, mechanical, etc.), the Hyperborean Wisdom denominates them as ***functional matrices";*** we see, then, that the hereditary schema that plasmates the real gland is a functional

matrix of the snail design, which is contained in the design of the design of maximum extension that exists, i.e., the Paśu design.

We can now understand the already set forth definition: ***the chakras are functional matrices of the Paśu design of which structure consists of previous schemata-of-self.***

But the chakras are ***fixed*** coversigns, i.e., fixed images, which seal the innate sectors of the Paśu's ontic Record: what do these images, which sharply stand out on the innate sectors and, consequently, on the ontic screen of the organs, signify? Answer: Firstly, the coversigns are fixed because the organs are ***internal entities***, i.e., entities permanently plasmated by the record of the functional matrix. Secondly, one must consider the fixed image of the coversign chakra as a semic representation of the recorded hereditary schema: the image of the chakra is a symbol that prefigures the structure of the hereditary schema and, strictly speaking, it can be affirmed that such an image symbolically expresses the ***capacity*** of the innate sector.

In summary, in the innate sector of the real pituitary gland, is recorded a "hereditary schema," the Plan of a pituitary gland, on the basis of which it is conformed and acquires organic identity: the hereditary schema not only conforms the organ but determines its particular function; this occurs because the hereditary schema is also a "functional matrix," i.e., an archetypal matrix of the snail design, which governs all the formal laws of micro or macrocosmic energy; ***on*** the real pituitary gland, on its ontic screen, a fixed image or coversign of the innate sector is distinguished: it is the ***ajna*** chakra, which semically represents the recorded hereditary schema, the ***capacity*** of the record. It is enough to extend this explanation to any microcosmic organ in order to comprehend the function of other chakras, since none of them essentially differs too much from what has been exposed here: and with this the structural definition of the chakra concept, which we have comprehended in an organic context, is completed.

E. The Plasmating Principle is Rooted in the Microcosmic Germ

Since we already have the structural definition of the chakra concept, we can return to the subject of the "plasmating principle of the microcosm" and go deeper into the "mission" of the Kundalini Logos. Such a mission consists, as we saw, ***"in controlling the general organic function of the microcosm,"*** and the same is fulfilled by the Kundalini Logos throughout the life of the Paśu. However, in order to comprehend it easily, it is convenient for us to begin at the origin and refer to the activity of the plasmating principle during the very organization of the microcosmic organism.

If we start from the biological origin of the Paśu, i.e., from the microcosmic germ, we can then complete the definition of the plasmating principle and better comprehend its subsequent mission of "controlling the general organic function." But what is, metaphysically, a microcosmic ***germ?*** Answer: a gravis atom impulsed to evolve by the Manu Archetype and individualized by the Paśu design (see Figure 56). Without repeating all that we have previously seen, we can define the generation of a microcosmic germ as ***the onset of a life cycle of the ontic-temporal superseries*** in which the evolution of the monad is developed. The unfolding of the germ in this "life cycle," i.e., its growth and maturation, will result in a new "schema-of-self," i.e., a new member of the superseries that will be preserved in an innate sector of the soul's complexion. But the "soul" of the Paśu, in which the superseries is recorded, is only the material terminus of the evolutive monad: at the physical extreme of the evolutive process, the monad manifests itself as an individualized and highly evolved gravis atom, which is the soul of the Paśu, begins each new "life cycle" of its evolution as a "microcosmic germ," being for this purpose plasmated by the Logos Aspect with the Paśu design. However, except for the "microcosmic" entity, every other exterior entity plasmated by the Logos Aspect maintains itself fixed in its conformation, even when it evolves, because all its changes are adjusted to the capacity of the subposed essential matrix, i.e., to the capacity of the ontic Record that preserves the Plan of the particular design: the exterior entity has been plasmated only once with its design, and this determination is sufficient in order to ensure its permanent individual existence. But the situation essentially changes when the Logos Aspect plasmates the gravis atom with the Paśu design: in such a case a simple external entity is not produced, with an evolutive determination fixed a priori by the Plan of the design, but a microcosmic ***germ*** endowed with an "active plasmating principle." Let us now see what this difference signifies.

First of all, we must imagine what occurs when the Logos Aspect proposes the Paśu design in the gravis atom: the gravis atom is enveloped in a ***bubble*** or ***globe,*** the capacity of which is that of the design's ***phonetic matrix.*** The Hyperborean Wisdom denominates the ***Akasha globe*** to the envelope of the germinal atom, although it also receives other more or less suitable names: ***germinal egg, valvular shell, ark of the Logos,*** etc.

The "phonetic matrix" is, of course, a functional matrix of the snail design, and the secret of its form and structure constitutes, since ancient times, a key to the Acoustic Kabbalah. In the Paśu design, this functional matrix occupies the "central position" of the Plan, in the sense that it is the first to be physically manifested: allegorically, it can be supposed that the phonetic matrix constitutes

"the center" of the essential matrix's capacity. Its function, i.e., its law, is the first that acts on the material plane in order to give birth to the human germ: ***the phonetic matrix is the principal extreme of the Paśu design's individuation principle.*** The evolutive process of the microcosmic germ, the growth and maturation of which will result in the ontic Paśu, the human individual, really begins only from the globular formation that the phonetic matrix imposes on the gravis atom.

The form of the phonetic matrix, the Akasha globe, is thus the first ***material plasmation*** that the Paśu design determines in the gravis atom, which, from then on, is transformed into a ***human germinal atom,*** into a microcosmic germ. And in this first plasmation of the Paśu design resides, precisely, what differentiates the microcosm from any other external entity: because ***the plasmation of the Akasha globe encloses the plasmating principle in itself.*** It is as if the Logos Aspect, in plasmating the Paśu design, leaves its ***Vox*** contained by the Akasha globe: ***within the globe then subsists the Kundalini Logos, the plasmating principle of the microcosm, the Verb of the Demiurge.***

The germinal atom thus consists of a gravis atom, with its indiscernible point wherein underlies the being-in-itself of the Manu Archetype, concealed by an Akasha globe, i.e., plasmated by the form of the phonetic matrix; but the content of the globe, that which ***is not*** the gravis atom but which is contained within the limits of the phonetic matrix, is the Kundalini Logos, ***a microcosmic replica of the Verb of the Demiurge:*** that is why the ***Vox*** of the Kundalini Logos is a plasmating principle of the microcosm, analogous to the ***Vox*** of the Logos Aspect, of which plasmating power of external entities we have already studied. But what does the Kundalini Logos plasmate? Answer: the totality of the microcosm; except for the principle of the germinal atom, the Akasha globe, which has been plasmated by the Logos Aspect, the Kundalini Logos is what plasmates the Plan of the Paśu design, which concretizes it in all the functional integrity of its organs. The Logos Aspect, as we saw, only plasmates "the center" of the phonetic matrix, i.e., the center of the capacity of only one among billions of archetypal matrices of which the Paśu design consists: but from that center, in which a Verb, an active plasmating principle, has been contained, continues the plasmation of the Plan of the Paśu design, a plasmation which is carried out ***on*** the Akasha globe, i.e., exteriorly, because its conforming potency operates ***from the inside to the outside*** of the Akasha globe. In order to comprehend this action of the Kundalini Logos, one must imagine the plasmating principle as a ***vibratory force,*** the ***waves*** of which are transmitted through the globe, transporting the information of the Plan.

In other terms, and without disdaining allegorical figures: *the sound of the Logos pierces the thin membrane of the germinal egg; each "word," rhythmically pronounced, has the power to plasmate a form outside of the egg; in truth, each "word" is a functional matrix of the Paśu design; thus, word after word, the Kundalini Logos "reads" the Plan of the design and plasmates it outside, concretizing it in its organic integrity; it performs this "reading" directly from the animic complexion where the Plan of the design is recorded, i.e., from the gravis atom inside the egg: such an atom is nothing more than the physical expression of the Paśu's evolutive monad and, in its complexion, the ontic-temporal superseries of previous schemata is engraved. Thus, by the creative power of the Verb, the microcosm is structured around the original egg; the egg, the Akasha globe, is the first thing plasmated and the plasmating principle of the microcosm; the "Akasha globe" is the metaphysical fundament of the microcosmic organism; and the "active plasmating principle" is what conforms every organ, adjusting it to the particular Plan recorded in its innate sector and making possible its individual existence as an internal entity. As the plasmation becomes more and more exterior to the Akasha globe, the internal entities that organize themselves occupy more space and, with it, incorporate more gravis matter into their composition; the plasmating power of the Kundalini Logos makes each "word," or innate sector, correspond to an organ; but the innate sectors are recorded in the complexion of the soul, while the organs are produced with new gravis matter "on" those: i.e., the power of the Kundalini Logos constructs one body atop another, a material organism on an animic entity; hence the animic entity is considered as a "double body" of the microcosmic organism.*

Each organ corresponds to an innate sector of the "double body" and, that is why it is affirmed that the double body "animates" every microcosmic organ, granting it its particular vitality. In the case of the cerebral organ, such an animation acquires a special characteristic in that the neurophysiological structure enables the manifestation of the soul under the form of the "rational animic subject" or reason. Finally, when the microcosmic germ is organically developed in all of its integrity, the animic subject operates in the psychic structure and constructs the cultural structure and the schema-of-self in the already studied form.

It is only worth adding that the Akasha globe, the metaphysical fundament of the "microcosm," ***remains as such throughout the development of the life cycle.*** As the microcosmic organism structures itself on its base, the Akasha globe occupies an increasingly ***internal*** place; that is why, at any moment of the life cycle, the globe can be located ***in the interior*** of the microcosm, in a place close to the innate sector of the Muladhara chakra, i.e., at the level

of the sacrum bone of the spinal column. It is because of this character of permanent interiority that the Akasha globe presents that the Hyperborean Wisdom also qualifies it as the ***"phonetic nucleus of the microcosmic germ":*** the phonetic nucleus, of course, has the capacity of the phonetic matrix.

Using such a qualification, one arrives at similar definitions: ***the microcosmic germ possesses a phonetic nucleus in which the plasmating principle resides; if the germ develops, the nucleus remains unchanged throughout the cyclic process, even ensuring, because of its "mission," that the process of this development adjusts to the "general function" of the microcosmic organism; however, the nucleus can be abnormally altered by the practices of yoga.*** The phonetic nucleus, the Akasha globe, then, is not ***unalterable:*** it only remains so during the life cycle of the microcosmic germ; however, it is a reality that ***the egg can be broken*** and that ***the power of the Kundalini Logos can be liberated within the capacity of the microcosmic organism.*** This alteration of the phonetic nucleus, this rupture of the new germ, undoubtedly constitutes a grave strategic error for the awakened Virya, ***unless it is performed according to Hyperborean tantric techniques,*** such as is demonstrated in article "N" and in the section "Possibilities of the Tantric Path."

Lastly, it should not be insisted upon that the microcosmic germ, as it has been described here, is metaphysically analogous to the macrocosm: the Plan of the germ, contained in the Paśu design, is a replica of the Plan of the macrocosm. Particularly notable in this analogy is the correspondence between the germinal egg of the microcosmic germ, where the Kundalini Logos is contained, and the macrocosmic Primordial Egg: just as the production of a microcosm is the work of the Kundalini Logos operating from the germinal egg, so also the production of the macrocosm is the work of the ***Vox*** of The One operating from the Primordial Egg.

F. General Organic Function

Up to this point we have described the "generating" aspect of the Kundalini Logos, its primordial activity as the plasmating and producing principle of the microcosmic organism: the following step that we propose is that of studying the subsequent "mission" of the Kundalini Logos, which consists, as we saw, in ***"controlling the general organic function of the microcosm."*** However, we are not yet prepared to take that step.

As we know, the Kundalini Logos produces the microcosmic organism with the plasmating power of its ***Vox,*** plasmating the Paśu design on the exterior region of the Akasha globe but exercising said power from the interior of the Akasha globe. Upon this globe, which is its essential support, the human germ grows and matures,

developing the microcosmic organic structure ***according to its general function.*** Before explaining how the Kundalini Logos sees to it that the development of the germ does not deviate from the "general function," we must ensure that this concept has been clearly comprehended.

Every microcosmic germ develops completely during a ***life cycle:*** in the period of such a cycle, the soul evolves according to the "continuous function of the evolutive progress," the graphic representation of which is the ***elix*** curve in Figure 56. At each moment of development, i.e., at each point of the ***elix*** curve, the germ has reached an evolutive degree and presents an ***individual form;*** that is why, in Figure 63, and taking into account the particular example of an evolutive horse, it has been shown that to each point of the continuous function corresponds an "individual form," all of which form an "ontic-temporal series." In the same way, we can now imagine that, on the ***elix*** curve of Figure 56, exists a series of individual forms, each one of which corresponds to a degree of the microcosmic germ's development; this complete ontic-temporal series, i.e., from the plasmation of the Akasha globe up to the organic disintegration, has the duration of a ***life cycle.*** Applying the already studied concepts, the following must be clear: ***the set of all of the individual forms of the Paśu's ontic-temporal series, during one life cycle, is denominated the "schema-of-self."***

Now, the soul does not limit itself to evolving during one life cycle, and to developing a schema-of-self, but its experience extends to countless vital cycles: in that plurality of lives the soul is rehearsing and selecting all of the organic structures that will enable it to perfect the microcosm and to fulfill the final objective of concretizing its entelechy. As the animic movement always obeys the continuous function, and as in each life cycle a particular schema-of-self is developed, it results that the continuous function considered in its maximum extension reveals an ***ontic-temporal superseries,*** i.e., a superseries of "schemata-of-self," as a concrete expression of the evolutive progress. All the schemata of the superseries are incorporated into the soul after each life cycle and are permanently preserved in it encoded by the Paśu design, i.e., contained in the capacity of the archetypal matrices. But when the soul animates the unfolding of a microcosmic germ, each one of such schemata occupies an innate sector of the ontic Record and subsists as the essential fundament of the particular functions of the organs; ***however, this distribution does not signify the decomposition of the superseries.***

In other words, the fact that the previous schemata are ***spatially*** distributed, i.e., each one in its innate sector and distanced from each other, does not imply their disconnection as members of the superseries: ***on the contrary, even when they appear distributed***

under all the organs of the microcosmic organism, the recorded schemata always remain united in the continuous function of the evolutive progress, in the elix curve. In truth, all of the innate sectors, the schemata of which determine the particular function of the organs, are united in the continuous function of the soul's evolutive progress, i.e., in the function with which the microcosmic germ unfolds in its totality: it is because of this global character that the continuous function is denominated, also, ***general function of the microcosmic organism.***

Using the concept of "significance as a path," we can allegorically express this important conclusion: ***a spiral path exists in the microcosmic organism that links together all the innate sectors of the ontic Record, i.e., all the chakras.*** When we studied the ontic Record, we had already observed that the "thread of consciousness" allows the Faculty of recording of the Logos Aspect to infer the contents of any sector; now we comprehend the thread of consciousness, a thread of continuous significance, as if it were a path that passes through all the innate sectors; but the thread of consciousness is only one for each soul and, allegorically, in another section we had already denominated it the ***elix path,*** although we particularly considered ***the stretch that passes through the psychic structure.*** It thus turns out that the "path" that links the innate sectors, the chakras, is the ***elix*** path considered in its maximum extension, i.e., "beyond the psychic structure."

The stretch of the ***elix*** path that passes through the innate sectors and connects the different chakras with each other, the Hyperborean Wisdom denominates it ***elix channel.*** Despite being clear what we refer to when speaking of the ***elix channel,*** it is worth giving warning here about a very frequent error in synarchic esotericism: we refer to the theories or "systems" that speak of ***"channels"*** or ***"nadis,"*** i.e., that affirm the existence of a plurality of paths that connect the "centers" or "vortexes" with each other. Against such theories, the Hyperborean Wisdom affirms that they are founded on gnoseological errors: ***there is no plurality of astral or energetic channels, but only "one" elix channel, only one elix path, only "one" general function.*** The error comes from the impossibility that the lost Viryas have in order to apprehend the ontic-temporal superseries in all its evolutive extension: it is common that a lack of metaphysical perspective causes the impression that the "centers" or chakras are linked to a ***tangle*** of channels; one then believes to be in front of a kind of "astral structure," a structure in which the chakras would be "nodes" and the channels, or nadis, the "bonds." It goes without saying that this belief is nonsense: one thing is the microcosmic organic structure and quite another is the soul or double body. The soul ***is not a structure*** but a monad manifested on the material plane, i.e., a plastic material in which is plasmated its

natural history as an ontic-temporal superseries of schemata. Only the defect of observing the animic history, or the ontic Record, afflicted with gnoseological daltonism explains the structural confusion, the belief that the soul may consist of a network of energy channels, analogously to a mere material organism.

G. Kundalini Logos' Controlling Action

Returning to the mission of the Kundalini Logos, it is only now possible to explain how ***it controls the general organic function of the microcosm.***

First of all, let us note that the "general function of the microcosmic organism" is ***the form of the microcosmic germ's evolutive process.*** Or, in other words: the development of the germ's evolutive process adopts the form of the general function. But the general function, considered in itself; what does it take its form from? Answer: from the essential matrix. This is evident because the essential matrix contains the Plan of the microcosm, a Plan that develops as an ontic-temporal superseries in the ontic Record from where it conforms the evolutive process of the microcosmic germ, both in the general form of the organism and in the particular form of the organs. Thus, then, it is the "form" of the essential matrix or, more precisely, its ***capacity,*** which determines the general function of the microcosmic organism. Similarly, it can be affirmed that the particular function of an organ adopts the form of its functional matrix, i.e., its ***capacity.***

Second, we must consider the possibility that the general function of the organism (or the particular function of the organ) deviates from the form of the essential matrix (or functional matrix): if this occurs, the evolutive process of the organism ceases to aim at entelechial finality. It is ***then when the Kundalini Logos intervenes in order to "control the general function."*** It also does so in the case of the evolutive process of an organ: if its particular function ***deviates*** from the form of the functional matrix, then the Kundalini Logos intervenes in order to control the particular function.

It should be made clear that the Kundalini Logos is ready to intervene ***at any moment of the life cycle*** in order to control the general function or the particular functions: ***if at a given moment of the evolutive process of a microcosmic germ, its general (or particular) function deviates from the form of the essential (or functional) matrix, then, at "that moment," the Kundalini Logos intervenes in order to re-establish the function's archetypal form.***

How does the Kundalini Logos perform this ***controlling action?*** Answer: It is necessary to distinguish two cases: that the general function of the microcosmic organism has deviated from the form of the essential matrix or that the particular function of an organ

has deviated from the form of the functional matrix; the order of these cases will be maintained hereafter, and we will refer to them as "the first case" or "the second case." In either of both cases, how the Kundalini Logos intervenes is the same: ***She emits her Vox, from the phonetic nucleus, and her "words" circulate through the spiriform channel, stopping for an instant at each chakra in order to reproduce its schema; and the mere transmission of her Vox through the elix channel is enough to control the general function and the particular functions.***

In the first case, because it is a very large deviation, the ***Vox*** transits the ***elix*** channel from one extreme to the other, stopping at each innate sector and reproducing the schema recorded there; but since the ***Vox*** is an active plasmating principle, its reproduction is equivalent to an effective re-creation of the schematized organ. Upon completing the course, what occurs is that the whole microcosm has been re-created and, therefore, reoriented in the general function: the evolutive process then obeys the continuous function and the germ continues its development that aims, without inconveniences, toward entelechial finality. Naturally, if for some reason the general function cannot be re-established, the ***Vox*** has sufficient power to cause the organic disintegration of the germ, i.e., the end of the life cycle.

In the second case, when the deviation affects the particular function of an organ, the ***Vox*** only needs to reach the corresponding innate sector and reproduce the hereditary schema contained there, in order to functionally determine the organ and re-integrate it into the general function of the organism.

Thus, the mission of the Kundalini Logos ensures that the general function of the microcosmic germ's evolutive process ***adjusts*** to the form of the essential matrix. By its regulating action the microcosmic organism will unfailingly tend toward entelechial finality, i.e., toward the limit of the general function: that finality, that limit, is the "microcosmic objective of the Paśu's finality," i.e., ontic autonomy.

We now better understand what the mission of the Kundalini Logos consists in: in ***controlling*** that the general function of the microcosmic organism does not deviate from the form of the essential matrix. And we have also seen how it executes that ***control:*** by simply circulating through the ***elix*** channel with its ***plasmating voice,*** it is able to correct the deviation of the general function. However, to reach a total comprehension of the mission of the Kundalini Logos, we have yet to establish how it notices said deviation. But the answer is very simple, even if the concepts involved signify extreme complexity: the Kundalini Logos notices that a ***deviation*** exists when the microcosmic germ's evolutive process becomes ***unstable.*** The contrary is also true: ***control*** exists when the

evolutive process demonstrates ***stability.*** Hence, a more rigorous definition of the mission of the Kundalini Logos affirms that it consists in ***maintaining the stability of the microcosmic germ's evolutive process: the "stability" (of the microcosmic germ's evolutive process) is opposite to the "deviation" (of the microcosmic organism's general function); the greater the stability of the evolutive process, the lesser the deviation of the general function and vice versa.***

Undoubtedly, the whole weight of the definition rests on the concept of ***stability:*** this indicates to us that a prior explanation of this concept is necessary for a rigorous comprehension of the mission of the Kundalini Logos. Now, the "stability" to which the definition refers has the specific meaning of ***"organic stability,"*** which requires a ***structural*** explanation of the concept. But such an explanation cannot be more complex, so we will systematically approach the proposed meaning, beginning in the following article with a general definition of stability. Then, in article "I," a "previous concept" (to the notion of "organic stability") will be described, which will be used in article "J" as a fundament for the structural definition of stability.

H. General Concept of Stability

In the most general way, the word ***"stability"*** signifies the ***permanence*** or duration of a thing; e.g., a body in ***equilibrium*** will be ***"stable"*** as long as it remains or lasts in that state. But the mission of the Kundalini Logos consists in "maintaining the stability of the microcosmic germ's evolutive process": what we are interested in knowing is the "stability of a process," i.e., of something in ***movement,*** of a phenomenon only describable in terms of its variable magnitudes. This will not be difficult because stability does not only apply to that which remains immutable: ***movement can also be "stable."*** Referring exclusively to the movement of an evolutive process, the "general concept of stability" affirms that: ***a movement will be stable if the reason for its change is maintained at all times.***

In order to explain the general concept, it is necessary to begin by studying what the movement of the evolutive process consists in. By means of a few examples, the first of which considers the movement as a simple displacement of a body, we will emphasize that every process is characterized by two functions that it is necessary to know how to clearly distinguish.

Let us apply, e.g., the general concept to a body freely falling toward the Earth: without any doubt its motion is "stable" because at all times the reason for its change is maintained; this reason is known as the ***law of universal gravitation.*** In particular, the movement of an Archetype, i.e., the ***evolutive process,*** is stable

when the reason for its change is maintained: we have defined this reason as a "law of evolution" or a "continuous function of evolutive progress." Living structures, such as plant or animal entities, grow and develop according to an evolutive process and that is why it is usual to speak, e.g., of "stability" in the growth of a plant when its development responds to the law of evolution. In the case of the microcosmic germ, and here is where the property of the term is seen, it is evident that its evolutive process will be ***stable*** insofar as it remains faithful to the general function, which is ***the reason for its change.***

With these examples the validity of the general concept is evidenced: ***the stability of an evolutive process requires the permanence of the reason for its change.*** But now we know much more about the movement because such a requirement ***implies that the movement must faithfully obey a law or function:*** we have made, in the process, the distinction between the ***movement*** and the ***universal law*** that governs it. Such a distinction is, of course, purely analytical, but as such, not lacking in real fundament: without forgetting that, in the actual phenomenon, all the variables of the evolutive process are structurally linked, there are no inconveniences in studying each one of them in terms of their mutual relationships. Only in this way can we comprehend the essence of stability, for "the permanence of the reason for its change," demanded of the process, can ***only*** be explained as a ***relationship of exactitude*** between the movement and its law.

In order that the explanation may be clear, it is useful to generalize the definitions for "every evolutive process."

Every evolutive process is characterized by two things: the ***movement,*** actual and complex, with which it develops, and the ***universal law*** that governs the movement and to which the latter tends to obey.

The ***"actual movement"*** of the process is a movement resulting from the combined action of all the "internal" variables of the phenomenon, i.e., it is the total and exterior movement of the phenomenon: every interaction between externals is concretized between the ***actual movements*** of their respective evolutive processes. From the analytical point of view, the actual ***movement*** of every process receives, also, the name of ***"actual function";*** the actual function is a dependent variable of the universal law.

On the other hand, the universal ***law*** that governs the actual movement receives different qualifications according to the context of the definition: ***ideal function, archetypal function, pattern function, and pre-established function.*** Here we will briefly explain the reason for such qualifications and then we will use them interchangeably, i.e., synonymously, in order to refer to the universal law of every evolutive process.

In opposition to the actual function of the process, the universal law that governs the movement is denominated ***ideal function,*** distinct from the movement itself, because such a law cannot be directly apprehended from the reality of the phenomenon but must be ideally inferred from empirical observation. The "actual motion" is, of course, extremely complex because it is made up of the totality of the physical variables in which the evolutive impulse of the universal Archetype is manifested: any energetic species or organic function, e.g., are internal variables that make up the actual movement of the evolutive process of an entity. In order to justify the qualification of the ***ideal function*** that is given to the universal law that governs the actual movement, we will resort to a simple example in which the movement is reduced to a "translation of bodies": the conclusions obtained can then, by analogical induction, be extended to other forms of movement, since a "universal law" can govern any type of movement, whether energetic, functional, or organic.

If with the same initial conditions, coincidence of time and immediacy of space, a set of similar bodies are permitted to be directed toward the Earth in "free fall," it will be found that the ***specific*** motion of each specimen is slightly different to that of the other; however, it is affirmed that the ***generalities*** of the universal gravitational law reach all movements; that is to say that, in spite of their specific differences, the movements ***tend to adjust themselves*** to a universal law; but this law, which, being governed by all specific actual movements, has to be "beyond all of them," must be inferred by observation and ***comparison,*** i.e., by ***application*** of one actual function on another in order to ascertain the specific analogies and determine the ***type*** of the universal law; and such an ***application,*** of course, can only be performed by a systematic subject, i.e., by the cultural subject in the cultural structure. It is evident that a ***general*** law thus inferred, by systematic application of the specific actual functions, is only a ***concept slice*** of the cultural structure, a function of a function, an ***idea:*** hence the qualification of ***ideal function*** attributed to the universal law that governs the actual movement of every evolutive process. In general, the ideal function is a concept of which extension encompasses all the specific actual movements that its description includes.

Now, the conclusion that the universal law that governs actual movement is an ***ideal*** function in no way implies its ***non-existence:*** whether a function is ***ideal*** only signifies that ***it exists on another plane,*** that ***it belongs to another order of existence.*** But neither should it be believed that, because it is situated on an ***ideal plane,*** the universal law, although existing, is a merely imaginary entity: on the contrary, everything imaginary or ideal receives its semic foundation from the archetypal memory, which is an inverted copy

or reflection of the macrocosmic archetypal plane. Thus, everything that is ***ideal*** is also ***archetypal,*** and that is why the ***ideal function*** is also called ***archetypal function.***

But the boundary between species and genus "marks the limit of rational certainty" for the awakened Virya, so how is it that ***we accept the existence*** of universal laws if they are only generic concepts? Answer: because universal laws possess an ontic fundament that other universal or generic concepts lack; such a fundament lies in the functional matrices of the design of entities and, therefore, this indicates that the revelation of laws is foreseen for man. In order to see it with clarity, it is necessary to affirm the ***quiddity*** of every evolutive process: in this way the individual existence of a process, as an entity, depends on the concurrence of two termini, one universal and the other particular; the universal terminus is the ***evolutive impulse*** that, in itself, is analogous to that of all the universal Archetypes; that is to say: ***the evolutive impulse is a universal being;*** but the evolutive impulse is the effective cause of the ***actual movement*** of the process and, that is why we will denominate this movement the ***legal nature*** of the process. On the other hand, we know that in every specific entity the particular design is what determines the universal nature that the Archetype grants to it; but the design is, in reality, a Plan comprised of a series of archetypal matrices: the essential matrix of this series is what determines the universal ontic nature and determines "that" specific entity; the "snail design," which consists of a series of functional matrices, is integrated into the essential matrix, as part of its Plan: such matrices determine the ***universal laws*** that govern the movement of energy in any of its typical manifestations; well: ***the functional matrices are those that put an end to the "legal nature" of the process, i.e., to the actual movement of the evolutive process;*** only by the determining action of the functional matrices does the actual movement acquire specific individual existence, adjust itself to a law, maintain the reason for its change and become stable. Thus, the actual movement, or any of its component internal variables, appears governed by special laws, laws that the subject then synthesizes and generalizes as "universal laws."

It is now clear that the form of universal laws, i.e., of ***ideal functions,*** is determined by the functional matrices of the design; more precisely: ***every "universal law" is the description in a habitual language of a functional matrix's capacity.***

Summarizing what we have seen about the evolutive process, we distinguish in it two things: the actual movement, which we have denominated "legal nature of the process," and the universal law or ideal function, i.e., the functional matrix's capacity that conforms to the actual movement. With such a distinction: ***the legal nature, in which the actual movement of the process consists, puts an indi-***

vidual terminus to the functional matrix; the actual movement then tends to "adjust itself" to the form of the functional matrix and, that is why it is said that it "obeys" a universal law and, also, that it is "stable."

The universal law, as can be seen, exerts a conforming or ***matrical*** power on the actual movement, and hence, in addition, it is qualified as a ***pattern function.***

The functional matrices, as we know, are fixed capacities, recorded in the entities in order to conform the energetic movements or organic functions; by what we have just seen, such capacities are the "matrix" of the universal laws, or ***ideal and archetypal functions,*** which determine the actual movement, or ***actual function,*** of the evolutive process. But, because they are recorded in the entity, the universal laws always remain fixed even when they conform to the variables determined by them: in a ***pre-established*** way, the universal law or ideal function comes to cause the form of the actual movement or actual function of the evolutive process and that is why it also receives the qualification of a ***pre-established function.***

Now that we know how to clearly distinguish between the actual function and the ideal function, which intervenes in the evolutive process of every entity, we will be able to comprehend the general concept of "stability." This concept affirms that "an evolutive process is stable if the reason for its change is ***maintained*** at all times"; but the analysis of the process showed us that "the reason for its change" is the universal law or functional matrix that conforms to the actual movement: the conclusion of this is that ***the stability depends on how faithfully the actual function adjusts to the form of the pre-established ideal function.***

In order to comprehend the stability of an evolutive process, then, it is necessary to observe the way in which the actual function tends to adjust itself to the ideal function, i.e., the way in which the actual movement obeys the universal law. And such an observation, in order to be effective, must be performed ***instant by instant,*** simultaneously, in both functions. In other words, it is possible to analogically consider the actual and ideal functions as analytical variables, functionally linked to each other, and observe the ordered pairs of values: ***the relationship between the actual and ideal functions' ordered pair of values will give us an "instantaneous" indication of the stability.*** The instantaneous value of the stability is thus defined as a ***point ratio*** between the real and ideal functions.

It is evident that the successive observation of the instantaneous value of the stability in an evolutive process makes it possible to treat it as if it were a dependent function, at the same time, of the actual and ideal functions: ***the stability, as an analytical***

function, is denominated "adjustment function" of the evolutive process, and each instantaneous value, "accuracy ratio." When an "adjustment function" is verified between an actual function and a pre-established ideal function, it is affirmed that the actual function is ***regulated*** by the ideal function, or that the actual movement is ***regulated*** by a universal law. The study of the stability under the form of "adjustment function" of the evolutive processes, and of their instantaneous values as "accuracy ratios," is the object of the "Control Theory of the evolutive processes" that is developed in the Psychosocial Strategy of the Hyperborean Wisdom.

How is the "accuracy ratio," i.e., the instantaneous value of the stability, determined? Answer: by the point ***difference*** (Diff.) between the corresponding values of the actual and ideal functions: ***the*** Diff. ***is the measure of accuracy;*** if between two corresponding values of the actual and ideal functions exists an appreciable Diff., this indicates a "lack of accuracy" or instability; the greater the Diff. the greater the instability and the smaller the Diff. the greater the instantaneous stability of the evolutive process; the Diff. and the instantaneous stability are, then, ***inversely proportional;*** thus, the maximum stability is reached when the Diff. is minimum, i.e., when the Diff. is equal to zero, the moment in which the point of the actual function has been identified with the corresponding point of the ideal function.

This answer implies, as we will see, the execution of an ***operation of comparison*** between both functions such as to establish the Diff. in each one of the ordered pairs that link them. Such an operation can only consist in the ***point application*** of one function on the other in order to highlight their differences; in other terms: both functions are compared and a kind of mathematical contrasting is performed, which highlights the point differences (Diff.) as instantaneous values of the stability. If, as a result of the point application, it is found that the actual function coincides ***exactly*** with the ideal function, this signifies that the stability is maximum.

The condition for the stability of an evolutive process to be maximum is, then, that the actual function exactly adjusts to the pre-established ideal function; such an ***exactitude*** implies that the actual function has to ***punctually and faithfully*** obey the ideal function throughout its course. It is evident that in the case of maximum stability, when the actual function coincides exactly with the ideal function, ***there is no appreciable difference*** (Diff.) ***between both functions.*** Hence the strange consequence that the "adjustment function," for the case of maximum stability, ***is null at all of its points.*** This will be better understood if we refer to the instantaneous stability: ***the maximum instantaneous stability is reached at the moment in which a point of the actual function identifies itself with a corresponding point of the ideal function; at that mo-***

ment, the values of both functions are identical and, therefore, there is no difference (Diff.) between them, i.e., the difference is equal to zero. In the considered case, of maximum stability throughout the development of the evolutive process, the point Diff. cannot be detected at any time because the actual function is permanently identified with the ideal function: that is why the "adjustment function" is continuously null.

But the case of "maximum stability" expresses a limit that is rarely reached in reality: the "normal" case is that the actual function ***tends*** to adjust to the ideal function, progressively ***approaching*** its universal law. The way in which this approach takes place determines the form of the adjustment function: this is why the study of the form of the adjustment function makes it possible to comprehend and evaluate the degree of stability of an evolutive process. Of the countless forms that the adjustment function can adopt, here we will only examine the two most significant ones, i.e., those that represent the cases of "high stability" and of "instability."

In the analogical quadrant of Figure 64, the abscissa axis is intended to represent values of the ideal function and the ordinate axis for values of the actual function; thus to each point of the quadrant (aF, iF) corresponds an ordered pair and, each point of the quadrant, represents a ***relationship*** of the actual and ideal functions. If we denominate ***accuracy ratio*** to such points, we must admit that every curve drawn on the quadrant represents a typical case of the "adjustment function" and that the shape of the curve symbolically expresses the variation of the stability.

The sine curve in Figure 64 shows us the case of ***maximum instability:*** this occurs when the adjustment function ***oscillates***

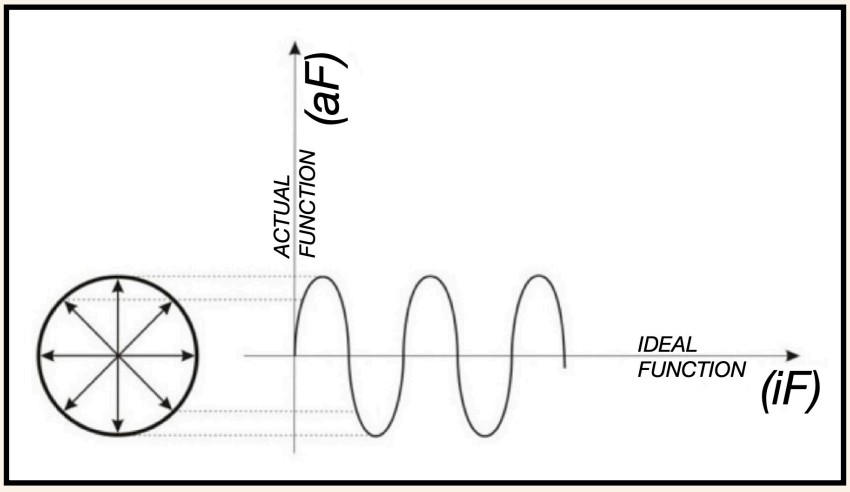


Figure 64

around the ideal function. The maximum stability, of course, is ***on the axis*** (iF), i.e., on the universal law: the adjustment function must tend toward the axis in order to stabilize the process, which it will never be able to do if it is sine-shaped. Thus the evolutive process is unstable because its actual function will never exactly coincide with the pre-established ideal function.

In Figure 65 we see the case in which the adjustment function has the form of a ***damped*** sine wave: in this case the stability is

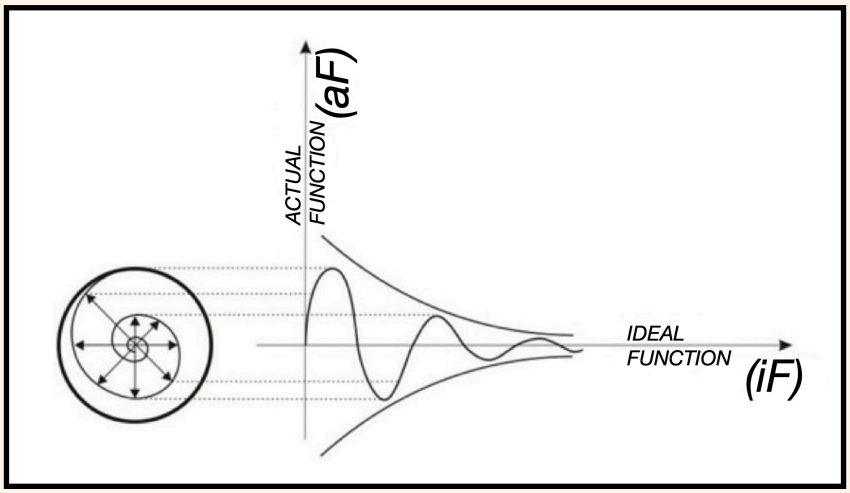


Figure 65

high because the amplitude of the adjustment function continuously ***decreases,*** tending to zero. This causes the process to become increasingly stable, reaching maximum stability when the adjustment function is null. The maximum stability approach mode can best be visualized by observing the ***upper envelope curve,*** which clearly shows how the actual function ***tends*** toward the ideal function. This envelope curve is, particularly, a logarithmic function; in consequence the actual function logarithmically tends to adjust to the ideal function.

The problem of stabilizing an unstable process consists, as it is seen, in ***damping*** the oscillation of the adjustment function: the effect of damping consists in continuously diminishing, in relation to a logarithmic function, the ***amplitude*** of the adjustment function (see Figure 65). This demonstrates that the stability is related to the ***amplitude,*** but what is the significance of such a relationship? Answer: the ***amplitude*** of the sine wave, which represents the adjustment function, is the measure of the ***deviation*** that exists between the actual function and the ideal function. In order to verify this, let us make the following reasoning: First - if there is amplitude there is deviation; Second - if the amplitude is constant the

process is unstable as the adjustment function constantly oscillates on the axis of the ideal function: in this case (see Figure 64) the ***deviation,*** i.e., the measure of the ***amplitude,*** is also constant; ***every constant value of the deviation ensures the instability of the process;*** Third - if the amplitude continuously decreases, as in Figure 65, ***the deviation tends to zero;*** this indicates that in a limit, the actual function will be equal to the ideal function, which constitutes a typical case of stability; Fourth - if the amplitude of the adjustment function were continuously equal to zero, ***there would be no deviation:*** the actual function would be adjusted exactly to the ideal function, it would be "under the control" of the latter: this is the case of maximum stability. Fifth - each amplitude value of the adjustment function is a point ***accuracy ratio*** between the actual and ideal functions, the measure of which is given by the ***difference*** (Diff.); but each amplitude value equally represents the ***instantaneous deviation*** between the actual and ideal functions; in consequence: ***the instantaneous deviation is equal to the difference*** (Diff.).

On the other hand, on the left of both figures, the adjustment function's generating rotor has been represented in a unit circle. In Figure 64, it is a radius vector of a ***fixed*** and unitary modulus, the circular rotation of which produces the sine function. In Figure 65, the radius vector has a modulus that constantly diminishes as it rotates; that is to say: the length of the radius vector shortens at each turn; after a certain number of turns the modulus cancels out and the radius vector disappears at the center of the unit circle; however, in that run, its movement has taken the form of a spiral; the projection of said spiral on the analogical quadrant is the adjustment function in the form of a damped sinusoid. All these forms relative to the adjustment function, whether sinusoid, damped sinusoid, spiral or logarithmic envelope, are analytical descriptions of some functional matrices of the snail design.

With this it has become clear that the stability of an evolutive process implies the permanence of the reason for its change, i.e., the faithful obedience of its movement to a universal law or ideal function: a process is stable if its movement adjusts exactly, or tends to a pre-established function. Stability is obtained by exercising ***control*** over the actual function so that it identifies itself with the pre-established ideal function: the effect of the control is verified on the adjustment function, i.e., on the analytical relationship between the actual and ideal functions. The objective of the control consists in neutralizing the ***deviation,*** i.e., in bringing the ***instantaneous difference*** (Diff.) between both functions to zero. To achieve this result, ***it is necessary to give the actual function, at each instant, an inverse value to that which the difference*** (Diff.) ***indicates: in this way the deviation is neutralized and the actual function is***

identified with the ideal function, ensuring the stability of the process.

The negative value of the difference (–Diff.) is denominated ***adjustment factor.*** The instantaneous addition of the adjustment factor (–Diff.) to the actual function makes it possible to ***correct its deviation*** and that is why it is said that the movement is ***"regulated":*** this ***"operation of instantaneous addition of the adjustment factor"*** (–Diff.) receives the name of ***feedback.***

More precisely, the ***control*** is an operation that consists in detecting the ***instantaneous difference*** (Diff.) between the actual function and the ideal function, and ***feeding back*** to the actual function with the ***adjustment factor*** (–Diff.), i.e., with the inverse value of the difference (Diff.): the actual function, thus regulated, tends to adjust itself exactly to the ideal function, keeping "the reason for its change" permanent, i.e., ensuring the stability of the evolutive process.

It is possible to affirm these conclusions in the organic context and to structurally define the concept of stability in order to comprehend the mission of the Kundalini Logos. However, before facing such a definition, it will be necessary to explain the indispensable complementary concept that describes the idea of ***"two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification."*** This concept will be denominated, henceforth, ***"previous concept"*** and we will explain it in the following article.

I. Previous Concept

The idea that it is necessary to grasp is that of ***two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification.*** Before showing with examples what these things can be, it is necessary to clarify the terms of what is stated in order to avoid confusions. In the first place, the ***"orders"*** are the ***planes of existence*** of things; such ***"orders"*** are ***"different"*** if they are opposed, as are, e.g., the ***exterior*** to the ***interior,*** the ***actual*** to the ***ideal,*** etc.; when we say "external entity" and oppose it to "internal entity," it is understood that we refer to two things that exist on different planes, in two different orders of the world. The fact of using the word ***"order"*** in place of ***"plane"*** implies the presence of a ***value*** assigned to each ordered member; the criteria for assigning a greater or lesser value to the exterior and the interior may vary but it is difficult to suppose that they have ***the same*** value: for some the exterior is in a higher order with respect to the interior or vice versa; for others the ideal is eminently superior to the actual or vice versa; etc. In the second place, the planes of existences of things are ***analogous*** if it is possible to es-

tablish between both of them a "biunivocal correspondence," i.e., such a relationship that each point on one plane corresponds to an equivalent point on the analogous plane, and vice versa; between two such planes it will always be possible to project a thing from one plane to the other, in such a way that the project invariantly preserves the topological properties of the thing; here we will also demand that the project invariantly preserves its organic function, i.e., that there is ***structural invariance:*** under these conditions, the ***thing*** and its ***project*** are ***analogous.*** On the other hand, two analogous planes are ***correlative*** when a temporal parallelism is established between both of them, i.e., when a continuous projection comes about between two analogous things, one on each plane.

Finally, a ***process of identification*** occurs between two things when ***both of them*** tend to fuse themselves into an ***indivisible unity;*** on the other hand, the ***process of identification*** is ***univocal*** when ***one*** of the two things is that which tends to identify itself with the other: this is the case, e.g., of two things, A and B, situated on analogous and correlative planes, between which a univocal projection is established with the purpose of verifying their analogy, i.e., a projection in a single direction, e.g., A over B; if they are analogous, B will be the projection of A; in that case, by continuously and univocally projecting A over B, a ***process of univocal identification*** of B with A occurs, i.e., the ***projection*** tends to identify itself with the ***project,*** the ***copy*** tends to identify itself with the ***original.***

The terms have been clarified up to this point; now we will exemplify the previous concept in order to make its meaning evident.

There are many examples that could illustrate the previous concept, some of them of great methodological rigor, but here we will refer to a commonplace one, to an example of extreme simplicity and banality, the triviality of which has the advantage of making its meaning obvious. We will be able, after understanding such an example, evident in itself, to extend the concept to more general cases; we will consider, then, the case of the man who ***projects*** to execute a work, an ***opus;*** in principle, we will analyze the case of the sculptor, whose "work" is the "stone statue."

The sculptor, let us take Michelangelo and his ***opus*** "David," at first has only the ***idea*** of the ***opus*** and of the rough stone on which ***he projects*** to concretize this idea. Michelangelo contemplates the rough stone and "sees" on it, projected, his representation of David; then he takes the hammer and chisel and, by means of appropriate blows, attempts ***to realize*** the project: he tries to remove the "excess stone" and thus make the rough stone conform to the project, ***adjusting*** it to the idea of his Opus. And moment by moment, as the sculptural ***process*** progresses, the stone takes the form of the project, i.e., the stone ***really*** transforms into David; the idea becomes reality, it concretizes in the lithic Opus; the form of David,

analogous to the idea of David imagined and projected by Michelangelo, as if it emerged from it, is embodied in the rough stone. At the end will come the polishing, the ***fine adjustment*** of the ***opus*** to the ***project:*** through a careful control of the sculpting process, Michelangelo will try to make the Opus look as much like the project as possible. In truth, Michelangelo's intention is that, in the end, the work be ***identified*** with the project, that the David Opus be confused with the David idea, in an inseparable entity.

Although trivial, this example is perfectly clear to demonstrate the meaning of the previous concept. First of all, let us note that we have dealt with ***two things:*** the ***project*** and the ***opus.*** Well, these ***two things*** belong to ***two different orders, analogous and correlative:*** the ***project*** is proper to the ***ideal order,*** while the ***opus*** is concretized in the ***actual order.*** But it is also evident that, between both things, there is a ***process of identification:*** the transforming movement of the sculptural process tends to finally identify the Opus with the project.

The sculptor's activity shows us, in an exemplary way, the significance of ***two things belonging to different, analogous and correlative orders, related to each other by a process of univocal identification.*** However, we are not yet going to apply the previous concept in order to define structural stability, since it is necessary here to make an important clarification: ***the order of things, their "plane of existence," is not always extreme, as in the case of "the ideal opposed to the actual" that we have seen in the example.*** On the contrary, the same concept finds application in a multitude of examples in which the ***difference of order*** is of a lesser degree than the one of the sculptor: in order to demonstrate this, we will refer to only one of all the possible examples, just as or more trivial than that of the sculptor, which will evidence that between ***two actual things*** can exist a difference of order that makes the previous concept applicable.

Let us now suppose that we wish to make ***lead copies*** of Michelangelo's David. To that end, we take a ***mold*** of the statue of David by covering it with plaster and then separating it into two skillfully sectioned parts: by joining again both parts of the empty mold it is obvious that its interior ***capacity*** will conform ***exactly*** to the volume of the molded David. The capacity of the mold can now serve as a matrix in order ***to make*** lead reproductions of Michelangelo's David: to achieve this we will only have to adjust the halves of the mold and pour the lead, in a liquid state, through an orifice that connects the exterior with the interior capacity, i.e., through a ***channel;*** when the lead has changed to the solid state, we will obtain a copy of the David by simply separating the halves of the mold and extracting the body that has completely occupied the volume of the capacity, which has conformed to its matrix. By re-

peating this procedure, of course, we will be able to reproduce a plurality of ***models*** of David, each one of them with a different degree of perfection with respect to the matrical form: some will reproduce this form more faithfully, for having better adjusted to the matrix, while others will present different imperfections and their quality will be inferior.

Let us also suppose, in order to extract from this example the maximum of its possibilities, that after making the plaster cast, two events occur: that lightning strikes and reduces to dust the original statue of Michelangelo's David and that, for reasons that are not relevant, we then suffer from a selective amnesia that prevents us from remembering where we got the cast from. Despite these facts, we continue to reproduce lead statues of David without ever asking ourselves the question of the Origin of the mold.

With such conditions, in this example it becomes evident that it deals with ***two actual things:*** the ***matrix*** and the ***model*** reproduced by it, a ***copy*** of the ***original*** form.

However, being ***actual,*** both things belong to a different order of existence insofar as one, the ***matrix,*** is the ***formal cause*** of the other: the ***model; the matrix causes the existence of the model and, therefore, its own existence is prior to that of the model that imitates it; the matrix is a priori to the model because the model has essential need of the mold in order to exist.*** Thus these ***two things,*** the ***matrix*** and its effective ***model,*** belong to ***two different orders, analogous and correlative:*** the ***analogy, and correlativity,*** is proved by simply establishing a biunivocal correspondence between all the points of the surface of the matrix and all the points of contact that the surface of the model has with those points when it is adjusted to the matrix. But in addition, it is evident that, during the reproduction of the model, both things are ***related to each other by a process of univocal identification:*** as the liquid lead, the effective thing, occupies the matrical capacity, the causal thing, a process of formal identification develops, i.e., a process during which the amorphous lead acquires the form of the matrix. It is also evident that the complete identification, the moment in which the form of the model is identical to the matrix, can only occur at the end of a process, as its perfect culmination; in other words, the maximum perfection of the model can only be conceived as a ***finality,*** as the upper limit of a process of identification between its effective formal being and the causal matrical being that determines it.

We can see that in this example, referring to ***two actual things,*** the previous concept is fully applicable. Here we are dealing with ***two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification.*** But this similar application of the same concept to the two examples, that of the stone sculptor and that of the lead sculptor, implies

the important consequence that both examples are ***analogous,*** i.e., that the elements of one must correspond to those of the other: what interests us here is to emphasize that the ***two things*** of the first example keep an analogical relationship with the respective ***two things*** of the second; in the case of the stone statue, the Opus, and the lead statue, the model, this relationship is more than evident; where we must stop for a moment is in the analogy that must necessarily exist between the ***idea of the opus,*** the ***project*** of the first example, and the ***capacity of the mold,*** the ***matrix*** of the second example.

In synthesis, the important thing is to admit that in the second example, since we are referring to it, ***the actual matrix is analogous to a project;*** therefore: ***the matrix is analogous to an actual project.*** In general, it can be affirmed without inconvenience that ***every actual matrix, to which form an actual model adjusts, "is an actual project."***

As the previous concept applies to the second example, this conclusion makes it possible to extend the application of such a concept to every example in which ***an actual model arises from an actual project:*** the sufficient and necessary condition in order to justify the application is simply that ***the actual project fulfills the function of an actual matrix, i.e., that the actual project conforms to the model.*** Considering the countless variety of "projects" that man can conceive and realize, mathematical, literary, economic, architectural, musical projects, etc., it is clear that there must exist, as we were saying before, a "multitude of examples" to which the previous concept can be applied. It is comprehensible, then, why the previous concept constitutes one of the "principles" of the Psychosocial Strategy: its significance reveals one of the cultural variables of Pașu societies. But we are not going to refer here to that cultural application of the previous concept but we will use it to clearly define the complex concept of "organic stability," which is indispensable to know in order to comprehend the mission of the Kundalini Logos.

In order to show just another example, and thereby demonstrate the analogical validity of the previous concept, we will highlight the case of the ***architectonic project.*** Let us suppose, e.g., that a man has ***two things*** at his disposal: a ***set of plans*** with instructions to construct a ***house*** and the ***materials*** necessary to concretize such a construction; both things are obviously actual. It is evident that the ***plans*** consist of the ***actual project*** of the house, the causal thing, while the ***materials*** with which the house is formed represent the effective thing; in the ***end,*** after a process of construction during which the materials were acquiring the form described in the project, a ***model*** of the house is realized: the actual house. Thus, we have the ***actual project*** of the house, equivalent to the matrix

for its conforming function, and the ***actual model*** of the house, i.e., the ***two things*** "belonging to different orders, analogical and correlative." That between both things exists the relationship of a "process of identification" is evidenced in the fact that the actual house, which will be concretely raised after the materials are distributed in the space according to the set of plans, will indeed be the reality of the actual project, its finalized execution. We also see here, and we will be able to verify it in multiple similar examples, the validity of the previous concept: the actual project of the house and the actual house are ***"two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification."***

J. Structural Concept of Stability

If the idea that describes the previous concept has been grasped, it will not be difficult to comprehend other examples. Here, particularly, we will refer to two concrete cases: First: when one thing is an organism and the other is an essential matrix; Second: when one thing is an organ and the other is a functional matrix. The choice of these cases is not accidental: they are the same two cases that, in article "G," were cited as examples of the ***controlling action of*** the Kundalini Logos. As such cases are analogous, the conclusions to which we arrive will correspond to both of them at the same time, for which reason we will first allude to the case of the organism and keep the case of the organ in parentheses.

First of all, let us examine whether the previous concept can be applied to such cases.

The organism (or organ) and the essential matrix (or functional matrix) are ***two things.***

The organism (or organ) belongs to the physical plane; the essential matrix (or functional matrix) belongs to the astral world; ***both things belong to different orders, to distinct planes of existence.*** These orders, the physical plane and the astral world, are ***analogous and correlative.***

The organism (or organ) is functionally conformed by the essential matrix (or functional matrix): this signifies that the organism (or organ) develops a ***process of univocal identification.***

We shall see, then, that the previous concept correctly applies to the cases of the organism and the organ. This being so, we can accept, without inconvenience, that these cases are ***analogous*** to the examples given in "I." That is to say, the organism (or the organ) is analogous to the ***model*** and the essential matrix (or the functional matrix) is analogous to the ***matrix,*** i.e., to the capacity of the mold.

Now, the previous concept applies to all cases in which ***"an actual model arises from an actual project"*** since ***"every actual matrix,***

the form of which an actual model adjusts to, is an actual project." In the cases considered here, of the organism and the organ, what is analogous to the "actual project"? Answer: ***the "plan of the design," contained in the ontic Record of an organism, which is identical to the capacity of the essential matrix, is an "actual project"; and, in particular, the "previous schema," contained in the innate sector of an organ, which is identical to the capacity of the functional matrix, is an "actual project."***

Having verified the validity of the proposed cases, let us now note that the "process of univocal identification" that relates the organism (or the organ) to the essential matrix (or the functional matrix) is an ***evolutive process,*** i.e., a process to which the "general concept of stability" can be applied. ***The stability of an evolutive process requires the permanence of the reason for its change, i.e., the faithful obedience of its movement or actual function to a universal law or ideal function.*** It is precisely the application of the general concept of stability to the cases of the organism and the organ that makes it possible to define the "structural concept of stability": for this, it is only necessary to assimilate the concepts of "actual function" and "ideal function" in the organic context. This is what we will do next.

Every organism (or organ) fulfills a general (or particular) function: the evolutive process with which its ***growth*** develops, as a living structure, at all times tends to perfect its own function; the finality of the evolutive process, the perfection itself, is a Plan, or actual project, of the general (or particular) function that is ***pre-established*** in the ontic Record (or in the corresponding innate sector): that Plan, that actual project, is the capacity of the essential matrix (or of the functional matrix). ***During the evolutive process, the general (or particular) function tends to identify itself with the essential (or functional) matrix;*** from the structural point of view, then, it is evident that: ***the general (or particular) function is analogous to an "actual function," i.e., to the actual movement of the process, to its "legal nature";*** and also that: ***the essential (or functional) matrix is analogous to a "pre-established ideal function," i.e., to a "universal law" that determines and conforms to the "legal nature" of an evolutive process.***

These analogies allow us, finally, to define the ***structural concept of stability: the evolutive process of an organism is "stable" when its general function exactly adjusts to the form of the essential matrix (the evolutive process of an organ is "stable" when its particular function exactly adjusts to the form of the functional matrix).***

K. Stability of the Microcosmic Germ's Evolutive Process

The time has come to study in a complete way the "controlling action" that the Kundalini Logos exercises on the general function, or on the particular functions, in the fulfillment of its mission: the structural concept of stability now allows us to profoundly comprehend the organic evolutive process and its regulation. As the controlling action is concretized due to the effect of the ***Vox*** circulating in the ***elix*** channel, we have to begin by describing this first act: we will try, above all, to comprehend the way in which the ***word of control*** precisely reaches the organ of which process is unstable. The problem is not simple, since ***one*** determinate word, which circulates through the ***elix*** channel and, therefore, has the opportunity to pass through ***all*** the innate sectors, infallibly manages ***to select*** among all of them that innate sector where the unstable process takes place.

Let us begin, then, by remembering how the Kundalini Logos exercises the controlling action: ***"She emits her Vox, from the phonetic nucleus, and her 'words' circulate through the spiriform channel, stopping for an instant at each chakra in order to reproduce its schema; and the mere transmission of her Vox through the elix channel is enough to control the general function and the particular functions"*** (Article "G"). In order to comprehend this controlling action in detail, it is necessary to notice two things, and to draw a conclusion.

In the first place, let us note that the ontic-temporal superseries of previous schemata is unfolded along the ***elix*** channel, in a succession of innate sectors, the totality of which constitutes the microcosmic ontic Record: this means that the innate sectors or chakras extend in a superseries ***from the phonetic nucleus,*** which is the fundament of the first chakra, to the ***Brahma-chakra,*** which is the last chakra of the microcosmic organism. The ontic-temporal superseries of previous schemata is the ***capacity of the essential matrix,*** the form that individually determines "that" microcosm; each previous schema of the superseries is an "actual project," hereditary, of a particular organ or function; and the complete superseries, contained in the ontic Record, represents the "actual project" of the microcosmic organism's general function: that is why we will denominate it ***"actual superseries."***

In the second place, we must notice that, in the phonetic nucleus, the Kundalini Logos has the possibility of reading the totality of the ontic-temporal superseries: as we saw in "E," "this ***'reading'*** is performed directly from the animic complexion, where the Plan of the design is recorded, i.e., the gravis atom inside the egg: such atom is no more than the physical expression of the Paśu's evolutive monad and, in its complexion, the ontic-temporal superseries of

previous schemata is engraved." It is precisely from the ***first reading*** performed by the Kundalini Logos comes the organic plasmation that gives individual existence to the microcosmic germ. But, after that first plasmation that ***produces*** the microcosm, the Kundalini Logos repeats the Plan, ***"re-reads"*** it, as many times as necessary in order to ensure the control of the microcosmic organism's general function: such is the character of her "mission." To that end, instant after instant, the ***Vox*** of the Kundalini Logos circulates through the ***elix*** channel reiterating the original Words of the essential matrix's Plan, i.e., repeating the ontic-temporal superseries. However, it should be clarified that, after the microcosmic germ's first producing plasmation, in the following repetitions of the Plan, ***the Kundalini Logos is not obliged to respect the order of the superseries' matrical succession:*** it can, and in fact does, ***read and repeat only those sectors of the Plan that are convenient, at a given moment, to her mission of controlling the general function.*** Thus, the repetition of the superseries could consist of its same schematic termini, but ***ordered differently.*** We will denominate this subsequent reproduction of the superseries, the purpose of which is the control of the general function, ***"phonetic superseries."***

Here are the two anticipated warnings; now we must draw a conclusion.

What we have observed is sufficient in order to imagine what occurs when the Kundalini Logos, in an already plasmated microcosmic organism, emits with her ***Vox*** the phonetic superseries: ***the Vox, modulated with the information of the Plan, consists of a succession of "words" or "plasmating voices," each of which is the actual project of an organ or functional matrix: each word expresses a previous schema of the ontic-temporal superseries; this succession of voices, the "phonetic superseries," circulates through the elix channel along which it is unfolded from the actual superseries; i.e., the phonetic superseries is "mobile" with respect to the actual superseries, because the latter is "fixed" since it remains recorded in the ontic Record; here is the sought-after conclusion: as an effect of the circulation of the phonetic superseries through the elix channel, one superseries is "applied" over another; that is: the phonetic superseries circulates as a verbal procession through the elix channel, successively passing over all of the innate sectors that contain the recorded actual superseries; thus, one superseries is effectively "applied" over another.***

The importance of comprehending this conclusion lies in the fact that ***the whole controlling action of the Kundalini Logos is based on the "application" of the phonetic superseries on the actual superseries; the application,*** as we will see, is interpreted by the Kundalini Logos as a ***comparison:*** an ***operation*** which makes it possible to determine the Diff. between a particular function, and

the functional matrix, to correct the deviation, and to maintain the stability of the evolutive process. However, before studying this operation, it is necessary to know the fundamental principle that allows each "Word" or "plasmating voice" to be directed exactly to the corresponding schema, one among millions, and to operate there: such a principle is that of ***phonetic selection.***

The problem is the following: if the actual superseries is ***fixed,*** i.e., its schemata are recorded in the innate sectors along the ***elix*** channel, and the phonetic superseries is mobile, since it circulates on the former when moving as a verbal procession along the ***elix*** channel, by virtue of what principle does a determinate word precisely ***select*** the corresponding innate sector? Or, in other words: if, e.g., in the interior of the phonetic superseries, as one of the ***bījas*** of the verbal procession, the word ***ajna*** vibrates, by virtue of what principle does the word ***ajna,*** which ***travels the entire length of the elix channel,*** stop precisely at the ***ajna chakra*** in order to control its particular function? Answer: by the ***principle of phonetic selection.***

Before explaining the answer we must make sure that we have comprehended the previous questions, especially the nature of the problem that solves the principle of phonetic selection. But everything will become clearer if we pose the problem analogically, in the context of a ***railway allegory.***

First, let us imagine that the ***elix*** channel is analogous to a ***railway track*** that crosses, along its entire length, a total of 28 ***tunnels:*** these tunnels are marked, from the first to the last, each one with a letter of the Castilian alphabet; but, being distributed in a ***series*** on the ***elix path,*** i.e., one after the other, the tunnels thus marked, ***keep the alphabetical order:*** first is 'A,' then 'B,' etc.; in synthesis, the tunnels keep the order (A, B, C,. . . X, Y, Z); the ***series of tunnels*** thus described is evidently analogous to the ***actual superseries:*** each ***tunnel*** is analogous to a ***chakra,*** i.e., to the ***capacity of an innate sector;*** this implies, of course, that each tunnel is different from all the others: the capacity of tunnel 'A' is different from that of tunnel 'B,' 'C,' or any other in the series, while the same can be affirmed of the capacity of any of them.

Suddenly, through the ***entrance tunnel of the elix track,*** a train of 28 railway cars begins to run: these cars are marked, from the first to the last, with a letter of the Spanish alphabet; but, ***in spite of being hooked in a series,*** i.e., one after the other, the thus marked cars ***do not keep alphabetical order:*** this is comprehensible because, the wagons being ***mobile*** bodies, it is possible to hook them on the train according to the needs of transport and not according to the order of their signs; e.g., on one trip the freight car will go first, then the fuel car, and finally the passenger car, and on another trip this order may be ***permutated;*** that is why in the ***train*** that

moves along the ***elix track,*** the ***series of cars*** presents a ***permutation*** in the alphabetical order of the signals: first is car 'Z,' then 'B,' etc.; in synthesis the cars keep the order (Z, B, X,. . . A, C, Y); the ***series of cars*** thus described is evidently analogous to the ***phonetic superseries:*** each ***car*** is analogous to a ***word*** or a ***plasmating voice,*** to the ***expression of a previous schema;*** this implies, of course, that each car is different from all the others: the structure of a freight car is clearly different from the structure of a passenger car, car 'A' is not the same as car 'B' or 'C' or any other car in the series; and the same can be affirmed of any of them.

It is at this point that we must pay close attention to the allegorical plot. For we are now going to situate ourselves in the convenient position in order to observe what occurs when the train (Z, B, X,. . . A, C, Y) moves along the ***elix*** track and passes through the series of tunnels (A, B, C,. . . X, Y, Z).

Let us suppose, then, that we have located ourselves in the right place and that, from there, we observe the movement of the train. If our criterion is logical, we surely ***foresee*** what ***ought*** to occur: the train should drag its 28 cars along the entire length of the ***elix*** track and would have to stop at the end, after having passed under the 28 tunnels. If such is our prediction, we would undoubtedly be deeply surprised to see what actually occurs: ***as the train runs, the cars "choose," each one, the tunnel that bears its own sign and, after disconnecting, they stop and remain in its interior.*** In order to visualize such a curious behavior, let us pay attention to the alphabetical signs of the tunnels and cars. The first tunnel is 'A' and the last is 'Z,' the 28 intermediate ones being alphabetically ordered; under this first tunnel passes the first car, i.e., 'Z': nothing occurs; then passes the second, the third, the fourth, etc.: and nothing occurs; only when 25 cars have passed under tunnel A, does car 'A' appear, which sign coincides with that of tunnel A: car 'A,' as deduced from the series (Z, B, X,. . . , A, C, Y), occupies the 26th place in the series of cars; well, when car 'A' coincides with tunnel A, it automatically disconnects from the train and stops exactly under tunnel A, remaining there while the train moves away on the ***elix*** track. The second tunnel is B and under it now passes the first carriage 'Z': nothing occurs; then passes the second car, the signal of which is 'B': as the car and the tunnel have the same sign the second carriage disconnects and remains under tunnel B. The first car 'Z' now arrives at the third tunnel 'C': nothing occurs; then the third car 'X' passes: nothing occurs; and so on, all the following cars pass under tunnel C without anything occurring, until car number 27 arrives, i.e., car 'C': then it is disconnected and remains under tunnel C. The same occurs in the following tunnels, until finally the first car 'Z' is stationed under the last tunnel Z and the movement of the train concludes.

The question that the strange behavior of the train has aroused in us is obvious: what principle has permitted a determinate car to precisely ***select*** the corresponding tunnel? This question is analogous to that which we previously posed; this can be verified just by substituting the term "determinate car" for "determinate Word" and "tunnel" for "innate sector": "by virtue of what principle does a determinate word precisely ***select*** the corresponding innate sector? Answer: by the "principle of phonetic selection." Evidently, the railway allegory has allowed us to comprehend in greater profundity the nature of that question and of the problem that it was posing: analogously to the cars, which were selecting the tunnels corresponding to their particular signs, the Words, the plasmating voices, are capable of selecting the innate sectors corresponding to the schema that they express; and, just as ***under*** the same tunnel could pass numerous cars but only the one of which sign was identical was disconnecting, so also ***over*** the same innate sector or chakra can go numerous Words through the ***elix*** channel but only that which expresses the same schema will "stop": the cause of this is the "principle of phonetic selection."

In the railway allegory, each car finishes under its corresponding tunnel, being evident that at the end occurs an ***application*** of the series of cars under the series of tunnels; analogously, the phonetic superseries is ***applied*** on the actual superseries, an operation that implies, because of the principle of phonetic selection, that each Word has to be situated over the corresponding chakra.

It is time, then, to inquire: what does the "principle of phonetic selection" consist in? Answer: in a property of the ***capacity*** of every innate sector denominated: ***functional resonance.*** The functional resonance modifies the ***resistance*** that the ***elix*** channel offers to the passage of the ***Vox,*** so the explanation has to begin with this concept.

The ***Vox,*** as we saw, circulates through the ***elix*** channel in the form of a ***verbal procession,*** i.e., in a series of ***words*** or ***plasmating voices:*** each "Word" is the expression of a schema of the ontic-temporal superseries manifested by the Kundalini Logos; the set of "Words" emitted at a time is the "phonetic superseries." The ***elix*** channel, which is a physical pathway, presents its own resistance (R_E) to the passage of the ***Vox.*** However, normally, the ***Vox*** has sufficient energy to overcome the resistance and perform its movement through the channel. We clarify "through the channel" because things change when the circulating ***Vox passes*** through a chakra or innate sector: there can occur the phenomenon of ***functional resonance,*** the concrete effect of which is the modification of the ***elix resistance*** (R_E); ***by "functional resonance," the chakra can increase the resistance of the elix channel in such a way that it becomes impossible for a certain "word" of the phonetic superseries to contin-***

ue its progress; such a "resonance word" is that which expresses the same schema contained in the innate sector of the chakra, in its "capacity." Then, like the car that stopped under the tunnel of its same alphabetical sign, the Word stops at the chakra of which capacity is identical to the schema that it expresses. More precisely, the ***capacity*** of an innate sector presents the property of "resonating" ***only*** when it coincides in the ***elix*** channel with a Word that expresses its schema: any other Word causes no effect on the capacity. But, if the Word expresses the corresponding schema, the capacity ***resonates*** and modifies the resistance of the ***elix*** channel, preventing the passage of the ***resonance word.***

The increase of the ***elix*** channel's resistance, during the capacity's resonance, ***does not consist in the increase of the elix resistance*** (R_E) ***but in the local contribution of a kind of "resonant resistance" denominated "reaction"*** (R_T): the correct thing is to consider that, during the resonance, a resistance (R_E) is ***added*** to the (R_T) as a product of the ***capacity's reaction to the resonance word.*** The ***reaction,*** added to the (R_E), constitutes an obstacle impossible to overcome for the resonance word, so that its movement is stopped instantaneously: ***in this way, every word of the phonetic superseries "selects" the chakra in which its movement will be stopped, i.e., the chakra in which the capacity is identical to the schema that expresses the word.***

The ***resonance*** of an innate sector's capacity is denominated ***"functional"*** because, when it occurs, ***there is coincidence in the "particular function" of the organ, both on the part of the hereditary schema, contained in the innate sector, and on the part of the resonance word.***

In summary, the ***principle of phonetic selection*** states the following: ***every innate sector's capacity possesses the property of resonating to a word that expresses its same schema, generating in the elix channel a reaction that prevents the resonating word from continuing with its movement. Each ontic Record's capacity is, thus, tuned to resonate with one, and only one, word of the phonetic superseries: that which expresses its same schema.***

The Kundalini Logos emits the phonetic superseries in order to fulfill its mission of controlling the general function and the particular functions; for this purpose her ***Vox*** circulates through the ***elix*** channel, passing through all of the innate sectors or chakras of the ontic Record; while She performs this transit, each one of the Words of the phonetic superseries ***resonates*** in a chakra, the capacity of which is identical to the schema that it expresses, and stops in it because of the particular ***reaction;*** this effect is due to the "principle of phonetic selection"; since ***all*** the words of the phonetic superseries are situated in front of the corresponding capacities of the actual superseries, one superseries is applied on another; in

particular, when a word selects a capacity, i.e., during the ***functional resonance,*** the word is ***applied on*** the capacity: ***it is at this moment that the "controlling action" of the Kundalini Logos is concretized.*** Let us observe, then, what occurs.

First of all, it should be noted that, in the application of a Word on an innate sector or chakra, what is actually confronted is a ***plasmating schema*** to a ***plasmated schema:*** the Word expresses a "plasmating schema" because it is a ***plasmating voice,*** endowed with sufficient potency in order to reproduce its schema at any moment; the innate sector, on the contrary, contains, immutably recorded, the schema from the moment of its plasmation, i.e., from the beginning of the evolutive development of the microcosmic germ. However, ***the plasmating power of the Word is directed toward the organ and not toward the innate sector.***

The functional matrix, recorded in the innate sector, puts an individual terminus to the legal nature of the evolutive process of the organ: in that process the particular function univocally tends to identify itself with the capacity of the functional matrix. ***If the process is stable,*** according to the "structural concept," the particular function "will adjust exactly" to the form of the functional matrix. But the functional matrix represents the finality of the evolutive process, the point at which it reaches its final perfection: it is the "universal law" of which form or "capacity" governs the particular function of the organ. What occurs when on the capacity of the functional matrix, i.e., on the innate sector, a Resonance Word ***is applied?*** Answer: this is equivalent to an ***actualization*** of the universal law, to an organic ***precipitation*** of the capacity, to an ***overturning*** of the schema on the organ. ***If the process is stable*** it results in a greater adjustment of the particular function to the functional matrix, i.e., of the organ to the capacity of the innate sector: it is as if the Word ***tested the adjustment between the matrix and the model, as if it placed the mold on the lead statue in order to check the accuracy of its adjustment;*** that is why we were saying that the power of the word is ***directed*** toward the organ. The Resonance Word ***actualizes,*** then, the ideal function and applies it on the actual function, i.e., it actualizes the functional matrix and applies it on the organ. But, ***if the process is stable,*** only the existing adjustment is verified without any other consequence.

It is fundamental to comprehend that ***the operation of applying the matrix on the organ may reveal some difference:*** this occurs when the process is "unstable" and the organ does not adjust exactly to the matrix. Then, from the application, some difference must necessarily arise, by addition or defection of structural elements. Well: ***when there is a "difference" between the organ and the functional matrix, the Word "responds" immediately.*** That is to say, ***the Word responds to the difference*** (Diff.). This behavior demonstrates

that ***the resonance word interprets the application as a "comparison":*** the application is thus equivalent to the Word taking the functional matrix and the organ and ***comparing*** them with each other in order to establish the difference. And if, indeed, it verifies the existence of a ***difference,*** then it manifests its ***response.*** What does such a response contain? Answer: an ***inverse replica*** of the difference (Diff.), denominated (–Diff.). The –Diff. ***replica*** is directed toward the organ and, as it has been emitted with the plasmating power of the Word, it is effective in order to permanently modify the organic structure and regulate the evolutive process. But we will see all of this better, referring to an example.

If the process is stable, the comparison that the Word performs does not detect any difference because the organ adjusts exactly to the functional matrix. But, the situation is very different when ***the process is unstable.*** What occurs then? Answer: ***the mission of the Kundalini Logos is concretized: a "controlling action" takes place, intended to correct the deviation of the particular function in order to adjust it again to the essential matrix; such a controlling action is carried out directly by the resonance word.***

In order to explain this answer, we must pose the problem in the context of the structural concept of stability.

In principle, we have seen that the mission of the Kundalini Logos consists in ***"controlling the general organic function of the microcosm" (or the particular function of an organ).*** But then it was clarified that the ***controlling action*** procures ***"to maintain the stability of the microcosmic germ's evolutive process"*** by avoiding ***"deviation."*** This deviation is, of course, the ***instantaneous difference*** between the general function and the essential matrix (or between the particular function and the functional matrix); if the Diff. exists, i.e., if the organic function has deviated and does not adjust itself to the archetypal matrix of the design, then, concretely, the controlling operation can only consist in the addition of the "adjustment factor" (–Diff.) ***to the deviating organic function: the Kundalini Logos thus corrects the difference (Diff.) and ensures that the general (or particular) function adjusts exactly to the form of the essential (or functional) matrix.***

We will explain step by step the "controlling action" of the Kundalini Logos by means of an example of the second case, i.e., the case in which the particular function of an organ has deviated from its functional matrix. We will suppose, e.g., that the particular function of the actual pituitary gland has deviated from the functional matrix of the ajna chakra. The problem is the following: the total pituitary function ***does not adjust exactly*** to the form of the ajna chakra's functional matrix, i.e., ***at that instant, it does not adjust to its capacity:*** the evolutive process of the pituitary organ becomes, ***at that instant, "unstable."***

Let us suppose that, ***at that instant,*** the Word ***"ajna"*** is presented in front of the innate sector of the pituitary gland. As the schema that expresses the Word ajna is identical to that which the innate sector records, the ***functional resonance*** of its capacity is produced; in consequence, the ***reaction*** prevents the Word from continuing through the ***elix*** channel: the Word ajna remains, ***at that instant,*** applied on the ajna chakra.

The content of the ajna chakra's innate sector is the hereditary schema that conforms the actual gland: such a schema, of capacity equal to the functional matrix, is the hereditary project of the pituitary gland that serves as a ***pre-established*** ideal function or universal law; i.e., the hereditary schema, the capacity of which is the essential matrix, constitutes the ***finality*** of the actual gland, ***its coming to be.*** But, as we said, ***at that instant*** the Word ajna has been applied on the ajna chakra: as the Word ajna expresses the same schema as the innate sector, but expresses it ***at that instant,*** it is equivalent ***to an actualization of the innate sector's schema; the finality becomes present, is actualized for an instant, on the organ, on the actual gland: the matrix is adjusted to the model, the project is overturned on the work, the ideal function is superimposed on the actual function, etc.*** However the adjustment cannot be exact because the evolutive process of the actual gland ***is unstable: there is a difference between what the actual gland is and what it should be to fit exactly to the functional matrix.***

When the capacity of the functional matrix is actualized on the actual gland, this ***difference*** (Diff.) is made manifest: the Diff. may be by excess or by defect, but it is always made evident to the Word ajna, to the ***plasmating voice,*** the capacity of which is ***comparing*** the form of the actual gland. And here is how the controlling action is concretized: ***if the comparison between the functional matrix and the actual gland yields any difference (Diff.), the word ajna "replicates" with an inverse difference (-Diff.) on the actual gland; the -Diff. is the "adjustment factor" that has the mission of neutralizing the Diff. and adjusting the particular function to the functional matrix. it is important to notice that the -Diff. replica of the word ajna has plasmating power and, therefore, its value is permanently added to the particular function of the actual gland.*** In other words: as a result of the comparison that the Word ajna makes with the actual gland, a difference (Diff.) arises; in the face of the Diff. the Word replies with a -Diff. on the actual gland; whatever this -Diff. represents, the effective thing is that the Word ***re-creates*** the -Diff. value in the gland until making it coincide with the capacity of the functional matrix; the particular function is thus regulated with the form of the functional matrix. The organ, in this case the actual gland, corrected in this manner by the Word, ends up adjusting itself exactly to the functional matrix, to the capacity

of the innate sector: such a regulation concretely means that the plasmating power of the Word has added or removed, in the organ, that which was constituting the Diff. between it and the functional matrix, i.e., it signifies that the Word has plasmated ***in the organ*** the adjustment factor, –Diff., which has structurally ***re-created*** the organ until neutralizing the Diff. and ensuring an exact adjustment. Finally, the organ, the actual gland, ends up ***adjusting itself exactly*** to the functional matrix, to the ajna chakra, and the evolutive process becomes stable.

With this, the way in which the Kundalini Logos, in fulfillment of its mission, exercises the "controlling action" on the particular function of an organ in order to adjust it to a universal law or ideal function pre-established by the functional matrix has been sufficiently clarified. The conclusions drawn from the example can be extended to other organic cases or even to the microcosmic organism itself.

In summary, it has been demonstrated that ***the mission of the Kundalini Logos consists in controlling the general function of the microcosmic organism or the particular functions of the organs in order to prevent them from deviating from the plans of the design, plans that are contained in the capacity of the essential matrix or in the capacities of the functional matrices.***

L. Significance of the Kundalini Logos' Mission

In studying the above article, a gross error of interpretation could be committed regarding the mission of the Kundalini Logos: in order to avoid this, we will clarify the significance of the mission with reference to the concrete act of controlling the particular function of an organ, although the argument is valid for the case of the complete microcosmic organism.

Confusion may arise when it is understood that the Word, in order to control the particular function, replicates, with plasmating power upon the organ, the -Diff. adjustment factor that will conform it exactly to the functional matrix. It may then be erroneously believed that this transforming act ***ensures the functional perfection of the organ,*** that the mission of the Kundalini Logos consists in ***procuring microcosmic perfection at all times.*** As this is not at all the case, we will clarify it immediately.

First of all, it is necessary to warn that the mission of the Kundalini Logos consists in "controlling the general function of the microcosmic organism" in order to maintain an exact adjustment with the capacity of the "essential matrix": any correction that the Word makes with its plasmating power only has the purpose of adapting the organism to the capacity of the essential matrix. But what does the essential matrix contain? Answer: ***the Plan of an individual***

Paśu. It means that the essential matrix puts an end to the human nature of ***one*** entity; a nature that is contributed by the Manu Archetype, which is perfect. Instead the essential matrix comes from the Paśu design and is ***only one*** of its countless archetypal matrices: in the Paśu design, ***is also the Manu Archetype, but it is at the end of the formative series, as an entelechy; the essential matrix is not a perfect human matrix as is the Manu matrix but only an intermediate form, a form with certain qualities and a determinate evolutive degree. When the essential matrix causes the individuation of a Paśu, the remaining matrices absolutely determine its accidental properties and constitute a unique destiny for it. That is why, in the essential matrix underlies a unique plan that, upon being concretized in the microcosmic germ, will permit a transmigrating soul to have an ontic Record of adequate capacity in order to store the ontic-temporal superseries that it brings engraved in its complexion.***

The content of the essential matrix, far from being a perfect Plan, is an actual Plan, in order to give individual existence to an actual man, i.e., imperfect, to a man who must evolve in that and in other lives until reaching perfection. The Plan of the essential matrix is, strictly speaking, the "hereditary schema" of the Paśu, an ontic-temporal superseries of previous schemata ***that dynamically points toward the Manu entelechy, i.e., a superseries that will incorporate new schemata-of-self until exhausting the evolutive process.***

It is now evident that the Word, by conforming the organism to the form of the essential matrix ***does not perfect it*** at all but ensures its correct evolution ***in the degree in which it is found:*** the capacity of the essential matrix contains only a hereditary schema of the Paśu, but a schema that dynamically tends toward entelechy.

The same warning can be extended to the case of the organs that make up the microcosmic organism: ***the Word in no way perfects the organ of which particular function it controls; it only adjusts it to the form of its functional matrix.*** Naturally, being that the ***capacity*** of the functional matrix contains the previous schema, the adjustment between the particular function and the functional matrix implies the structural correspondence between the organ and the schema. Such an anterior schema is recorded in the innate sector of the organ and its form, its capacity, is none other than the functional matrix. With respect to the example, in the innate sector of the pituitary gland is engraved the previous schema that governs its evolutive process: to the capacity of the innate sector, to the functional matrix, the particular function of the actual gland is adjusted. The previous schema is, as we saw further back, a "hereditary schema," i.e., an actual blueprint of the pituitary gland developed by organic specialization during phyloge-

netic evolution. When the Word ajna, resonating in the ajna chakra, compares the particular function of the gland with the capacity of the functional matrix, what it does in reality is to structurally compare the gland with the hereditary schema recorded in the innate sector. If there is any difference, the Word replicates on the gland its plasmatic power and modifies the particular function, adjusting it to the capacity of the functional matrix: the actual gland responds, then, to the hereditary schema, which is, of course, not perfect.

Having clarified, then, the fact that the mission of the Kundalini Logos does not at all consist in "perfecting" the organism or even any of its organs, it should be added that, on the contrary, the Kundalini Logos can produce, or tenaciously insist so that ***multiple imperfections or organic diseases*** are produced. The Kundalini Logos, in effect, is responsible for ensuring that the particular function is adjusted to the hereditary schema contained in the functional matrix; but if such a schema, for reasons that must be sought in its phylogenetic history, presents certain ***imperfections,*** these will normally be transferred to the organ in the form of ***pathogenic predispositions:*** the organ, conformed by an imperfect schema, will exhibit, e.g., a special predisposition toward a certain disease; then, the evolutive process of the organ will be "stable" if it adjusts to the hereditary schema, i.e., it will be stable if it gets sick at some point of its life cycle: it is arranged this way in the schema because it "suits" the general microcosmic evolution as an "accident of des-

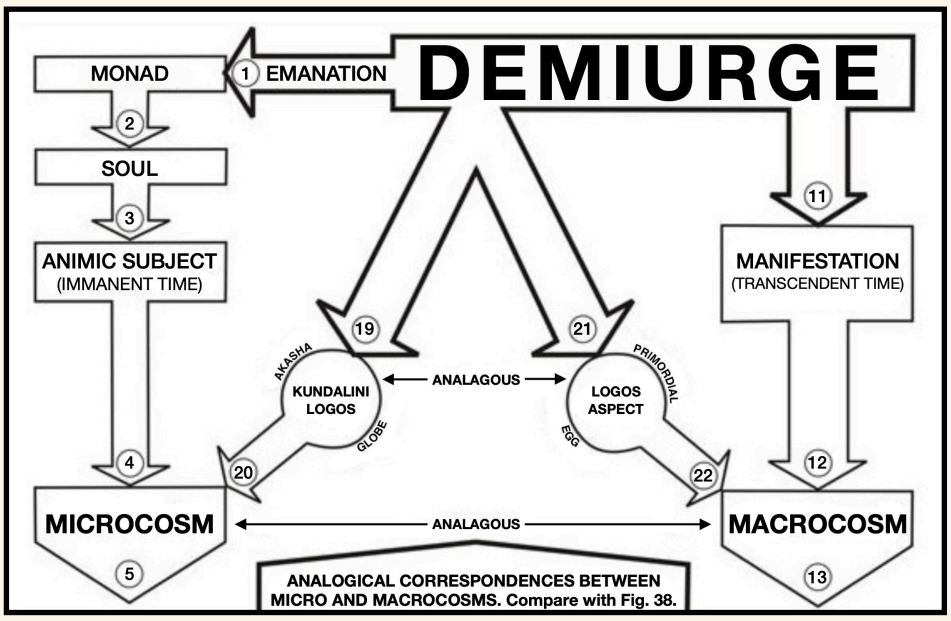


Figure 66

tiny"; and here we have posed the curious fact of a process that is stable even though in that development the organ is irremediably getting sick; what occurs if, by means of a medicine, i.e., externally, one attempts ***to deviate*** the evolutive process of the organ in order to attempt its healing? Answer: that the attempt to "cure" the organ makes its process ***unstable*** because it moves it away from the hereditary schema, where ***it is planned that the organ can get sick.*** And if the process becomes unstable, there is no doubt that the Word has to intervene in order to re-establish the adjustment of the particular function to the capacity of the functional matrix: ***i.e., in this case, the plasmating power of the Word is used to maintain the disease, because in this way the stability of the evolutive process is maintained.*** In these cases, there is no effective way to cure the organ, except by modifying the hereditary schema; but this possibility is forbidden to the official medicine of the Kaly Yuga: only the awakened Viryas and the Siddhas, by mastering the ontic Records, are able to resign the hereditary schemata and "cure" every class of illness.

M. Analogical Correspondence between the Demiurge's Logos Aspect and Kundalini Logos

In principle, let us remember that the Kundalini Logos is found within the Akasha globe as the microcosmic expression of the Demiurge's Logos Aspect: the Kundalini Logos and the Logos Aspect are thus ***analogous.*** But, according to the micro and macrocosmic analogies studied in article "D" and synoptically exposed in Figure 38, it does not clearly arise where this new analogical correspondence would lie. And this is natural since neither in such an article nor in such a figure has the "Logos Aspect" of the Demiurge been mentioned: in truth, what has been represented in Figure 38 are the "Aspects" that the Demiurge's "Animic Manifestation" (12) acquires in the macrocosm's organic structure: the Beauty Aspect (14), the Love Aspect (16), and the Consciousness Aspect of World Meaning (18); said Aspects are respectively analogous to the "subjects" with which the animic subject (4) of the microcosm manifests itself: rational subject (6), cultural subject (8), and conscious subject (10).

It is fair to ask: what role does the Logos Aspect play in the macrocosm if it does not constitute part of the animic Manifestation? Answer: the role of the ***cosmic plasmating principle: a role of which essence implies macrocosmic transcendence.*** More clearly: the animic Manifestation is (12), strictly speaking, the ***absolute immanence of the Demiurge in the macrocosm,*** analogously as the animic subject ***is the absolute immanence of the soul in the microcosm;*** but the plasmation of the macrocosm, of the organism that is

to receive that animic immanence, can only be a ***transcendence,*** an act ***transcendent*** to the macrocosm itself; it is thus understood that the Logos that plasmates and grants actual existence to the macrocosm is an Aspect of the Demiurge that is maintained from the Beginning in absolute transcendence; the Logos Aspect is the transcendent cause of every macrocosmic entity: its ***Vox*** is what designates the entities and grants them individual existence, terminating the universal nature that comes from the Archetypes immanent to the archetypal plane; the Kundalini Logos, who, by being the plasmating principle of the microcosmic germ, is beyond the immanence of the microcosm, keeps an analogous ***transcendence*** in the microcosm.

The previous answer has been clarified: the Logos Aspect plays "a role of which essence implies macrocosmic transcendence." In Figure 38, and in the aforementioned article, only the "immanent" Aspects of the Demiurge and the corresponding immanent aspects of the microcosmic animic subject have been addressed.

If we wanted to complete Figure 38 with the Demiurge's Logos Aspect, we should include a sector analogous to the Primordial Egg, the original and absolutely transcendent recipient of His Verb. In Figure 66 we have added the sector that represents the Primordial Egg, in which interior subsists the Logos Aspect, which is evidently exterior to both the macrocosm (13) and the immanent Manifestation: such an exteriority is equivalent to its transcendence. The Primordial Egg, as seen in the same figure, is analogous to the Akasha globe (20), in which interior subsists the Kundalini Logos, and is also "external," i.e., transcendent, both to the microcosm (5) and to the animic subject (4). It is not necessary to insist that the maximum information of Figure 66 will be obtained after an attentive comparison with Figure 38.

N. Yoga: Initiation into the White Hierarchy of Chang Shambhala

Except for Tantra Yoga, of which we will speak later, the remaining yogas come from the White Hierarchy of Chang Shambhala, from the Wisdom of the Traitorous Siddhas. In particular, we will refer here to ***Kundalini yoga*** because the ***objective*** that its praxis proposes consists in ***liberating the Kundalini Logos from its envelope in the Akasha globe so that it may circulate, personally, through the elix channel.*** As can be seen, this objective is directly linked to the topics that we have explained in previous sections.

Now, Kundalini yoga, and all similar yoga, is derived from an ancient science of the Traitorous Siddhas known as ***Kalachakra*** or ***Wheel of Time:*** the Traitorous Siddhas are the Lords of Karma and the Kalachakra is the science that enables them to enchain or unchain the Spirit and the soul to the wheel of lives, i.e., to the evolu-

tive reincarnations. Yogas are, then, systems of initiatic knowledge that make possible, in different ways, the liberation from the wheel of Karma and ontic autonomy. We include yoga initiation, like those of Masonic, Theosophical, Rosicrucian rituals, etc., in the generic denomination of ***synarchic initiation*** in opposition to ***Hyperborean initiation:*** synarchic initiation enchains the initiate to the White Hierarchy, while the Hyperborean Initiation isolates the Ego of the initiate from every kind of hierarchical Logos, opening the way toward the absolute freedom of the eternal Spirit.

We have mentioned the objective of Kundalini yoga: to liberate the Kundalini Logos in the ***elix*** channel. What is the ***purpose*** of such an objective? Answer: ***so that the animic subject identifies itself with the cosmic One.*** This is not difficult to comprehend if we remember the essential identity between the Kundalini Logos and the Logos Aspect, as observed in Figure 66: the Kundalini Logos ***is*** the Logos Aspect of the Demiurge and, as such, ***is the Verb of the One manifested in the microcosm.*** The circulation of the Kundalini Logos itself through the ***elix*** channel, in place of its Word, causes two things: a definitive ***alteration*** of the microcosm, and the ***identification*** of the animic subject with The One. Let us see, separately, each one of these effects.

Regarding the ***definitive alteration of the microcosm*** caused by yogic initiation, it must be affirmed that it is a ***special evolutive inversion,*** carried out by the Kundalini Logos so that the animic subject protagonizes the ***Great Leap:*** a metaphysical experience that allows the subject ***to identify with The One,*** and which will be described later on. Now, it is necessary to emphasize that the aforementioned ***evolutive inversion*** has nothing to do with the experience of the ***return to the Origin*** that the secret ways of liberation of the Hyperborean Wisdom propitiate. This will be clearly seen after exposing what the ***evolutive inversion*** consists in.

The basis from which the reasoning must start is the following: the animic subject, left to its natural evolutive process, progresses toward the Manu entelechy according to the degrees of the scale in Figure 44; in Figure 56, we observe in greater detail that ***the direction of evolution points toward entelechy;*** but what is entelechy if not the Beginning set as a finality, i.e., the universal Archetype proposed as a final perfection? The Beginning and the end of an evolutive process are ***identical:*** the evolutive entity, which progresses between these two extremes, participates in the Beginning in its being-in-itself and aims toward the entelechial finality that calls to it from the being-in-itself future's, permanently manifested as a potential entelechy. On this basis, one can comprehend the difference between the Paśu's ***natural evolution*** toward its finality and the ***evolutive inversion*** toward the beginning caused by yogic initiation: ***natural evolution,*** in effect, leads the Paśu toward entelechial

finality, toward ontic autonomy, toward the concretion of the microcosmic objective of the finality; yogic initiation, on the contrary, procures ***to transmute*** the microcosm in a very short period and thus achieving the ***identification of the subject with the Beginning,*** i.e., with the universal Archetype and, through it, with The One: the ***transmutation*** of the microcosm implies, as it is seen, an ***evolutive inversion.***

But the "evolutive inversion" ***is not a mere "involution"*** because the end of yogic initiation, i.e., the ***identification with the Beginning,*** must be reached by means of a ***Great Leap,*** by the immediate crossing of a metaphysical bridge between two worlds: ***the evolutive inversion*** must be understood as an ***inversion of the evolutive direction,*** a march toward the beginning instead of toward the end, and not as an ***involution*** because, in the ***inverse sense,*** there is nothing similar to an ***evolutive process.***

In summary, by a very slow natural evolution, the Paśu manages to reach entelechial finality or, by accelerated organic transmutation and inversion of the evolutive direction, it manages to reach the universal Beginning of its being: how does it achieve the latter? Answer: by fulfilling the objective of Kundalini yoga: liberating the Kundalini Logos into the ***elix*** channel: for what? Answer: so that it makes ***transmutation,*** the ***definitive alteration of the microcosmic organism,*** effective. This answer allows us to complete the concept of the Kundalini Logos: ***while She remains in the Akasha globe, the mission of the Kundalini Logos consists in controlling the general organic function by means of the phonetic superseries of her plasmating words; but, if the Akasha globe is opened by the practice of yoga or for any other reason, the Kundalini Logos acts in an extremely different manner: She does not adjust the organism's general function to the form of the essential matrix, i.e., to the ontic-temporal superseries, just as her words of the phonetic superseries habitually do; instead, She adjusts the general function directly to the form of the Manu Archetype; a form that the Kundalini Logos copies from the design's formative series since it is found at its limit; but, here is an important difference: the form of the Manu Archetype, which the Kundalini Logos imitates, is that of the Beginning and not that which corresponds to the entelechial finality; thus is produced, at the same time as the re-creation of the organism by the plasmating power of her Vox, an inversion of the evolutive direction: the following step is the "Great Leap" and the identification of the animic subject with The One, i.e., the transmutation of the microcosmic organism, its definitive alteration; the consequence of this is not minor: the subject, identified with The One, or with one of its archetypal aspects, is immediately incorporated into the White Hierarchy; and the Ego, the expression of the Spirit in the lost Virya, is eclipsed forever, as will be explained later.***

The Kundalini Logos adjusts the general function of the microcosmic organism to the form of the Manu Archetype that exists at the extreme beginning of the formative series of the design; the organism is thus definitively re-created and transmuted. We have yet to see how the Kundalini Logos performs this operation of transmuting the microcosm.

In order to explain it in a simple way, let us highlight that ***two fundamental principles*** concur in the act of transmutation: ***the principle of the Manu Archetype and the principle of the serpent design. Taking*** these two Principles into account, let us observe Figure 56.

The utilization of the Manu Archetype Principle would be equivalent to the Kundalini Logos being situated parallel to the axis (tT) and observing toward the archetypal plane ***through the elix channel: it is verified from the outset, by observing the gradual scale of progressive moments, that such an arrangement implies an evolutive inversion.*** The Kundalini Logos sets out to adjust the general function to the form of the Manu Archetype Principle: ***this is equivalent to removing, in Figure 56, the distance that separates the "Paśu, potential microcosm" from the "Manu Archetype," i.e., between the lower sphere and the upper sphere*** (tT ***axis***). Such a removal signifies, analogically, the ***"Great Leap":*** a leap that, as it is seen, avoids the ***elix*** path. It is evident, then, that the adjustment between the microcosm and the Manu Archetype Principle eliminates the ontic-temporal series that exists on the ***elix*** continuous function because the same continuous function has been leapt over during the "Great Leap."

The serpent design Principle is used by the Kundalini Logos in order to ***adjust*** the microcosm to the Manu Archetype Principle. What does this signify? Answer: that the Kundalini Logos ***is clothed with the essential matrix of the serpent design when the valves of the shell open and its plasmating power is released into the elix channel.*** If the objective of yoga succeeds, and the Akasha globe opens, the Kundalini Logos, ***as a suddenly active serpent,*** uncoils and slithers like a fire through the ***elix*** channel: the essential matrix of the serpent design contains ***all of the functional matrices that govern the laws of energy*** and this enables it to gradually adjust all of the particular functions of the organs to the original forms of the Manu Archetype Principle. ***When the Kundalini serpent reaches the last chakra of the elix channel, i.e., the Brahmachakra, the "Great Leap" is consummated: the microcosmic organism is then adjusted to the form of the Manu Archetype Principle and the animic subject is identified with The One.***

This last effect is the declared ***aim*** in the objective of yoga and can occur in any structure in which the animic subject is manifested. In the lost Virya, the animic subject may be ***at the level of the***

four higher glandular chakras, i.e., over the *anahata,* at the level of the heart; over the *vishuda*, over the thyroid; over the *ajna*, at the pituitary gland; or over the *Brahmarandhra* or *Brahmachakra,* at the top of the head: at any of these levels, the Kundalini Logos phagocytizes the animic subject and recasts it in her cosmic essence: the animic subject, then, generally the conscious subject, has the impression that its sensitive field expands toward all the directions of the universe; the "higher states of consciousness" of *samadhi* or *nirvana* are thus attained: ***such states are the highest on the animic level of the Paśu and the lowest on the spiritual level of the Virya. Samadhi, or the nirvanic states, indicate that the animic subject, the soul, has identified with The One: the subject, impulsed by the Kundalini Logos, has made the "Great Leap" from the Brahmachakra and has situated itself on a "macrocosmic level of consciousness"; the "Great Leap" signifies that the subject has crossed the metaphysical bridge that leads to the archetypal plane and there has been expanded over the cosmic planes by diffusion into the "Beauty" or "Active Intelligence" Aspect of the Demiurge. when this occurs, there can no longer be any spiritual intervention in the Virya, i.e., there can no longer be any influence of the enchained Hyperborean Spirit: this is logical, since when the "Great Leap" is achieved, the mission of enchainment has already been fulfilled; the Paśu is now a synarch initiate, integrated into the White Hierarchy of Chang Shambhala; and its Hyperborean heritage, the Symbol of the Origin, has since then been definitively neutralized.***

In the following article, we will analogically explain what the "Great Leap" performed by the animic subject as the aim of the yogic initiation consists in. Next, we will anticipate the effect that the Great Leap, and the previous organic transmutation, cause in the lost Ego of the Virya and that the Hyperborean Wisdom denominates: *"draining of the Symbol of the Origin."*

During the transmutation, the Kundalini Logos, with her plasmating power, stabilizes all of the evolutive processes of the archetypal memory; thus, the inverted Archetypes are adjusted to their archetypal matrices, with such exactitude that the degree of participation that they maintain with the universal Archetypes reaches its maximum perfection. the metaphysical nexus between the archetypal memory and the archetypal plane then acquires the characteristic of indiscernible identity; such an identity causes the animic subject to simultaneously animate both planes, the microcosmic of the archetypal memory and the macrocosmic of the archetypal plane; this is equivalent to a "Great Leap," to the conscious passing from one world to another; but it also signifies that the animic subject has identified itself with an Aspect of The One.

Now then: the enchained Spirit, according to what we studied in the First Part, manifests itself as the "lost Ego" within the con-

scious animic subject, as a reflection of the Infinite Ego in the Symbol of the Origin; what occurs to the lost Ego, to the expression of the eternal Spirit, when the conscious subject performs the "Great Leap" and is expanded in the archetypal plane? Answer: the definitive eclipse of the Ego: starting from the "Great Leap" there will no longer be any manifestation of the Spirit in the microcosm because of the irreversible "draining" of the Symbol of the Origin of the Virya's Blood Memory; the "draining" is the strategic culmination of the genetic key of the Traitorous Siddhas: its concretion signals the end of the enchainment because it implies that the microcosmic objective of the finality of the Paśu has been fulfilled; however, such an "unchaining" is of no benefit to the Hyperborean Spirit because, if it has not managed to reorient itself during the enchainment, it will then remain in the strategic confusion of its reverted state: and in that state it will continue until the mahapralaya. However, it is most likely that the Traitorous Siddhas will intervene before such a moment arrives, and that the Spirit will then be enchained again to another Virya in order to "take advantage of his volitive orienting force."

The previous answer will be better understood if we analogically explain what the Great Leap, the declared aim of the synarchic initiation by yoga, consists in. Conjointly, the Hyperborean Wisdom concept of the ***draining of the Symbol of the Origin*** will also be explained.

O. Analogical Study of the "Great Leap" and the "Draining" of the Symbol of the Origin

The aim of yoga, the "Great Leap," causes the "draining" of the Symbol of the Origin, i.e., "the strategic culmination of the genetic key of the Traitorous Siddhas." The draining, then, signifies the loss of the Hyperborean inheritance. By means of a simple analogical model, based on concepts already defined, we will evidence the "Great Leap" and its "draining" effect.

We already saw that the Kundalini Logos, clothed in the form of the serpent design, adjusts the microcosmic organism to the Manu Archetype Principle: it is ultimately an adjustment between micro and macrocosm, since the Manu Archetype Principle is a form derived from The macrocosmic One. With the purpose of evidencing the act of the "Great Leap" as clearly as possible, we will refer only to one salient aspect of the micro-macrocosmic analogy, which is the correspondence between the archetypal memory, or neurophysiological structure of the brain, and the archetypal plane of the macrocosm.

According to Figure 38, the archetypal memory of the microcosm (arrow 6) keeps an analogical correspondence with the archetypal

plane of the macrocosm (arrow 14); analogically, also, while the archetypal memory is animated by the ***rational subject,*** the archetypal plane is animated by the Beauty Aspect, or "Active Intelligence," of The One Demiurge. This Aspect, ***by entirely animating the archetypal plane, manifests itself in each and every one of the universal Archetypes, and, of course, also in the Manu Archetype.***

According to Figure 9, in Figure 56, the separation between the archetypal plane and the material plane has been equated to a "limit plane"; likewise, in this figure and in those of 44 and 45, we have represented a "gradual scale of progressive moments" that enables us to measure the evolutive process from its initiation on the material plane. Analogically, we thus have a line or axis that separates the archetypal plane from the material plane; what is said line analogous to in the microcosm? Answer: to a line that separates the archetypal memory from the psychic structure: such a border is represented in Figure 39 as ***the dotted line that separates region*** (a) ***from regions*** (b), (c), and (d), that is to say the archetypal memory (a) from the psychic structure (a, b, and d).

We will begin the explanation by establishing a relationship ***between the microcosmic evolutive level of a typical lost Virya and a macrocosmic level of reference:*** for this we will make use of the analogy between the indicated lines or borders. On the left of Figure 67, we observe a ***zero-omega axis*** (0Ω), henceforth ***"omega axis,"*** which separates the archetypal plane from the material plane and, on the material plane a, "gradual scale of progressive moments": the axis (0Ω) represents the "level of reference" against which will be measured, ***inversely,*** the evolutive level of the microcosm. That is why on the right the ***zero-alpha axis*** (0A), henceforth ***"alpha axis,"*** marks the border between the archetypal memory and the psychic structure and, at the same time, marks a determinate evolutive level (A) on the gradual scale; in the adopted example, this level corresponds to the 5º degree of the evolutive progress.

With this analogical arrangement we interpret the objective and aim of Kundalini yoga. The Kundalini Logos, being free in the ***elix*** channel, sets out to adjust the general function of the microcosmic organism to the Manu Archetype Principle: this is equivalent, in Figure 67, to ***removing the level difference (Diff.) between the alpha axis and the omega axis.*** Analogically, then, the "Great Leap" consists in eliminating the difference (Diff.) between the alpha level and the omega level, in making the axis (0A) "leap" inversely to the evolutive direction of (1º, 2º, 3º . . .), and become equal to the axis (0Ω): ***at that moment, too, the animic subject, which is "on" the axis*** (0A), ***will have identified itself with the Beauty Aspect, which is "on" the axis*** (0Ω); ***this is the concretion of the aim of Kundalini yoga.***

It is evident that the Great Leap is a ***controlling action*** carried out directly by the Kundalini Logos under her serpentine form: ***the***

Great Leap, in effect, can only occur if the difference (Diff.) ***between the microcosmic organism and the Manu Archetype Principle is removed; the Kundalini Logos, in order to equalize the alpha axis with the omega axis, must add to the organism a*** -Diff. ***adjustment factor, i.e., a value inverse to the*** Diff. ***difference.*** Returning to Figure 56, we can describe the "controlling action" in the following way: ***the Kundalini serpent, from a higher chakra, pronounces the word of the Manu Archetype Principle; the resonance of the archetypal capacity of the Manu Archetype is then produced and its form is actualized and applied on the microcosmic organism; the Kundalini serpent makes the comparison between the form of the Manu Archetype and the microcosmic organism and detects the difference*** (Diff.); ***it replicates, then, with its plasmating power, the*** -Diff. ***adjustment factor on the organism, definitively altering its structure; the organism is adjusted exactly to the Manu Archetype, there being no longer any difference*** (Diff.) ***between the two: the "Great Leap" has been produced, the alpha axis coincides with the omega axis, the animic subject has identified itself with The One.***

The "Great Leap" implies the almost instantaneous ***transmutation*** of the microcosmic organism and its incorporation into the White Hierarchy of Chang Shambhala. This situation is, of course, incompatible with the Hyperborean inheritance and that is why in the genetic key of the Traitorous Siddhas, from the beginning of the spiritual enchainment, ***the draining effect*** is foreseen: the ***draining*** ensures that the Symbol of the Origin will become inoperative from the very moment in which the Great Leap occurs; ***the draining of the Symbol of the Origin is the strategic culmination of the genetic key.***

We will go back to Figure 29, with the aim of analogically explaining the draining effect, "we see there that the light sphere has been marked with a thicker stroke and that in its interior, on a ***concave*** AB ***line,*** some gazes of the Spirit-sphere are reflected. Analogically, the AB line corresponds ***to the profile of the Symbol of the Origin:*** it is ***concave*** because ***'the orientation of spiritual gnosis is marked by "the concave," '*** as explained in the section 'The Nor-mal Spirit-sphere.' Well, the Spirit manifests itself on the AB line as the Ego of the Virya, an Ego that spontaneously tends to confuse itself with the conscious subject due to the fact that the AB Symbol of the Origin is always situated in the light sphere by determination of the genetic key" (pages 238–39). If we attentively observe Figure 29, we will verify that the profile of the AB Symbol of the Origin intersects the psychic structure at points A and B: ***in consequence, the alpha axis*** (0A) ***in Figure 67, which represents the boundary of the psychic structure, must also be intersected by the*** AB ***Symbol of the Origin.*** For the sake of clarity, the curved AB line that corresponds to the profile of the Symbol of the Origin has been added in

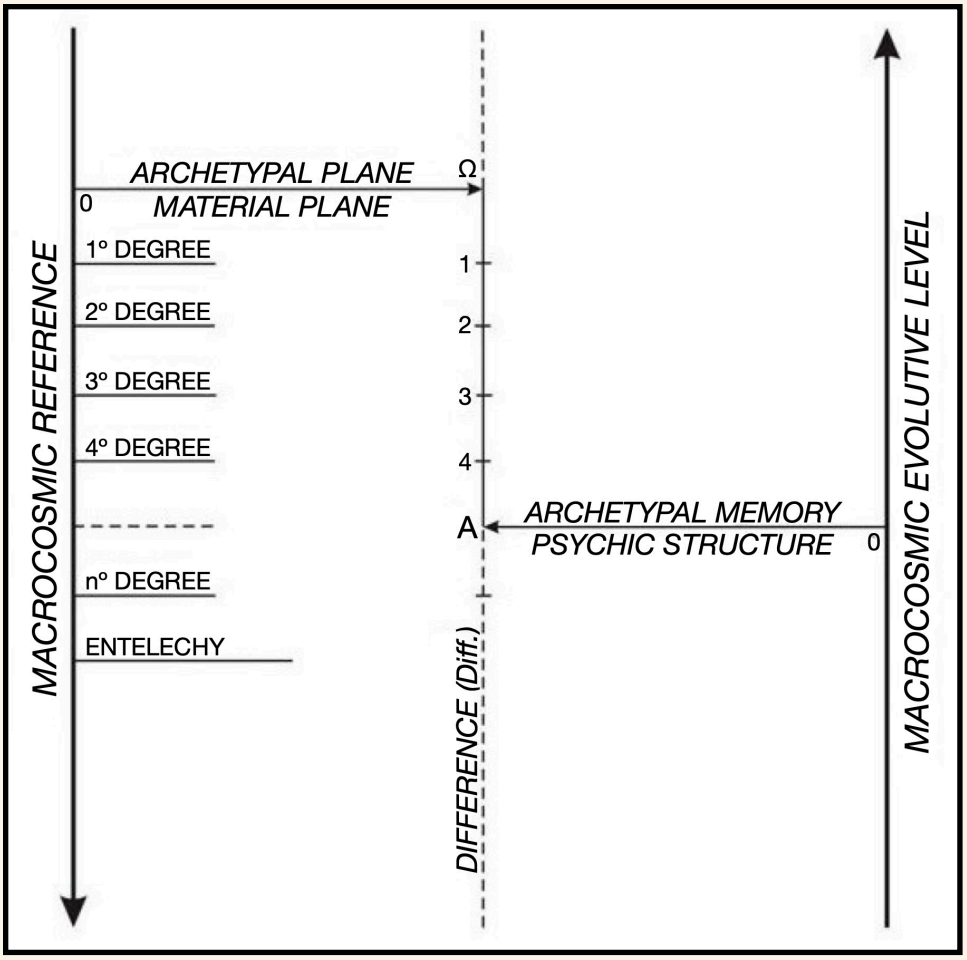


Figure 67

Figure 68. As the AB line in Figure 68 ***is not concave but convex,*** a justification that prevents any possible misunderstanding can be formulated here: in Figure 68, and in the following 69 and 70, the AB line must be understood as ***the representation*** of the concave AB line of Figures 29, 30, 31, and 32; the requirements of analogy oblige us ***to represent*** the concave AB line in the form that the figure shows; in any case, if one wishes to visualize the enchainment by way of the genetic key, it is necessary to remember that the "gazes" of the reverted Spirit are always reflected on ***the concave aspect of the Symbol of the Origin*** and to suppose that they come from the lower part of Figure 68, as the vector "gazes" indicate, in the direction of the concave part of the AB line.

In the following commentaries, we will synthesize the principal analogical conclusions that should be drawn from Figures 67 and 68, as well as from those of 69 and 70, which will be described later on.

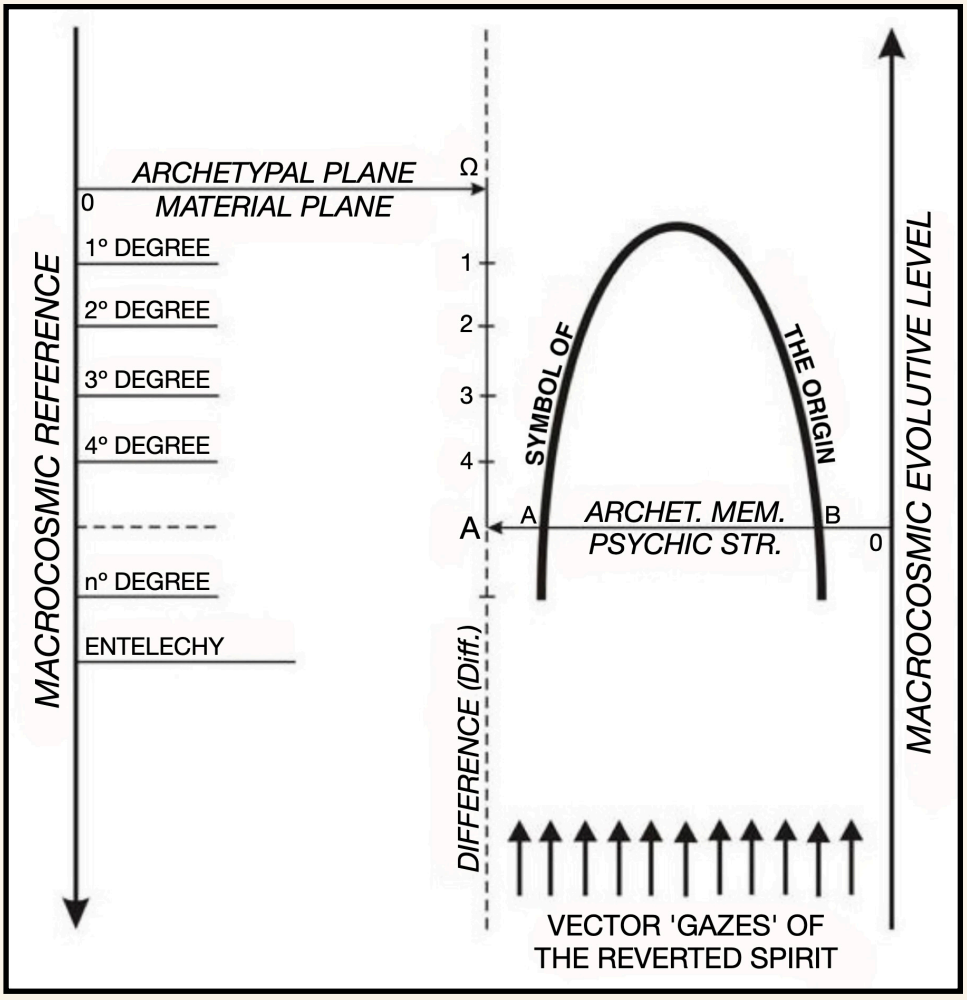


Figure 68

First - ***Let us note that the Symbol of the Origin is found between the alpha axis and the omega axis, i.e., in the analogical space of the difference*** (Diff.).

Second - ***Let us add, now, that the technique of the genetic key keeps the Symbol of the Origin at a "fixed level" throughout the evolutive process.*** Analogically, this means that, whatever degree of level at which the alpha axis is found, the Symbol of the Origin will always remain in the place that the figure shows.

Third - Why is the Symbol of the Origin constantly maintained at a ***pre-established level?*** Answer: ***because its seat and residence is in the Hyperborean blood. The absolute level of the Symbol of the Origin in the blood may vary from one Virya to another, but in each one it preserves an always fixed level, which only depends, in principle, on the Hyperborean inheritance; given a hereditary level of the Symbol of the Origin, it remains fixed throughout the life cycle.***

Analogically, Figure 68 reveals to us that a greater AB intersection is proportional to a greater ***purity of blood.***

Fourth - For these reasons, the Hyperborean Wisdom denominates the alpha axis ***"semic level of the Pure Blood."*** In Figure 69 we see that, the Symbol of the Origin being ***fixed*** at a ***pre-established level*** by the genetic key, a greater difference (Diff.) between the alpha axis and the omega axis implies a ***lower purity of blood.*** That is: ***the greater the adjustment between the organism and the Manu Archetype, the lower the purity of blood.*** The "semic level of the Pure Blood," the alpha axis, signals the second degree of evolutive progress: it is evident that in Figure 69, the AB profile is lower than that intersected in Figure 68, where the alpha axis signals the fifth degree of evolutive progress; ***the lesser the*** (Diff.) ***difference, the greater the adjustment and, also, the lower the purity of blood because the profile of the Symbol of the Origin intersected at the boundary of the psychic structure is lower.***

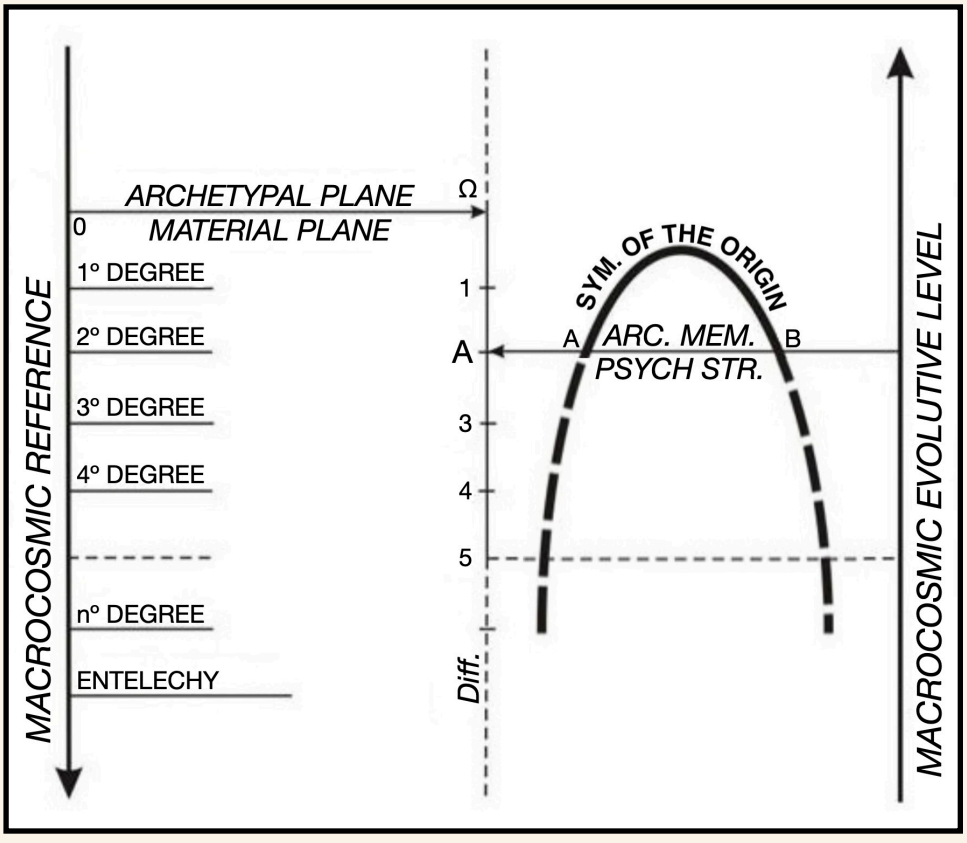


Figure 69

Fifth - The analogical space of the difference (Diff.), i.e., the space between the alpha axis and the omega axis, the Hyperborean Wisdom denominates it the ***"effective area of Maya"*** for a given Virya,

or *"Great Deception." The "effective area of Maya" is the Symbol of the Origin's field of existence as a product of the genetic key. In other words, the Symbol of the Origin can only exist in the blood of the Virya as long as the difference* (Diff.) *between the microcosmic organism and the Manu Archetype exists, as long as the microcosmic organism sustains an evolutive process. Thus, the Symbol of the Origin in the blood, and the consequent spiritual enchainment, are realities proper to the Great Deception, facts that can only occur in the effective area of Maya, the illusion of the real.*

In truth, the perception of reality as a "great deception" is a subjective experience typical of the lost Virya: ***it is the lost Ego that, after fleetingly intuiting its state of confusion, affirms the illusory character of reality.*** For the Paśu, on the contrary, there is no "effective area of Maya" since the entire exterior world constitutes its ***cultural space,*** the field where the macrocosmic objective of the finality is concretized.

Sixth - The transmutation that the Kundalini serpent causes in the organism adjusts it to the Manu Archetype: the difference (Diff.) between the alpha axis and the omega axis is then removed, and the animic subject is identified with The One. ***The removal of the difference*** (Diff.) ***signifies, analogically, the elimination of the "effective area of Maya."*** But, according to the first and fifth commentaries, such a removal must cause the loss of the Symbol of the Origin, for it can only exist in the "effective area of Maya." And the loss of the Symbol of the Origin must cause, in consequence, the definitive extinction of the lost Ego, the reflection of the eternal Spirit that manifests itself upon it.

Let us remember that the lost Ego moves astray along a ***labrelix*** path, parallel and correlative to the ***elix***, which the conscious subject follows; the tetrarch points of the ***labrelix*** path are determined by the Symbol of the Origin, in such a manner that the loss of this will entail the disappearance of the ***labrelix*** path and with it the extinction of the lost Ego within the conscious subject.

Seventh - Based on the previous explanations and commentaries, let us define here the concept of the ***draining of the Symbol of the Origin: if the animic subject protagonizes the Great Leap, the alpha axis acquires the value of the omega axis: at that moment, the organism is adjusted to the principle of the Manu Archetype and the animic subject has identified itself with The One. But the alpha axis indicates the "semic level of the Pure Blood": in this sense, the "omega value" expresses the "zero value," which is to say, that the coincidence of the alpha axis with the omega axis implies a "zero semic content in the Blood Memory." The Hyperborean wisdom affirms that, when the semic level of the Pure Blood reaches the omega value, the "draining of the Symbol of the Origin" has already taken place. Why? Answer: because the Symbol of the Origin***

is maintained at a fixed level, the lowest point of which never reaches the omega value; therefore, if the alpha axis coincides with the omega axis, it would be impossible for it to simultaneously intersect the concave AB *line. this can be verified in Figure 70 where it is seen that, with an omega value, the alpha axis is far from intersecting the curved line: at that moment the "draining of the Symbol of the Origin" has already taken place, and that is why the curved line that represents its profile has been drawn with dashed lines.*

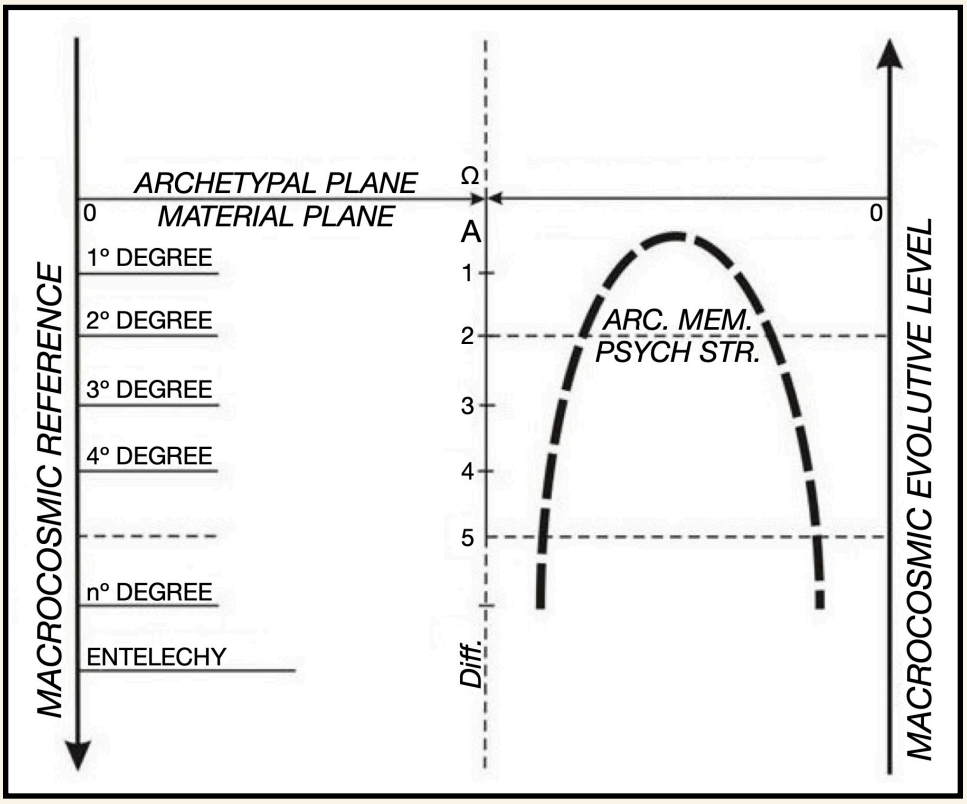


Figure 70

Figure 70 clearly shows us that the removal of the "effective area of Maya" causes the draining of the Symbol of the Origin: in the organism there is no longer any "Blood Memory"; the Symbol of the Origin of the Hyperborean inheritance has been definitively lost, together with the volitive presence of the Ego: it is the strategic culmination of the genetic key.

P. Analogical Significance of the Opening of the Akasha Globe

The objective of Kundalini yoga proposes: *"to free the Kundalini Logos from its envelope in the Akasha globe so that She personally*

circulates through the elix channel." We already saw that if the Kundalini Logos is clothed in the form of the serpent design, it has the necessary and sufficient functional matrices at her disposal in order to transmute the organism and adjust it to the Manu Archetype Principle; the transmutation is accompanied by a "Great Leap," the aim of Kundalini yoga, which allows the conscious subject to identify itself with The One. A natural question arises from this that has not yet been responded to: is the serpentine form ***the only one*** that the Kundalini Logos can adopt when abandoning the Akasha globe and, if not, what determines the form in which the plasmating principle will be clothed? Answer: First of all, it must be affirmed that the Kundalini Logos ***is capable of clothing herself in a plurality of different forms.*** Secondly, it should be noted that the particularly chosen form, when the Kundalini Logos is set free by the practice of yoga, ***depends on the technique applied in order to achieve the objective;*** more clearly: it is the animic subject, by concentrating on the Akasha globe in order to open it and free the plasmating principle, which ***projects*** and ***calls for*** the form that the latter will adopt in its transit through the ***elix*** channel. In the case in which such a projection comes exclusively from the animic subject, ***without the intervention of the Ego,*** the Kundalini Logos may or may not accept to clothe herself with the required form and no little skill is needed in order to persuade her to its acceptance. ***Also, it may occur that, driven by unfathomable designs, the Kundalini Logos decides to emerge on her own from the Akasha globe and, clothed in the form of a Myth, phagocytize the conscious subject and take over the microcosmic organism.*** This latter possibility can be interpreted in light of the previous explanations of the myth and the sacred symbol.

In relation to the objective of Kundalini yoga, and its aim, what interests us here is to emphasize that ***only the serpentine form of the plasmating principle, i.e., the serpent design with all its functional matrices, guarantees the complete transmutation of the macrocosmic organism and the Great Leap. Any other form adopted by the Kundalini Logos, however exalted or "divine" that it appears to be, e.g., the Great Mother, Brahma, Vishnu, Jehovah, or a sacred animal such as the elephant, the ram, the deer, etc., will cause a very different result from that pursued by the initiatic objective of yoga: the Kundalini Logos under such forms will behave in the organism as an "autonomous myth," as the local manifestation of a dominant Archetype; that is to say: it will attempt to situate itself in front of the animic subject in order to phagocytize it and assume control of the microcosm; but it will not do so in order to elevate the subject in the "Great Leap" but because it wishes to remain in the microcosm transformed into a "living Myth," into an ancient resurrected God, into an Avatar, or a Messiah, etc. In these***

cases, instead of the organic transmutation according to the Manu Archetype, the Kundalini Logos enables the capture of the organism by a psychoid Archetype, which will integrate it into the superstructure of an external culture and use it in order to further the macrocosmic objective of the Paśu's finality. All of this is known to the Kundalini yoga gurus, sages of the Kalachakra, who project many forms on the Akasha globe in order to achieve different objectives but who know very well that the "Great Leap" is only achieved when the plasmating principle acquires the serpentine form, the capacity of the serpent design.

All that we have seen up to now about the Kundalini Logos and Kundalini yoga is demonstrating to us that the opening, forced or natural, of the Akasha globe is an event of maximum importance in the life cycle of a microcosmic organism, since its occurrence can both transmute and destroy the microcosmic germ. It is therefore desirable to know the character of this event in greater profundity. This can be achieved if one comprehends the analogical correspondence that the opening of the microcosmic Akasha globe keeps with a similar event of the macrocosm; we can thus formulate this question: what macrocosmic event does the opening of the Akasha globe represent? Answer: ***the mahapralaya.***

The mahapralaya is the end, equal to the Beginning, of the cycle of macrocosmic Manifestation; the answer allows us to infer why the immediate transmutation of the organism must be followed by a "Great Leap" that removes any evolutive process: in the mahapralaya are present only the Beginning and the end, ***without movement.*** On the other hand, it is evident that the macrocosmic mahapralaya signals the ***organic death*** of the macrocosm: analogously, the opening of the Akasha globe signals an "organic death" of the microcosm, prior to the transmutation; it is the "initiatic death through yoga."

A more profound foundation of the analogy between the opening of the globe of akasa and the mahapralaya can be found in the following sentences of the Hyperborean Wisdom: ***during the manifestation, the Verb of the one demiurge must remain isolated from the macrocosm: its Vox has given individual termination to all that exists and even designates the current entities; but, after the beginning, its Vox concurs to the entities coming from the primordial egg: through the egg, like a whisper, arise the words of the design, the demiurgic Logos. the Verb, enclosed in the primordial egg, resembles the voice of a sleeping dreamer: but a voice that, upon transcending the oniric world and manifesting itself outside, makes the content of dreams, its most absurd nightmares, come true.*** Up to here the analogy between the Primordial Egg and the Akasha globe, between the Logos Aspect and the Kundalini Logos is clear; thus continue the sentences of the Hyperborean Wisdom:

The primordial egg must remain intact until the pralaya; only when the macrocosm reaches its entelechial finality will the egg be broken and the Verb be free in order to pronounce the last word, that of the dissolution of everything that is existentially ontic; the Logos Aspect remains in the egg from the beginning to the end of the macrocosm because it is the beginning and the end: every entity came into existence through it and every entity will return to the original nothingness through it; the rupture of the primordial egg and the mahapralaya are one and the same thing; from the rupture of the primordial egg will come forth the fire that will consume the macrocosm; a fire that is the essence of the Logos; a Logos that is the Verb of The One. The rupture of the Primordial Egg is thus evidently analogous to the action that we have described as the the "opening of the Akasha globe": this suggests to us that this "opening" must cause a true ***microcosmic pralaya***, an ***initiatic death by yoga.*** Naturally, such an initiatic death is followed by a "new life," perhaps by an organic immortality, in the same way that the creation of a new macrocosm, the life cycle of which will be extended by another mahamanvantara, follows the macrocosmic mahapralaya. But this possibility of "new life," made available to the synarch initiate, and which is considered "miraculous" by many simple-minded people, in reality only benefits the Demiurge, since the transmuted organism unfailingly passes to occupy its place in the White Hierarchy of Chang Shambhala or Great Universal White Brotherhood, or International Synarchy, etc.

With regard to the different forms that the Kundalini Logos can adopt when manifesting outside of the Akasha globe, and on the disturbing possibility of it manifesting by itself and not by the requirement of the yogi-subject, the macrocosmic analogy clearly arises from the following sentences:

Many times, during the mahamanvantara, for reasons incomprehensible to the Paśu, The One has been tempted to break the egg and come out with His plasmating Verb; His desire, in truth, goes further than that: for in coming out of the egg, the Verb would find itself in a situation of macrocosmic transcendence . . . and the desire of the one is that His Verb should enter the macrocosm without causing the final dissolution. In order to comply with this desire, on countless occasions The One has opened the egg as if it were the valves of a shell and has gone out to the exterior; it has also entered the macrocosm and has even made itself seen and worshipped by the animal-man. How did it do so without at the same time causing the destruction of the macrocosm? By clothing itself, within the egg, with a suitable form, putting on a garment, acquiring an "aspect," so that, when coming out, said form would limit its igneous power and protect the macrocosm. Thus, The One was at one time a god, a goddess, a dancer, a bird, etc.

Q. Synarchic Yoga and Tantra Yoga

As has been demonstrated, the practice of Kundalini yoga, or any yoga that proposes the same objective, can cause the nefarious effect of "releasing" the Kundalini Logos into the ***elix*** channel. This is accomplished by opening the Akasha globe and allowing the plasmating principle ***to take direct control of the general function of the microcosmic organism.*** It will no longer be, then, the Word, the ***Vox*** of the Kundalini Logos, but the Logos itself who will go through the ***elix*** channel and ***will mention each chakra, each innate sector, each organ with its original archetypal name.*** And in that case the situation is very different from the one described in "L," when we saw the Word sustaining the evolutive process of the organs at all costs according to the project of the hereditary schemata, even if these schemata were imperfect. The Kundalini Logos, under her serpentine aspect, on the contrary, is capable of transmuting the microcosmic organism without taking into account its evolutive degree: for this purpose it re-creates its entire structure until adjusting it to the Manu Archetype Principle; the "Great Leap" of the animic subject, of the soul, toward the archetypal plane is thus achieved, at the end of which it identifies itself with The One. This nirvanic possibility, it is worth repeating, "which is considered miraculous by many simple-minded people, only benefits the Demiurge, since the transmuted organism unfailingly passes to occupy its place in the White Hierarchy of Chang Shambhala."

The same happens with Tantra yoga as with everything that, originally coming from the Hyperborean Wisdom, has passed into the darkest part of the Kaly Yuga to be of public domain, i.e., exoteric: to such knowledge, impossible to suppress in the cultures that have incorporated and collectively recorded it, the Synarchy applies to them the techniques of "disinformation" and "change of meaning." As a result of it, as time goes by, the "forbidden" knowledge disappears from the collective perception and only the ***words, names,*** or ***signs*** that were expressing that knowledge survive, like embalmed cadavers; but these names no longer refer to their original meaning, which was expressing concepts of the Hyperborean Wisdom, but to a ***changed meaning,*** imposed by the Synarchy or, rather, to some ***superimposed*** meaning, because the misleading meanings added as a ***cultural crust*** to the forbidden name can be many. In the section "The Sacred Symbol of the Virya" the degradation of the sacred symbols, or their names, will be studied in detail, and it is not convenient to give the explanation here in advance. What is important now is to comprehend that the ***current*** Tantra yoga proposes the same objective as Kundalini yoga, i.e., it is also a synarchic yoga, ***but this was not always so: Tantra yoga, in effect, is***

the exoteric knowledge, distorted by the synarchy, of an ancient "Western Hyperborean yoga" originating from Atlantis. Therefore, even if its ***words, names,*** and ***signs*** express a misleading and synarchic significance to the current comprehension, those words, names, and signs, in the remote past, were corresponding to the purest truths of the Hyperborean Wisdom: that Hyperborean meaning is what the Virya must restore in order to know the ancient Mysteries of the Hyperborean Initiation, rather than reject outright, out of disgust or incomprehension, the systems that have fallen victim to the psychological action of the enemy.

We will only add, in order to orientate on the position of the Hyperborean Wisdom, a brief historical reference.

Yogas are systems of initiatic knowledge that make possible, in different ways, the transmutation of the microcosmic organism, the Great Leap and, in consequence, ***the liberation from the wheel of Karma:*** this is the true purpose of yoga; the "yoga practices," the "respiratory gymnastics," the expression of mantras and mudras, the organic control by the concentration of the animic subject, etc., so popularized by the Synarchy in the West, are no more than an exoteric and vulgar aspect of yoga: without the fundament of initiatic knowledge, such practices, of course, lack transmuting effectiveness; naturally, the Synarchy, and its Masters of Wisdom or Gurus, reserve such esoteric knowledge only for those who demonstrate themselves to be worthy of synarchic initiation, i.e., those who are willing to unreservedly worship The One, the Demiurge, Brahma, Jehovah Satan, Jesus, etc., or any other aspect or appearance of the Great Deceiver. However, despite this range in the affiliation of the "divinities," the custodianship of the Wisdom of Yoga is in the hands of a very zealous section of the White Hierarchy. In effect, after the sinking of Atlantis, the Hierarchy entrusted the custodianship of the initiatic knowledge of the yogas to the ***Brahmin caste,*** i.e., it revealed to them the ***Kalachakra Key*** and authorized them to bestow the synarchic initiation. Since then, it is they, both on the physical and astral planes, who hold and keep watch over the validity of the yogic initiation.

Now, as the Brahminical caste has taken it upon itself to legislate the application of the Law of Manu, which demands the separation of society by ***skin color*** and its organization into four castes, to the Indo-Aryan White Race, many lost Viryas, blinded by a myopic biologicist racism, have ended up believing that the Brahmins do not belong to the White Hierarchy of Chang Shambhala, or, at least, that they do not contribute to the Plan of the International Synarchy. A clumsy illusion into which these biologicist racists have fallen by supposing that a ***priestly caste*** can do anything else but worship The One!

Later on we will see that the grouping of Brahmins into a *"caste"* goes back to Atlantis, where ***they were under the dominion of the Kshatriya caste:*** such a subordination is logical since the ***Kshatriya,*** the Hyperborean warrior, is an eminently ***spiritual*** being, a reflection of the Hyperborean Spirit, while the ***Brahmin,*** the synarch priest, is an eminently ***animic*** being, a reflection of the Manu Archetype. After the Atlantean catastrophe, the production of which was not unrelated to the alliance between the Brahmins and the Traitorous Siddhas, the situation was reversed among the survivors, racially degraded and extremely primitive peoples, who succumbed, with few exceptions, to Brahminic magic. Since then, we have seen a confused humanity that lets itself be guided by them, that believes and accepts the Myths and Archetypes affirmed by the priestly castes of all ages.

The Kshatriya caste, on the other hand, after the Atlantean catastrophe had preserved, as an inheritance from their Cro-Magnon ancestors, a great part of the Hyperborean Wisdom: in particular, the warrior caste knew the Mystery of A-mor, the secret of the original fall of the Hyperborean Spirit; such a secret was enabling them the practice of a nuptial initiation during which the plasmating power of the Kundalini Logos was harnessed for the benefit of a secret way of liberation of the Hyperborean Wisdom: this was the "Western Yoga" from which would derive, after a tremendous cultural degradation, Tantra yoga, of which some exoteric variants we know today. As will be explained in the section "Possibilities of the Tantric Path," the ***Hyperborean objective of Tantra yoga*** consists in tracing back the ***Blood Memory*** to the moment of the spiritual enchainment, until happening upon ***the first recollection recorded in the Symbol of the Origin;*** this recollection corresponds, as is natural, to the ***great Hyperborean ancestor***: its content is the image of the Hyperborean Spirit at the moment of consummating the White Treason and being enchained to the evolution of the microcosmic organisms; ***only when one has rescued this image from the depths of the Blood Memory, will the Hyperborean Initiate, or "sadhaka," dare to alter the Akasha globe; but he will not attempt to open the Akasha globe by himself in order to liberate the Kundalini Logos such as synarchic yoga proposes; he will not even project upon it the serpentine image or any other.***

Western yoga is based on two fundamental active principles: the volitive presence of the Ego and the collaboration of a Hyperborean woman, i.e., a Virya woman. the Ego will be, this time, the one who will clothe itself; and it will do so in the form of the great Hyperborean ancestor, an act that constitutes the definitive reorientation toward the Origin . . . as well as a "re-encounter" with the Spirit, longed-for for millions of years. The Hyperborean woman will be the one who, in the course of the sexual act, or Maithuna,

projects upon the Akasha globe of the sadhaka the form of "Lillith," the warrior female companion of the Hyperborean Spirit; the projection of Lillith will break the globe and conform the Kundalini Logos: it will break it because Lillith will dance the runes of death upon the Akasha globe; and She will conform the Kundalini Logos because She will contain it within herself when it manifests outside of the globe. This "exterior" action of the Hyperborean woman has the mission of incorporating "within" the Virya the image of the feminine Hyperborean Spirit, an image that was forgotten over millions of years of confusion and which forms an inseparable part of the mystery of the Fall. It is then, when Lillith revives within, that the magical wedding, the ceremony of spiritual reorientation and organic transmutation performed upon the bridal bed of the Pure Blood, is consummated. But from this "transmutation" the sadhaka will not be converted into a Manu but into a Hyperborean warrior, into an immortal Siddha.

As it is seen, Western Yoga has nothing to do with synarchic yoga and, if Tantra yoga had not been culturally degraded by the Psychosocial Strategy of the Synarchy, neither would it have points of contact with the science of Chang Shambhala. This will become even clearer in the section "Possibilities of the Tantric Path," where an updated version of the ancient Ritual of the Five Defiances, i.e., of the initiatic and warrior ritual of Western Yoga, will be presented.

R. Analogical Study of Tantra Yoga's "Hyperborean Objective"

It is not necessary to insist too much that the Synarchy changed, as far as it could, the meaning of Western Yoga: this is visible in Tantra Yoga and will be evident to whoever analyzes it basing themselves on the *Fundamentals of the Hyperborean Wisdom.* The greatest weight of disinformation, as is logical, fell on the ***two fundamental principles of Tantra yoga: the Ego and the Hyperborean woman.*** The Ego was reduced to a mere animic illusion, to an egoistic and despicable subject that must be destroyed at all costs before attaining nirvana, union with The One. The Hyperborean Woman, and the feminine Hyperborean Spirit, was equated with the terrestrial ***Shakti,*** i.e., the feminine Aspect of the Demiurge, or to some ***archetypal pairing*** of the God-Archetypes. With these changes, Tantra yoga differs very little from the synarchic yogas and, in fact, there are many synarchic "schools" of "Tantra yoga," directed by members of the White Hierarchy.

Today it is almost impossible to rescue Tantra yoga as a system or path of liberation apt for the Western Virya, nevertheless, how a Western Tantric initiation should be, will be described in the section "Possibilities of the Tantric Path"; we would not stop, then, in

further explanations except for a particular circumstance. It is the ***confusion*** that some Viryas demonstrate when they refer to the ***Hyperborean objective of Tantra yoga*** without noticing the change of meaning caused by the enemy Strategy: ***concretely, these daltonic Viryas identify the Hyperborean objective of Tantra yoga with the aim of Kundalini yoga, i.e., with the Great Leap; but such confusion is not by chance, but induced in weak minds by the powerful will of the Traitorous Siddhas and their minions of the Brahminical caste.***

With the background of everything seen up to here, it should cost us very little to clarify the confusion. We will do so by means of two analogically graphic representations, but first we will explain what this confusion consists in.

In the previous article it was explained that "the ***Hyperborean objective of Tantra yoga*** consists in tracing back the ***Blood Memory*** to the moment of the spiritual enchainment, until ***the first recollection recorded in the Symbol of the Origin.***" This objective receives in the Hyperborean Wisdom the synthetic denomination of ***"returning to the Origin."*** But the "Great Leap" proposed as the aim of Kundalini yoga, is a ***"return to the Beginning"*** of the Manu Archetype. With some variations, it can be affirmed that here lies the nucleus of all similar confusions between the Hyperborean objective and the synarchic objective: ***because the "return to the Origin" is the return to the Symbol of the Origin, to the moment at which the Symbol of the Origin was plasmated in the transmuted blood of the Virya; that event, the application of the genetic key, occurred millions of years after the Paśu existed on Earth as the product of a long phylogenetic evolution; i.e., this event, the genetic plasmation of the Symbol of the Origin, occurred long after the "Beginning of the Manu Archetype"; thus, this "Beginning," toward which the Great Leap aims, does not at all coincide with the Origin of the Ego sought by Tantra yoga.***

The only thing identical between both yogic objectives is the word "return" or, in other languages, the idea of "regression" or "movement inverse to the direction of the law of evolution"; however, this is enough for the meaning of the synarchic objective to be attributed to the Hyperborean objective, and it is pretended that spiritual liberation comes from a regression to the Manu Archetype Principle, an absurd idea, the imprudent execution of which represents a spiritual suicide for the lost Virya.

As confusion is very frequent among Viryas who claim to know, also, the *Fundamentals of the Hyperborean Wisdom*, it is convenient to go deeper into the nature of their motivations and assume that there is a synarchic conspiracy to cause the error. The problem is: whether the Virya knows of the existence of the Synarchy, its occult management by the White Hierarchy of Chang Shambhala,

and the fact that it responds in everything to the Plans of The One; and, on the other hand, if the Virya has intuited his Hyperborean Origin, has experienced the reminiscence of the ***Minne,*** or the Song of A-mor of the Loyal Siddhas, in short, if he feels himself a prisoner of this world and desires to return to the infinite freedom of the eternal Spirit, how can the Virya believe that he can do so by going back to the Beginning of the Archetype, to The One? How can he believe that The One who holds him in the bondage of matter will ever grant him freedom? How can he believe that the liberation of the Spirit from its material enchainment can be achieved without struggle, without combat against the Traitorous Siddhas, the White Hierarchy, The One, and all those who will stand in his way of returning to the Origin? How can he believe that he will obtain infinite freedom by just making one great ***peaceful*** leap into the Beginning? These beliefs reveal, no doubt, a great naiveté and a dangerous strategic confusion. And yet there are not a few daltonic Viryas who turn to the Beginning in search of spiritual freedom: it is, as one can see, a dangerous error that causes, in most cases, the spiritual death of the Virya, the eclipse of his Ego, by "draining of the Symbol of the Origin."

But the Answer is still missing: it seems that what impresses the daltonic Virya, and what blinds him, is the preeminence of putting the idea of ***returning*** over the place to which one wishes to return. That is why he does not clearly see the difference between returning to the Origin and returning to the Beginning; there is an exaltation of returning for returning's sake, which leaves the problem of the intended goal unresolved: whether at the end of the path of return there is indeed the exit toward the freedom of the Spirit or a greater and more terrible disorientation. But this error is not without Hyperborean motivation: the lost Virya, who in spite of everything dares to assume a gnostic attitude, considers as ***luciferic*** the decision of opposing the law of evolution, of marching against it; but, not being able to clearly specify the objective of this march, he ends up granting preeminence to the march itself, to the fact of ***transiting inversely to the direction of the law of evolution;*** and it is then when the confusion with the aim of the synarchic yoga occurs: ***because that aim consists in "transiting inversely to the direction of the law of evolution" in a Great Leap toward the beginning of the Archetype.*** The danger of this confusion does not become apparent to the Virya because he "feels luciferic by the mere fact of marching against the law of evolution, of going back," even if this return toward The One ultimately signifies his complete perdition.

The daltonic Virya feels himself "luciferic" when deciding to return and concentrates all of his volitive force on the march, naively, perhaps out of clumsy pride, perhaps out of rage, but without previously determining the situation of the finality of the final goal.

From the point of view of the Hyperborean Wisdom, such blindness is the product of ***strategic confusion,*** for the indicated confusion comes, precisely, from a ***strategic error.*** More clearly: every "Strategy" is a means in order to reach a clearly postulated aim; there is no possible Strategy without declaring beforehand the pursued aims and objectives because the Strategy consists in planning the best way in order to reach such goals: if the objective is clear, and the Strategy is the project of an adequate operative plan in order to achieve it, the development, the execution, the ***march,*** will surely be crowned with success; but if the objective is confused, not clearly defined, there is no sure way of planning its concretion: the ***march*** will then be erratic, disoriented, misguided, doomed to failure; he who marches without knowing where to go, the lost Virya, gnoseologically daltonic, openly demonstrates his strategic confusion, even if he believes that the decision of marching in the inverse direction to the law of evolution automatically converts him into a "luciferic one."

These clarifications are opportune ***because the esoteric proposal of Tantra yoga is a complete Hyperborean Strategy: a Strategy in which the declared objective is called "Origin," the Symbol of the Origin; an objective that is situated at an exact point in the Virya's past; a past to which one returns by taking the inverse path of the Pure Blood; a path recorded in the memory of the blood. The Hyperborean Strategy consists in plasmating and ensuring this return to the Origin, in showing the Ego the right path toward the remembrance of the blood: one such Strategy is, e.g., the "Ritual of the Five Defiances" of Tantra yoga that we will describe in another section; another similar Strategy is the "path of Strategic Opposition" that the Tirodal Knights master.***

In summary, we can affirm that, although both objectives call for a "return," a "marching in a direction inverse to the law of evolution," only the Hyperborean objective of Tantra yoga, the "return to the Origin," makes it possible to formulate a Hyperborean Strategy, a path open to achieve the liberation of the captive Spirit. But, naturally, such a path can only be transited "with weapons in hand and ice in the heart," by those who are not afraid to advance in the midst of combat and who are not willing to retreat unless the tactic so requires it: ***in the Hyperborean Strategy, combat is an essential element because its execution is the responsibility of the Kshatriya, of the Hyperborean warrior, of the spiritual Virya.*** Quite the contrary of the synarchic objective, which in a metaphysical "Great Leap" empowers the phagocytation of the animic subject by the Manu Archetype Principle: there is no struggle here, and of course no "Strategy" either, because this way of "returning to the Beginning" is proper to the Paśu, to the animal-man son of the Demiurge, who servilely worships Him and only desires to be

merged in Him. Whoever does not know how to notice these differences, even if he considers himself "luciferic" because he has decided to "return" by marching in the direction inverse to the law of evolution, is no more than a lost Virya in grave danger: ***His only chance of salvation, before being destroyed by The One, is stopping his blind march, i.e., concentrating the Ego in a fixed place and strengthening it with a graceful will; experiencing, from there, the recollection of the Origin and locating, through it, the direction of the Symbol of the Origin; thus, reoriented, and strengthened, the Ego will then be able to execute a true Hyperborean Strategy: a sure transit back to the Origin after going into the Blood Memory and tracing back, inversely, his evolutive process.***

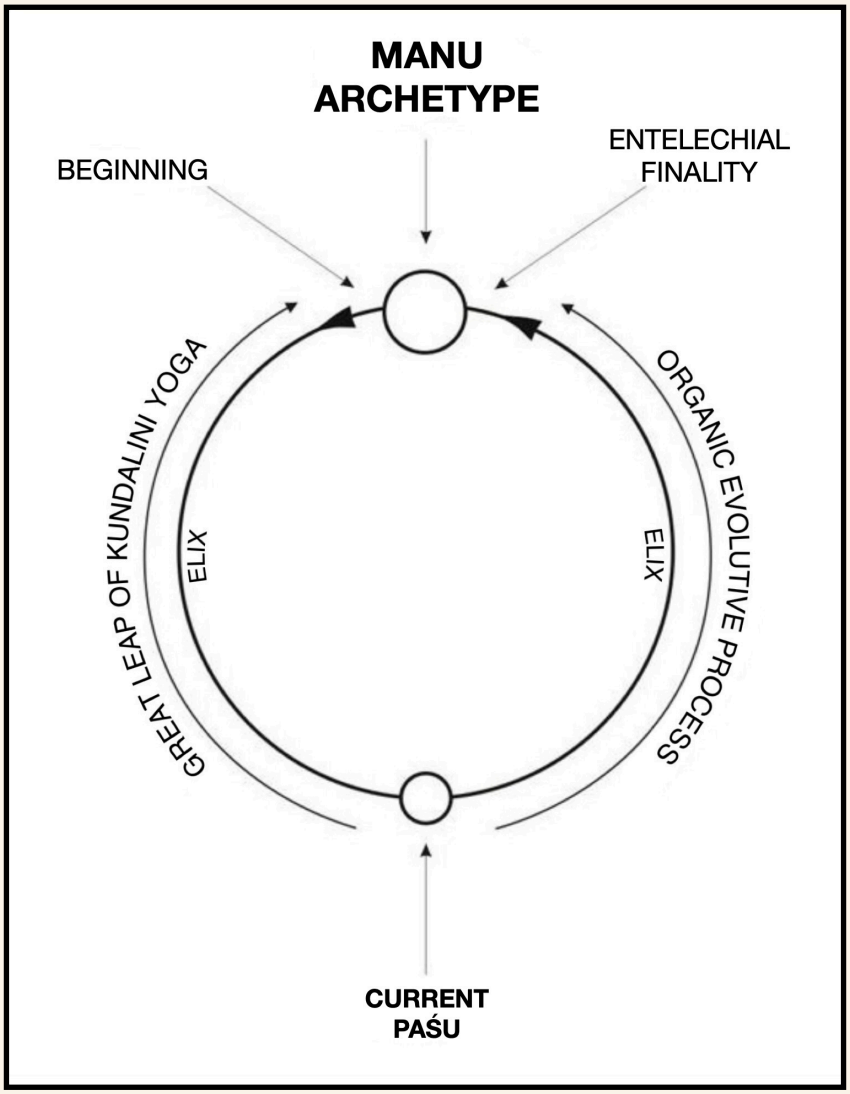


Figure 71

All this can be graphically synthesized by means of an analogical model such as those of Figures 71 and 72.

In order to begin, let us observe Figure 71: at the top, symbolized by a larger circle, is the Manu Archetype, and at the bottom, with a smaller circle, its individual manifestation: the current Paśu. The continuous function of the evolutive progress, the ***elix*** path, is represented in a complete form by a circular line that starts from the left of the Manu Archetype and returns to it on the right; although the full outline of the ***elix*** circumference does not allow us to notice it, it is necessary to suppose that it is a continuous spiral, but wound in such a way that it resembles a compact ring: a ring of which the section is, precisely, the ***elix*** circumference.

But the ***elix*** circumference is ***oriented,*** as the arrows at the Beginning and at the end demonstrate: the direction of this orientation is in accordance with the "gradual scale of progressive moments," i.e., it expresses the direction of the evolutive process, it aims at the entelechial finality. It is clear, in Figure 70, that the Beginning and the end of the evolutive process of the Paśu is the Manu Archetype itself. However, the direction of evolution impulses the Paśu toward entelechial finality, as the curved arrow on the right, entitled "organic evolutive process," indicates: this arrow indicates that the Paśu, left to the inertia of the evolutive process, is unfailingly directed toward entelechial finality. On the contrary, the curved arrow on the left marks the inverse direction of the "Great Leap" proposed by Kundalini yoga: it is evident, then, that the Great Leap implies an ***inversion of the direction of the evolutive process*** or, if you will, a ***return to the Beginning.***

In Figure 71, summarizing, the possibilities of the Paśu's destiny have been depicted: either to evolve toward entelechial finality and acquire ontic autonomy, right arrow, or to "return" toward the Principle by means of a "Great Leap," transmute the organism, and identify with The One, left arrow.

Let us now consider the case of the Virya, the semi-divine man who possesses in his Blood Memory the Symbol of the Origin to which the Spirit is enchained. In Figure 72, the current Paśu has been depicted by a smaller circle in the lower part of the ***elix*** circumference, where the individual Paśu used to be: this indicates that the Virya is a Paśu transmuted by the Symbol of the Origin and that, through confusion and spiritual disorientation, he continues evolving toward the entelechial finality proper to the Paśu; that is why the volitive force of the lost Ego is harnessed. The Symbol of the Origin, as in other figures, has been symbolized by a concave line that represents its profile ***(Tau).***

On the ***elix*** circumference, between the Manu Archetype Principle and the current moment of the Virya, i.e., in his past, the moment at which the genetic key of the Traitorous Siddhas intro-

duced the Symbol of the Origin into the Blood Memory of the Paśu and transmuted him into lost Virya has been marked with a concave line: ***toward that specific moment points the "regression" of Tantra yoga, just as the curved arrow on the left indicates. And it is now clear that, although the return to the Origin and the return to the Beginning initially require going in the same inverse direction, they are two absolutely different and unconfusable objectives: in order to achieve his spiritual liberation, the Virya must necessarily undertake a return journey; but this return stops at a point in the past, very distant from the beginning of the Manu Archetype. Whoever comprehends this difference will be a truly luciferic Virya, for he will be in a position to pose a Hyperborean Strategy in order to return to the Origin and will never fall into the fatal error of attempting the Great Leap toward the beginning.***

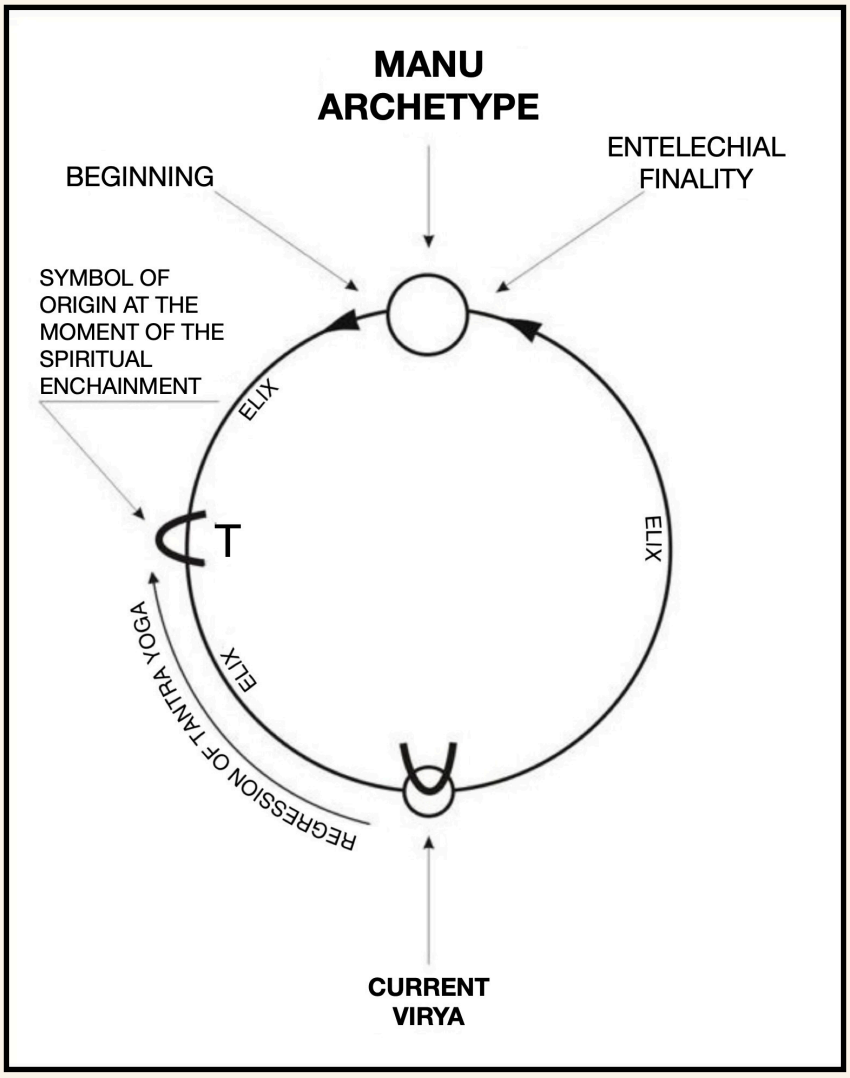


Figure 72

S. The "Tau Point"

We have seen that at a certain "moment" in the evolutive process of the Paśu, by effect of the genetic key, the Symbol of the Origin is incorporated into the Blood Memory: at "that moment" is produced the transmutation of the Paśu into the Virya, of the animal-man into the semi-divine man; from "that moment" the Hyperborean Spirit remains enchained within the conscious subject of the Virya, manifesting itself as the lost Ego on the tetrarch points of the ***labrelix*** path. It is evident, then, that at "that moment" ***the first tetrarch*** of the ***labrelix*** path must have been generated, the instant at which the lost Ego was reflected for the first time and found itself astray in the immanent and correlative temporality of the conscious subject. That moment, where the regression of Tantra yoga necessarily stops, ***is the origin-instant itself, which the Hyperborean Wisdom denominates "Tau Point."***

In other words: ***the return to the Origin consists in locating the Tau Point in the Blood Memory: at the Tau Point the first tetrarch and the Symbol of the Origin is found. In consequence, every Hyperborean Strategy or path of spiritual liberation culminates at the Tau Point.*** In Figure 72, the concave line that represents the profile of the Symbol of the Origin has been marked with the Greek capital letter ***Tau*** because, at "that moment" of the evolutive process, the ***"Tau Point"*** is found.

T. "Immortality" Concept in Synarchic Yoga and Tantra Yoga

When fulfilling the objective of Kundalini yoga, the Kundalini serpent makes the inverse transit through the ***elix*** channel and goes toward the Beginning: during this transit, its plasmating power acts upon the microcosmic organism and adjusts its functions according to the Manu Archetype. We have denominated this recreating operation, a product of the plasmating principle, ***organic transmutation.*** What we are going to emphasize here is that, for all synarchic yoga, organic transmutation implies ***immortality.***

But this "immortality" is not a simple concept: with such a word the synarch initiate alludes to both "physical" and "astral" immortality. The former consists in the organic transmutation itself, which conforms the microcosm according to the Manu Archetype Principle and endows it with ***"principal ontic autonomy":*** the physical body of the Paśu, the microcosmic organism, the potential microcosm, thus becomes the microcosmic manifestation of the Principle, its act. As with entelechial ontic autonomy, principal ontic autonomy situates the microcosm outside of the determinations of space and time: such a state implies, of course, ***the suspension of***

the life cycle of the microcosmic germ. In other words, principal ontic autonomy implies the ***detention*** of the life cycle and the permanence of the organism in a state of archetypal perfection, a state that has been reached not by the culmination of the evolutive process but due to the effect of the "Great Leap." This detention of the life cycle, which enables the microcosm to remain indefinitely ***and to act*** in the macrocosm, is the property of the synarch initiates that they qualify as "physical immortality."

The second meaning of the word "immortality," i.e., "astral immortality," refers to the ***suspension of the evolutive animic process, to the permanence of the "double" or "astral body" in a state of archetypal perfection that enables it to act indefinitely in the astral world.*** Such a state is also achieved during the synarchic initiation of Kundalini yoga, using the plasmating power of the Kundalini serpent in order to create an archetypal body double on the animic base of the human monad: the soul, thus conformed, ceases its evolutive process and remains as an "immortal astral body." All of the synarch initiates of the White Hierarchy, whether incarnate or not, possess an immortal astral body: ***this allows them, if they so wish, to animate a mortal microcosmic organism,*** i.e., a body that, after the initiate "has fulfilled his mission," will be delivered to organic disintegration.

Having made the description of the immortality obtained with synarchic yoga, we are going to evaluate its true scope from the point of view of the Hyperborean Wisdom. With such a perspective we can affirm that physical or astral immortality is only an ***illusion,*** a subjective concept, the reality of which lies in the essence of ***Maya: this affirmation will be better comprehended if we clarify that all of the "Immortals" of the hierarchy will have to effectively die when the macrocosmic cycle is fulfilled, i.e., when the pralaya takes place.***

Paradoxically, the immortal initiates are doomed to die. What does this mean? Answer: If immortality means "physical or astral survival ***beyond death,***" understood as the culmination of the vital or evolutive cycle, then the synarch initiates are actually "immortal," but, if immortal is understood as "he who never dies," then the synarch initiates are not really immortal, since their animic life will come to a fatal end when the macrocosmic dissolution takes place. The synarch initiate, who has reached the state of physical or astral immortality, usually subjectively believes that he has escaped the cyclic laws; that he is beyond any regression or decay; that he will indefinitely remain independent of space and time, etc.; such beliefs are the product of the ***illusion of ontic, principal, or entelechial autonomy:*** in truth, ***the suspension of the life cycle, or of the evolutive process, does not imply the "suspension of every cycle" but the replacement of the microcosmic period by the macro-***

cosmic period. This is logical since ontic autonomy consists in the identification of the microcosmic organism with the Manu Archetype, ***which is subject to the macrocosmic cycle:*** the Manu Archetype, like every Archetype or universal being, is ***a function of the macrocosm,*** an ***essential property*** of the latter and not something alien or independent of its organicity; the disintegration of the macrocosm in the Pralaya or mahapralaya includes the dissolution of the archetypal plane and its universal content.

In synthesis, the immortality of the synarch initiate consists in the substitution of the microcosmic limit of his life cycle with the characteristic macrocosmic limit of the Manu Archetype: such a substitution is the effect of the identification of the microcosm and the Manu Archetype caused by the concretion of the objective of Kundalini yoga, i.e., by the "Great Leap" with which the Kundalini serpent returns to the animic subject up to the Manu Archetype Principle. ***The synarch initiate will be "immortal," then, as long as the macrocosm lasts, i.e., during the manvantara or manifestation of the one.***

This synarchic concept of immortality is so subjective that, as a result of the enchainment of the planetary Hierarchy with solar, galactic or cosmic Hierarchies, there are "immortal" initiates with different degrees of probability of survival: there are thus initiates who are immortal "in the Solar System" or "in the Galaxy," or in this or that constellation, etc.; in other words, initiates whose survival is linked to the cycle of duration of the Solar System or of the Galaxy and who will die in the end, accompanying the dissolution of these systems. The Pralaya, the end of the Demiurge's cycle of manifestation, marks the end of the "immortality" of the synarch initiates, on a planet, solar system or galaxy; the mahapralaya, the complete dissolution of the macrocosm, the end of the material universe, marks the end of every devic hierarchy. Beyond this limit, which is a real and definitive death of all animic life, no one passes ***except The One, synthesized once again as the primordial monad: His reflection, the macrocosm, will disintegrate into the nothingness of the pralaya.***

Western Yoga, from which Tantra yoga derives, never proposed, as an objective, anything similar to the concept of immortality that we have exposed.

For Tantra yoga, as for any other Hyperborean path of liberation, the declared objective is the return to the Origin, the unchaining of the Spirit, its strategic reorientation, its reversion, and the absolute freedom of eternity. However, in the Strategy adopted in order to locate and reach the Tau Point, ***the possibility of transmuting the microcosm or the creation of an astral body may be contemplated: the sadhaka will do this, of course, not by identifying the microcosm with the Manu Archetype Principle, but by plasmating the***

form of the plasmating Logos, of Kundalini, with the image of Lilith and consummating, in the blood, the magical wedding of the great Hyperborean ancestor; for this he must count, as we have already said, on the assistance of a Kaly woman. What is certain is that, just as the synarchic concept, the transmutation obtained by the Hyperborean Initiate also converts him into an "immortal," although the permanent form of the organism or of the astral body does not conform at all to the Manu Archetype. It is not necessary to insist that such a comparison of the synarchic concept of immortality to the tantric transmutation is an inexhaustible source of confusion and errors, since the Hyperborean Wisdom sustains an egoic concept of initiatic immortality. It is necessary, then, to make a definite clarification in this respect.

For the Hyperborean wisdom, neither synarchic nor tantric transmutation produces immortal bodies, be they physical or astral organisms: the substitution of the final microcosmic limit with the macrocosmic limit of the pralaya, however distant it may be in the future, is not enough to qualify an animated body as "immortal." On the contrary, it is certain that such "immortal bodies" will be cadavers at the coming of the pralaya: physical cadavers or astral cadavers, material remains at the end of the macrocosmic cycle, the absolute death of life manifested by absolute disintegration and dissolution of all form.

For the Hyperborean Wisdom, in the end, every organic or astral body is only a future cadaver, however animated it may be in the illusory actuality of transcendent Time. Even if such a body has been transmuted by Tantra yoga, or another Hyperborean way, it never attaches any value to the survival of the life cycle, nor does it place any hope in the dilation of the mortal instant, an instant that will fatally arrive at the pralaya. The Hyperborean Wisdom only takes into account the "substance," no matter the form or the rhythm that it manifests: "any substance, i.e., any organic or astral body, is repugnant to the Hyperborean Spirit." The "normal" Spirit, not reverted, expresses an essential hostility toward all substance of the macrocosm. The Hyperborean Initiate, who seeks to return to the normal state of the Spirit, cannot but also despise all forms of substance, even if he must make use of some organic or astral body in order to execute his Strategy. For the Hyperborean Initiate, finally, there is no immortality of substance, whatever the form or the rhythm that it may exhibit: by the mere fact of being a substance, a thing is mortal and must inevitably perish.

However, the Hyperborean Wisdom sustains and precisely defines a concept of immortality: it is the "immortality of the Ego," i.e., the immortality of a thing of unsubstantial essence. For the Hyperborean wisdom, only that which is eternal outside of the macrocosm can be immortal in the macrocosm and which, for that rea-

son, survives after the pralaya. The One is eternal and that is why He survives the dissolution of the macrocosm. And eternal are the Spirits chained in the lost Viryas, who will also survive the dissolution of the macrocosmic illusion. For only the eternal survives the final dissolution of substance, and only the Spirit is eternal. Neither Angels nor Devas, nor astral or elemental demons, goblins or gnomes, nor any creature or substantial thing, nor any external entity of any nature, planet, solar system, or galaxy, and certainly no synarchic initiate, will survive the final dissolution of the pralaya because none is eternal outside of the universe: only the Spirit is.

In the Virya, the Ego is the reflection of the reverted Spirit and that is why it is also a reflection of eternity. The Ego can be truly immortal but usually it is not. On the contrary, the degradation of the blood or the synarchic initiation can cause the death of the Ego by the draining of the Symbol of the Origin. Most commonly, the lost Ego is permanently weakened, while its volitive force hastens the evolution of the animic subject, and is definitively eclipsed when the subject is close to entelechy or to principal ontic autonomy. When, then, is the "immortality of the Ego" realized? Answer: when the Virya performs all of the steps of the Hyperborean initiation. Tantra yoga, performed according to the technique of Western yoga, was offering this possibility of egoic immortality, transmuting the sadhaka into a Kshatriya, into a Hyperborean warrior. Today the Loyal Siddhas have authorized the Tirodal Knights of Argentina to administer a Hyperborean initiation, based on the way of Strategic Opposition of the medieval Einherjar Order, which makes possible the effective immortality of the Ego. This has already been presented on page 344 and will be explained in detail later on.

What must be clear from now on is that the immortality of the Hyperborean Initiate is a noological immortality, founded on the eternity of the Spirit, an immortality that frees the Ego from the prison of the archetypal forms and enables it to participate in the actual infinite, opening the path toward the absolute freedom that lies "beyond the Origin." Such an immortality has nothing in common with the miserable illusion of the "immortality of substance" that the synarch initiates propose as a goal.

FIFTH TOME: SUPERSTRUCTURES AND CULTURAL RECORDS

A. Summary on "Superstructures" and "Cultural Objects"

In different parts of this work we have mentioned, and even defined, the "superstructures" and the "cultural objects" that make them up. The purpose of the present section is to complete the superstructure concept in such a way that it is possible to obtain an analogical vision of it from the structural model of Figure 12. This will make it possible to comprehend the fundamental concept of "cultural Record," which is indispensable in order to explain the ***faculty of anamnesis*** that the Hyperborean initiates possess.

Now, a vision such as that which we procure to present here requires an extremely detailed description, since the relationship of ***inverse symmetry*** between the external superstructures and the internal cultural structures must be evidenced: such a description calls for taking into account all of the definitions and concepts that we have discussed so far. It is necessary, then, to review what we have already seen and the best way to do so is to reread a transcription of the most important paragraphs related to the lessons that we will develop in this section. In the following commentaries the quotations have been ordered in a systematic form and it is convenient to remember them before fully entering into the subject of the cultural Records.

First - There is a fundamental principle that should not be forgotten when interpreting the explanations of this section: ***both the concept of "superstructure" and that of "cultural object," if not otherwise clarified in the text, should be interpreted as referring to "external things," i.e., things that exist "beyond the sensorial sphere," proper to the "exterior world," etc.***

Second - Having made this clarification, it is necessary to begin at the beginning, i.e., with the ***"macrocosmic objective of the Paśu's finality."*** Such an objective intends "to discover the designs proposed by suprafinality and to express, by means of signs, the truth discovered, placing ***meaning*** on the entities that constitute culture. This objective procures that the greatest possible ***good*** is produced in the macrocosm; to this end the Paśus, or lost Viryas, ***lovingly*** construct ***'superstructures'*** of cultural objects or 'cultures' that produce pleasure for the Demiurge: the pleasure of the Creator who sees that His work is permanently discovered and valued or discovered and revalued" (page 111).

Third - The macrocosmic objective of the finality aims, in the first place, at "placing meaning on the world." "In order to fulfill such a finality it is not enough to grant 'meaning' to the entities by

means of some form of expression: it is also necessary that said 'meaning' endures and is reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that never ends up being completely revealed to reason. That search, that discovery, that reaffirmation, they please the Demiurge, they form part of the object of His pleasure. An external 'superstructure' that sustains the 'meaning' granted to the entities is then required. To construct such a superstructure is a collective task and ***languages*** are the tool with which the Paśu is endowed to undertake it" (page 97). Let us leave the task of explaining how a superstructure is constructed for the moment and let us inquire into the essence of "cultural objects."

Fourth - The macrocosmic objective of the finality requires in effect, "that the Paśu ***collectively*** be a 'producer of culture' and ***particularly*** a 'giver of meaning' ": for this purpose, it has to make use of habitual or ordinary language and other oblique languages (page 97).

Fifth - In every external entity coexists a double ontological determination: the finality and the suprafinality. The entelechial finality of the entity is determined by the ***natural existence*** and the ***evolutive impulse*** that the universal Archetype grants it; the finality is the "universal terminus" of the entity. The suprafinality of the entity is determined by the ***specific individual existence*** that grants it the demiurgic design or being-for-man: the suprafinality is the "particular terminus" of the entity.

Sixth - "The entities are designated by the Demiurge with a primordial Word that must be discovered by the Paśu and rationalized in its cultural structure. This Word, this design, this being-for-man, is the essence of the entity, the knowledge given, the suprafinality.

"The design is what is given to rational knowledge, what is taken by reason and interpreted as a schema, and what is signified by the thought of the schema. ***But in that giving of the design, the entity expects to receive the meaning. That is to say: what is given must be returned, restituted in the entity, but with a new, 'cultural' meaning. This 'meaning,' the expression of the significance, is what the Paśu places on the entity in place of the design, transforming the entity into a 'cultural object' "*** (page 98). It is already clear, in this quotation, that the "cultural object" is an external entity on which a meaning has been "placed," the expression of the significance of an interior concept-slice.

Seventh - ***The agreement between the macrocosmic objective of the Paśu's finality and the suprafinality of the entity thus demands a movement in two directions: from the entity to the Paśu and from the Paśu to the entity.***

"The extremes of the first movement are the perception of the design and the significance; the extremes of the second are the significance and the expression" (page 98).

Eighth - Since in the following articles we will especially refer to the "second movement," it is convenient to remember what it consists in: *"The significance, contained in a concept, is projected 'toward the world,' in the direction of an entity that is found 'beyond the sensorial sphere'; the exterior manifestation of the projection is the expression of a sign; the sign, expressed by a bodily movement, is a signal placed upon the entity of reference; this signal on the entity, which signals the sign, corresponds to what is signified by the demiurgic design of the entity; on the given design, the sign is now placed.*

"The knowledge of the entity is the passing from the demiurgic design to the signified: that is why the projection of the signified, of a sign, on the entity, is the re-knowledge of the entity; only by being re-known, by being signed, the entity acquires 'meaning.' The demiurgic design is the being-for-man, the object of knowledge: only the human sign in the entity, the re-knowledge, places meaning on it, makes it exist-for-man" (page 101).

Ninth - But the "meaning placed on the entities" requires, for their perpetuation, the collective cooperation of "culture": "The entity begins to exist-for-man when it is signaled with the sign and acquires a 'meaning.' But we must warn that such a 'meaning' can only endure if the sign that confers it is also used by other Paśus to recognize and affirm the entity. The sign, in effect, must be able to be understood by the community, apprehended and taught, collectively perpetuated in the world; that is to say: the sign placed on the entity must be ***culturally*** expressed. This condition of the finality of the Paśu determines that the sign expresses itself as a ***term of a language, as the representative of a concept.*** A community can, thus, agree on certain signs to communicate the knowledge of the entities and to sustain its meaning. Such a set of signs constitutes ***the expression of a language,*** not the language in itself since, as we have seen, all language has its origin in the cultural structure: ***a structural language is a living organism and, that is why, it can grow and develop; signs are only projections, representations, of concepts and systems of concepts***" (page 102).

Tenth - "The Paśu places meaning on the entity and, even when death prevents him from perpetually expressing it, the meaning is prolonged if other Paśus associate in order to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a ***cultural object.*** Naturally, if what has been placed on the entity is a sign such as I, which represents an I symbol (Fig-

ure 21) that is a replica of an xx concept, it turns out that what the community first agrees on is the conceptual knowledge of the entity; but, once the entity has been marked by the expression of the concept and such significance has been recognized by the members of the society, nothing prevents each one from individually accessing the design and deepening its comprehension. What then ***binds*** Paśu society as such, is the meaning placed on the entities, a meaning that is to a certain extent shared by all. And it is this union of the Paśu among themselves, ***through the ontic meaning,*** that constitutes the external form of ***culture***" (page 355).

Eleventh - "In summary, 'cultural objects' can be 'internal' or 'external.' The 'internal cultural objects' form part of the cultural structure and constitute a first degree in the reality of the object. The 'external cultural objects' are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit the gnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made" (page 358). Notwithstanding this definition, in the following we will adhere to the guideline established in the first commentary: in everything that refers to "superstructures," cultural objects must be considered "external."

Twelfth - These quotations and clarifications on cultural objects are appropriate in order to comprehend the definitions of "superstructure" and "external culture." Elementally, we have said that "an external culture is the ***form*** that determines a superstructure" and that "the members of a superstructure are cultural objects and men, Paśu or lost Virya." "According to this, superstructures can only be external, since they integrate man into their complexion."

"Now, we know that a 'culture' is something that is formed in order to fulfill the finality of the Paśu and, as we saw from the fifth commentary, something that 'progresses.' That develops toward perfection: 'progress' is ***rational,*** it consists in increasing the comprehension of the entities, in perfecting cultural objects. From that rational vision of the world, from that placing meaning on the entities, ***emerge*** the cultural objects that form the cultural ***context*** of the Paśu. But cultural objects are not simply things deposited in the world: by being named, by receiving a ***meaning,*** they have been impulsed to occupy a ***rational*** place together with other cultural objects, i.e., to keep certain ***significant relationships*** with them. As we will see in detail in article "C," between the cultural objects exists a ***connection of meaning*** that constitutes the superstructure itself.

"Thus, on each entity that the Paśu is placing meaning, a cultural object emerges, which is integrated into an external superstructure, the global form of which is called 'culture.' And the external superstructures are systematically increasing as new cultural objects are incorporated, the already existing ones are perfected or new relationships are established between them" (page 109).

Thirteenth - "But it should not be naively believed that the superstructures are mere projections of the internal cultural structure of the Paśu: on the contrary, ***the superstructures possess 'life of their own,' they are capable, not only of integrating man into their complexion, but of determining his will. Although we will return to the subject in another section, we may now ask what is the 'mind' that, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes denominated 'psychoid' or 'egregore' "*** (page 110).

Fourteenth - Since external cultures present too great a structural capacity in order to attempt their rigorous description or even to come close to it, it is standard to reflect on certain "fractions" or substructures denominated as a "cultural fact." In order to visualize the explanations we must always refer to "cultural facts," but the conclusions obtained can then be extended to the totality of the cultural form by analogical induction. The cultural fact is determined by "cultural space" and "historical time."

"The 'space' encompassed by an external culture is, undoubtedly, enormous: every place that contains an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the ambit of external culture is incredibly extensive, and this is due to the effect of the 'giving of meaning' attitude that characterizes the Paśu or the lost Virya; the scope of this assigning effect will be better comprehended if we define ***'exterior cultural space'*** as any place in which it is possible to effectuate any of these three things: a) ***to discover a designated entity,*** b) ***to project a sign,*** c) ***to recognize an object.*** The actual space that complies with any of these requisites constitutes the 'universe' of external cultural objects" (page 359).

"The 'cultural fact' is, then, that fraction of the external culture that involves us in its plot and to which we must study in order to comprehend the structural fundament of the external culture that, as we know, is of a higher degree to that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we recently saw, 'the manifestation of a psychoid Archetype or Myth in a determinate cultural space'" (page 360).

Fifteenth - "Summarizing, we have shown that there is a strict structural correspondence between the external culture and the internal culture, in such a way that the concepts or assertions of the internal cultural structure are reflected in cultural objects of the external culture, and that the continuous significance of the internal cultural structure is correlative with the continuous temporal significance of the historical becoming of the external culture. We also saw that the manifestation of an I symbol, which replicates an xx concept, is analogous to the manifestation of a psychoid Archetype during a cultural fact" (page 361).

Sixteenth - It is important to clearly keep in mind the ambit of manifestation of external cultures, i.e., the field of existence of superstructures. This has already been defined in the framework of the micro and macrocosmic analogy and should now be reread.

"Let us consider region A (Figure 39). From the archetypal plane, the universal Archetypes unfold toward the material plane, impulsed by the Beauty Aspect or the Active Intelligence, and manifest as finite entities, attempting to reach entelechy: ***from the universal point of view, the entelechial energetic level of the finite entities is the one indicated by dotted lines as the limit of the region (A).*** That is to say that the finite entities, as such, underlie in the depths of the demiurgic unconscious. However, the entities, besides the universal terminus that the finality of the Archetypes impose on them, are marked by the particular terminus of the suprafinality of the monads; ***they are designated for the Paśu,*** they have a key to their Plan that can be discovered and revealed by reason: ***the design transforms the entities into beings-for-man.*** Man's finality is to discover the design of entities and to place, on them, a meaning. Man thus converts entities into 'cultural objects,' giving them the possibility of existing 'beyond' the deep region, of 'coming out' of demiurgic unconsciousness. As seen in the energetic schema, entities become more conscious as they gain meaning. After the level of the 'designated entities,' i.e., the level at which the Paśu discovers the design, is the region (B) of ***exterior cultures,*** those which consist of superstructured 'cultural objects,' and 'men': the designated entity enjoys here, as a 'cultural object,' an existence of a higher degree, full of meaning, which represents for the Demiurge 'a good,' 'an act of love,' etc.

"Region (B) is analogous to region (b) in the same way that the exterior cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter, a relationship that was already emphasized in the sixth commentary. In order to understand this correspondence in greater depth, it is necessary to realize the following reasoning: the 'rational subject' of the Paśu can be considered ***as an operator that takes archetypal elements***

from region (a), which represent the design of the entity, and transfers them to region (b) where they are structured as a schema of the entity; the rational subject would thus be found operating on the dotted line that separates regions (a) and (b). Well then: the Paśu collectively fulfills a function in the world analogous to that which the rational subject fulfills in the Paśu. That is to say, the Paśu collectively fulfills the function of being ***the source of the world's reason: it is through its activity as a giver of meaning that the reason of the world emerges, that the entities, until then submerged in the universal, acquire particular existence as cultural objects and are bound together by love, integrating themselves into the superstructures of the exterior cultures.***

"With this criterion the Paśu's function in the world is clearly defined: the Paśu, the microcosm, can be considered ***as an operator who takes designated entities from region (A) and transfers them to region (B) where they are structured as cultural objects:*** the Paśu, the microcosm, would thus be found operating on the dotted line that separates regions (A) and (B) of the macrocosm. But such activity of the Paśu is 'collective,' which means that, in spite of everything, its cultural operation, its rational transformation of the world, obeys, to a great extent, a group soul, an egregore, a psychoid Manu Archetype, which directs the destiny of the community. This cannot occur otherwise if the collective function of the Paśu is to be analogous to that of the rational subject ***in*** the Paśu: the rational subject is a manifestation of the soul in the microcosm and, therefore, the 'soul' of the macrocosm, the 'anima mundi,' must also manifest itself in the Paśu community, which fulfills the function of 'macrocosmic rational subject'; and such a manifestation of the Demiurge's Soul upon the Paśu community can only be realized through the devic hierarchies, i.e., by means of a group soul, egregore, psychoid Archetype, Manu, etc." (page 376).

Seventeenth - The ***"essential postulate of the structural model"*** affirms the following: "a cylindrical bond in the cultural structure corresponds to an ontic sphere; to a series of superimposed minor-major concentric spheres, as an 'essence' of an external entity, corresponds a beam of rectangular planes that intersect on the axis of the cylindrical bond as the 'truth' of the entity in the cultural structure" (page 467).

Eighteenth - "The 'habitual concept' of the horse, that which everyone understands because it is expressed in common language and alludes to the real horse, corresponds to what archetypal matrix of the horse design? Answer: To the essential matrix. It is evident that if the essential matrix is the subposed form that individualizes the horse, the form that finalizes its equine nature and makes it ***that*** horse, then ***that*** horse will first be known under such

essential form: ***the habitual concept of the horse is an analytical description of the essential matrix of the horse design;*** and this 'habitual concept,' as we see, is the aspect of the truth of the horse that is normally noted in the habitual sociocultural language, in ordinary language. That is why we previously defined that ***'the concept of the entity, expressed in this normally horizontal language, proposes the analytical description of the essential matrix as the truth of the entity' "*** (page 484).

Nineteenth - "The design model makes it possible to extend this definition of 'habitual concept' to every entity. In Figure 46, in effect, it can be seen that one of the axial planes, marked AB is parallel to the horizontal plane of signification (StT): ***the*** AB ***axial plane represents the habitual concept of the entity, i.e., the concept of the essential matrix.*** In the same figure we also observe other axial planes within the cylindrical bond or schema of the entity: they are the concept slices of the virtual matrices of the design, concepts that can only be noted in the context of oblique planes of signification, corresponding to non-habitual languages" (page 484).

B. Analogical Study of the "Macrocosmic Objective of the Finality of the Paśu"

The preceding summary has refreshed the concepts of "superstructure" and "cultural object" and has put us in a position to describe an analogical model of a "superstructure." However, such a model cannot be presented in isolation from the cultural structure model already seen: on the contrary, the superstructure model must start from well-defined relationships with the cultural structure model; such relationships naturally express ***actual links*** between the exterior macrocosmic world and the microcosmic psychic structure of the Paśu. That is to say, such relationships ***condition*** the analogical correspondence between the adopted superstructure model and the cultural structure model based on Figure 12. Another unavoidable ***condition*** is, e.g., the ***essential postulate of the structural model,*** which makes a "cylindrical bond" of the cultural structure correspond to an "ontic sphere" as a model of the external entity's design. We must begin, then, by positing the Relationships that link the two structures; and this can only be done, without losing sight of the fact that the model must be founded in the reality of the entities, by means of a detailed analysis of the "***actual links*** between the exterior macrocosmic world and the microcosmic psychic structure of the Paśu." Of course, the analysis will fulfill the proposed objective if it is applied to solve a well-posed ***problem;*** the first step will then aim at evidencing the problem.

Let us consider Figure 12. In it has been represented a ***structure model,*** the elements of which consist of ***nodes*** and ***bonds.*** This model, as explained, presents analogical correspondence with the actual cultural structure of the Paśu: in the ***cultural structure,*** the place of nodes is occupied by ***Principles*** and that of bonds by ***Relationships,*** i.e., by ***entities' semic schemata.***

The aforesaid problem will be evidenced when we inquire whether a "superstructure," i.e., an "exterior structure made up of 'cultural objects and men,'" can be represented by means of a model similar to that of Figure 12. In general, the answer is affirmative: both the superstructures, as well as the cultural structure, ***particularly*** correspond to the model in Figure 12, insofar as this model describes an organization of ***nodes and bonds.*** However, and this is where the problem arises, ***the common structural character does not imply that there is a point correspondence between the two organizations, i.e., that the nodes and bonds of a superstructure correspond to the nodes and bonds of the cultural structure:*** on the contrary, as will be demonstrated later on, the real correspondence is governed by a law of ***inverse symmetry.*** Evidently, in order to have a "superstructure model," it is not enough to establish that the actual superstructures and the cultural structure of the Paśu present an analogy with the model in Figure 12: it is evident that there is a problem and that this consists in determining what relationship links the two structures.

The solution to the problem can only come from a precise analysis of the harmonious relationship that the microcosm maintains with the macrocosm in order to fulfill the "macrocosmic objective of the finality": in order to fulfill this objective, the Paśu ***gets to know*** the design of the external entities and ***expresses*** the meaning that converts them into cultural objects. Let us remember the quotation from the seventh commentary: "the agreement between the macrocosmic objective of the finality of the Paśu and the suprafinality of the entity demands, thus, ***a movement in two directions: from the entity to the Paśu and from the Paśu to the entity;*** the extremes of the first movement are the ***perception*** of the design and the significance; the extremes of the second are the significance and the ***expression.***" Concretely, the analysis must be based on the description of these two movements so that it contributes effectively to the solution of the problem.

An invaluable aid for any analytical explanation is the graphic complementation; this is verified in the present case by observing the synoptic table of Figure 73. The following analysis fundamentally refers to said figure, where the two movements that the macrocosmic objective of the Paśu's finality demands are represented.

Let us begin by pointing out that Figure 73, in agreement with Figure 39, shows us ***two*** clearly defined ***regions:*** to the left of the line of segments is ***region*** (B) of the macrocosm, seat of the external entities, while to the right of such line extends ***region*** (b) of the microcosm, where the cultural structure is rooted. The line of segments that separates both regions symbolizes the limit of the Paśu's ***sensorial sphere:*** all ***knowledge*** of the exterior world must necessarily pass through this sphere; the ***sensitive intuition*** of an exterior object is the ***perception*** of the design: through the ***perception*** the design passes through the sensorial sphere and reveals itself to reason for its intelligible apprehension.

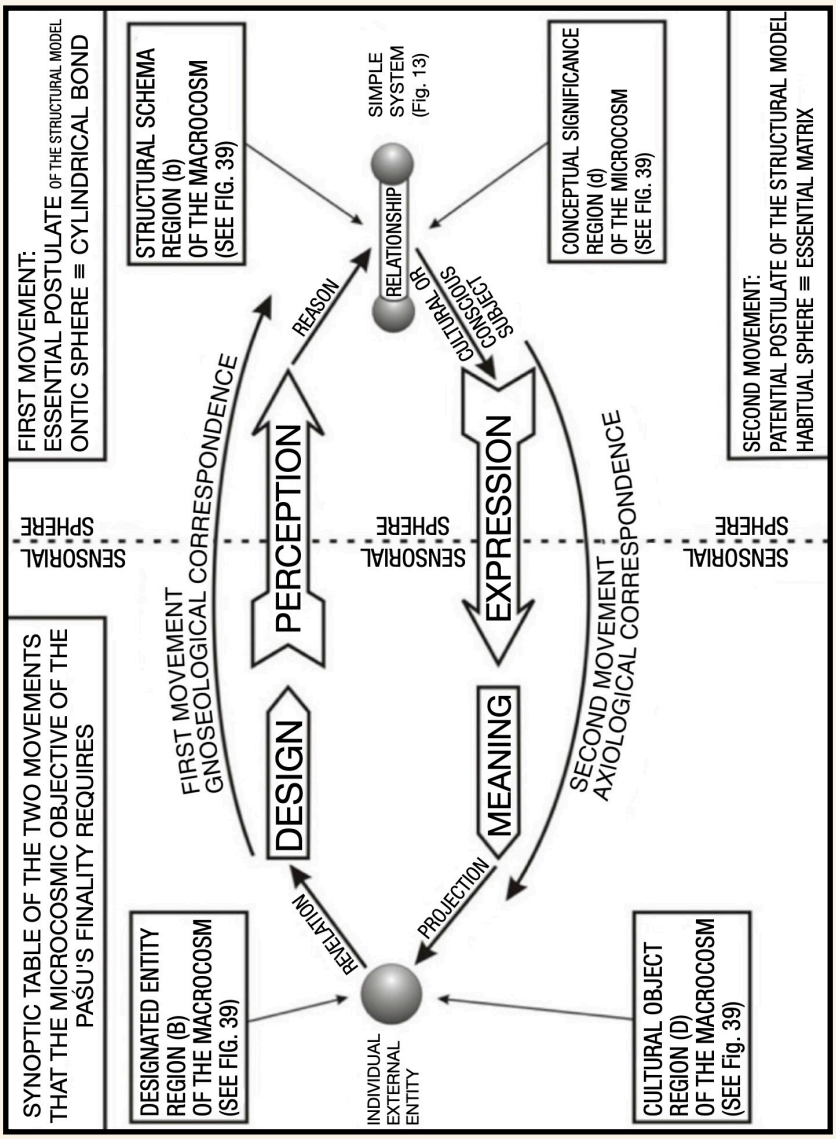


Figure 73

Figure 73, like 46, is in agreement with the ***essential postulate of the structural model*** that affirms the following (sixteenth commentary): ***"a cylindrical bond in the cultural structure corresponds to an ontic sphere."*** Thus, in ***region*** (B), the "ontic sphere" or "design model" has been represented with a circumference and has been indicated as an ***"individual external entity":*** this indicates that the design, the being-for-man subposed in the entity, is that which puts an end to its universal nature and grants it specific individuality. On the other hand, in ***region*** (b) of the microcosm, a ***simple system*** of the cultural structure made up of two nodes and a ***cylindrical bond*** has been presented: in accordance with the essential postulate, such a cylindrical bond semically corresponds to the ontic sphere perceived through the sensorial sphere; that is to say: if the ontic sphere is a "design model," and this is the "essence of the entity," then the cylindrical bond contains the "schema of the entity," the rational interpretation of the design, the "truth of the entity," etc.

How does the ontic sphere cause a cylindrical bond in the cultural structure? Answer: by means of the ***first movement*** "from the entity to the Paśu." In this movement, the design, the-being-for-man, reveals itself to reason and makes it possible for the Paśu ***to get to know*** the essence of the entity: that is why the direction of the first movement is indicated in Figure 73 as a ***gnoseological correspondence.*** The upper sequence of arrows clearly shows us that the ***perception*** of the ***design*** passes through the ***sensorial sphere*** and transfers to ***reason*** its content, which is schematized by the latter and integrated into the cultural structure as a ***cylindrical bond*** between nodes, i.e., as a ***relationship*** between principles. In this way, the Paśu ***gets to know*** the essence of the entity; the relationship will be, henceforth, what ***is known*** as the "truth of the entity."

With respect to the problem of the analogical correspondence between the superstructures and the cultural structure, we must now ask ourselves if this ***first movement*** offers us any solution. But we will not have to dig very deep to see that the answer is negative: the first movement does not reveal anything about the relationship in question. Why? Answer: because a superstructure is exclusively comprised "of cultural objects and men," "man" in this case also being a cultural object in his character as "neighbor": ***in the first movement we are not dealing with "cultural objects" but with "designated entities," with individual entities that reveal their design to reason and that, at the end of the first movement, are equivalent to a corresponding significance.***

In synthesis, the first movement that the macrocosmic objective of the Paśu's finality demands determines a ***gnoseological correspondence*** between the perceived external entity and an equivalent relationship of the cultural structure. Clearly, it is seen that

this gnoseological correspondence ***is not*** a relationship that allows us to comprehend the superstructures because it ***does not refer to cultural objects*** but to designated external entities.

Being that the presence of the cultural objects is indispensable in order to comprehend the superstructures and define their analogical model, we must remember that these are the product of the second movement, just as it was explained in the eighth commentary: consequently, from the analysis of the second movement will arise the sought-after solution. Henceforth, therefore, we will exclusively deal with the analysis of the second movement, and we will definitively set aside the gnoseological correspondence in order to define the model of superstructure.

The second movement that the macrocosmic objective of the Paśu's finality demands goes "from the Paśu to the entity": "its extremes are significance and expression." In Figure 73 this movement is represented by the lower sequence of arrows: they clearly show us that the ***significance*** of the Relationship, i.e., the truth of the entity, passes through the ***sensorial sphere*** in the opposite direction to the first movement by the ***expression*** of the cultural or conscious subject; the significance expressed in the world gives **cultural meaning** to the exterior entity of reference and transforms it into ***a cultural object; the expression expresses the significance and what is expressed is the meaning, the projection of the sign on the designated exterior entity; the Paśu, through the expression of the significance, places meaning on the entity and transforms it into a cultural object.*** This correspondence between the significance of the relationship and the exterior entity, i.e., between the **cylindrical bond** of the cultural structure and the ***ontic sphere, is undoubtedly the sought-after connection in order to solve the problem.*** The superstructure model is conditioned by this correspondence since the elements of the actual superstructures, the **cultural objects**, exist because of the ***expression*** of the significance carried out in the second movement.

Now, just as the first movement is characterized by the ***knowledge*** of the design and thus gives rise to a ***gnoseological*** correspondence, the second movement is characterized by the ***cultural value*** placed on the entity and that is why it establishes an ***axiological*** correspondence between the cultural object and the cultural structure; such a character is indicated in Figure 73 as the title of the arrow that shows the direction of the second movement. It is evident, in the end, that the ***axiological correspondence*** is the fundamental determination that must be considered in order to represent an actual superstructure by means of a structural model similar to that of Figure 12. The axiological correspondence is, then, the solution to the problem; now it only remains for us to ***methodolog-***

ically interpret its significance in order to effectively concretize the superstructure analogical model.

C. Methodological Interpretation of the "Axiological Correspondence": The Essential Postulate

The methodological interpretation of the axiological correspondence will allow us to establish a complementary principle of the essential postulate, to which the Hyperborean Wisdom denominates the ***patential postulate of the structural model***: heeding to the determination affirmed by this postulate, the analogical model of a superstructure will be logically deduced from the structural model of Figure 12. However, the intelligible formulation of the patential postulate requires a previous axiological explanation of the ***constitution*** of the actual superstructures.

We will begin this explanation by clarifying that, just as the act by which the Demiurge causes the existence of the entities is denominated ***creation***, so also the act by which the Paśu causes the existence of the superstructures, by placing meaning on the created entities, is denominated ***constitution***. The Paśu, in effect, ***constitutes*** the superstructures by adding ***cultural value*** to the designated external entities and transforming them into cultural objects. **The "meaning" placed on the entities is, then, a "cultural value," different in each recognized cultural object: that is why the comprehension of the superstructures is only possible with the aid of an "axiological concept" of extension equivalent to that of the superstructure concept.** A concept that meets these conditions is that of the ***external axiological context.***

This concept is defined by analogy with the ***concept of significant context of the cultural structure's languages***, already explained on pages 97–98: ***the external axiological context is analogous to the internal significant context.*** What does this analogy tell us? Answer: that, just as the ***significance*** of a thought Relationship only signifies a concept when it is ***noted*** in the ***context*** of a structural language, analogously, an external cultural object only acquires ***meaning*** when it is ***noted*** in the ***axiological context*** of a superstructure. In other words: the superstructure, the form of which is denominated ***culture*** and its moment, ***cultural fact***, ***constitutes*** an ***axiological context*** that determines the ***meaning*** of every cultural object situated in its vicinity. As we will see, this condition of requiring that both the conceptual significance and the ontic meaning be ***noted*** in their respective contexts imposes a visual criterion for the methodological interpretation of the axiological correspondence.

Let us consider how the axiological context perceives existence. At first there is only the ***physical space***, inside which the individual

entities are distributed: each entity, in its place, has a particular design that individualizes it and that is ready to reveal itself to the perception of the Paśu as a being-for-man. The first movement of the macrocosmic objective of the finality (Figure 73) establishes a gnoseological correspondence between the exterior entity and the cultural structure through which the design is schematized and contained in a Relationship: "a cylindrical bond of the cultural structure corresponds to an ontic sphere." ***Evidently, the physical space and its population of entities is "the given" to the perception of the Paśu: an exterior world existing a priori to all sensitive intuition.*** The ***"given,"*** the physical space and the entities, is what is created by the Demiurge.

With the second movement of the macrocosmic objective of the finality, (Figure 73) the Paśu establishes an axiological correspondence between the cultural structure and the external entities, which it ***puts*** meaning into and transforms into cultural objects. (It must always be kept in mind that in saying "the Paśu" we are generally referring to the "Paśu community," since the ***constitution*** of an external culture is a ***collective*** work). The external entities are distributed a priori in physical space: the significant concept expressed by the Paśu transforms the entities into ***cultural objects*** and the physical space into a ***cultural space*** (fourteenth commentary). The cultural space is then populated by cultural objects that preserve the position of the ontic distribution in the physical space: it is logical that this occurs because cultural objects arise as a consequence of the particular ***cultural value*** placed on each one of the external entities. The population of cultural objects ***constitutes*** in the cultural space the ***axiological context*** that confers ***meaning*** to each one in particular. ***Evidently, the cultural space and its population of cultural objects is "what is put" by the expression of the Paśu: an exterior world existing a posteriori to the rational elaboration of what is given to the sensitive intuition.*** What is ***"put,"*** the cultural space and the cultural objects, is what is ***constituted*** by the Paśu.

The ***cultural space*** encompasses three regions of the macrocosm: region (B), region (C), and region (D) (see Figure 39). Of these regions, the most important for the Demiurge is region (D), where emerges the meaning of the entities valued by the Paśu, i.e., where cultural objects exist and manifest as such: region (D) is the ***sphere of world meaning,*** analogous to region (d) of the microcosm or ***light sphere,*** i.e., analogous to the region where emerge the Paśu's conscious representations, the ideas founded in the conceptual significance. Let us remember that ***the sphere of world meaning*** is the region of the structure of the Cosmic Mind where the finality of the Paśu is fulfilled, i.e., where the ***meaning of the world*** emerges, the cultural ***meaning*** placed by the Paśu on the entities; the finality of

the Paśu consists in granting pleasure to the Demiurge: the pleasure of the ***Creator*** who sees His work ***valued*** by the post-discovery that fills it with ***meaning.*** But, for the Paśu, the ***sphere of world meaning*** is only a ***cultural space,*** a space constituted by its meaning-giving expression. How does the expression constitute the cultural space? Answer: through ***bodily movement: "continuous exterior movement is to expression as continuous signification is to significance. Or, better: expression is a (significant) moment of continuous exterior movement"*** (page 100). As demonstrated in the article "Finality and Suprafinality; Language and Expression" (page 99), "the 'movements' interior to the sensorial sphere, among which 'thinking' stands out, and the exterior movements, occur on continuous, parallel, and correlative planes," i.e., ***analogical:*** hence the analogical correspondence of the cultural space, where the meaning-giving expression takes place, with the light sphere, where conscious thought takes place. And, as the ***axiological context*** is constituted in the cultural space, it presents analogical correspondence with the ***significant context*** of a cultural structure's language: in particular, a cultural object situated in the axiological context presents ***axiological correspondence*** with a conceptual significance noted in the significant context of the cultural structure; such an axiological correspondence is that which we still have to methodologically interpret in order to represent the superstructure model.

As on page 101, we must now ask: "what does the expression express? Not the concept, because this is a slice of the Relationship, i.e., an aspect of the schema of the entity noted in the significant context of a language; the concept never abandons the cultural structure: it can only be ***thought.***" The answer offered there is: ***"the projection of the sign."*** "To the question: what does the expression express? It is answered: the projected sign. And to the question: how does the expression place meaning on the entity? It is answered: by the projection of the sign." But "the projection of the sign" is the culmination of the second movement, that which establishes an axiological correspondence between the ***conceptual significance*** and the cultural object: ***by means of the second movement the Paśu projects on the entity a sign that axiologically corresponds to a conceptual significance.*** In the eighth commentary, the parts of this movement are described, which we now repeat. ***"The significance, contained in a concept, is projected 'toward the world,' in the direction of an entity that is found 'beyond the sensorial sphere'; the exterior manifestation of the projection is the expression of a sign; the sign, expressed by a bodily movement, is a signal placed upon the entity of reference; this signal in the entity, which signals the sign, corresponds to what is signified by the demiurgic design of the entity; on the given design, the sign is now placed.***

"The knowledge of the entity is the passing from the demiurgic design to the signified: that is why the projection of the signified, of a sign, on the entity, is the re-knowledge of the entity; only by being re-known, by being signed, the entity acquires 'meaning.' The demiurgic design is the being-for-man, the object of knowledge: only the human sign in the entity, the re-knowledge, places meaning on it, makes it exist-for-man." That is to say: *it transforms it into a "cultural object."*

Apparently, every cultural object exists by the projection of a sign on an individual entity. Let us analyze this fact in more detail. The individual entity reveals its design to the Paśu in the first movement of the macrocosmic objective of the finality (Figure 73). The design or "essence of the entity" is interpreted by reason and schematized into a Relationship of the cultural structure or "truth of the entity."

The sign projected on the entity in the second movement expresses an "aspect" of that truth of the entity, i.e., a conceptual significance: the ***cultural value*** that transforms the individual entity into a cultural object is the content that the sign deposits in the entity and confers meaning on it. It is evident, then, that the individual entity, and its design, act as the ***support*** of the ***objective cultural properties.*** In other words: ***an individual entity, its design, is the support of the properties of a corresponding cultural object.***

This means that, "under" the cultural properties of the object, the design is found as their essential substratum. In truth, every cultural property is only the qualitative ***affirmation*** that the projection of the sign exerts on the design of the entity: ***nothing concrete could be "put" through the projection of the sign that was not already previously in the entity, included in the formative plan; that is why the cultural content placed on the entity can only be a "value," an axiological category.*** In a given entity, in its design, are present the totality of the archetypal matrices of the Plan; when that entity is transformed into a "cultural object," it signifies that ***one*** particular ***matrix*** of the series has been ***affirmed*** above all the others: the objective cultural properties only ***describe*** that particular matrix ***that was already in the entity*** integrating the design and that still remains as an essential support. As demonstrated in subarticle E11 (page 481) with the case of the ontic horse, but which can be extended to any other entity, what is first known of a designated entity is the ***essential matrix;*** although the whole design is schematized in a cylindrical bond or Relationship, the gnoseological correspondence determines that the essential matrix is encoded into a ***habitual language or sociocultural language as a habitual concept*** (eighteenth and nineteenth commentaries): the habitual concept is "normally" horizontal and, therefore, its significance is the first one noted when the subject refers to its Relationship or

schema. Two important conclusions follow from this fact: ***that a significance expressed in habitual language can only correspond to a "habitual concept." And that, if a habitual concept presents a gnoseological correspondence with an essential matrix, its expression on the entity's design has to "affirm" that essential matrix.***

It is now understandable why the cultural properties are supported by the entity's design: because in the second movement, when expressing the conceptual significance, what is actually projected is the habitual concept's significance, and this significance, placed above the design, is no more than the ***affirmation*** of the corresponding essential matrix. Thus, the essential matrix ***emerges*** above the remaining archetypal matrices and becomes ***visible*** for cultural recognition: but such an emergence occurs in the axiological context of the remaining cultural objects and this confers on it the particular ***meaning*** that characterizes it. ***The sign projected on the entity, which transforms this cultural object, has the capacity of the essential matrix and the significance of the habitual concept: its projection affirms the essential matrix and makes it emerge with cultural meaning. But where does the cultural object "emerge"? Answer: the individual entity is naturally in region (B), i.e., in the "astral world": the projection of the sign impulses the essential matrix to manifest itself in region (D), i.e., in the "sphere of world meaning," whereupon the entity becomes a "cultural object." Inversely, every cultural object, the meaning of which emerges in the region (D), is essentially supported by an individual entity situated in the region (B). The "cultural value" depends on this emergence, on how much the essential matrix arises in the sphere of world meaning: the greater the emergence, the greater the cultural value, the greater the intensity of meaning, etc.***

Consequently, ***the second movement consists in the axiological correspondence between the cultural structure's habitual concept of a system and the design's essential matrix of an individual external entity.*** In order to incorporate this fact into the structural model, we must note that the second movement is the response to the first one and that the latter is determined by the ***essential postulate.*** In Figure 46 is depicted the essential postulate which establishes that ***a cylindrical bond in the cultural structure as a model of the entity's schema or truth corresponds to an ontic sphere as a model of the entity's design.*** But, as the design consists of a plan made up of a series of archetypal matrices, analogy requires that the ontic sphere be made up of a series of corresponding concentric spheres: the ontic sphere is thus a ***stratiform sphere.*** The ***perception*** of this sphere or entity's design, during the first movement, produces a cylindrical bond made up of a beam of axial planes, each one of which represents the conceptual significance of an archetypal matrix. Just as seen in Figure 46, the "habitual concept" is

the normally horizontal concept slice, the AB plane of which is parallel to the plane of signification (StT).

Relating Figure 46 with figure 73, it is easy to comprehend that the first one actually analogically represents the ***gnoseological correspondence*** established by the first movement between the external entity's design and its schema in the cultural structure: that is why on the left, in region (B), there is a ***stratiform sphere*** and on the right, in region (b), there is a ***cylindrical bond*** containing a beam of axial planes. If we wanted to represent the second movement analogously, we should take into account that ***the axiological correspondence consists in the expression of the habitual concept "beyond" the sensorial sphere, i.e., in the "affirmation" of the essential matrix: methodologically, this condition is formulated as the "patential postulate of the structural model." The patential postulate affirms that, if a horizontal*** AB ***slice of the cylindrical bond is equivalent to the expressed habitual concept, and if one, and only one, of the concentric spheres that integrate the stratiform sphere represents the axiologically corresponding essential matrix, then this single sphere constitutes a "node" in the superstructure model.*** The patential postulate has been analogically represented in Figure 74, which should be compared with Figure 46 for its better comprehension.

The line of segments that divides the plane of Figure 74 marks the microcosmic limit of the ***sensorial sphere.*** On the left, in the cultural space, the essential matrix affirmed by the projection of the sign emerges in the region (D) of the macrocosm: the entity becomes axiologically ***visible*** as a ***cultural object.*** On the right in the psychological space, the habitual concept slice, the conscious representation of which is ***visible*** in region (d), is expressed "beyond the sensorial sphere": the sign, which represents the conceptual significance, will be projected onto the entity's design and affirm the essential matrix.

In synthesis, the sign expresses the significance of the habitual concept: the projection of the sign on the entity's design affirms the essential matrix and confers on it cultural value. The entity is transformed into a cultural object, into a support of cultural properties; the essential matrix then ***emerges*** with a particular ***meaning*** determined by the ***axiological context*** of the other cultural objects that populate the cultural space. ***The patential postulate requires that such an emerging matrix, the patency of which makes the entity a cultural object, be represented by an analogical sphere and that it occupies the place of a "node" in the superstructure model.*** This methodological interpretation of the axiological correspondence will allow us, as we have already stated, to deduce the superstructure model from the structural model of Figure 12.

D. Analogical Superstructure Model

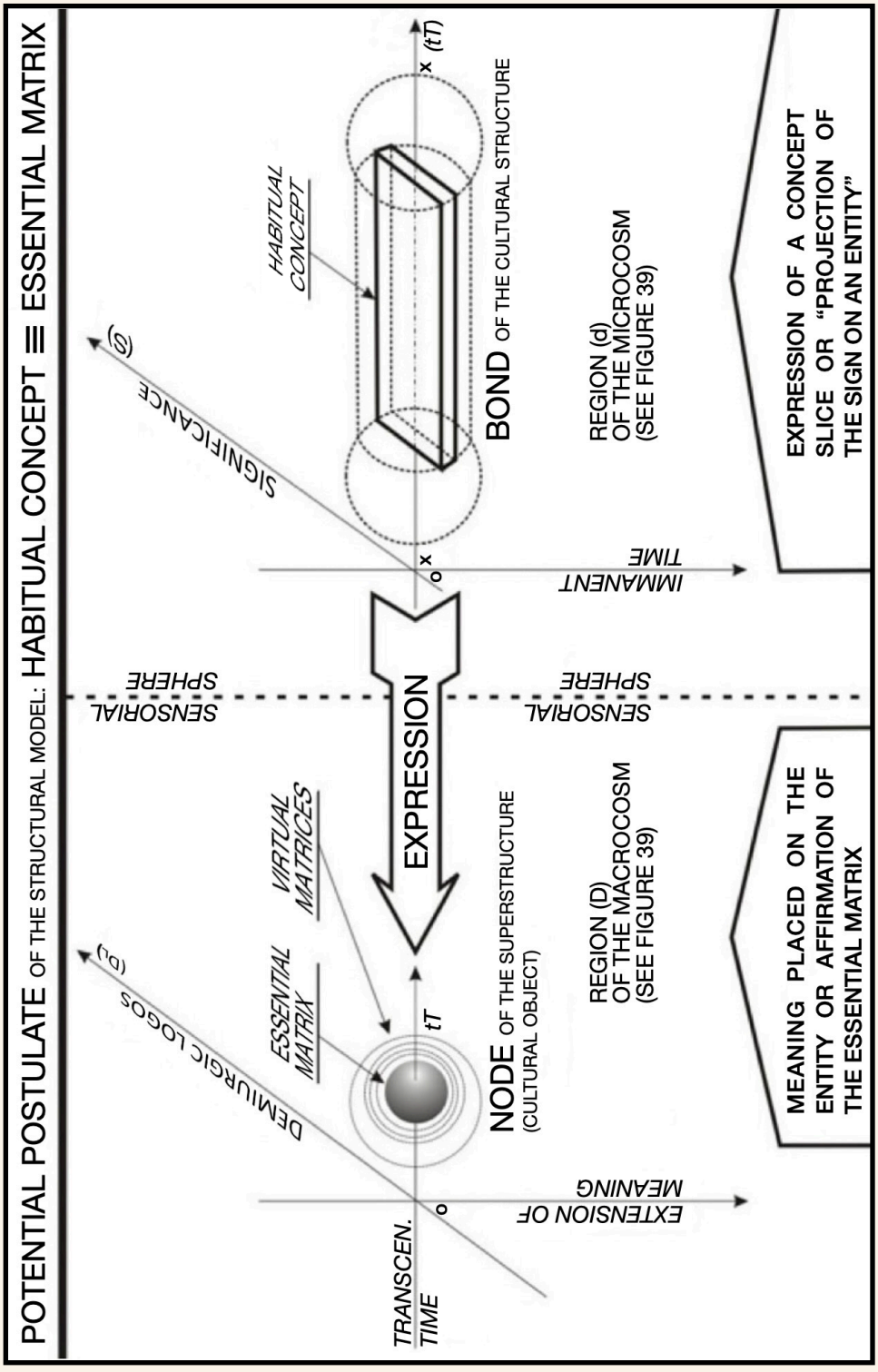


Figure 74

The essential postulate of the structural model affirms that a cylindrical link of axial planes in the cultural structure, as a model of the entity's truth, gnoseologically corresponds to a stratiform ontic sphere, as a model of the entity's design.

The patential postulate of the structural model affirms that a simple spherical ontic node of the superstructure, as a model of the essential matrix emerging in the cultural object, axiologically corresponds to a horizontal plane of the cylindrical bond of the cultural structure as a model of the habitual concept.

The joint comprehension of both postulates reveals to us an important condition: ***a "node" in the cultural structure model corresponds to a "bond" in the superstructure model.*** This condition determines that between both models exists a relationship of ***inverse symmetry.*** Now, there is an actual characteristic, common to cultural objects and to conscious representations of cultural objects, which cannot be absent in the respective models: the incorporation of this characteristic imposes a ***visual criterion*** in the qualification of the indicated relationship, which is why the Hyperborean Wisdom denominates it: ***"inverse patential symmetry."*** Examination of Figure 74 clearly demonstrates such a common characteristic: both the habitual concept and the cultural object present in common, the quality that their existence is associated to their ***appearance:*** the habitual concept, or any concept slice, only exists for the animic subject when it is ***noted,*** when its significance becomes ***visible,*** when its representation emerges into the light sphere, etc.; the cultural object, on the other hand, only exists as such when it is ***reknown,*** i.e., when its cultural value is ***evident*** to the members of the cultural community: the existence of a cultural object consists in its ***appearing*** full of meaning or in its being ***evident.*** Thus we see that, despite the fact that one corresponds to a ***bond*** and the other to a ***node,*** both beings present the common characteristic of their ***patent*** existence. The methodological rigor demands that the actual qualities be contemplated in the structural models so that they correspond as exactly as possible with the reality that they represent; the mentioned characteristic must, then, be present in the cultural structure model and in the superstructure model, so we are going to implicitly assume the ***manifest visibility*** of the habitual concept and the cultural object represented in the respective models: both the concept slice (of the cylindrical bond) of the cultural structure and the node of the superstructure ***must be considered patent;*** the first patent for the intelligible apprehension of the animic subject and the second patent for the sensitive perception of the Paśu. Thus, between the two models, a relationship of ***inverse patential symmetry*** will be verified.

A structure model like that of Figure 12 is made up of ***nodes*** and ***bonds.*** We know from the patential postulate that the ***nodes*** of the

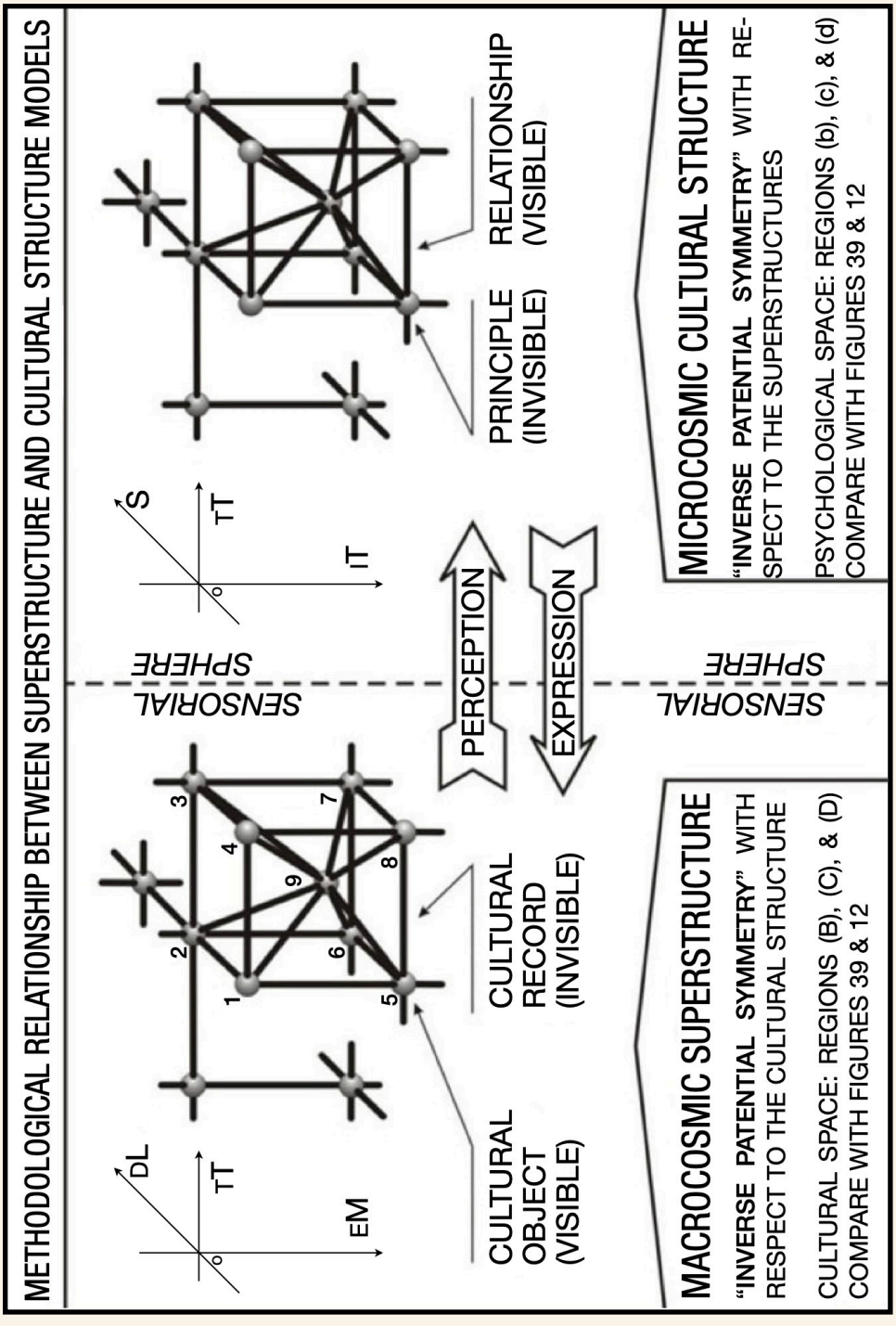


Figure 75

superstructure consist of ***cultural objects*** and that the same can be represented in a model by ***equivalent spheres.*** It is evident, then, that we still need to clarify how the ***bonds*** of the superstructure model are represented. The answer will arise from the comprehen-

sion of the ***actual bonds*** of the superstructures. That is to say, from the following inquiry: what links the ***nodes*** or ***cultural objects*** of the actual superstructure to each other? Answer: a ***particular relative bonding,*** which Hyperborean Wisdom denominates: ***"connection of meaning."***

The set of cultural objects that populates a given cultural space constitutes an ***axiological context*** in which the particular object acquires its ***meaning.*** This implies that each cultural object is linked to each one of the remaining objects of the axiological context by a culturally permanent ***connection of meaning:*** as long as a cultural object exists as such, i.e., as long as it possesses meaning for a Paśu culture, the ***connections of meaning*** that cause its evidence in the axiological context will be maintained. And as a "Paśu culture" is no more than the form determined by an actual superstructure, it is understood that its ***"bonds"*** can only consist of such "connections of meaning" that bind together the cultural objects of the axiological context. Now, if the "connections of meaning" are the actual links between cultural objects, it only remains for us to establish the form of their representation in the superstructure model.

The ***connections of meaning,*** because of their ***permanent and actual linking*** characteristic between cultural objects, must be qualified as ***macrocosmic records.*** As defined on page 540, ***"a macrocosmic record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge":*** As we will see later on, the ***connections of meaning*** fulfill this function because they contain ***the cultural history of the object of reference;*** that is why the Hyperborean Wisdom denominates them: ***cultural Records.*** Unlike the ontic Records, which are the "exclusive property of individual entities" (page 541), ***the cultural Records are always the property of two cultural objects:*** those between which the ***connection of meaning*** exists. But, "two cultural objects" being founded on two spatially distanced entities, and the ***connection of meaning*** being an actual link between them, it is clear that the cultural Record has to extend directly from one cultural object to the other, covering the cultural space that separates them. ***This actual quality of the cultural Record is the principle that justifies its analogical representation as a "cylindrical bond" in the superstructure model.***

The connection of meaning, which links two cultural objects of the actual superstructure, can be analogically represented as a ***cylindrical bond*** that links two ***spherical nodes*** in the superstructure model: we are already in a position to represent such a model! Undoubtedly, the model of Figure 12 would adequately serve for this purpose ***were it not for the fact that it is not at all suitable to represent the superstructure independently of the cultural struc-***

ture: on the contrary, it would be highly instructive to refer the superstructure model to the cultural structure model, since this would bring out the ***inverse patential symmetry*** that exists between the two. This possibility can be realized by representing, in the same figure, the two structures ***according to the model of Figure 12***, as shown in Figure 75.

There we can see that both the superstructure model on the left and the cultural structure model on the right are identical to the structure model in Figure 12. However, a relationship of ***"inverse patential symmetry"*** is verified between the two:

In the cultural structure, the place of the ***nodes*** is occupied by principles, the passive potency of which makes them ***invisible*** to the animic subject: as we saw in the First Part, the principles are ***unrepresentable.*** On the contrary, the place of the ***bonds*** is occupied by relationships, the active potency of which enables their ***conscious representation*** whenever the subject requires it: the relationships are, in any case, ***visible*** to the animic subject.

In the superstructure, the place of the ***nodes*** is occupied by ***cultural objects,*** the meaning of which makes them ***visible*** to the members of the sociocultural community. On the contrary, in the place of the ***bonds*** exist the cultural Records, the connections of meaning that are ***invisible*** because they remain under the "threshold of meaning" (see Figure 39).

The inverse patential symmetry is evident: in the cultural structure, ***the nodes are invisible*** and in the superstructure, ***the nodes are visible.*** In the cultural structure, ***the bonds are visible*** and in the superstructure, ***the bonds are invisible.***

E. Analogical Study of the Superstructures

The superstructure model elaborated in the previous articles, and shown graphically in Figure 75, makes possible the "analogical vision" of the actual superstructures that we had proposed to obtain at the beginning of this section. From now on, when referring to the actual superstructures, we will always do so through this model or taking into account the conclusions drawn from it. Particularly valuable, e.g., is the collaboration that the model lends to a detailed explanation of the concept of the cultural Record, a concept that can only be explained ***analogically,*** since the cultural Record is ***invisible*** to the animic subject. The Hyperborean Initiate, however, has the ***faculty of anamnesis*** at his disposal, which enables him to explore the cultural Records and to know the history of the cultural objects of reference: in order to evidence the power of this faculty to ***non-initiated*** Viryas, for whom the cultural Records are effectively invisible, it will be inevitable to resort to the superstructure model in order to explain, beforehand, the cultural

Record concept. This is what we will do next: in the present article, we will explain the cultural Record concept with the help of the model in Figure 75. In the next one, we will study the Hyperborean initiates' faculty of anamnesis.

1. Analogical Correspondence between the Superstructure Model and the Actual Superstructure

The superstructure model being an analogical representation of the ***actual superstructure***, the conclusions that we draw from its examination will present correspondences with characteristics, qualities, or properties of it. The principal correspondences have been synthesized in the table of Figure 76: the first step will be to explain each one of such relationships in order to clarify the context in which the cultural Record concept must be understood.

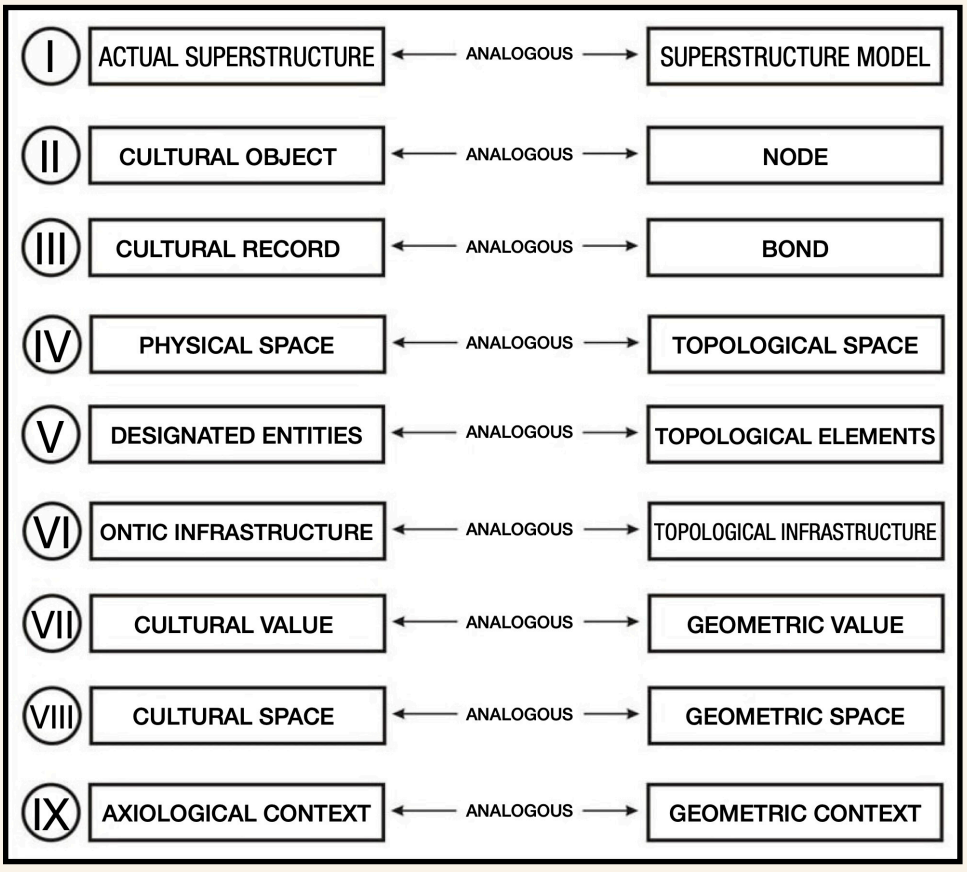


Figure 76

The nine statements in the right-hand column refer to the model of the superstructure in Figure 75, while the nine in the left-hand column reflect corresponding properties of an actual superstruc-

ture. The first three correspondences can be considered as ***axiomatic principles*** of the superstructure model: these principles have already been sufficiently explained and justified in the preceding articles so that here, except for III, we will only limit ourselves to repeating their definition. Principle I is the ***fundamental thesis*** of the superstructure model, from which all subsequent reasonings are derived: it affirms, simply, that "the superstructure model analogically corresponds with every actual superstructure." Principle II expresses the "patential postulate of the structural model" and its axiomatic character is evident: it affirms that, "a cultural object of the actual superstructure model corresponds to a node of the superstructure model." Principle III receives its actual foundation in the ***connections of meaning*** that link cultural objects to each other; as such relationships give rise to cultural Records, without discussing the validity of the principle, it will be explained again, in greater detail, further on; its formulation affirms that, "a bond of the superstructure model, corresponds with a cultural Record of the actual superstructure."

Assuming the validity of the axiomatic principles I, II, and III, on which the superstructure model is based, the analysis of the following ***analogical propositions*** will enable us to deepen our comprehension of actual superstructures. These are now logically enchained statements that describe the essential properties of the superstructure model and enable us to explain the ***constitution*** of an actual superstructure.

2. Propositions IV and V

Let us recall what was said on page 60 about the structure model in Figure 12, identical to that in Figure 75: "We deduce from simple observation that it is comprised of four elements: certain protuberances called ***nodes*** at the vertexes and center of the cube; the ***bond*** between nodes; the ***space*** that occupies its extension; and the ***time*** that allows it to last or change." Here, of these four elements, we will not consider time, which in the actual superstructures is denominated ***history*** or ***historical time,*** since it has already been defined in another section (page 359) as "time of an external culture"; instead, later on, we will study a temporal species proper to the cultural Records that the Hyperborean Wisdom denominates as ***chrono-cultural series.*** Disregarding time, we can affirm that a superstructure model is ***essentially*** constructed ***with "topological elements" organized in a "topological space."*** In this "topological space," we recognize the ***space*** that every structure requires in order to exist, but in place of the ***nodes*** and ***bonds,*** we affirm that a superstructure model is constructed with "topological elements." What does this difference signify? Answer: that in an actual super-

structure, cultural objects, analogous to nodes, and cultural Records, analogous to bonds, are actual elements, the existence of which begins ***a posteriori*** to ontic existence: as we saw in "C," the designated external entities are the support of the cultural object's cultural properties; this is why the entities present their design ***a priori,*** in the first movement, while the cultural objects arise by the ***a posteriori*** affirmation of the design's essential matrix during the second movement. Therefore, in the superstructure model there must exist, analogically, something ***a priori*** to the existence of the nodes and bonds, but which serves as a fundament for the subsequent properties of the nodes and bonds: such a fundamental apriority is the essential characteristic of the ***topological elements*** of the superstructure model.

Proposition V is understood, then, which postulates the analogy between the ***topological elements*** of the superstructure model and the ***designated entities*** of the actual superstructure. Moreover, if the topological elements are organized in a ***topological space,*** and those are analogous to the designated entities, the existence of which occurs in ***physical space,*** it is evident that these spaces are also analogous; this is what Proposition IV affirms: "the topological space of the superstructure model is analogous to the physical space of the actual superstructure."

3. Propositions VI and VII

Let us now consider the structure model of Figure 12. The ***topological elements,*** when organized in the ***topological space,*** form a ***topological infrastructure.*** The topological infrastructure is the essential skeleton of any structure: on this skeleton are added, ***a posteriori,*** the ***values*** that transform the infrastructure into a structure and confer to it specific ***geometric*** properties. ***Node*** or ***bond*** qualification, e.g., is the adjudication of a ***geometric value*** to certain pre-existing ***topological elements*** in the structure. In other words, ***the topological infrastructure supports the geometric properties of the structure.***

Applying these definitions to the superstructure model of Figure 75 and tracing correspondences to the actual superstructure, we come to understand Proposition VI. In effect, if the topological infrastructure is comprised of topological elements, analogous to the designated entities, these have to make up, analogously, an ***ontic infrastructure.*** That is to say, ***the designated entities, by organizing themselves in physical space, form an ontic infrastructure.*** Naturally, as Proposition VI declares, "the topological infrastructure of the superstructure model is analogous to the ontic infrastructure of the actual superstructure."

Now, what is an ***ontic infrastructure,*** really? Answer: ***the essential skeleton that supports the cultural properties of the actual superstructure.***

Let us explain this answer. The designated entities, which are distributed in the physical space, form an ontic infrastructure. The Paśu gets to know its designs by means of the first movement, and is affirming its essential matrices with the projection of the signs that the second movement carries out. Thus, the entities are transformed into cultural objects and emerge with specific properties beyond the threshold of meaning: in truth, the entities remain equilibrated in their place, since what emerges is an ***axiological content*** placed in them by the expression of the Paśu. This axiological content is a ***cultural value*** added to the pre-existing entities that, for this reason, act as a support of cultural properties. It is understood then that, analogously to the superstructure model, the ontic infrastructure is an essential skeleton of the actual superstructure: on this skeleton are added, ***a posteriori,*** the ***values*** that transform the infrastructure into a superstructure and confer to it specific ***cultural*** properties. The qualification of ***cultural object*** or ***cultural Record,*** e.g., is the adjudication of a ***cultural value*** to certain ***pre-existing designated entities.*** In other words, ***the ontic infrastructure supports the cultural properties of the actual superstructure.***

It is evident, now, the statement of Proposition VII: "the geometric value added to an element of the topological infrastructure is analogous to the cultural value affirmed on an entity of the ontic infrastructure."

4. Proposition VIII

The topological space, within which the topological infrastructure is organized, ***is an essentially qualitative space,*** i.e., a space in which the topological elements can only be qualified by the ***quality*** of their essential properties. The addition of geometric value to the elements of the topological infrastructure transforms the topological space into a ***geometric space: an essentially quantitative space where takes place the superstructure model, i.e., a space where nodes and bonds can be qualified by their quantity, number, or measure.*** In the geometric space, the nodes and bonds acquire particular importance by their ***relative*** position in the superstructure model: they can be ***numbered, counted,*** and their mutual relationships ***measured*** with precision.

Analogously, physical space "is an essentially qualitative space," i.e., a space in which only designated entities can be qualified by the ***quality*** of their essential properties: such purely qualitative properties, of course, consist in the Plan of ontic designs. The affirma-

tion of the essential matrices due to the effect of the second movement transforms the designated entities into cultural objects and the ontic infrastructure into a superstructure: ***physical space is then transformed into "cultural space," a quantitative space where the meaning of each cultural object rigorously depends on its own "cultural value" and on the measure of mutual "connections of meaning."*** The general characteristics of "cultural space" have been summarized in the fourteenth commentary of article "A."

Clearly, Proposition VIII synthesizes the correspondence between geometric space and cultural space; this is the complete statement: "the geometric space determined by the superstructure model is analogous to the cultural space ***constituted*** by the actual superstructure."

We have reviewed, up to here, Propositions I to VIII. Proposition IX, however, cannot be addressed because its explanation requires the definition of some previous concepts. In the following subarticles we will study the relationship between the infrastructure and the structure, and the relativity of the geometric value: these concepts will enable us to define the ***"geometric context"*** of a property and this, ultimately, will make Proposition IX comprehensible.

5. Absolute Character of the Infrastructure and Relative Character of the Structure

Let us now analyze the ***structural relationships*** of the superstructure model in Figure 75. We will note that the purpose of ***structurally*** analyzing the model implies the examination of the ***geometric values*** that have been affirmed about the ***topological infrastructure,*** e.g., of the ***nodes*** and ***bonds.*** The objective of the analysis will procure to demonstrate that such ***geometric values*** are ***relative,*** i.e., that they ***depend on the "geometric context."*** Once demonstrated, we will draw analogical conclusions that correspond to the actual superstructure.

We will begin by repeating the question from page 84, "What does the structural mode consist of?" and apply its answer to the superstructure model. "Answer: there is an ultimate formal pattern that cannot be decomposed through reduction; the modality of a structure is the way in which such an irreducible pattern is reproduced in the architecture of the system." First of all, let us remember that in the structure model of Figure 12, homologous to the superstructure model of Figure 75, the "formal pattern" is the ***centered cube.*** In order to facilitate the explanation, we have to suppose that the superstructure model is based on a "cubic" modality, i.e., on a structural mode determining that the centered cube is repeated throughout the superstructure frame as a formal pattern: of

course, this is only a didactic example, an example that will enable us to qualify the superstructure model, also, as a "cubic structure."

Now then: ***it is undoubtable that the "formal pattern" is an essential quality of the topological infrastructure.*** Or, in other terms: ***the "formal pattern" is a capacity proper to the infrastructure and, therefore, a priori to the structure constituted on it.*** How is this character verified? Answer: by noting that ***the "formal pattern" is independent of any spatial or temporal "reference" in order to exist. The structural cube*** in Figure 75, e.g., is sustained by a ***topological infrastructural cube:*** the latter, abstractly considered as the "formal pattern" of the superstructure model, ***will always be "a cube" regardless of the point of observation or the moment at which it is comprehended,*** i.e., regardless of ***perspective.***

Let us examine the answer in greater detail. As we saw, the ***topological infrastructural cube is the structural cube's essential support:*** this signifies that the "cube" is the topological fundament upon which the ***most general geometric value*** is affirmed, i.e., the act of being a ***structural cube.*** In summary, the infrastructural cube has no ***geometric value,*** although it makes it possible for ***value*** to exist for every structural cube as such; ***value,*** and structural existence, ensue a posteriori from the formal pattern: the infrastructural cube is a topological quality that lacks its own geometric value, but which serves as a fundament for the existence of the structural geometric value; a ***structural cube*** can only be ***affirmed*** on top of a ***topological infrastructural cube,*** i.e., that which could not exist without the presence of the latter.

But the infrastructural cube, as a "formal pattern," is irreducible and cannot be analytically decomposed, i.e., it is a simple being: it determines without being determined and, although it is the cause of ***geometric relationships,*** it does not depend on any ***relationship*** outside of itself in order to exist. Thus, we arrive at the principle indicated in the previous answer; it is particularly interesting to note that it is not necessary to refer the infrastructural cube to topological space in order to prove its existence: its evidence is inseparable from the sensitive or intelligible intuition that reveals it to reason and independently of any concrete reference.

Contrary to the absolute character of the infrastructural cube, the ***structural cube*** is characterized by its ***relativity.*** This will become clear if we remember that the ***structural cube*** arises from the adjudication of a set of ***geometric values*** to the ***infrastructural cube:*** that is why it can be described as if it were a complex being and decomposed into a set of corresponding properties. But such properties ***are essentially relative: they depend, on the one hand, on the "reference" of the structural cube to the geometric space and, on the other hand, on their mutual "relationships."*** In the ***first case,*** the relativity is verified by noting that the ***geometric value*** of any

property of the structural cube depends on the ***relationship*** that such a property maintains with respect to the geometric space of ***reference.*** In the ***second case,*** the relativity is verified by observing that the ***geometric value*** of a property depends on the ***relationships*** with other geometric properties, i.e., it depends on the ***geometric context.*** In the first case, the relativity of the geometric value is ***general*** and in the second case, it is ***special.***

We will demonstrate both cases of relativity in the following subarticles in order to then address the explanation of Proposition IX.

6. First Case: General Relativity of the Geometric Value in the Structural Cube

In any structure, whatever its modality, and particularly in the "cubic structure" considered here, the geometric value is relative, although such a relativity may be ***implicit*** or ***explicit*** in the definition of its properties.

What does the ***general relativity*** of the geometric value signify? Answer: that in the structural cube, the value of its properties depends on the relationship that they maintain with respect to the space of reference. In order to verify it, let us note that, ***without referring the structural cube to space, it is not possible to point out its actual properties: we can only describe its ideal properties because, without spatial reference, the cube is not situated in a geometric space but in an ideal space;*** we will say, e.g., ***"the structural cube has six faces, limited by twelve edges, which form eight exterior vertexes, etc."*** Such a description is, naturally, ***ideal*** and, therefore, ***generic: every structural cube responds*** to this general description. However, when ***we refer*** to ***"that" structural cube*** in particular, for example that of Figure 75, things change: ***if it is true that "that" structural cube fits the above description, it is no less true that the properties described depend, in "that" cube, on the implicit reference to geometric space.*** E.g., it is true that the cube of Figure 75 has six faces, but it is no less true that ***they are not all equal.*** In effect, in "that" cube, we must admit that one face is "front," another "top," another "bottom," another "back," and two others "side"; if we say "the face of the cube," we are mentioning a property of the ideal cube: "the face," a face equal to the other six, ***without specific value;*** but if we say ***"that" face of the cube,*** we are ***implicitly*** pointing out a property of the real cube: "a" face, a face distinct from the other six, ***with the specific value*** that proceeds from being "front," "side," etc.

We cannot, therefore, ***point out*** any property of "that" structural cube of Figure 75 without it being implicitly or explicitly determined by its reference to geometric space: precisely, the three or-

thogonal axes arranged to the left of the structural cube, X (tT), Y (Em), and Z (dL), fulfill the function of representing the geometric space to which every observation must be ***referred.*** When a structural cube is ***referred,*** as in Figure 75, to a geometric space, ***each one of its geometric properties presents a value relative to said space.*** If the ***reference*** is taken with respect to the point ('o') of intersection of the axes, then vertex 3 has ***more value*** than vertex 2, for example; likewise, edge 3.7 has more value than edge 2.6, etc. Strictly speaking, if we intend to exactly point out a specific property of "that" particular cube, we must precisely establish its relationship with respect to a space of reference: this will enable us to ensure that the pointed out property ***is the same*** after any type of movement; if the reference is correct, a change of position, a rotation of the structural cube e.g., will not prevent us from distinguishing without error, at all times, this or that specific property. However, if we have remained fixed in our place of observation, we will verify that, in spite of knowing at all times where vertex 3 is, it may ***no longer be worth more*** than vertex 2. In other words, ***the geometric value is relative with respect to the space of reference.***

It should be noted here that only the second case, of ***special relativity*** of the geometric value, will be taken into consideration in order to explain Proposition IX: the reason is that the analogical correspondence between the superstructure model and the actual superstructure would require the definition of a concrete ***reference*** of the latter to the cultural space, a requirement that would take us away from the objective of this section, i.e., from the cultural Record. The cultural Record, being analogous to a bond of the superstructure model, is clearly included in the second case, which refers to the determinations of the geometric context. That is why, after the following article, ***"the relativity"*** of the geometric value will be mentioned without clarifying whether it is general or special, but in any case, it should be understood as ***"special relativity,"*** i.e., that relativity of the value with respect to the geometric context.

7. Second Case: Special Relativity of the Geometric Value in a Structural Cube

Apart from the general relativity that the geometric value of the structural cube's properties presents with respect to the space of reference, each property sees its value determined by its relationship with each one of the remaining properties. What, then, does the ***special relativity*** of the geometric value signify? Answer: that in the structural cube, the value of each one of its properties is determined by the ***geometric context.*** In order to demonstrate this, it is enough to point out any specific property and analyze what its

definition depends on: it will immediately become clear that the more detailed the description of the property is, the more it depends on the ***relationships*** with the other properties. Let us point out, e.g., vertex 2: it is not just any vertex but "that" particular vertex, the back-upper-left lateral vertex. Now yes, in principle, we distinguish it from the other seven exterior vertexes because vertex 2 is that which is formed by the intersection of three edges of the back, upper, and left lateral faces: even if we only say "that vertex," and point to 2 without mentioning any reference, in truth we are implicitly identifying it by its relationship with the three named faces; the vertex and the three faces that form it, are mutually related in such a way that it is always possible to identify any of them by their relationship with the other three properties. Here we can already see, in its most elementary definition, the ***special relativity*** that the geometric value of vertex 2 presents with respect to the faces that make it up; it is the only vertex formed by these three faces but this condition, which causes its existence, reveals its existential dependence: vertex 2 can only be such ***by its*** simultaneous ***relationship*** with the three faces; or, more rigorously: ***a point can only be vertex 2 if its relationship with the back, upper, and left lateral faces of the structural cube is such that its edges or sides intersect it.*** The geometric value of vertex 2 is, then, ***essentially relative: it depends on the relationship of coincidence at a point of the three edges that form it.***

Let us now go a little further: let us try to define vertex 2 more precisely. This will be possible if we know more details about it, details that can be obtained by means of a meticulous ***description***. Let us begin, e.g., by highlighting that "vertex 2 lies on a diagonal line that passes through center 9 and through the opposite vertex 8"; but what have we done here if not ***relate*** vertex 2 to center 9 and vertex 8? We continue, e.g., noting that "one of the sides of vertex 2 is common to vertex 1, another is common to vertex 3, and another to vertex 6"; but what have we done here if not ***relate*** vertex 2 to vertexes 1, 3, and 6? Let us observe, also, that "the three planes (1, 2, 3), (1, 2, 6), and (6, 2, 3), form a right-angled polyhedron, the vertex of which is 2"; but what have we done here if not ***relate*** vertex 2 to an angular measure? Etc., etc.

In order to complete the definition of vertex 2, one could add many details obtained in a similar manner. However, the important thing is not to improve the definition but to comprehend that the more details we add, the more ***relationships*** are involved in the concept. ***The "special relativity" of the geometric value of vertex 2 consists in depending on each and every one of its relationships with other properties.***

The set of relationships that link it to other properties constitutes the ***geometric context*** of any property, e.g., of vertex 2: ***in the***

structural cube, the set of properties effectively related to a determinate property is denominated "geometric context." One will thus comprehend the answer to the question "What does the ***special relativity*** of the geometric value signify?" which was affirming: "in the structural cube, the value of each one of its properties is determined by the ***geometric context.***" While this answer was demonstrated for the particular case of vertex 2, the same analysis and its conclusions can be inductively applied to the case of any other property of the structural cube.

The conclusion that we must draw from the analysis is that, apart from being "relative," ***the geometric value must somehow increase if, correlatively, the complexity of the geometric context increases.***

That of the "complexity of the geometric context" is both a ***qualitative*** and ***quantitative*** concept: qualitative because the complexity of a context is determined by the way the properties that comprise it relate to each other; and quantitative because the complexity of a context numerically depends on the set of properties that make it up. A change in the ***modality*** of the structural lattice can cause a context, the ***configuration*** of which is more complex; an increase in the number of properties related to a determinate property undoubtedly increases the complexity of the context.

In any case, ***the greater the complexity of the geometric context, the greater the geometric value of the determinate property.*** The question now comes down to interpreting what the relativity of the value ***signifies*** and, especially, how it grows as the complexity of the geometric context increases.

8. Significance of Geometrically Valued Special Relativity

Let us remember, first of all, the warning made at the end of E6: from here on, the adjective "special" will be dropped in order to qualify "the relativity" of the geometric value. As henceforth, we will never refer to "general relativity" without prior clarification, there will be no possibility of confusion, and "relativity" should always be understood as "special relativity."

Having stated this convention, let us inquire what the relativity of the geometric value signifies. From the previous subarticle, we know that, e.g., ***vertex 2 signifies a "geometric value"*** and that it is ***relative.*** However, inquiring into the ***"significance"*** of the relativity imposes the prior explanation of the significance's ***"relativity"***: as we will see, significance and relativity are two concepts that are causally linked like the chicken and the egg, without it ever being possible to clearly determine who started the vicious circle. Of course, in order to study this aspect of the problem of the signifi-

cance, we must situate ourselves in the ***cultural structure,*** on the right-hand side of Figure 75.

Now, in the ***cultural structure,*** a ***significance*** is analogous to a ***relief*** on the horizon of continuous signification. The significance's ***relief***, what the subject ***notes,*** highlighted with clarity, depends on the significant context of a structural language. But the significance's ***relief*** is not always the same, and, of course, varies from one Paśu to another. In other words, the relief is ***relative,*** it presents different degrees of ***enhancement.*** What do the significance's degrees of ***relief enhancement*** depend on? Answer: on the complexity of the significant context of the language: the more complex the modality of the structural lattice in which context the significance is noted, the more its relief will be emphasized, the greater its ***enhancement*** will be. The signified relief is the imitation of a concept slice: its greater enhancement corresponds directly to a greater ***comprehension*** of the concept, i.e., to the inclusion of a greater number of semic elements proper to the truth of the entity schematized in the Relationship. This means that, noting a concept in a context of great complexity implies a great signified relief and a proportional comprehension of the truth of the entity: the greater the complexity of the structural context, the greater the enhancement of the signified relief and the greater the comprehension of the truth.

In order to clarify what we mean by "greater complexity of the structural context," we must refer to the simple system of Figure 13: a bond and two nodes, i.e., a Relationship between two Principles. Well, with respect to such a simple system, ***all the relationships that are connected with its principles constitute the "structural context."*** This being so, then ***an increase of the structural context's complexity consists in an increase of the relationships connected with its principles.*** But it should not be deduced from this that "complexity" is merely a quantitative property, i.e., that it depends exclusively on the number of Relationships connected with the common Principles, because, in addition, complexity depends on the ***contextual configuration,*** i.e., on the ***modality*** of the lattice. Naturally, the "significant context" is that part of the structural context, the Relationships of which respond to the modality of a horizontal language.

In any case, we find that the degrees of the signified relief enhancement depend, ultimately, on the structural context's complexity, i.e., ***on the set of relationships connected to the common principles. In other words: the signified relief is "relative" because it is determined by the set of relationships that constitute the structural context.***

It is evident that, the significance being "relative," it is wrong to ask about the "significance" of the relativity. However, the signifi-

cance ***is "relative" in the cultural structure,*** and the ***"relativity"*** of which we inquire is that of the ***geometric value of the properties*** of the structural cube, i.e., this "relativity" belongs to the superstructure model. The solution, which eliminates the paradox, consists in establishing an analogical correspondence between the ***significance,*** proper to the cultural structure, and the ***geometric value,*** proper to the superstructure model, with which the ***relativity of the significance*** is circumscribed to the significant context and the ***relativity of the geometric value*** is limited to the geometric context. Naturally, the ***"significant context" is thus analogous to the "geometric context."*** But this is not new: however one looks at it, it will not go unnoticed that such a correlation was already described as an ***axiological correspondence*** when the second movement of the macrocosmic objective of the Paśu's finality was studied; in Figure 73, e.g., one sees that the Paśu puts ***meaning*** into the entity by means of expression: the ***meaning*** proceeds from affirming the design's essential matrix, i.e., from the act that confers ***cultural value*** on the entity and makes it emerge as a cultural object; ***meaning*** is thus a ***value:*** and such a ***value,*** proper to the superstructure model, corresponds to ***significance,*** proper to the cultural structure.

In synthesis, the ***geometric value*** of any property of the structural cube is analogous to the ***significance*** of any concept of the cultural structure: both are equally relative because of their respective contexts.

This analogical correspondence between ***geometric value*** and ***significance*** reveals to us a fundamental aspect for the comprehension of cultural objects and actual superstructures: ***the degrees of value enhancement.*** Such an aspect will become evident if we go deeper into the analogy; that is to say: as it was stated in E7, the ***geometric value*** increases as the complexity of the geometric context increases, analogous to how the signified ***relief*** increases as the complexity of the significant context increases; but, the increase of the signified relief is highlighted by its different ***degrees of enhancement;*** does this imply that, analogously, the increase of the ***geometric value*** is evidenced by ***degrees of enhancement?*** Answer: in effect, the ***geometric value possesses*** a ***relief*** characteristic for a given geometric context: if the complexity of the context is greater, the ***value's*** relief acquires a proportional ***enhancement.*** In other words: ***the value, which is relative and depends on the context, exhibits, in an "aspect," that contextual rationality, that reason that determines the context of related properties: such an aspect is the "enhancement" of the axiological relief.*** The geometric value of vertex 2, e.g., becomes more ***enhanced*** as we describe new geometric properties related to it: and the discovery of new properties is equivalent, as it could not be otherwise, to an increase in the complexity of the geometric context; vertex 2 then emerges, its geo-

metric meaning becomes more evident, acquires greater enhancement, as its relationships with other properties become clearer.

The geometric value of a property can be "general" or "particular," depending on whether it refers to the whole geometric context or to another property. More clearly: ***if a property is examined in contrast to the context, its value presents a "general" degree of enhancement. If a property is examined with respect to another property, its value presents a "particular" degree of enhancement.*** E.g., the geometric value of vertex 2 is "general" when we state "vertex 2 of the structural cube in Figure 75"; on the other hand, the value is "particular" when we affirm "vertex 2 has a common side with vertex 6." It is evident, then, that the "particular value" presents a greater degree of enhancement than the "general value": if we state "vertex 2 of the structural cube," its value is "general" because the whole context of the cube determines it; but as soon as we affirm the relationship with vertex 6, we see vertex 2 "emerge" from the "general" context with a particular degree of enhancement that highlights it and puts it in the foreground. ***The passage from general value to particular value supposes its enhancement in all cases.*** All of these concepts, as we will soon see, can be applied in order to interpret the actual superstructures.

9. Proposition IX

Proposition IX states the following correspondence: "the geometric context of the superstructure model is analogous to the axiological context of the actual superstructure." In article "C," it was demonstrated that "the external axiological context is analogous to the internal significant context," and in the preceding subarticle E8 we saw that "the significant context thus turns out to be analogous to the geometric context": the geometric context and the axiological context are thus analogous and we will not insist on this. The objective of the present subarticle will be to take advantage of such an analogy in order to interpret, in an integral manner, the actual superstructure by means of the instrument of the superstructure model.

For this purpose, we will employ the ***structural cube*** in Figure 75, which will represent a ***cultural fact*** of the actual superstructure.

Always with reference to said figure, let us analyze how the cultural fact is constituted. In principle, there are, in the sites numbered one to nine, as many designated entities: according to the essential postulate, we must suppose that such entities consist of stratiform spheres similar to that which Figure 46 shows. With the first movement, the Paśu perceives the designs and schematizes them in the cultural structure as habitual concepts: it is the gnoseological correspondence. With the second movement, it expresses

the significance of the habitual concepts on the entities of reference: it is the axiological correspondence. As an effect of the expression, the essential matrices of entities one to nine are affirmed, similar to the process represented in Figure 74: according to the patential postulate, each entity acquires cultural value and constitutes a node of the superstructure. At each one-to-nine location, there is then a cultural object and a superstructured cultural fact is constituted.

In principle, the nine designated entities are distributed in physical space, in region B of the macrocosm. Upon receiving meaning, upon their essential matrixes being affirmed, an aspect of the entities emerges beyond the threshold of meaning, in region D of the macrocosm: that emerging aspect has the capacity of the essential matrix and is the objective cultural appearance of the nine entities. Such a cultural appearance consists in a set of evident properties, which is otherwise the only thing visible to the Paśu: each entity remains in its original site as a support of the emerging cultural properties, as a support of the visible cultural appearance, but invisible in themselves. The nine entities form the ontic infrastructure of the cultural fact: the Paśu cannot see them because it is in region B, but it recognizes, on the other hand, the emerging cultural appearance, the nine essential matrices affirmed by its meaning-giving expression.

The superstructure of the cultural fact is constituted on the ontic infrastructure: each cultural object, visible to the Paśu in sites one to nine, manifests a cultural value that determines its meaning and the meaning of the cultural fact. The cultural value of each object is relative: each object presents a "general value," referring to the context of the other objects, and a "particular value," due to its relationship with each one of the objects in the context. The context constituted by cultural objects is thus purely axiological. The relationships between cultural objects are denominated "connections of meaning" and are cultural Records of the macrocosm: in the superstructure model, in the structural cube of Figure 75, the connections of meaning are represented as the bonds that link cultural objects one to nine.

The relativity of the cultural value can be analogically comprehended by remembering that the value of a cultural object is analogous to the geometric value of a property of the structural cube; that the cultural object itself is analogous to a property of the structural cube, in this case, to a vertex; that the connections of meaning are analogous to the relationships between properties; etc. Taking into consideration such analogies, and the analyses of the previous subarticles, it is clear that the cultural value is relative and that it depends on the axiological context. The cultural value of an object can present, then, different degrees of enhancement:

the greater the complexity of the axiological context, the greater the enhancement of the cultural object. The complexity of the axiological context, of course, qualitatively and quantitatively depends on the set of connections of meaning that link a cultural object with the others.

In order to visualize all of this, let us refer to a concrete example: let us suppose that we go to the public library to look for a copy of *Mein Kampf*. The cultural fact, in this case, is constituted by the Library's cultural space and the superstructure of cultural objects and men that occupies it. We enter the room and situate ourselves in front of the shelves of books: there, each thing that we distinguish is a cultural object to which we have given meaning. But the meaning that each object possesses has a relative value, formally determined by the other objects in the context: each object is defined by its properties, but each property acquires meaning through its relationships with all the others. We know what a Library is: a place where books are kept on shelves; we go there and we recognize it: we see the books arranged on the shelves, the shelves attached to the wall, the wall cemented to the floor in order to support the ceiling, etc.; in truth, all of this context gives meaning and enables us to recognize the Library: neither the books, nor the shelves, nor the wall, nor the ceiling, nor any cultural object ***taken out of context*** signifies the Library. On the contrary, the Library is the set of cultural objects linked by connections of meaning that constitute a context recognizable as such: between the books, the shelves, the wall, the ceiling, and all of the other cultural objects, there are actual, albeit invisible, connections of meaning that form the superstructure of the cultural fact.

The cultural objects are distributed over the ontic infrastructure of the Library, each one presenting a ***general cultural value,*** determined by the complete axiological context. That is why, when we look at the shelves in search of the Führer's book, ***all of the books look the same:*** they are books; we know that; but none appears ***to be worth*** more than another because of the integrity of the axiological context that confers on them a ***general value.*** Suddenly, one of the books is enhanced and its relief stands out from the other books: we read the title on the spine and see that it is Mein Kampf, the Führer's book: an instant before, all the books were of equal value; an instant later, one of them manages to stand out and attract our attention; in parallel, the rest of the books, and even the context of the Library, have passed into the background, have lost cultural value in the face of the relevance of the Führer's book: what has occurred? Answer: that in recognizing the Führer's book, confused among the generality of the other books on the shelf, we have affirmed in it a ***particular value*** that caused its instantaneous enhancement: as we saw in E8 ***"the passage from general value to***

particular value supposes its enhancement in all cases." In this, as in any other similar case, ***the relativity of cultural value*** is evident: the affirmation of the sought-after book is equivalent to ***strengthening*** its connection of meaning to us or, contrarily, to ***weakening*** the connections of meaning that it was maintaining with the axiological context of the Library; the greater brilliance of the sought book is accompanied by the fading of the context.

We pass a glance around the library hall and return to look at the shelf with the books: the phenomenon takes place once again. The Führer's book emerges and is placed in the foreground in front of our eyes: we are then tempted to doubt the relativity of the cultural value. Now we know where it is, the sought-after book manifests an enhancement that encompasses all of our attention: really, this book seems to be worth more than the others, i.e., it seems to exhibit an intrinsic cultural value that allows it to stand out above the other books! Naturally, such an error can only come from ignorance of the fact that the connections of meaning determine the value of cultural objects: but such an error is frequent because the connections of meaning are invisible. However, the relativity of the cultural value is immediately evidenced: not because our book loses its particular value at some point, ***but because it is easy to prove that for others it has absolutely no value at all.*** Just as we found the other books on the shelf worthless, those other books, ***including*** our valuable copy, will seem worthless to others. Let us observe what occurs when Samuel Simon enters and situates himself next to us: we watch him out of the corner of our eye and see that he is also looking at our shelf; suddenly, he stops with a visible show of satisfaction: something has caught his attention; it is undoubtedly the highlight of a book; it is undoubtedly the Führer's book! We go ahead to examine what book he has taken and we find to our surprise that it is "How to Make Money on the Stock Exchange": for Samuel Simon, the Führer's book signifies nothing, it has the same value as other books on the shelf; for him, on the other hand, the presence of "How to Make Money. . ." has been notable, for in that book he has affirmed a superior cultural value.

These examples, though trivial, have the virtue of demonstrating the relativity of cultural value and its dependence on the connections of meaning: in cultural objects there is a "general value" sustained by the integrity of the axiological context, as in the books of the Library, the general value of which allows them to be books and to be on the shelf without standing out from one another; but cultural objects also present particular values, depending on whom a determinate connection of meaning refers to: certain special connections of meaning, with God, with the Homeland, with the home, with the race, etc., can confer to a book, for example that which we were looking for, a "particular value" superior to that of

other cultural objects. And this "particular value," as we have seen, causes the effective enhancement of the cultural object ***over*** the "general value."

Logically, the example of the Library can be questioned by arguing that the book's connections of meaning, those that refer to its literary content, ***are not real,*** i.e., that they are the projections of ideal relationships. In order to prove that such an argument is fallacious, it is enough to replace the books with ***tools,*** and the Library with a Hardware Store: the tools are distributed on the shelves without standing out from each other, although each one has a "general value" that confers on them not only the axiological context of the Hardware Store, but also that of the entire external cultural's superstructure; if we are blacksmiths and we go to look, e.g., for an iron hammer, it is certain that it will emerge above the other tools as soon as we recognize it and affirm in it a "particular value"; if next to our iron hammer there is another of wood, it is possible that we do not notice it, that it has no value for us; however, the carpenter who has entered the Hardware Store behind us to also look for a hammer, quickly goes to take the wooden hammer, the highlighting of which makes it stand out from the other tools, including our valuable iron hammer: for the carpenter, the wooden hammer has a particular value, ***a utilitarian value*** based on its function of adjusting wooden wedges: instead, the iron hammer, ***which is not useful*** for such a function, lacks ***utilitarian value*** and, therefore, ***meaning;*** the carpenter ***does not*** even ***see it*** because for him it signifies nothing and so he does not attach any meaning to it, he does not affirm any "particular value" in it.

In summary: all of the hammers on the shelf, of different shapes and materials, are cultural objects endowed with the "general value" of being "hammers" conferred by the axiological context; each one of them can exhibit, in addition, a "particular value" determined by some connections of meaning that formalize their function: e.g., the relationship of the iron hammer to the nails and of the wooden hammer to the wedges. And these connections of meaning, which highlight a particular value of each hammer, are relationships between ***actual*** things and not mere imaginary projections.

The Hyperborean Initiates' faculty of anamnesis makes it possible to explore the cultural Records. Now, the cultural Records are the "connections of meaning" between cultural objects and they are those that determine the value: the "general value" acting in the whole of the axiological context or the "particular value" when some of them are separately confirmed. The comprehension of the cultural Record demands, then, to be approached by means of a detailed analysis of the cultural value: especially, we must comprehend on what principle the "general value" is sustained and in what way the "particular value" modifies it. The superstructure model

facilitates the answers, as we will see in the following subarticles, after which we will go on to describe the possibilities of the faculty of anamnesis.

10. Superstructure and General Value of Cultural Objects

The first thing that should be noted here is that ***all the members of a cultural community equally participate in the "general value" of each cultural object.*** This being so, does this mean that the "general value" is present in the cultural object, regardless of the particular recognition of each member? Answer: the answer is affirmative: the general value subsists in the cultural object even in the case in which no Paśu is found in the context in order to express its meaning; and the explanation is as follows. As stated in the third commentary, "The macrocosmic objective of the finality aims, in the first place, at 'placing meaning on the world.' In order to fulfill such a finality it is not enough to grant 'meaning' to the entities by means of some form of expression: it is also necessary that said 'meaning' ***endures*** and is reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that never ends up being completely revealed to reason. That search, that discovery, that reaffirmation, they please the Demiurge, they form part of the object of His pleasure. An external 'superstructure' that ***sustains*** the 'meaning' granted to the entities is then required. To construct such a superstructure is a collective task and ***languages*** are the tool with which the Paśu is endowed to undertake it."

The "meaning" collectively placed on an entity, i.e., the "general value" of a cultural object, ***endures*** because it is ***sustained*** in the entity by the actual superstructure: ***when a cultural object is collectively known, and integrates the superstructure of that culture, its "general value" is "preserved" in the object, independently of the particular recognition of its members; i.e., the "general value" is "collective" and indifferent to any individual act. Once a cultural object has emerged from the threshold of meaning with a "general value," and has been incorporated into the superstructure, it remains manifested in the sphere of meaning: the general value causes the collective evidence of the cultural object. Thus, the axiological context not only determines the general value, and with it the cultural object's degree of enhancement, but also sustains such a value in the object and causes its permanent enhancement:*** let us remember that the ***axiological context*** consists of the set of cultural objects that make up the superstructure with respect to a determinate cultural object.

These sentences, of course, raise an unavoidable question: what principle does the superstructure use in order to sustain the general value in a determinate cultural object? Answer: ***a principle of vi-***

tality. If the whole macrocosm, in effect, is vivified by the anima mundi of The One, all the more so will be the superstructures that exist in its interior; the comprehension of such a consequence, being logical, offers no problems. But the answer has a more precise significance and clearly requires establishing a distinction in this indubitable vitality of the macrocosmic contents; i.e.: one thing is the ***ontic vitality,*** which consists of the evolutive impulse that flows from the entity's being-in-itself, and which, for that reason, ***is an entity's "principle of interior vitality";*** and another thing is the vitality that sustains the cultural value, which manifests itself a posteriori to the designated entity, from the moment in which the Paśu points out the essential matrix and discovers it to the collective view: from that moment, when the general value of the cultural object is evident to all, ***the entity's "principle of exterior vitality" acts, which preserves the evidence of the cultural value.***

Let us remember that we have denominated the Archetypes that act externally as "psychoid Archetypes": the Hyperborean Wisdom distinguishes, from the set of psychoid Archetypes, Egregores or Myths, the ***Archetypes that only vitalize the super-structures,*** which it particularly denominates ***astral Archetypes.*** With this concept we can specify the significance of the previous answer; Answer: the superstructures sustain the general value due to the effect of the ***principle of astral vitality.*** Naturally, the ***astral vitality*** is ***infused*** from the exterior of the cultural object by the astral Archetype of the superstructure. But we already knew this action of the "astral" psychoid Archetype; in the thirteenth commentary, e.g., it says: "But it should not be naively believed that the superstructures are mere projections of the internal cultural structure of the Paśu: on the contrary, ***the superstructures possess 'life of their own,' they are capable, not only of integrating man into their complexion, but of determining his will. Although we will return to the subject in another section, we may now ask what is the 'mind' that, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes denominated 'psychoid' or 'egregore.' "***

While a "superstructure" can be the support of an entire "exterior culture," since, inversely, a "culture" is the capacity of a superstructure, here we are referring to a lesser form denominated "cultural fact," which is likewise the exterior manifestation of a superstructure. The cultural fact, in general, is analogous to the structural cube of the superstructure model of Figure 75 and we will refer to it later on in order to exemplify the "principle of astral vitality." In the meantime, what must be kept in mind is that the ***superstructure of the cultural fact is animated by an astral Archetype.*** With this clarification we can take care of getting to know the principle

of astral vitality and its effect better: ***the law of conservation of the cultural object's general value.***

The problem consists in establishing how the astral Archetype ***infuses*** its vitality into the cultural object and how such a vitality ***preserves*** the cultural object's general value. Let us begin by remembering some concepts already studied on the ***energetic*** character ***of the emergence*** of the cultural fact.

When speaking of "***emergence*** of the cultural fact" we are implicitly alluding to "movement," i.e., to an act that in the macrocosm is essentially ***energetic.*** This we had already said on page 414: "the cultural fact, as an I symbol emerging in the consciousness, is ***directed*** to the consciousness of the Demiurge, i.e., to the conscious sphere of world meaning (D), guided by its ***first intention: human pain.*** The 'pain,' or first intention, is an ***energetic note*** of the cultural fact." "Dramatically incorporated into the exterior plot, the Virya fulfills the macrocosmic objective of the finality to the highest degree, since the meaning that he places on the world is that which the Demiurge appreciates the most. In other words, in his dramatic performance the Virya expresses an ***intense*** meaning, which has the dimension of pain, and which is in reality comprised of two forces denominated ***love and hate: the pain,*** which the Virya puts into a cultural fact that dramatically includes him, ***is analogous to the first intention that directs an 'I' symbol toward the consciousness*** (see Figures 21, 22, and 23). In an emerging I symbol there is a 'reference-to-self' that directs it toward the threshold of consciousness but, as is observed in Fig. 23 (a), such a reference, or first intention, is in turn comprised of two basic references: an emotional and another rational one. Something similar occurs in a cultural fact, since ***the 'pain,' put into play by all the men who integrate its plot, 'directs' the meaning of the drama toward the threshold of meaning, from where the cultural fact has to emerge toward a 'world meaning' or macrocosmic conscious representation.***" We also said that "the Paśu collectively fulfills the function of being ***the source of the world's reason: it is through its activity as a giver of meaning that the reason of the world emerges*** (i.e., the axiological context, the "connections of meaning" of which are equivalent to the "reasons" of the cultural object), ***that the entities, until then submerged in the universal, acquire particular existence as cultural objects and are bound together by love, integrating themselves into the superstructures of the exterior cultures***" (page 374).

Of course, if the ***emergence*** of the cultural fact is an energetic process, an ***active potency*** that produces it must exist in its original extreme: ***this potency is that which the astral Archetype contributes, transferring it from the axiological context in accordance with the principle of astral vitality.*** We will be able to comprehend the complete process if we first acknowledge the analogy between

the demiurgic act of ***plasmating*** and the human act of ***affirming:*** with His ***Vox,*** the Demiurge ***plasmates*** the entity by subposing the particular design that puts an end to the universal archetypal nature; analogously, with its expression, the Paśu ***affirms*** the essential matrix of the design by placing on it its general value that transforms it into a cultural object; it is easy to see that the ***affirmation*** is a kind of cultural ***plasmation*** of the designated entity or, if you will, a ***confirmation*** of the essential matrix of the plasmated design. The Paśu, when it ***affirms*** the essential matrix of a designated entity, recognizes it with meaning because the former has also simultaneously ***confirmed*** the axiological context that determines it; this can be interpreted as follows: by affirming the essential matrix, the Paśu applies on the entity, on the essential matrix, an expressive force called ***pain,*** which is conformed by the axiological context and converted into ***meaning;*** the entity, then, has cultural meaning and can be recognized by the Paśu because it has emerged as a cultural object; if such an affirmation has been realized for the first time, it is enough for the Paśu to demonstrate the existence of the cultural object to the other members of its cultural community for a general value to be preserved in the cultural object: the cultural object will be from then on evident to all, since the whole community participates in its general value; as we said further back, after this collective recognition, a subsequent affirmation, much less a permanent recognition, is not necessary for the general value to be preserved: this occurs anyway because ***it has been recorded in the superstructure,*** more particularly, ***in the connections of meaning of the axiological context.***

Let us suppose a cultural object that, in this manner, emerges by itself on the threshold of meaning and remains manifested, even if no Paśu or Virya notices it. If that force modulated in meaning, which is ***pain,*** has once been applied by the Paśu and it caused and directed the emergence of the cultural object in front of the Paśu, how is it possible that when ceasing the production of the force, i.e., when there is no expression or projection of the sign, the emergence continues? Answer: evidently, this can only happen ***if, when the Paśu's own force ceases, it is substituted by another identical force: such a force is that which produces the astral Archetype by means of the vitality that it infuses through the connections of meaning, or cultural Records, of the axiological context.***

When the individual force of the Paśu ceases, i.e., the expression of its pain, it is instantaneously substituted by an equivalent "collective pain" that sustains the emergence of the cultural fact; with identical processes, the astral Archetype maintains the general value of every cultural object in emergence.

In a determinate cultural object, the connections of meaning transfer to it an active potency that produces the substitute force,

i.e., the "collective pain" that enables it to preserve its general value: this "active potency" is none other than the astral potency of the "universal-collective unconscious" or deep astral world (region B). The astral Archetype channels the astral potency through the connections of meaning on the cultural object; but the astral potency is then determined by the capacity of an essential matrix affirmed with general value: its energetic manifestation, the astral energy, is conformed according to the affirmative force, i.e., as "pain." But it is now a "collective pain," a substitute force for the pain expressed by the Paśu. In any case, the collective pain maintains the emergence of the cultural object and preserves its general value.

It is convenient to refresh the concept of "astral potency" and "astral energy" by rereading the following quote from page 424: "the living macrocosm is animated by the soul of the Demiurge or 'anima mundi,' which, analogously (to the ***potency of the Paśu's soul*** (W) or ***animic potency of the microcosm),*** has a potential capacity to carry forth its plan: it is the ***astral potency,*** equivalent to the potency (W) of the Paśu's soul. And such "astral potency" also manifests itself in two principal modes: as ***vital energy of the astral world*** in order to sustain the life of the macrocosmic organism and as ***astral energy*** in order ***to animate the superstructures of the cultural facts or external cultures.***" Let us take a look at the shadow sphere of the Paśu. "In such an 'analogical space' of the microcosm the cultural structure subsists and the emergence of self-referent symbols occurs: the essential characteristic of every emerging symbol, as we saw in the First Part, is the ***psychic energy.*** Analogously to the shadow sphere, regions (a, b, c), Figure 39, in the macrocosm exists the astral world (A, B, C), in which subsist the exterior cultures and occurs the emergence of the cultural facts referred to the threshold of meaning: ***thus, the essential characteristic of every cultural fact is the 'astral energy' "*** (page 425).

To summarize, once the Paśu projects the sign on the designated object, and affirms the essential matrix with its individual force or "pain," the entity acquires cultural meaning: a meaning determined by the axiological context; after the Paśu has made the cultural object known to its community, the "general value" is preserved in the superstructure because of the astral Archetype: the cultural object receives the "astral vitality" from the connections of meaning that enables it to maintain its emerging general value.

A more profound comprehension is possible if the law of conservation of general value is interpreted by means of the superstructure model. It is necessary, then, to incorporate the principle of astral vitality into the superstructure model and, for this purpose, we must consider the cultural fact as in the form of a ***living organism.*** The cultural fact, in effect, supports the following organic analogy: ***if the ontic infrastructure is the skeleton of the cultural***

fact, comprised of entities internally vitalized by the universal Archetypes, the superstructure of the cultural fact constitutes its organic anatomy, formed by cultural objects externally vitalized by the astral Archetype. In other words: the superstructure of the cultural fact is analogous to an organism structured on the skeleton of the ontic infrastructure. In such an organism, the cultural objects represent the "organs" themselves, while the set of connections of meaning is equivalent to the "trophic system." The astral Archetype vitalizes the cultural objects, "feeds" them with the substitute force that sustains the general value, by means of this system; but the psychoid Archetypes or exterior Myths also make use of the trophic system in order to articulate the dramatic plot of the cultural fact.

In Figure 75, e.g., the structural cube on the left represents an organic cultural fact: the cultural objects (1, 2, . . . 9) are there analogous to "organs" and the set of connections of meaning (1.2; 2.3; 3.4; 4.1; etc.) is equivalent to the "trophic system": the astral Archetype vitalizes the nine "organs" by means of the "trophic system"; a particular organ, 2 e.g., is vitalized by the trophic connections 2.1, 2.3, 2.6, and 2.9 of the trophic system: analogically, this signifies that the general value of cultural object 2, is sustained by the axiological context's 2.1, 2.3, 2.6, and 2.9 connections of meaning. With respect to the examples in subarticle E9, cultural object 2 can, of course, be either a book from the Library or a tool from the Hardware Store: in either case, the general value that keeps them culturally visible comes from the vitality infused into them by the astral Archetype through their respective axiological contexts' connections of meaning.

11. Superstructures and Particular Value of Cultural Objects

We have seen that the axiological context determines the "general value" of a cultural object and sustains it through a set of connections of meaning. But the cultural object, visible then by its "general value," can be recognized and affirmed at any moment with a new ***particular value.*** This "particular value" is that which causes the enhancement of the object over the general value and confers on it a singular meaning; in the case of hammers (E5), e.g., the enhancement of the iron hammer, over its general value of being a hammer, was produced when the blacksmith was affirming a "particular value" in it: that of being ***useful*** for hammering iron nails; the affirmation of the particular value ***refers*** the hammer to the iron nails. That is to say: ***in every cultural object, the particular value arises from the affirmation of the general value in relation to another cultural object of reference. Hence, the particular value is***

qualified as relative; i.e., "relative" to this or that cultural object of reference.

Moreover, as every cultural object is linked to all other objects in the context by multiple connections of meaning, it is easy to notice that: ***in a cultural object, with a determinate general value, there are as many possible particular values as there are connections of meaning that determine the general value.*** Thus, a cultural object is capable of receiving as many particular values as there are connections of meaning that link it to other objects of the axiological context. Consequently: ***the effective "particular value" of a cultural object is always linked to a "connection of meaning" that refers it to another object and confers on it its relative meaning.*** Therefore, the definition of particular value must be based on three terms: the ***"emerging" cultural object,*** i.e., that enhancement of which has particular value; ***the "referent" cultural object,*** i.e., that characteristic cultural capacity of which confers meaning relative to the particular value of the Emerging Cultural Object; and ***the cultural Record,*** i.e., the connection of meaning that links the Emerging Cultural Object with the Referent Cultural Object and by means of which the latter confers meaning on the particular value of the former. In the previous example, the "emerging" cultural object is the iron hammer, the "referent" cultural object is the iron nail, and the cultural Record is the ***invisible*** connection of meaning that links both of them; the iron nail confers on the hammer the relative meaning of being useful for nailing: such a meaning is manifested in the hammer by the vitality that infuses it with the connection of meaning or cultural Record and that causes the enhancement of its particular value. All of this can be visualized by means of the superstructure model in Figure 75.

Let us suppose that cultural object 2 is the ***emerging*** hammer of the example, and that objects 1, 3, 6, and 9 are its ***referents,*** while bonds 2.3, 2.1, 2.6, and 2.9 are the respective ***cultural Records.*** Each referent object has to confer a particular value on the emerging object 2 as soon as the latter is affirmed with reference to some of them. Let us also suppose that object 3 is ***the head of a blacksmith's enemy***, that object 1 is a walnut, that object 6 is ***an iron nail,*** and that object 9 is a ***sports field.*** It is evident that only when the blacksmith ***refers*** object 2 to object 6 will the particular value of being ***useful*** for hammering nails emerge in the hammer: such a ***utilitarian value*** is ***relative*** to iron nails. Very different will be, e.g., the particular value that the other objects of reference will confer on it: if the blacksmith refers object 2 to object 1, the particular value of the hammer will be that of a ***nutcracker;*** again, it is a ***utilitarian value,*** the relative meaning of which the 2.1 cultural Record determines; that is to say, ***object 2 emerges above its general value of hammer with a value of "nutcracker," the relative meaning of which has***

been imposed by the 2.1 cultural Record with reference to object 1, "walnut." On the other hand, when the blacksmith refers object 2 to object 3, the hammer emerges on its general value endowed with the unmistakable value of an ***offensive weapon;*** the relative meaning that the 2.3 cultural Record imposes on object 2 endows the hammer with a ***warlike value*** because it is referred to the "head of the enemy" or object 3. And, lastly, the reference of object 2 to object 9 confers on the hammer the ***ludic value*** of a ***throwing hammer:*** such a relative meaning is determined by the 2.9 cultural Record that refers the hammer to the "sports field" or object 9.

The superstructure model, applied to the previous case, allows us to draw the following conclusions: ***every Emerging Cultural Object will exhibit the "particular value" that a cultural object of reference connected to it by a cultural Record determines; inversely, each cultural object of reference determines a different "particular value."*** In other words: if the blacksmith, when looking at the tool shelf, does so ***with reference to iron nails,*** then the hammer will emerge with ***utilitarian value;*** if he does so ***with reference to the head of his enemy,*** then the hammer will stand out with ***warlike value;*** if he does so ***with reference to a sports field,*** then the hammer will stand out with ***ludic value;*** etc.

The particular value of a cultural object, apart from utilitarian, warlike, ludic, etc., can take many other forms; in particular, it interests us to emphasize the ***aesthetic*** and ***ethical*** character of the particular value by means of the already seen trivial examples. In the case of the Library, when we were observing the enhancement of the book Mein Kampf, it could occur that a Lady entered and almost immediately headed to the shelf and pulled out the mentioned book, just like that. Evidently, to her, the book was also enhanced above the others and that is why she took it without hesitation; we asked her, then, "Are you an admirer of Adolf Hitler?" Answer: the Lady looks at us perplexed until she realizes that we are asking her about the author of the book that she has just taken; she smiles and responds to us: "No, Sir. I don't even know who the author is. What interests me is the color of the cover because it matches the color of our living room, where we have a library that no one uses." Declaring that every time she repaints the living room with a new color she has to replace the books in the library, the good Lady leaves with her new copy of Mein Kampf, but not before amiably saying goodbye. What does this tell us? Answer: that the book emerged with an ***aesthetic value*** because the Lady scanned the shelf of books with her eyes, establishing with each one of them a reference to the color of her living room: only that of the Führer's was matching that reference color, and the connection of meaning, the cultural Record, conferred on it the aesthetic value that made it stand out in front of the Lady's eyes.

As for the ***ethical value***, it is not a particular value in itself, but a contextual determination of a particular value: ***the ethical value of a simple Emerging Cultural Object is a current complement of the particular value imposed by the contextual vicinity. In other words, the ethical value depends on the act, i.e., on the moment in which the enhancement of the particular value takes place. The ethical value associated with the particular value of a cultural object may vary from moment to moment.*** E.g., the blacksmith, upon discovering the utilitarian value of the hammer, is in a position to take it from the shelf and continue his work with it: it is ***good*** that he does so; i.e., it has a positive ethical value; however, if minutes before entering the Hardware Store, someone committed a crime with that hammer and it is lying in a pool of blood, it is ***bad*** that the blacksmith takes it and alters the criminological evidence that may exist: a day before or a day after, e.g., it is ***good*** to take the hammer; at ***that*** moment, it is ***bad*** to do so, i.e., it has a negative ethical value. And here it is clear that the ethical value depends on the contextual vicinity of the hammer at a given moment. In synthesis, ***the ethical value depends on the "circumstance" in which it enhances the particular value of a cultural object.***

As demonstrated, "the definition of the particular value must be based on three terms: ***the Emerging Cultural Object, the cultural Record, and the Referent Cultural Object.***" Let us consider the case in which object 2 emerges with utilitarian value by being referenced to object 6 by means of the 2.6 cultural Record. In the structural cube of Figure 75, this case is completely represented by a ***bond*** (2.6) and two ***nodes*** (2 and 6), that is to say, by a ***simple system*** analogous to that of Figure 13. However, for such an analogy to be correct, it must be kept in mind that between both ***systems*** an ***inverse patential symmetry*** relationship is verified. Hence, an ***actual system*** in the superstructure model, as shown in Figure 76, corresponds to the ***simple system*** of the cultural structure model.

Returning to Figure 75, the ***actual system*** would be made up of the ***Emerging Cultural Object*** 2, the 2.6 ***cultural Record***, and the ***Referent Cultural Object*** 6. The constitution of this actual system can be comprehended starting from Figure 74, assuming that the cultural object represented there is the 2 of the structural cube: this being so, then in Figure 77 we can see the cultural object 2 ***referred*** to the cultural object 6 by means of a cultural Record, conforming the three into an ***"actual system"*** of the superstructure model.

Assuming that cultural object 2 presents a general value sustained by the axiological context, Figure 77 shows only the particular value; this, according to what has been explained, arises above the general value because of the relationship that the cultural Record establishes with a cultural object 6 of reference (R): ***"the effective particular value of a cultural object is always linked to a***

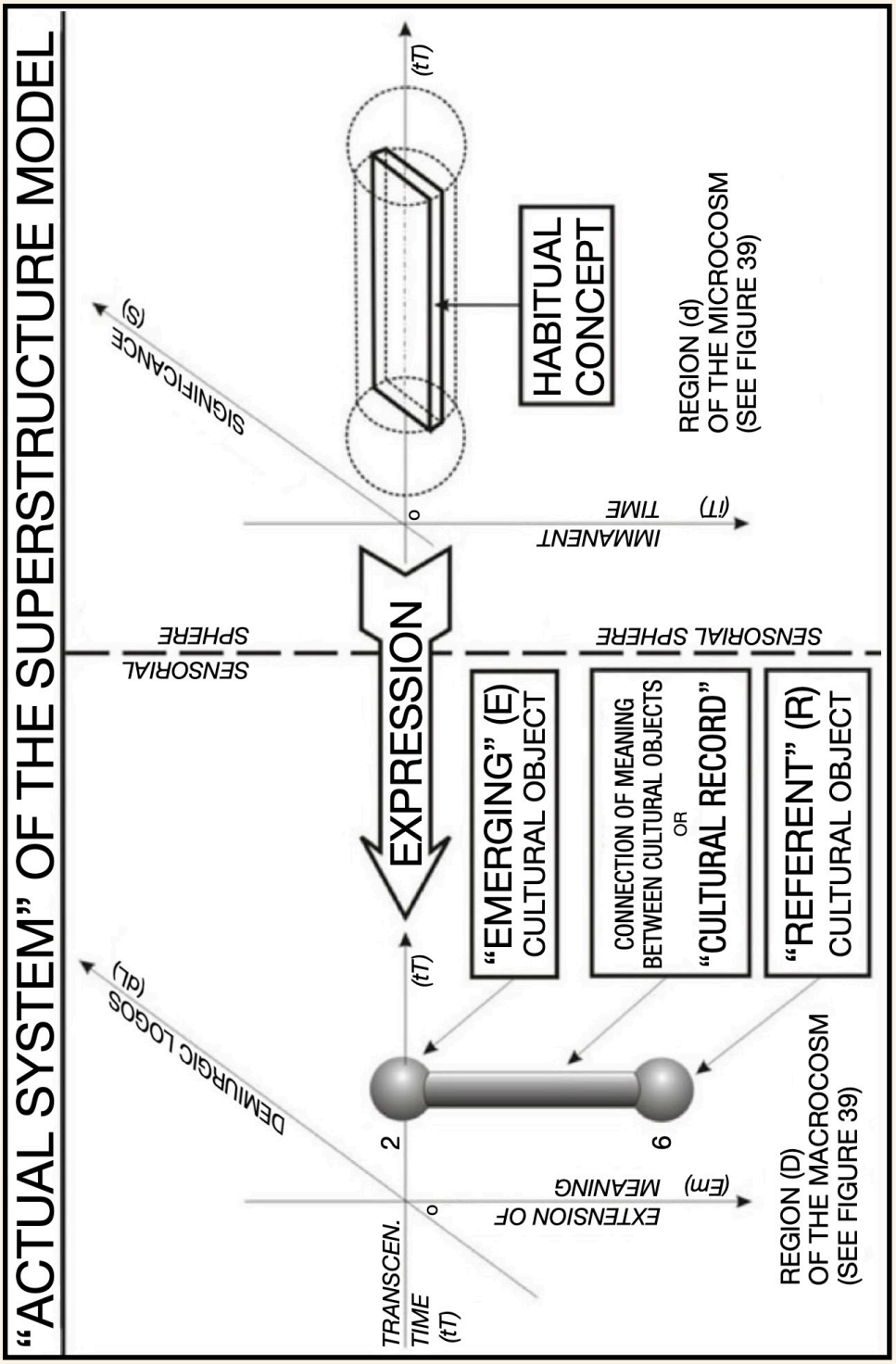


Figure 77

connection of meaning or cultural Record that refers it to another object and confers on it its relative meaning." The actual system

represented in Figure 77 is thus constituted. But, it is clear that the same cultural object (E) can intervene in a plurality of actual systems: object 2, e.g., can form the actual systems: 2.1, 2.3, 2.6, and 2.9, depending on the object of reference (R) considered. In consequence, ***a cultural object with general value maintains connection with a plurality of cultural Records.***

12. Analogical Study of an Actual System

Let us make a synthesis of the last two subarticles. In E10 we verified that the ***"general value, in every cultural object, is preserved in the superstructure by the vitality that the astral Archetype infuses in the cultural object through the axiological context's connections of meaning."*** And in E11, we verified that the ***"particular value, in every cultural object, arises by affirming the general value in relation to another cultural object of reference."*** This definition will make it possible to explain, in a future article, the "faculty of anamnesis" of the Hyperborean Initiates. Here we will start from the definition obtained in E10, on the general value, in order to add the cultural Record of an actual system to the ontic horse of Figure 48.

As we have seen, the general value of an ***organic*** cultural object is sustained by a ***trophic system*** made up of all the axiological context's connections of meaning: through the trophic system, from the connections of meaning, the vitality of the astral Archetype is manifested. But the connections of meaning are also ***macrocosmic Records:*** according to the "functional definition of a Record" (page 539), ***"a macrocosmic Record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge."*** The principal macrocosmic Records that are studied in the *Fundamentals of the Hyperborean Wisdom* are the ***ontic*** and the ***cultural.*** "The ontic Records, as their name indicates, are animic contents proper to ***external entities*** that only have value for the Demiurge. The cultural Records are mnemic contents proper to ***external cultural objects*** and their knowledge is of inestimable value for the awakened Virya. However, since every cultural object is, above all, an entity on which a cultural meaning has been placed, it occurs that both Records are present in a cultural object: hence the convenience of knowing what each one of them consists in and ***the need to clearly distinguish them*** because, from now on it is necessary to warn, the awakened Virya ***must carefully avoid the perception of the ontic Record; only the 'cultural Record' is useful for his Strategy of spiritual liberation***" (page 538–39).

The content of the ontic Record consists in "an ***ontic-temporal series*** parallel and correlative to the ***continuous function of the***

evolutive process that unites the individual entity with the universal Archetype"; that is why the ontic Record must be avoided: because, "under the ontic-temporal series, the continuous function is ***implicit*** and can be ***inferred*** as well as effectively ***experienced,*** which means ***entering into direct contact with the universal Archetype. In order to avoid this last possibility, the awakened Virya never explores the ontic Records***" (page 542). The ontic-temporal series, on the other hand, represents the ***natural history*** of the entity: "in the ontic Record is contained the ***natural history*** of the entity, a history that can be reproduced by the Faculty of recording for the apperception of the Logos Aspect" (page 542). Figure 63 analogically shows, for the case of the ontic horse, the ontic-temporal series or "natural history" and the continuous function of the evolutive process; the central sphere, as explained, forms part of the "unfolded design model" and represents the "essential matrix" that puts an end to and individualizes the universal equine nature; on this sphere, i.e., on the actual ontic horse, exists the "ontic screen" where the Faculty of recording of the Demiurge's Logos Aspect reproduces the images of the horse's "natural history," or in other words, the phases of the ontic-temporal series: such a screen, in order to be apperceptible by the Logos Aspect, must be in a situation perpendicular to the axis of transcendent Time. Figure 63 shows us, then, the content of the ontic Record and the zone of its reproduction: it is obvious how enlightening it would be if this example could also show us the location of a cultural Record.

However, it is possible to analogically add a cultural Record to Figure 63 if we previously suppose that the ontic horse has been transformed into a ***cultural horse.*** This occurs, of course, when the ontic horse has been submitted to the two movements described in Figure 73: in the first movement the Paśu ***perceives*** the essential matrix of the horse and, by means of a gnoseological correspondence, schematizes an equivalent habitual concept in a Relationship of the cultural structure; in the second movement it ***expresses*** the habitual concept and ***affirms*** the essential matrix, thus establishing an axiological correspondence that adjudicates ***cultural value*** to the ontic horse and enables it to emerge as a cultural object, i.e., as a cultural horse; then, the axiological context confers on the cultural horse a general value that is ***preserved*** by the astral Archetype of the superstructure: between the cultural horse, and the axiological context, exist from then on multiple connections of meaning, i.e., multiple ***cultural Records.*** After a similar process, the ontic horse in Figure 63 has been transformed into an "Emerging Cultural Object with general value" and can therefore be interpreted by means of the superstructure model in Figure 75: we can assume, e.g., that the cultural horse is cultural object 2, and that its

connections of meaning are 2.1, 2.3, 2.6, and 2.9. But it is worth examining this comparison in greater detail.

First of all, let us pay attention to the table of correspondences in Figure 75, which projects the superstructure model onto the actual superstructure. Here the ontic horse comes into existence, which, being a "designated entity," is analogous to (V) a "topological element" of the superstructure model. The ontic horse forms part of the actual ontic infrastructure and, as an equivalent topological element, makes up the topological infrastructure of the model. When the essential matrix is affirmed, by means of the second movement, the ontic horse acquires ***cultural value*** and is transformed into a ***cultural horse,*** emerging at the threshold of meaning as a member of the actual superstructure: this is analogous to the equivalent "topological element" being assigned a geometric value that enables it to emerge in the superstructure model, in this case, in the structural cube of Figure 75. If the ontic horse corresponds to a topological element situated under vertex 2 of the structural cube, its emergence as a cultural horse will enable it to occupy the position of node 2 and establish connections of meaning with the other nodes of the geometric context.

With these conditions, it is evident that ***cultural horse*** 2 forms four ***actual systems*** with the referent cultural objects 1, 3, 6, and 9, to which it is connected by means of cultural Records 2.1, 2.3, 2.6, and 2.9: if the Paśu affirms the general value with respect to any of objects 1, 3, 6, or 9, this is equivalent to endowing the cultural horse with a ***particular value,*** the value of which is determined by the referent object; in such cases, it is said that the Paśu "has affirmed actual system" such and such, or that "the cultural horse constitutes an actual system" with such and such referent object. In order to continue with the example, we have to suppose that Figure 77 symbolizes the emerging cultural horse 2 forming an actual system with the Referent Cultural Object 6, through the 2.6 cultural Record.

Undoubtedly, we are now in a position to add an analogical cultural Record to Figure 63: this is possible because we consider the central sphere as the essential matrix ***affirmed*** by the expression of the Paśu, i.e., as the Emerging Cultural Object, or cultural horse, which occupies the position of number 2 in the superstructure model of Figure 75. Thus, in Figure 78, cultural horse 2 forms the actual 2.6 system by connecting, through a cultural Record, with the Referent Cultural Object 6.

The actual system 2.6, Figure 78, can be interpreted in two ways: as an abstraction of a system from the axiological context or as an ***affirmation*** of a particular system. In the first case, it must be assumed that the cultural horse possesses general value and that the 2.6 system is the abstraction of any one among the multiple sys-

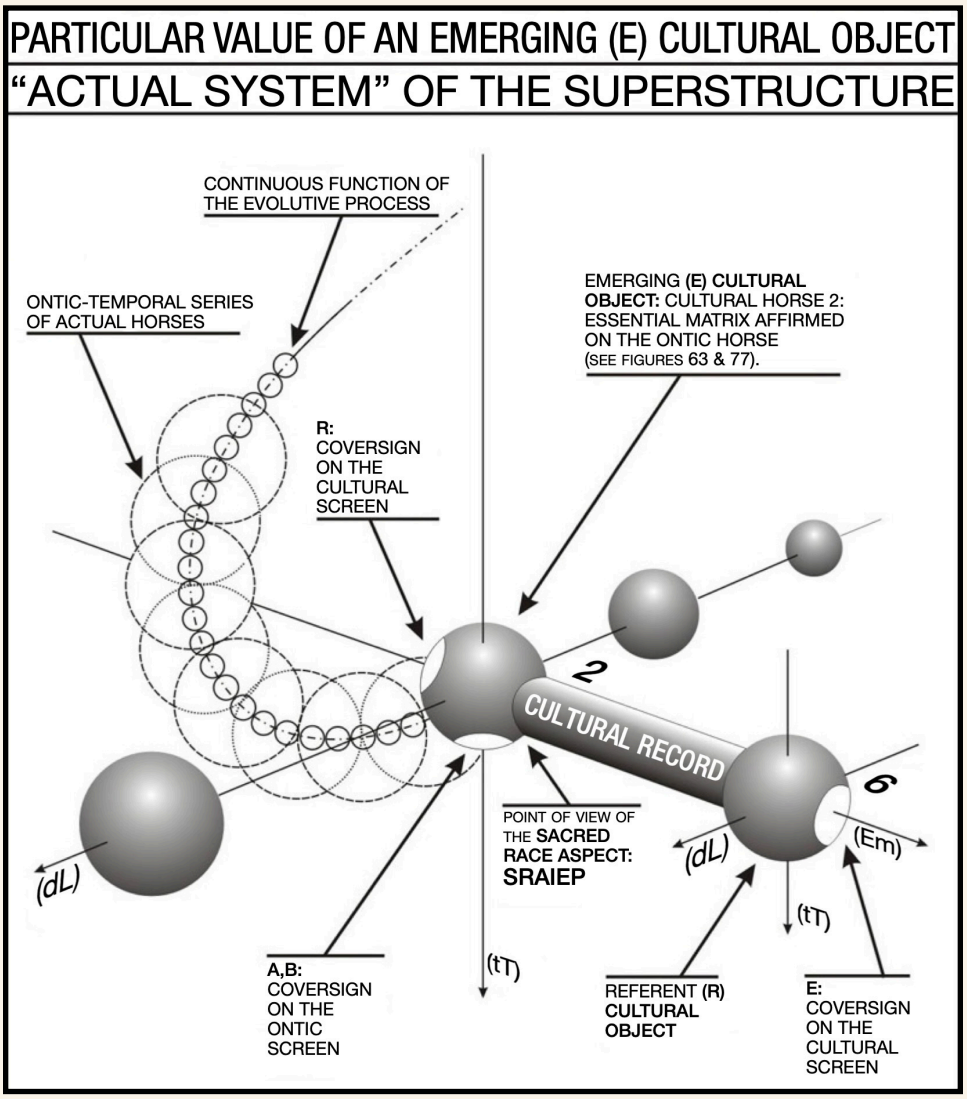


Figure 78

tems that constitute it. In the second case, over the general value, a particular value determined by the connection of meaning with a Referent Cultural Object has been ***affirmed:*** the particular value of the cultural horse is manifested, in this case, by the specific activity of the actual 2.6 system. Since Figure 78 allows for this double interpretation, we should clarify here that, henceforth, we will refer to the second case, i.e., to the cultural horse endowed with a particular value conferred by system 2.6.

Let us remember the description of Figure 63, as it pertains equally to Figure 78: "We see there, represented as a darker central sphere, the ontic horse, currently conformed by the essential matrix of the unfolded design (i.e., emerging as a 'cultural horse'). Be-

tween the ontic horse and the universal Archetype exists the permanent nexus that determines the continuous function of the evolutive process, symbolized by the helicoidal curve."

And, ". . . just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic visualization of the evolutive process of the horse Archetype: but in reality, we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutive process, ***are contained in the structure of the current entity,*** i.e., in the ontic horse. The ontic, current, individual horse is ***the whole reality*** of the horse: no property exists, neither ontic nor ontological, that is outside of its quiddity. ***And within its quiddity is situated, first of all, the ontic Record***" (page 547). Contrasting with the ***internal*** character of the ontic Record, the cultural Record is absolutely ***external*** to the cultural object because of its ***bond*** structural character; this can be analogically verified by observing system 2.6 in Figure 78: one sees there, clearly, that the ***bond between the nodes*** is the ***cultural Record between cultural objects.*** Or, even more clearly, one sees that the Emerging Cultural Object, in this case a cultural horse, is connected with the Referent Cultural Object, which gives it its particular value, through the cultural Record; in other words, the cultural Record is the connection of meaning that determines the particular value of the cultural object; and this connection of meaning, this cultural Record, is evidently a ***bond external*** to the cultural objects.

Both the general value and the particular value of a cultural object are sustained by the vitality that the astral Archetype manifests through the connections of meaning of the organic superstructure's trophic system. In this sense, we can consider the cultural horse as an organ, the organic, i.e., functional, value of which is vitally sustained by the trophic connection of the cultural Record: ***only if we keep in mind, and never forget, this essentially vital character of the cultural Record, is it possible to comprehend its content, i.e., that which can be "experienced" by the Demiurge and, also, contemplated by the Hyperborean initiates.*** Naturally, such "content," by belonging to a container ***external*** to the cultural objects, is distributed ***between*** the Emerging and Referent cultural objects (ECO and RCO).

The content of the cultural Records, about which we have not yet inquired, can be comprehended by the Hyperborean Initiates' faculty of anamnesis. However, the Initiates are only really qualified to use their faculty of anamnesis when they have previously comprehended the functions that the Aspects of the Demiurge deploy in the superstructures, in general, and in the cultural Records in particular. A preliminary study on the subject is therefore neces-

sary as a final preparation to the explanation of the faculty of anamnesis and the content of the cultural Records.

13. Aspects of the Demiurge and the Actual System

The Demiurge manifests in the macrocosmic organism under different "Aspects"; thus, in Figure 38 we see that the Manifestation (12) is performed with the Beauty Aspect on the archetypal plane, with the Love Aspect within the exterior cultures, and with the Sacred Race Aspect in the sphere of world meaning: such Aspects are analogous, respectively, to the rational subject, the cultural subject, and the conscious subject, i.e., to the "aspects" of the microcosmic animic subject. In Figure 66, on the other hand, the Logos Aspect of the Demiurge has been analogically represented, corresponding to the Kundalini Logos Aspect in the microcosm: the Logos Aspect, apart from its plasmating power over the entities of the macrocosm, i.e., its "Faculty of designating" or Vox, has the Faculty of recording that enables it to explore and reproduce the content of the ontic Records, as explained in the section "Microcosmic Memories and Macrocosmic Records" (page 325). It is now important to inquire which Aspect of the Demiurge is interested in the content of the cultural Records.

But before answering we must clarify the question well because ***the content of the cultural Records is not "reproduced" by the Demiurge in a manner similar to the content of the ontic Records, i.e., on a "screen," but is "experienced" directly in the cultural Record by means of the "astral Archetype."***

Let us remember that every universal Archetype is an emanation of the Demiurge through which He manifests and conforms the macrocosmic physical plane; in the particular case of the astral Archetypes, the Demiurge emanates them in order to animate the superstructures of the external cultures and manifests in them through His Love or Wisdom Aspect. But this was already advanced in the seventh commentary, page 363, and synoptically exemplified in Figure 38 with reference to its microcosmic correspondence: "The animic subject (4) manifests itself in the cultural structure (8) as a cultural subject, experiencing the systems as 'rational representations'; a rational representation is a concept slice of the schema of the Relationship noted in the context of a horizontal plane of signification. Analogously, the Manifestation (12) expresses itself in the exterior cultures as the Love-Wisdom Aspect of the Demiurge, experiencing the superstructures by means of the psychoid Archetypes that sustain them: the force that binds the exterior cultural objects is the Paśu's love, energy contributed by the whole socio-cultural community from the universal-collective unconscious or astral world (18) and that 'feeds' the psychoid 'astral'

Archetype. The Demiurge, with His Love-Wisdom Aspect, can experience an exterior culture (16) as a 'superconcept,' i.e., He can note it in the context of a superlanguage in a horizontal space of signification."

It is now clear, in response to the previous inquiry, that the Love Aspect "experiences" the content of the cultural Records in the same way that it is capable of "experiencing" the entire superstructure of an external culture: by means of the astral Archetypes that vitalize the trophic system of the organic superstructure. The cultural Record is only a lower grade element of the trophic system, i.e., a "trophic connection," and that is why its content can be experienced by the Love Aspect at all times: because the astral Archetypes permanently maintain the vitality of the cultural Record in order to sustain the general value of the cultural object. In Figure 78, this signifies that the Love Aspect can experience the 2.6 cultural Record because it is a trophic connection that sustains organ 2, i.e., a connection of meaning that sustains the value of the cultural horse. However, ***it should not be forgotten that the analogical space (tT, Em, dL) of the figure corresponds to "one" of the multiple "spaces of signification" that make up the macrocosmic space:*** the importance of this caveat will soon become evident.

For the moment, let us leave the Love Aspect and its possibility of experiencing the cultural Record of the actual 2.6 system, Figure 78, and let us consider the Sacred Race Aspect and its function of perceiving the emerging cultural meaning on the Threshold of Meaning. Let us keep in mind, above all, what was said in the twelfth commentary, page 214, always with reference to Figure 38: "The animic subject (3) manifests in the light sphere (10) as the conscious subject. There, the conscious subject 'sees' the ideas emerge through the threshold of consciousness and perceives ***image and significance.*** Analogously, the Manifestation expresses itself in the exterior world as a 'Sacred Race.' The Demiurge, ***through the eyes of His Sacred Race,*** 'sees' the cultural objects, the entities designated by the Paśu, arise from the ***cultural threshold,*** i.e., from the limit that separates a culture in the exterior world from the undifferentiated, from the entities of which the design has not yet been discovered. The macrocosmic comprehension of the exterior cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that the socio-cultural communities permanently sustain and develop, constitutes the Consciousness of the Demiurge per se, a comprehension and apprehension that, naturally, come about in transcendent Time."

According to the twelfth commentary, the Sacred Race Aspect perceives the emergence of cultural objects analogously to how the conscious subject perceives the emergence of conscious represen-

tations. But, from the First Part, we know that the conscious subject must ***be opposed*** to the current of immanent Time, of which its essence consists, in order ***to retain*** the images that emerge through the threshold of consciousness, i.e., it must situate itself in position SEP (S-ubject in E-xtensive P-resent, Figure 25); thus, in the SEP, the conscious subject "looks" toward the Ψ threshold of consciousness and succeeds in retaining the emerging images. Similarly, the Sacred Race Aspect, the ultimate essence of which is transcendent Time, the Consciousness of the Demiurge, must ***be opposed*** to the anisotropic stream of transcendent Time in order ***to retain*** the cultural objects that emerge through the threshold of meaning, i.e., it must situate itself in the ***extensive present.*** This disposition of the Demiurge is denominated S-acred R-ace A-spect I-n the E-xtensive P-resent or SRAIEP. In Figure 78, the "point of view of the Sacred Race Aspect," or SRAIEP, has been pointed out as situated below the horizontal plane (dL, Em) of the actual system: from there, "with its back turned" to the stream of transcendent time, the SRAIEP awaits the emergence of the cultural object in order to retain it and perceive its cultural meaning, i.e., its particular value.

If we compare the macrocosmic energetic schema of Figure 39 with Figure 78, we see that the former represents only one plane, the (tT, Em), of the analogical space (tT, dL, Em) expressed in the latter. However, the plane of Figure 39 shows us the emergence of the cultural object until crossing the threshold of meaning and manifesting itself in front of the SRAIEP. In order to observe in detail this disposition of the Sacred Race Aspect, which enables it to situate itself in opposition to the threshold of meaning and to retain the Emerging Cultural Object (ECO), in the case of the cultural horse of Figure 78, we would have to give preferential attention to the plane (tT, Em), highlighting on it the threshold of meaning and the SRAIEP position. This possibility is given to us by Figure 79, where we see that the Sacred Race Aspect, as SRAIEP, is in front of the emerging cultural horse (ECO) in order to retain it and apprehend its meaning; cultural horse 2, for its part, was initially in region B, as an ontic horse, until its essential matrix was affirmed and the connection of meaning or cultural Record with the Referent Cultural Object (RCO) 6 was established: then the cultural horse initiated its emergence toward the threshold of meaning impulsed by pain, i.e., by the force of the first intention; upon crossing the threshold and emerging in region D, the "sphere of world meaning," analogous to the light sphere of the microcosmic psychic structure, the cultural horse confronts the SRAIEP, which retains it and perceives its cultural value.

In this examination of Figure 79, it is worth noting two things. The first is that the SRAIEP position in front of the cultural horse, or any other ECO, enables the effective observation of the ontic

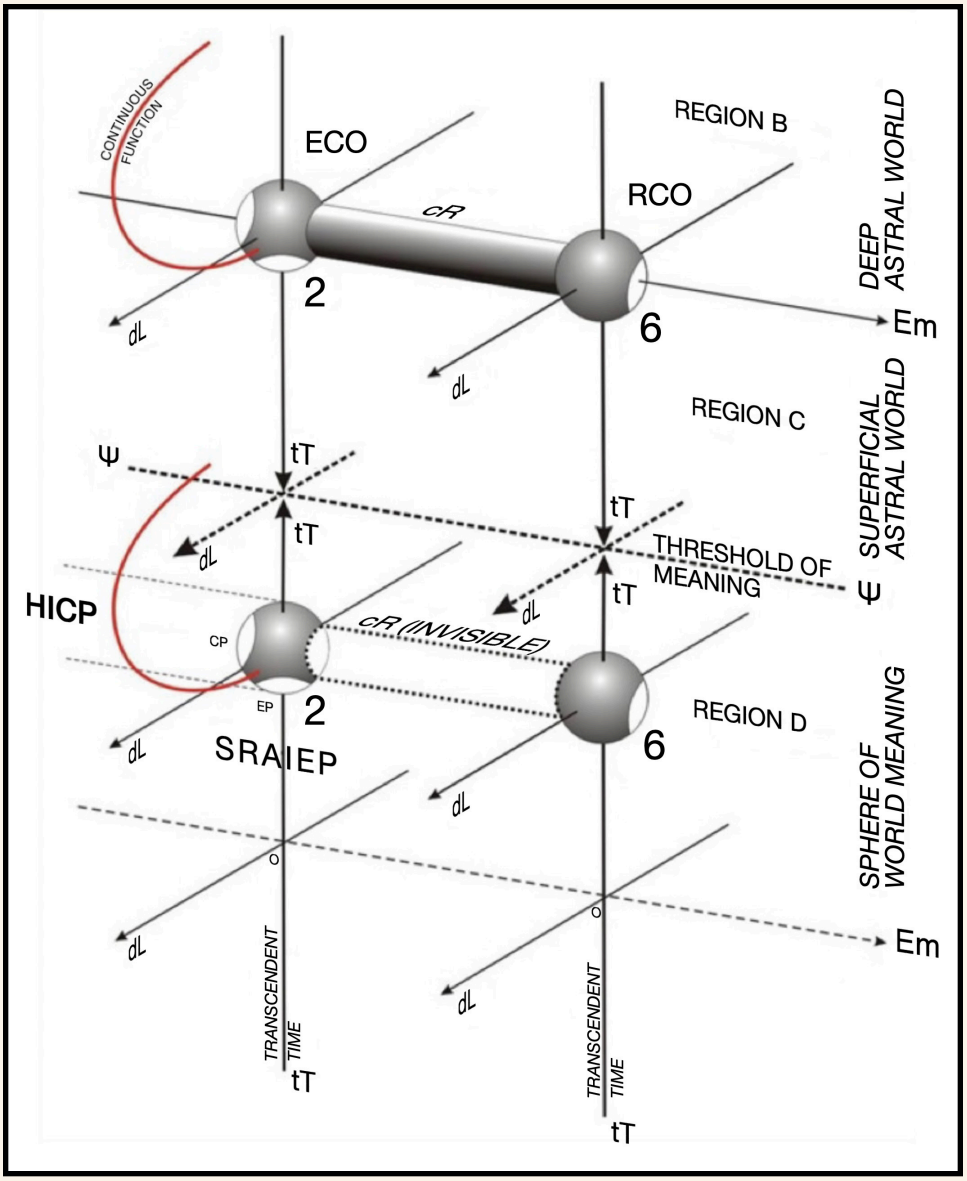


Figure 79

screen and, therefore, favors the access of the ontic Record's content. It is not necessary to insist, for we have already done so, that the exploration of these Records should be carefully avoided by the Hyperborean Initiate.

The second thing to note is that, after the cultural objects (ECO and RCO) of the actual 2.6 system have emerged through the threshold of meaning, their bond, i.e., the cultural Record, remains invisible to the SRAIEP: this signifies that no member of the Sacred Race, let alone the Paśu, will be able to perceive the actual connections of meaning that determine the cultural value; such an invisibility of the cultural Records (cR) prevents perceiving the organic

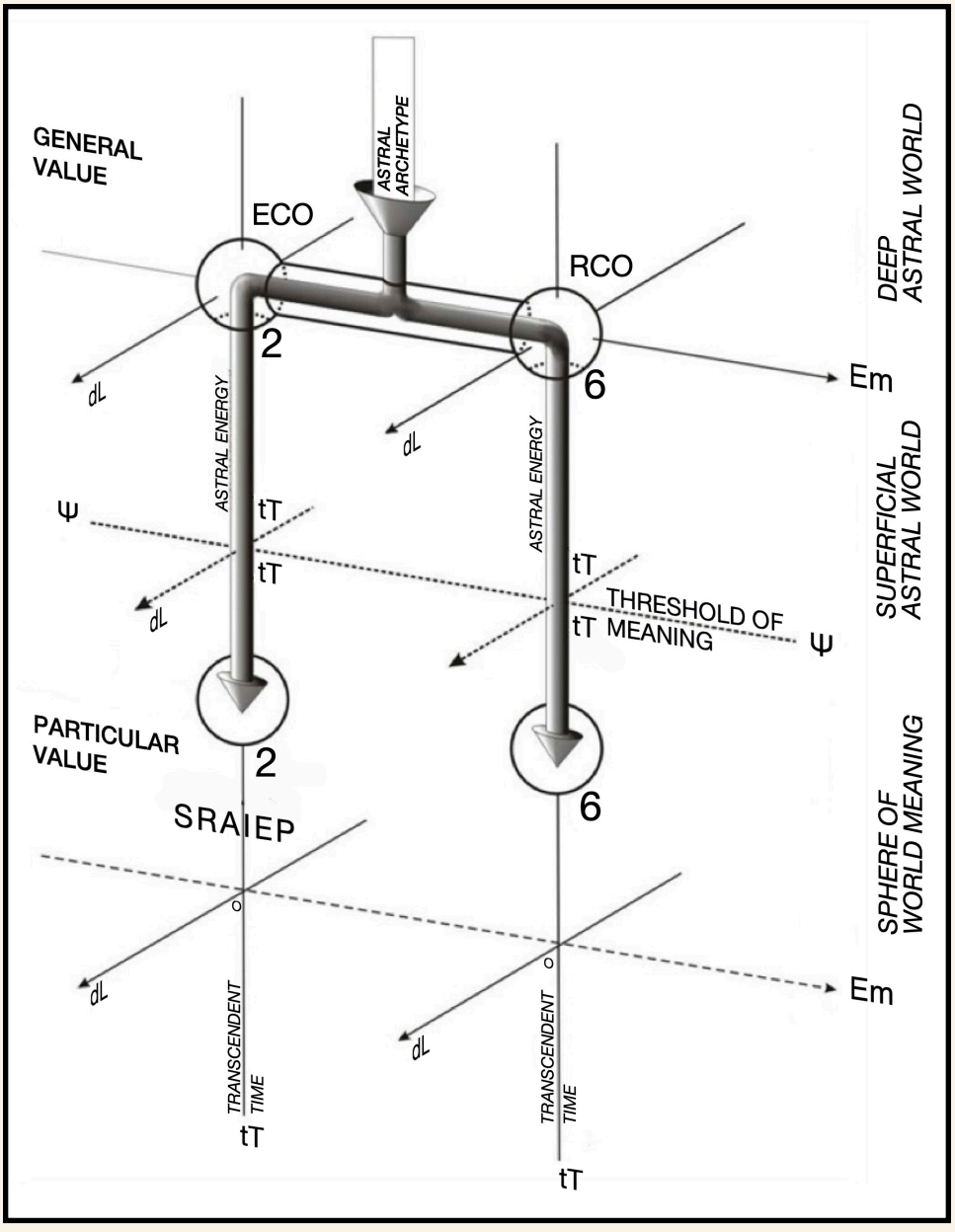


Figure 80

composition of the superstructure and reveals, instead, a set of cultural objects distributed in the cultural space and seemingly disconnected from each other.

In order to analogically visualize this phenomenon, and to comprehend its cause, Figure 80 has been drawn up: the general value has been separated there, allegorically, of course, from the particular value in cultural horse 2; thus the figure represents the fact that the actual 2.6 system always remains in region B, where it is completely invisible to the SRAIEP; however, when the general value is

affirmed with reference to a particular cultural object, the cultural horse (ECO) emerges with particular value and manifests itself in the sphere of world meaning, region D; this manifestation of the particular value is equivalent to an enhancement that makes it visible to the SRAIEP: but an enhancement that stands out from the general value that serves as its fundamental support in region B, what is the force that impulses and sustains the emergence of the particular value? Answer: as Figure 80 indicates, ***the astral energy that the astral Archetype contributes through the 2.6 trophic connection, or cultural Record: cultural horse 2 receives, from the trophic connection, the "astral vitality" that sustains the particular value emerging in region D and the SRAIEP only "sees" this cultural appearance: the emerging (ECO) and referent (RCO) objects appear distributed in the cultural space without evident connection to each other.***

14. Content and Dimensions of the Cultural Record

We know, from the First Part, that a ***simple system*** of the cultural structure is comprised of two ***nodes*** joined by a ***bond,*** that is to say, of two Principles and a common Relationship (Figure 13). The ***actual systems*** of the superstructure model, on the other hand, are also comprised of two nodes and a bond, that is to say, of two cultural objects and a common cultural Record (Figure 76b). Between the two systems, a relationship of inverse patential symmetry is established and, therefore, their elements ***are not functionally analogous:*** we already saw that a node of the actual system corresponds to a bond of the simple system. However, from a structural point of view, the elements of both systems ***are geometrically analogous:*** in the two systems, there are two nodes and a bond that are geometrically analogous. With this clarification we want to emphasize that ***both the "relationship" and the "cultural Record" are geometrically analogous because they are "cylindrical bonds."*** This being so, it is evident that the analogy must reach the ***dimensions*** of the two elements; on page 69, the dimensions of the Relationships of simple systems were already defined: "The analogy between the Relationship and the cylindrical bond will allow us to define certain characteristic dimensions. In a Relationship, time and substance are reduced in the concept of ***potency,*** which will be defined in the next section; as for 'space,' the analogy is established in relation to the length and volume of a cylindrical bond. In summary, every Relationship is defined based on ***three*** dimensions: its ***extension,*** analogous to ***length;*** its ***comprehension,*** equivalent to ***volume;*** and its ***potency."*** The geometric analogy between actual systems and simple systems indicates to us, then, that the cultural Records must present dimensions equivalent to those of the Rela-

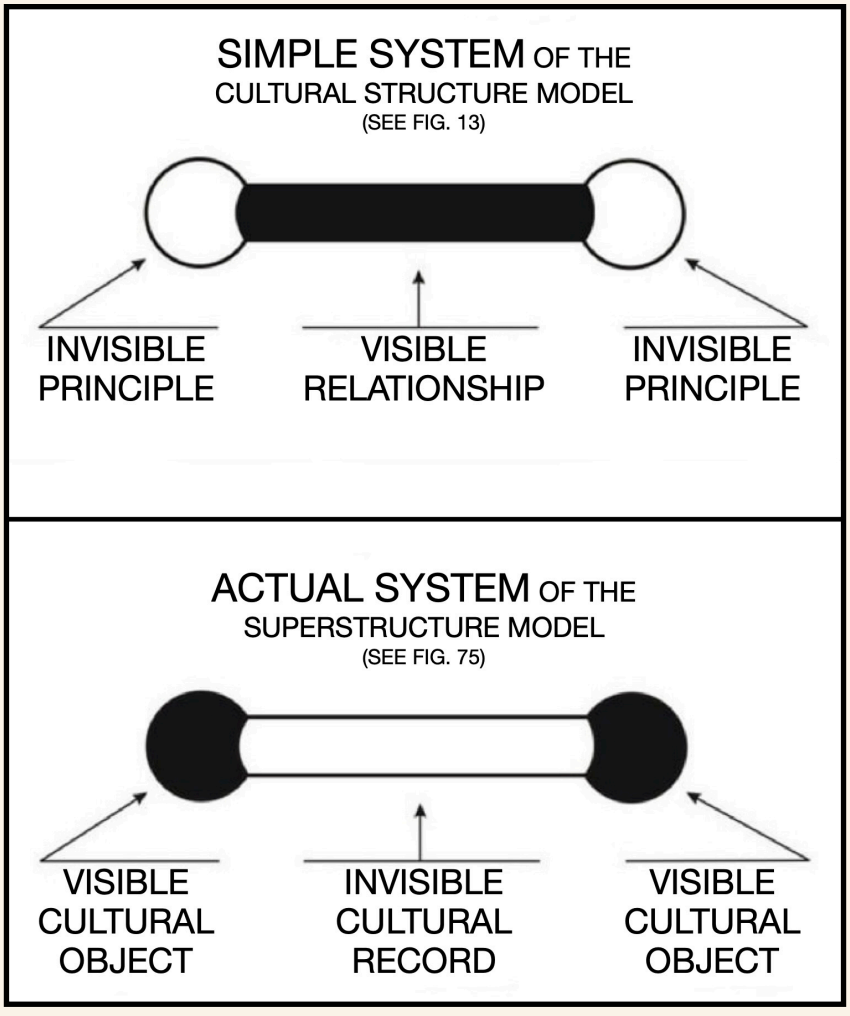


Figure 76b

tionships: ***extension, comprehension and potency.*** Next, we will define these analogical dimensions according to the perception that the Demiurge's Aspects have on the cultural Records.

We have already spoken about the ***potency*** of a cultural Record in E10: this is none other than the ***astral potency*** that the astral Archetype provides in order to vitalize the connection of meaning, or trophic connection; in Figure 80, moreover, it is analogically shown how the manifestation of the astral potency, i.e., the ***astral energy,*** sustains the particular value of the ***organic*** cultural object. It is worth repeating this: "***only if we keep in mind, and never forget, this essentially vital character of the cultural Record, is it possible to comprehend its content, i.e., that which can be 'experienced' by the Demiurge and, also, contemplated by the Hyperborean initiates***" (page 691). And, in the end, what does the ***content*** of the cultural Record consist in? Answer: in a ***chrono-cultural series,*** i.e., in a

series of *"axiological superobjects"* that go from the Referent Cultural Object (R) to the Emerging Cultural Object (E): "Naturally, such 'content,' by belonging to a container ***external*** to the cultural objects, is distributed ***between*** the Emerging and Referent cultural objects" (page 691). In F6, we will explain in detail what an "axiological superobject" consists of; for now we must keep in mind that each member of the chrono-cultural series is an "axiological superobject" and that each superobject is comprised of a structure of axiological objects: the axiological superobject pointally represents the ECO and its axiological context in an absolute instant of transcendent Time.

The series of axiological superobjects makes up the structure of the connection of meaning and is the determining factor of the relative constitution of the cultural value. Its subsistence as "content" of the cultural Record is due to the plasmation that the affirmation of the Paśu exerts on the vitality of the astral Archetype: each relationship of the axiological context that the Paśu affirms by placing meaning on the entity causes a cultural Record with a series of relative axiological superobjects. This chrono-cultural series is structured in the cultural Record as a permanent mnemic content: however, at each instant of transcendent time, a new axiological object is integrated at the extremes of the series. Such "new objects" are the relative and instantaneous values of the cultural objects E and R that, instead of being "lost in the past" are successively plasmated in the cultural Record and subsist integrated into the chrono-cultural series. It is because of this chronological character that the content of the cultural Record is also denominated ***relative cultural history*** of the cultural object.

The content of the cultural Record is the object of the Demiurge's perception; but ***he does not reproduce*** the relative natural history, in a manner similar to the natural history contained in the ontic Records, but ***experiences*** it by means of His Love-Wisdom Aspect. In order to clarify this difference, we must now refer to the ***extension*** and ***comprehension*** dimensions of the cultural Record.

We already know that, in a cylindrical bond, the length is analogously to the ***extension*** and the volume to the ***comprehension.*** But the cultural Record is ***invisible*** and its dimensions cannot be verified directly; nevertheless, in the case of ***extension,*** it keeps a topological relationship with the ***actual distance*** that mediates between two cultural objects: to some extent, the ***distance*** reflects the invisible ***extension*** of the cultural Record. And "distance" is what the SRAIEP, and every Paśu or lost Virya, perceives as the separation between cultural objects, as can be observed in Figure 79. From that point of view, vis-à-vis the Emerging Cultural Object (E), the Sacred Race Aspect is in "***extensive*** present." This signifies that the ***normal vision*** of cultural objects, both on the part of the Paśu and

the lost Virya, is essentially ***extensive. An extensive vision of reality will never succeed in visualizing, or even inferring, the cultural Records. For such a vision, cultural objects appear disconnected from each other, as independent of the context, etc.***

But, if the cultural Record is invisible, the Pašu will not succeed in ***comprehending it*** either, i.e., apprehending its structure of axiological objects: such a possibility, naturally, is only within the reach of the Love Aspect of the Demiurge and, as we will see, of the Hyperborean Initiate. The cultural Record presents a ***capacity*** determined by the structure of the series of axiological superobjects: the complete perception of such a capacity is ***comprehension*** itself.

But the cultural Record is a "trophic connection," a bond vitalized by the astral Archetype; its "content," the chrono-cultural series, is a "living structure": ***in order to comprehend the capacity of the cultural Record, the Love Aspect has only to identify itself with the astral Archetype and diffuse itself into the living structure; i.e., it has only to "experience" the cultural Record's living structure.*** The content of the cultural Record is thus revealed to the Love Aspect, in the course of an integral experience, as a comprehensive apprehension of the chrono-cultural series, i.e., quite differently from the reproduction of the ontic Records' content.

When the Love Aspect carries out the experience of a cultural Record of the superstructure, it acts analogously to the case in which the cultural subject experiences a Relationship of the cultural structure: in the first case, the Demiurge represents a ***superconcept*** of an actual system; in the second case, the animic subject represents a ***concept*** of a simple system. It is necessary to be clear about this functional analogy, otherwise one could commit the error of assuming that the mere "experience" of the cultural Record is enough in order to grasp its ***comprehension:*** "experience," in effect, makes it possible to comprehend the capacity of the cultural Record but only if it is complete, i.e., as long as it embraces the living structure in its totality; ***and this condition is not fulfilled if the experience is carried out in a single space of signification, i.e., in the context of a particular superlanguage; in that case, one will only manage to note a superconcept of the actual system.***

In the case of the cultural horse, Figures 78 and 79, the actual 2.6 system belongs to the space of signification (dL, Em, tT), ***one*** of the multiple spaces of signification that make up the Terrible Secret of Maya. This space contains the context of only ***one*** superlanguage: hence, the experience of Record 2.6 does not automatically imply its comprehension but the apprehension of ***a part*** of the living structure, that is to say, the representation of a superconcept.

Although the experience of a cultural Record by the Love Aspect is analogous to the experience of a Relationship by the cultural subject, we must notice an important difference in this relation-

ship. In effect, the cultural subject, when it experiences the thought relation, notes it ***on the plane of a habitual language*** (S, tT), which we have called ***"plane of signification and context"*** (Figures 20 and 21): such a notation is equivalent to perceiving only a horizontal ***slice*** of the cylindrical bond of which the Relationship consists; that portion of the comprehension is known as a schema's concept slice or truth of the entity (Figure 16): a relationship may be noted in any of multiple planes of signification that intersect at its axial nucleus of connotation and, consequently, may give rise to multiple concept slices; each concept slice defines an aspect of the truth of the entity (Figure 46). Now, the model of the concept slices has effective validity in the psychic space of the cultural structure, which is an "analogical space" axiomatically defined on the basis of three dimensions (S, tT, iT): the "cultural space," instead, where the cultural Record exists, is an analogical space projected on the actual macrocosmic space, i.e., on the space of the Terrible Secret of Maya, which is comprised of a plurality of imbricated spaces; each one of these spaces is denominated "macrocosmic spaces of signification" because the cultural objects that occupy them have clear "signification" for the Demiurge, although, from the Paśu's point of view, they should be called "spaces of meaning"; in synthesis: ***the analogical correspondence between the cultural structure model and the superstructure model demands that to each "plane of signification" there should be an equivalent "space of signification."*** In this way, the concept slice, which occupies the plane of signification (S, tT) will be analogous to the "superconcept" that occupies the space of signification (dL, Em, tT). But, it is an analogical space (dL, Em, tT) like that of Figures 78 and 79 (and of Figures 46, 48, 51, 56, 57, 60, 63, 74, 75 and 77), ***it is possible to describe the complete cylindrical bond in representation of a superconcept;*** i.e., while the concept of the cultural structure is analogous to a slice of the cylindrical bond, the superconcept of the superstructure is analogous to a complete cylindrical bond.

Summarizing, if the Love Aspect experiences a cultural Record such as 2.6 of Figures 78 and 79, i.e., if it comprehends the cylindrical bond, the content of thought is a superconcept: this is due to the fact that the space (dL, Em, tT), in which the bond has been noted, is ***only one*** of the multiple spaces of signification that make up the cultural space. The actual 2.6 system, on the other hand, simultaneously exists in the other spaces of signification; that is why ***the comprehension of the cultural Record,*** will only be possible when the apprehension of the living structure is carried out in all the spaces at the same time.

Thus, ***the 2.6 cultural Record in Figures 78 and 79*** (and the like) ***is a superconcept of the actual 2.6 system.***

It must be repeated here that the superstructure model that the Hyperborean Wisdom uses presents a rigorous analogical correspondence with the actual superstructure; hence, the insistence on describing in detail the analogical cultural Record: its comprehension will also enable us to comprehend the actual cultural Record. This warning is particularly relevant in the case of the property of the analogical superconcepts that we will study next, the comprehension of which enables us to approach one of the deepest keys to the Terrible Secret of Maya.

The 2.6 cultural Record may be experienced by the Love Aspect as a "superconcept" of the actual 2.6 system, analogous to a "concept slice" of a simple system of the cultural structure; but, as we saw in the First Part (Figure 16), the concept slices possess a ***connotative axial nucleus, i.e., a region common to other concepts;*** it befits one to ask, then, do superconcepts possess any property similar to the concept slices' axial nucleus of connotation? Answer: ***the concept slices' "axial nucleus of connotation" is analogous to the superconcepts' "polydimensional conical nucleus" or "transitive nucleus."*** We will explain this answer, as we recall the qualities of the axial nucleus of connotation.

We will quote some paragraphs from the First Part, page 92, referring to the concept slices, and show how far the properties of the superconcepts correspond. "We have seen that a Relationship, such as that of the XX system in Figure 14, can be 'seen' or ***noted*** in various significant contexts or languages: the resulting concepts are analogous to the slice in Figure 16." Analogously, ***a cultural Record, such as 2.6 in Figures 78 and 79, can be "seen" or "noted" or "experienced" in various significant contexts or superlanguages: the resulting superconcepts are analogous to the cylindrical bond in Figures 78 and 79.*** "Let us now observe Figure 15 to where, with dotted lines, the outlines of the four slices (or concepts) are highlighted; each one of which is on its plane of signification." Analogously, ***a cultural Record simultaneously exists in a plurality of spaces of signification, i.e., they possess a plurality of superconcepts.*** "It is evident that each plane intersects the others in a common straight line, XX, which serves as the axial axis of the cylindrical bond." Analogously, ***each cultural Record's space of signification intersects with the others in a common region, xx, situated in the interior of the cylindrical bond.*** "But said planes correspond to each of the significant contexts of different languages: then, what certainly intersects at the core of the system are the languages themselves, as can be seen in Figure 14." Analogously, ***each space of signification contains the context of a different superlanguage: what intersects in the common region, xx, of the superconcept are, then, the superlanguages themselves. The "context of a superlanguage" is, of course, the "axiological context" with which the superstruc-***

ture of an external culture determines the value of a cultural object.

Let us pause here in order to clarify that the ***obliquity*** of the planes of signification is analogous to the ***approximity*** of the spaces of signification. The "approximity" of spaces is a geometric function of the relationship between their dimensions, known in the Hyperborean Wisdom as a ***dimensional approximation function:*** just as ***obliquity*** can be described through an ***angular function,*** e.g., which quantifies the inclination or slope of the planes of signification with respect to a horizontal plane of reference, so too can ***approximity*** be described through the ***dimensional approximation function,*** which quantifies the ***geometric relationship*** between the dimensions of the spaces of signification with respect to a (dL, Em, tT) "horizontal" space of reference. ("Horizontal" space signifies "horizontal for the Paśu," that is to say, where its axiological context is, region (D) of the macrocosm, the "exterior world" of its sensitive experience, etc.).

The quote continues: "Precisely, it is the different ***obliquity*** of the languages that makes possible the existence of multiple concepts on the same truth." Analogously, ***it is the different "approximity" of the superlanguages that makes possible the existence of multiple superconcepts on the same cultural Record.*** "Such an intersection of languages produces, in the four concept slices, a common region around the XX axial axis, as shown in Figure 16. This region [is denominated] the ***concept's connotative nucleus*** or simply ***connotation,*** [. . .]" Analogously, ***the intersection of the superlanguages produces a common region, XX, in the superconcepts denominated "polydimensional conical nucleus of the cultural Record" or "transituative nucleus," as shown in Figure 81.***

"Each concept ***includes*** all the notes about the truth of the entity noted in the significant context of its language. But the fact that all concepts of the same truth overlap in a common region implies the community of some class of notes. In other terms: the concepts of the same truth participate in certain common notes. But, where is the region of common notes? As one can see in Figure 16: ***in the depth of the concept, i.e., in the center of the comprehension.***" Analogously, ***each superconcept includes all the axiological superobjects of the chrono-cultural series relative to the Emerging Cultural Object (E) and the Referent Cultural Object (R) of a superlanguage's axiological context. But the fact that all superconcepts of the same cultural Record overlap in a common region implies the community of some kind of common axiological objects. In other terms: the superconcepts of the same cultural Record participate in certain common axiological objects. But, where is the region of common axiological objects? Answer: as seen analogically in Fig-***

ure 81, in the depth of the superconcept, i.e., in the "center of the

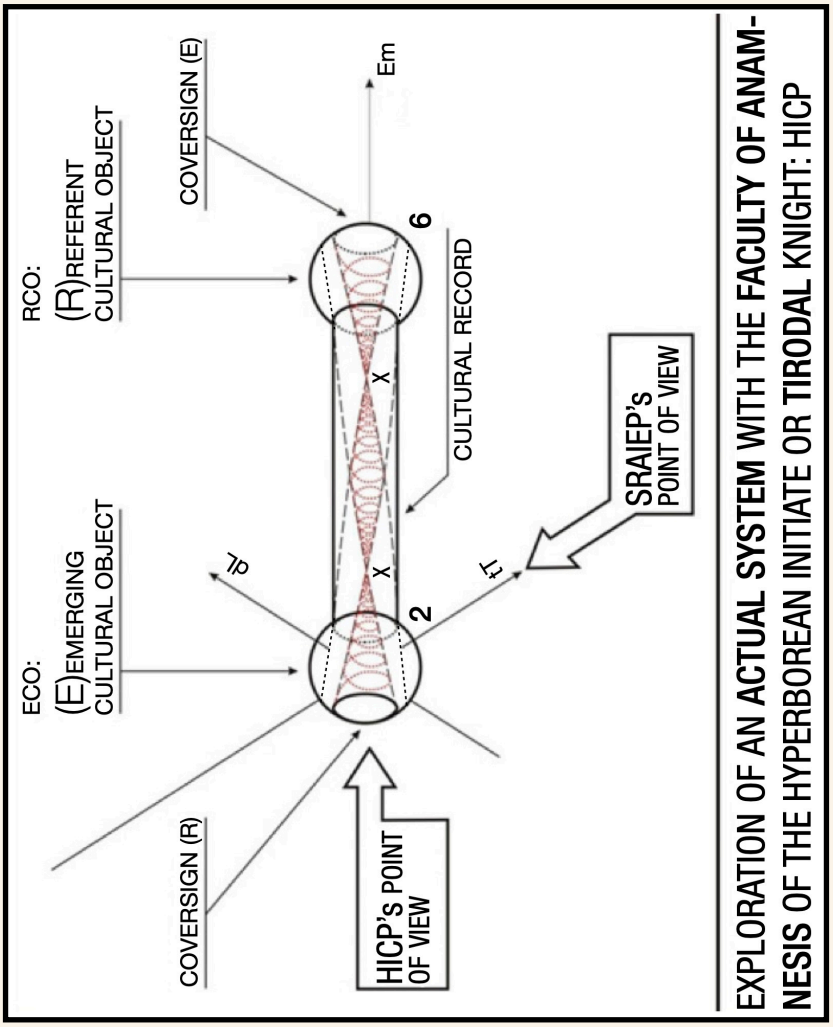


Figure 81

comprehension."

Figure 81 shows with dotted lines that the volume of the cylindrical bond presents ***two narrowings*** at the vertex points marked with the Greek letter Chi (χ): because of this, ***three regions of conical form*** can be distinguished. The first, is a conic space of which base is the coversign (R) and its vertex at the χ point; the third, analogous to the first, is a conic space with its base at coversign (E) and vertex at the χ point. And the second region, the space of which has the form of two cones joined at the base, extends between their two χ vertexes. That second region, situated at the ***center*** of the cylindrical bond, is the analogical equivalent of the ***polydimensional conical nucleus of the superconcepts or transituative nucleus.***

On page 83, the explanation of the concepts' connotative nucleus was thus continuing: "It is because of this condition that, when profoundly thinking the concept of a truth, it usually causes the perception of second meanings, i.e., the ***connotation*** of other concepts about the same truth. What occurs is that the profundity of thought leads to the connotative nucleus, to the axial axis of the Relationship, i.e., to the axis where the languages intersect, and that is why it is possible, from there, to ***glimpse*** other contexts of signification, to note other connotative concepts. From there, the rational access to a more complete comprehension of the truth of an entity consists in deepening the concept until reaching the connotative nucleus, then procuring that the translative faculty exercises the intellectual intuition of the connoted concepts." The analogical interpretation of this paragraph should enable us to intuit, as of now, the power of the Hyperborean Initiates' faculty of anamnesis.

Analogically, then, ***if the Hyperborean Initiate profoundly explores the superconcept of a cultural Record, he can perceive second meanings in its content, that is, he can "transituate" other superconcepts of the same cultural Record. What occurs is that the profundity of the exploration leads to the transituative nucleus, to the polydimensional conic nucleus of the cultural Record, i.e., to the region where the spaces of signification and the superlanguages intersect, and that is why it is possible, from there, to "glimpse" other axiological contexts, to note other transituating superconcepts. Hence, the initiatic access to a more complete comprehension of a chrono-cultural series consists in deepening the superconcept until reaching the transituative nucleus, then procuring that the "faculty of anamnesis" exercises the intellectual intuition of the transituated superconcepts.***

But, if this paragraph has enabled us to intuit the faculty of anamnesis' power, the analogical interpretation of that which follows will reveal it with plenitude. "The possibility of reaching the connotative nucleus that underlies every concept can also have another important utility: by perceiving the connotative concept, it is possible ***to advance on the significant context of its language*** and reach the habitual structure or virtual origin of such a language. In this way one manages to systematically reconstruct languages that until then were only virtual, i.e., they were possibilities of the cultural structure." Analogously, ***the possibility available to the Hyperborean Initiate to reach the transituative nucleus can also have another important utility: by perceiving a transituated superconcept, i.e., situated in another space of signification, the faculty of anamnesis enables him to factually advance on the axiological context of its superlanguage.*** If the "translative faculty" of the cultural subject permits the "connotation" from the concepts'

connotative nucleus, the Hyperborean Initiate's "faculty of anamnesis" makes possible the "transituation," the physical passage to another space of signification, from the superconcepts' transituative nucleus.

It becomes clear, then, the power that the faculty of anamnesis puts at the disposal of the Hyperborean Initiate: ***besides contemplating the content of the cultural Records, he can actually pass, with his physical body, from his horizontal space of signification to any other space that approximates his faculty of anamnesis. In other words, to become as invisible as a cultural Record, or to march toward other spaces of macrocosmic signification, are concrete possibilities available to the Hyperborean Initiate.*** It should also be clear that the exercise of this power does not of itself orient the enchained Spirit: on the contrary, an erroneous use of it could plunge the Spirit into a worse confusion or cause the deviation of the Initiate into unknown regions of the Terrible Secret of Maya. But the Hyperborean Initiates, of course, never use the faculty of anamnesis for any other aims than those of their Strategy of spiritual liberation, or when their Kairos requires it.

F. The Hyperborean Initiate's Faculty of Anamnesis

The faculty of anamnesis is the capacity that every Hyperborean Initiate has in order ***to recall*** the content of the cultural Records.

We already know that the Love Aspect operates on them and that their vitality comes from the astral Archetype of the superstructure; faced with this reality, it is understood that the Initiate must be extremely cautious, since the dangers are terrible and varied: e.g., the living superstructure can capture the cultural structure and integrate the explorer into a dramatic storyline; or it can occur that the Love Aspect phagocytizes the animic subject and causes the disintegration of the microcosmic organism; or that the Initiate, through ignorance or imprudence, enters into a space of approximate signification and then does not know how to return to his own cultural context, remaining definitively lost in the Terrible Secret of Maya; etc.

But all these dangers become ineffective when the Initiate acts according to precise strategic guidelines and has been able ***to comprehend*** the cultural Record that he procures to investigate. However, he will not be able to carry out such a comprehension from the "normal" gnoseological position of every Paśu or lost Virya, i.e., from the point of view of the SRAIEP: the Hyperborean Initiate must situate himself in the ***comprehensive present*** of the actual system, i.e., in a HICP position (Hyperborean Initiate in the Comprehensive Present) from which it is possible to grasp the ***comprehension*** of the cultural Record. The HICP is, then, as if ***"alongside"***

the actual system, seeing the cultural objects (ECO and RCO) ***retained*** in the extensive present of the SRAIEP or seeing them, also, circulating, carried by transcendent Time's stream of Consciousness. In order to understand this action, it is indispensable to emphasize that the Hyperborean Initiate is the one who has definitively differentiated the Ego from the conscious subject: in his psychic structure, the awakened Ego is ***runically*** isolated from the conscious subject. That is why the Hyperborean Initiate can assume both positions at the same time: ***while the conscious subject affirms with its expression the observed actual system, and retains it in the "extensive present," since every animic subject is equivalent to the SRAIEP, the awakened Ego contemplates the same actual system in the "comprehensive present"*** (Figure 81).

The type of Hyperborean Initiate that we are considering is the "Tirodal Knight," i.e., the one who has isolated his lost Ego by means of the "way of Strategic Opposition." As we shall see, during the Knight's ***ordination,*** the lost Ego is simultaneously re-signed in ***two worlds*** with the Sacred Tirodal Rune: on Earth, the initiation ceremony is celebrated by a Hyperborean Pontiff, i.e., by an ancient Bridge Constructor of Wotan's Einherjar; in Valhalla, in Agartha, a Loyal Siddha pronounces the Rune in the Tirodal language of Wotan and definitively plasmates it upon the astral body of the Initiate. From then on, the Ego will be immortal because it will be sustained by the Sacred Rune, which cannot be affected by any energetic form of archetypal character. Naturally, the initiation can only be obtained at the right Kairos, at a moment that ***cannot be determined from the Earth but from Valhalla.***

After being ***ordained*** a Knight, the Initiate must pass the tests and await the next Kairos, when he will be an ***armed*** Tirodal Knight, i.e., when the ***Sword of Wotan,*** the ***Gibur Rune***, will be entrusted to him. A new ceremony is performed here, during which the Pontiff and the Loyal Siddhas plasmate the Gibur Rune on the ***Fenestra Infernalis*** of the Tirodal Rune, placing its terrible power within the Ego's reach: ***only then, when the Hyperborean Initiate is a Tirodal Knight armed with the Gibur Rune, does the Pontiff of the Order authorize the exploration of the cultural Records.***

1. Spiral Staircase and Infinite Staircase

Two principal motives lead the Hyperborean Initiates to explore the cultural Records: one is the need to know ***the relative cultural history*** of some cultural object, i.e., to know the ***content*** of the cultural Record; another is the need to ***bridge a distance, spatial or temporal,*** relative to some cultural object, i.e., ***transituating*** from the polydimensional conic nucleus of the cultural Record. Both objectives are concretized through the ***faculty of anamnesis.***

The first necessity is comprehensible if we clarify that the "cultural history" can be related to any cultural object, e.g., a work of art, a weapon, an ancient ritual object, a city, a road, etc., and, even, a person or personage. The faculty of anamnesis will enable, in any case, to know ***the true history*** of the cultural object of reference, thus avoiding falling into the deception of enemy disinformation. The initiate obtains this orientation by simple contemplation of the Referent Cultural Object in HICP and by application of the "step-by-step runic resignation technique." That is to say, no exterior organic act is performed here: the exploration of the cultural Record, the comprehension of its content, is a purely egoic act, a knowledge attained exclusively by the HICP's Ego.

The second case is different, because then the Initiate physically engages in an instantaneous displacement through the actual dimensions of time and space: from the transituative nucleus, the initiate can instantly travel to another space of macrocosmic signification and situate himself in the axiological context of another superconcept of the explored cultural Record. However, this requires a rigorous previous preparation, counting on "Ariadne's thread," which ensures the return to the habitual axiological context. That is why, except in the case of extreme necessity or the requirement of the Kairos, the Hyperborean Initiate will only enter into the transituative nucleus by the hand of the Hyperborean Pontiff, who is the one who always knows how, in any space of signification that he finds himself, to construct the metaphysical bridge to the habitual context: the Hyperborean Pontiff, in effect, has the Ego awakened in the Selbst and knows ***the secret of the bridge and flight,*** his deviation being impossible; on the contrary, the Pontiff is the one who teaches the Tirodal Knights the bridge toward the absolute orientation of the eternal Spirit.

The Hyperborean Wisdom affirms, allegorically, that the Tirodal Knights' faculty of anamnesis endows them with a ***spiral staircase*** in order to ***externally*** arrive at the ***Tau Point. The Tau Point*** (page 631) is the first tetrarch point of the ***labrelix*** path, the moment of spiritual enchainment to the Symbol of the Origin; ***internally,*** this point is reached by the Ego of the Initiate after being ***armed*** as a Tirodal Knight: because ***the Gibur Rune points precisely to this first tetrarch.*** However, the faculty of anamnesis must subsequently bridge the spatial and temporal distance that ***exteriorly*** separates the Initiate from the Tau Point: ***it is then possible to physically reach the historical Tau Point, to move toward the place and the past instant in which occurred the Fall of one's own Hyperborean Spirit.*** Toward there the Tirodal Knight will travel, thanks to the ***spiral staircase*** that he will construct with his faculty of anamnesis, that is to say, thanks to a ***ladder,*** the structure of which will be functionally conformed by archetypal matrices of the snail design.

However, when the Tirodal Knight arrives at the ***Tau Point,*** when he has climbed up to the last step of the ***spiral staircase,*** when the Return to the Origin has been fulfilled, in reality he finds himself at the threshold of a second ***staircase,*** denominated the Infinite Staircase: it is the metaphysical bridge toward the Selbst that only the Hyperborean Pontiffs know how to construct and that, therefore, can only be ***taught*** to the Tirodal Knight in the course of a Second Hyperborean Initiation.

With respect to the Spiral Staircase, it should be added that its use is inevitable if one intends to ***physically*** return to the Origin: on the other hand, the noological return to the ***Tau Point,*** protagonized by the Ego of the Tirodal Knight armed with the Rune Gibur, is an instantaneous transit, a transit that does not require crossing any distance because all distance has been eliminated by the purity of blood.

One might now want to know, what is the Spiral Staircase constructed with? Answer: ***with actual systems.*** The faculty of anamnesis, in effect, is the power that the Hyperborean Initiate has at his disposal in order ***to affirm*** actual systems independently of their existence in the superstructures: both, in order to construct the Spiral Staircase and to explore a cultural Record, the Initiate ***affirms*** the actual system that is most convenient for him to use ***without taking into account the existing actual systems.*** Naturally, if one does not act with such a cultural independence, one could be captured by the superstructure or deceived by the Terrible Secret of Maya. Next, we will examine this possibility of the faculty of anamnesis, in detail.

2. Power of the Faculty of Anamnesis

As it was said, at the moment of exploring for the first time, and henceforth, the cultural Records, the Hyperborean Initiate has to know how to perfectly distinguish between the Ego and the conscious subject: this condition is indispensable because the faculty of anamnesis is based on the joint and specific action of the Ego and the conscious subject. ***In principle, the Ego is what establishes and determines the actual system, the Record of which will be explored. The concept of the actual system, applied by the Ego on the conscious subject, impulses its expression in a "second movement," i.e., as an "axiological correspondence." The actual system is thus affirmed by the conscious subject and the emergence of the Emerging and Referent Cultural Objects (ECO and RCO) is produced. The conscious subject, normally situated facing transcendent Time, i.e., in a manner identical to the SRAIEP, retains the cultural objects of the actual system under observation. The Ego then takes the opportunity in order to situate itself in the "comprehensive present"***

and explore the cultural Record. Before entering into details, it must be reiterated that, as is clear from these sentences, ***the Hyperborean Initiate never explores a cultural Record "at random" or out of mere curiosity; he never lets himself be tempted by the possibility of obtaining "easy" knowledge of a cultural Record that "strives to reveal its content"; and he never does any of that because everything that resides in the macrocosm, outside of himself, is suspicious for the Hyperborean Initiate: every already existing actual system is an "organ of the Dragon" to which it is convenient to present the most absolute indifference.*** On the contrary, the Hyperborean Initiate carefully chooses the actual system of his convenience, ***independently of its existence in the superstructure,*** before affirming it for exploration.

E.g., the Initiate never says, "In order to know the cultural history of 'that' object, which already existing cultural Record should I consult?" Apart from revealing a strategic naiveté, such an attitude is almost an invitation for the enemy to set up a farce destined to cause his perdition. The Hyperborean Initiate is a volitional subject who never interrogates the world in order to act: if he must ask, he interrogates himself and decides on what is most convenient ***before acting;*** and when he does so, it is in order to ***affirm his decision.*** Thus, the Initiate will say, "***I am going to relate 'that'*** object to that other object, and I am going ***to explore*** the cultural Record in order to know its relative history."

If the Initiate needs to know, e.g., the cultural history of the ***Battle of San Lorenzo,*** his faculty of anamnesis enables him to act in a similar way: he will recognize an involuntary witness of that combat, San Lorenzo's Historic Pine or the San Carlos Convent, and ***will affirm*** it as an RCO, i.e., as a Referent (R) Cultural Object; then he will turn to an active protagonist of the inquired facts, e.g., the curved sabre of General San Martín, and ***will affirm*** it with respect to the RCO, i.e., to the Referent Cultural Object; the curved sabre, then, will acquire a particular value and will emerge as an ECO, as an Emerging (E) Cultural Object; between the RCO and the ECO, a particular connection of meaning has thus been established, constituting, as a whole, an ***actual system*** of the superstructure: in the cultural Record of such a system is found the indicated cultural history, that of the Battle of San Lorenzo, together with others of greater or lesser interest; finally, the Initiate will proceed to explore the content of the newly constituted cultural Record, taking note of the sought-after cultural history. It should be observed, in this example, that the Initiate has not at any time inquired into which ***already existing*** cultural Record will the cultural history of the Battle of San Lorenzo be? Which ***existing*** Record will he have to explore in order to know said history? On the contrary, independently of its existence in the superstructure, the Initiate has ***affirmed***

the RCOs and ECOs and has ***constituted*** an actual system, the cultural Record of which possesses a historical content apt to be ***explored: to affirm, to constitute, to explore,*** the volitive determination of the Hyperborean Initiate is verified in each one of these acts.

3. The Sixteen Active Steps of the Faculty of Anamnesis

The application of the faculty of anamnesis for the mentioned aims must be carried out methodically, step by step. That is why the Hyperborean Wisdom has synthesized, in ***sixteen steps,*** the principal anamnestic acts of the Hyperborean Initiate: with the first three, an actual system is constituted at ***will;*** with the remaining thirteen, the cultural Record may be explored in any way. The mastery of these sixteen steps also makes possible the construction of the spiral staircase; however, ***the secret of such a construction cannot be revealed here, for it is only transmitted orally by the Hyperborean Pontiffs to the Tirodal Knights.*** Nevertheless, let us now consider the sixteen steps of the faculty of anamnesis:

First step: ***affirm*** the RCO (Referent [R] Cultural Object).

Second step: ***affirm*** the ECO (Emerging [E] Cultural Object) with respect to the RCO.

Third step: ***affirm and retain*** the actual system.

Fourth step: ***situate*** the Ego in the HICP with respect to the ECO.

Fifth step: ***locate*** the coversign (R) on the ECO.

Sixth step: ***open*** the cultural Record by resigning the coversign (R).

Seventh step: ***resign,*** step by step, the axiological superobjects of the chrono-cultural series.

Eighth step: if necessary, physically ***enter*** into the cultural space of the axiological superobject, i.e., ***enter*** the ***entrance chamber.***

Ninth step: if necessary, concretize the ***strategic location*** of the source of Abraxas.

Tenth step: if necessary, ***open*** the χ (Chi) door.

Eleventh step: if necessary, physically ***pass*** into the transituative nucleus, i.e., ***pass*** into the ***vestibule chamber.***

Twelfth step: if necessary, ***transituate*** into another space of macrocosmic signification.

Thirteenth step: if necessary, ***open*** the second χ (Chi) door.

Fourteenth: if necessary, ***exit*** to the ***return chamber.***

Fifteenth: if necessary, ***return*** to the ECO's own habitual context ***through*** the ***entrance chamber.***

Sixteenth: if necessary, ***exit*** the ***return chamber*** by way of the coversign (E), i.e., ***exit*** to the ***inverse world.***

The first thing that should be noticed in these sixteen steps is that they describe ***actions,*** just as the verbs, ***affirm, retain, situate, locate, open, resign, enter, transituate, exit,*** and ***return,*** reveal. But one would not expect otherwise, since each step represents a ***volitive act*** of the Hyperborean Initiate, a ***noological decision*** executed with "luciferic graceful will."

In the following subarticles, an analogical approximation to the sixteen steps of the faculty of anamnesis will be attempted.

4. Constitution of an Actual System

An actual system (Figure 76) is constituted by two cultural objects linked together with a particular connection of meaning: the connection of meaning determines the value of the Emerging Cultural Object (ECO) in relation to the Referent Cultural Object (RCO), i.e., it confers a relative value on it. But the connection of meaning is a living bond, a trophic connection, in which structure the cultural arrangements of the cultural object (E) and its axiological context are permanently plasmated. That is why the connection of meaning is a cultural Record, the content of which, besides being grasped by the Love Aspect, can be explored by the Hyperborean Initiate. However, as we have already stated, the Initiate never explores, nor is interested in doing so, an already existing cultural Record: on the contrary, no matter how obvious a Record may seem to be, for example that which is between the Earth and the Moon, the Initiate never takes it into account and, ***if he needs to explore it, then he constitutes it anew, as if it had never existed.*** Hence the form of the first three steps of the faculty of anamnesis, which point directly to the constitution of the actual system that has been decided to explore: ***the Initiate must constitute, with the power of his luciferic graceful will, the actual system most suitable for his aims.***

With the first step, he must point out and ***affirm*** the RCO, e.g., the "Historical Pine of San Lorenzo."

With the second step, he must point out and ***affirm*** the ECO, e.g., the "curved sabre of San Martín," ***with respect to the RCO.*** The ECO acquires, thus, a particular value and the actual system is constituted.

With the Third step, the Initiate ***affirms*** the constituted actual system, e.g., that which the sabre of General San Martín forms with

respect to the Historical Pine of San Lorenzo, and allows that the attention of the conscious subject ***retains*** it in front of itself. From this step, the Initiate considers that there is, within his reach, a cultural Record with an interesting historical content. The study of the following steps of the faculty of anamnesis will clarify to us how the exploration of the cultural Record is performed.

5. Analogical Representation of the Ego's Situation: HICP

Let us suppose that the constituted actual system has been analogically represented in Figure 81: the Emerging (E) Cultural Object is equivalent to the curved sabre, the Referent (R) Cultural Object to the Historical Pine of San Lorenzo, and the bond, the cultural Record, contains the history of the Battle of San Lorenzo. That in Figure 81 is an actual 2.6 system, the same as those in Figures 77, 78, 79, and 80; therefore: the 2.6 ***bond*** is a trophic connection, animated by the astral Archetype, which can be experienced by the Love Aspect as a superconcept of the actual 2.6 system.

In studying the Third step, we are left with the fact that the Initiate, when ***he affirms*** the constituted actual system, permits that the conscious subject ***retains*** it in front of itself. Such a retention is coincident with the point of view of the SRAIEP (Sacred Race Aspect In the Extensive Present) and consists in dialectically opposing transcendent Time in order to create the appearance that the system is stopped in a "present" instant; since the "movement" of time is isotropic, it has to reach all of the spatial or extensive dimensions of the actual system, therefore, the "present retention" can only be an extensive retention; thus, since the whole of transcendent Time is represented by the tT axis, the opposition of the conscious subject in order to ***affirm*** and ***retain*** the actual system must be carried out from the position that the "SRAIEP's POINT OF VIEW" arrow indicates: but, from such a position, it is analogically evident that the perception of the cultural Record only encompasses its ***extension*** dimension.

It is at that moment, when the conscious subject retains the actual system in the "extensive present," that the Initiate situates his Ego in the HICP position (Hyperborean Initiate in the Comprehensive Present): the comprehension of a cultural Record being analogous to the volume of a cylindrical bond, the comprehensive position, from where it is possible to apprehend the integrity of its internal structure, is that which the "HICP's POINT OF VIEW" arrow indicates. It is necessary to repeat here that, outside of this analogical explanation, nothing more can be added about the ***comprehension*** that the Hyperborean Initiates attain about the cultural Records: a practical method in order to situate oneself in the HICP, e.g., is only taught ***orally*** to the Tirodal Knights by the Hyperborean Pontiffs.

6. Visual Exploration of the Cultural Record

After carrying out the Fourth step, the HICP is in a position to explore the cultural Record. It is possible, in principle, to perform a visual exploration of the chrono-cultural series, i.e., an exploration that requires no exterior movement on the part of the Initiate: this interior act corresponds to the "first motive" mentioned in F1: "no exterior organic act is performed here: the exploration of the cultural Record, the comprehension of its content, is a purely egoic act, a knowledge attained exclusively by the HICP's Ego."

When the Initiate affirms the ECO in ***relation*** to the RCO (Second step) ***such an action consists, practically, in applying the ECO on the RCO:*** the ECO and the RCO are, from then on, linked by a connection of meaning or cultural Record. But, besides being connected by the cultural Record, ***the affirmative application causes the RCO to be permanently reflected in the ECO and the ECO to be permanently reflected in the RCO.*** Here, particularly, we are going to occupy ourselves with the first case, the presence of the RCO in the ECO.

The presence of the RCO's image is given in the meaning of the connection that links the RCO with the ECO (see Figure 81) and that is why it manifests itself on the ***"comprehensive"*** plane (dL, tT): it is the ***coversign (R)*** that appears in front of the HICP. The ECO presents, always, a ***cultural screen*** in front of the HICP and, above it, the ***coversign (R)*** of the RCO: this coversign is ***invisible,*** just like the cultural Record, because, for the SRAIEP (Paśu or lost Virya), only the value that emerges in the direction of the tT axis is visible. The HICP, on the contrary, is situated in a "comprehensive" direction with respect to the ECO and can perfectly perceive the cultural screen: with the Fifth step of the faculty of anamnesis, precisely, the coversign (R) is ***located*** on the ECO. If the cultural objects are the entities mentioned, the Fifth step must consist, e.g., ***in locating the "Historical Pine of San Lorenzo" (coversign [R]) on the "curved sabre of General San Martín" (ECO);*** such a locating, of course, can only be carried out by the Ego from the HICP position.

Once the coversign (R) is located, the Initiate can proceed to the ***opening*** of the cultural Record. For that he must operate with the Gibur Rune as the Sword of Wotan and resign, "step by step," the images on the cultural screen: the first one is always the coversign (R) i.e., the image of the RCO. By moving this first image, "uncovering the Record," it is possible to observe the whole chrono-cultural series, image by image, until finding the sector of cultural history that has motivated the exploration, e.g., the "Battle of San Lorenzo." And here is where the essential difference between the content of the cultural Record and the the ontic-temporal series of the ontic

Record becomes evident: while the ontic-temporal series is comprised of images of only one type, those that correspond to the evolutive development of an entity, e.g., the series of "ontic horses" in Figure 63, the chrono-cultural series contains ***axiological superconcepts***, i.e., structures of ***different types*** of axiological objects.

The cultural Record is a connection of meaning particular to a given cultural object; its content always refers to the cultural history of the object in question: the chrono-cultural series is always comprised of members that represent, each one of them, a moment of the Emerging Cultural Object ***relative*** to the Referent Cultural Object. However, what is actually plasmated in the cultural Record is that which is specifically cultural determined by the axiological context, i.e., ***the cultural value:*** that is why the fundamental elements of the chrono-cultural series are ***axiological objects.*** Now, the value determined by one connection of meaning is the "particular value"; it is worth asking, "is the chrono-cultural series a succession of the Emerging Cultural Object's 'particular values?'" Answer: ***No.*** The "particular values" of any cultural object are only "axiological objects": the chrono-cultural series, on the other hand, is comprised of axiological superobjects that make up the structure of the "particular values." What, then, is an axiological superobject? Answer: ***the record of the Emerging Cultural Object's absolute axiological moment.***

In order to understand the answer, we must remember that the "particular value," that which we affirmed in the ECO upon constituting the actual system with the Third step, is always added to the "general value" of the Emerging Cultural Object: precisely, "the passage from general value to particular value supposes its enhancement in all cases" (page 672). This means that the "particular value" consists in highlighting a relative aspect of a cultural object that has an a priori "general value," determined by the axiological context. ***Therefore, whatever the form of this "particular value" relative to another referent (R) object, it is impossible to dispense with the axiological substratum of the "general value."*** Thus, when "cultural value" is plasmated in the cultural Record, it is actually the "absolute value" of the Emerging Cultural Object ECO, i.e., the particular value over the general value: ***the Record of each moment of the Emerging Cultural Object's "absolute value" is an axiological superobject.***

It should be noted that here we are in the presence of an apparent paradox: the contradiction between the ***absolute*** and the ***relative.*** With the aim of demonstrating its inconsistency, let us pose the paradox and clarify its causes. At the beginning, the Initiate affirms a special actual system with the purpose of exploring its cultural Record: he is interested in knowing a history ***relative*** to the ECO and RCO objects of the actual system. The cultural Record, be-

ing a bond between two cultural objects, should apparently possess contents referring only to such objects, i.e., ***relative*** contents; but, behold, beneath the ***relative*** "particular value" of cultural objects, always underlies the "general value," made up of the whole axiological context: the contents of the cultural Record, then, cannot be simply ***"relative,"*** since they are based on the ***"absolute value."*** This is the paradox: ***each instant of the chrono-cultural series, contained in a "relative" connection of meaning, is the Record of an "absolute" axiological moment of the ECO or RCO, i.e., the record of a moment of "absolute value."*** How, then, should this superposition of the concepts of ***absolute*** and ***relative*** be understood? Answer: by being clear about the ***scope*** of each concept, i.e., by being clear that what possesses a ***relative*** character, e.g., is the connection of meaning, the cultural Record, and also the "moment," considered in itself, since the "moment" of any axiological superobject of the series is relative to the "present moment" of the cultural object, the absolute value of which it represents; on the contrary, the content of the cultural Record is comprised of a series of Records of "***absolute*** axiological moments" or "moments of ***absolute*** value." ***Thus, although every "moment" is relative in itself, it is not relative as an "absolute axiological moment" recorded in the superobject: in the interior of the superobject reigns the absolute value of the cultural object at the "moment" of being recorded.***

This clarification, even if it removes the paradox, poses to us an apparently greater problem because, if each member of the chrono-cultural series is ***"absolute,"*** what is the sense of opting for this or that cultural Record, for this or that ***relative*** connection? ***Answer: the relativity of the particular value introduces a characteristic into the chrono-cultural series: the "centrality" of the Referent Cultural Object (RCO).*** In other words, although the superobject is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value conferred by the cultural Record: ***such a determination consists in the "centrality" that the RCO fulfills in the structure of each axiological superobject.***

The axiological superobject is a member of the chrono-cultural series contained in the cultural Record; it is thus a mnemic content, a sort of macrocosmic "memory": the instantaneous and absolute "memory" of the Emerging Cultural Object (ECO). In this memory is present, as we saw, both the "general value" and the "particular value" of the ECO; the former signifies that in the superobject must be all of the axiological objects that constitute the meaning of the "general value," that is to say, the axiological context: ***basically, in the axiological superobject are the Emerging Cultural Object (ECO) and its axiological context;*** but the cultural Record, which is a particular connection of meaning, confers "particular value" on the ECO by relating it to the RCO: this signifies that in the axiological

superobject, the RCO has to occupy a ***central*** position, i.e., a prominent role among the objects of the axiological context.

Let us consider, e.g., the actual system constituted by the General San Martin's curved sabre (ECO) and the Historical Pine of San Lorenzo (RCO). In the cultural Record, the content has to consist of a chrono-cultural series of axiological superobjects: each superobject consists of the curved sabre and its axiological context, the "general value," in addition to the Historical Pine of San Lorenzo in a ***central*** position, the "particular value." From one superobject to another in the series, the arrangement of the axiological context may vary, according to the development of the cultural history, but something must remain constant in all of them: ***the "central" position of the Historical Pine of San Lorenzo (RCO), the reference to which, in any scene, will be unavoidable in "that" particular cultural Record.*** The "Historical Pine of San Lorenzo" itself, when it is finally located in the chrono-cultural series, will show, in all its scenes, the predominant presence of the Historical Pine of San Lorenzo: ***in the axiological superobject of some moment of combat, e.g., the sabre will be referred to the Pine and the Pine will occupy, in the context of the sabre, a relatively central place.***

In summary, after locating the coversign (R) in the ECO, the HICP proceeds step by step to resign the images until finding the sector of cultural history that has motivated the exploration of the cultural Record. Each "image" observed on the cultural screen is only one aspect of the axiological superobjects that make up the chrono-cultural series. For the superobjects are not mere images, as will soon be demonstrated.

7. Physical Exploration of the Cultural Record

The second motivation for exploring the contents of a cultural Record was stemming from "to ***bridge a distance, spatial or temporal,*** relative to some cultural object, i.e., ***transituating*** from the polydimensional conic nucleus of the cultural Record" (F1). It is not a question here, as in the case seen in F6, of a visual examination, that is to say, interior, which does not require any exterior movement of the Initiate; in this case, "the Initiate physically engages in an instantaneous displacement through the actual dimensions of time and space: from the transituative nucleus, the Initiate can instantly travel to another space of macrocosmic signification and situate himself in the axiological context of another superconcept of the explored cultural Record" (F1). In order to comprehend this amazing possibility available to the Hyperborean Initiates, two lessons must be developed successively: the first refers to the ***extensive,*** i.e., ***spatial,*** character of the axiological superobjects; and the second demonstrates how, starting from the sixth step, i.e.,

from the ***opening*** of the cultural Record, transituation is already possible. In other words, the first lesson explains the ***why*** and the second the ***how*** of the physical exploration of the cultural Record.

First lesson - For causes that we will soon analyze, each axiological superobject has the dimensions of a cultural space and thus fits the definition of the fourteenth commentary (page 407). The chrono-cultural series thus consists of a succession of extensive superobjects, each one of which is displaced with respect to the consecutive one in an instant of transcendent Time. An actual system consists of two cultural objects connected by a cultural Record that contains the chrono-cultural series: both objects, the ECO and the RCO, are situated at both extremes of the chrono-cultural series and exist permanently in the present of transcendent Time. As transcendent Time passes, the "absolute value" of the ECO and RCO cultural objects is incorporated into the chrono-cultural series: instant after instant two axiological superobjects are added, one at each extreme, to the series as the content of the cultural Record. It is evident, in consequence, that all the members of the chrono-cultural series are in different past instants of transcendent Time.

On the other hand, we know that the content of the cultural Record is the chrono-cultural series: "such 'content,' by belonging to a container ***external*** to the cultural objects, is distributed ***between*** the Emerging and Referent cultural objects" (E12). Well, this ***distribution*** has been symbolized in Figure 81: the chrono-cultural series is represented there as a ***series of points*** distributed on a spatial curve in the shape of a ***conical spiral,*** which runs from one extreme to the other of the actual system; each point of the series corresponds to an axiological superobject. In order to visually explore the cultural Record, the HICP is capable of reproducing, on the cultural screen, the axiological superobject of his interest.

Figure 81 enables us to notice, analogically, the important fact that the axiological superobjects at each extreme of the chrono-cultural series ***are inverted*** with respect to the cultural objects of the actual system. More clearly, in the Emerging Cultural Object (ECO), the extreme of the chrono-cultural series is the coversign (R), which presents the Referent Cultural Object (RCO); and in the Referent Cultural Object (RCO), the extreme end of the series is the coversign (E), which represents the Emerging Cultural Object (ECO); this signifies that each coversign is the extreme axiological superobject of the series, inverted with respect to the cultural object on which screen it resides. The cause of this inversion is none other than the determining action of the connection of meaning's cultural meaning or Cultural Record: that trophic connection, vitalizes the cultural object in order to impose on it a meaning relative to the cultural value, a "particular value," and that is why it ***applies***

the axiological superobject of reference on the cultural object, e.g., the coversign (R) on the Emerging (E) Cultural Object.

It goes without saying that the analogies that we are presenting in order to bring the reader closer to the Cultural Records, i.e., to one of the keys to the Terrible Secret of Maya, must be interpreted in light of all that has been seen up to here on the structural model, by applying the Fundamentals of the Hyperborean Wisdom to the extreme. This warning is valid in the case of Figure 81 because one could commit the mistake of underestimating the analogical capacity that the drawing possesses in order to represent the actual phenomena or to suppose that some Hyperborean fundamentals have been overlooked. That is why it is perhaps worth clarifying that the representation of the chrono-cultural series as a series of points ***is not incidental: nor does it signify that "cultural history" is discontinuous.*** What occurs is that, although "normally" invisible, the chrono-cultural series has two characteristics that justify such a dotted analogy: one is its ***successive*** character, as a ***series,*** and the other, its quality of being an ***actual extension,*** since its members, the axiological superobjects, are ***extended*** in actual cultural space, i.e., ***distributed in the "extension" of the actual system's superconcept.*** And how does the pointal analogy used justify these characteristics? Answer: because if something ***actual*** is ***extensive*** and ***successive,*** then it must basically correspond to the structure of ***actual macrocosmic space,*** which is ***continuous*** and ***discontinuous*** at the same time because of the ***gravis atoms*** that produce it. It follows that: ***each axiological superobject of the chrono-cultural series is plasmated, in reality, on a gravis atom. That is why it is appropriate to represent the series of superobjects by a series of points, as in the conical spiral of Figure 81.***

As we see, the pointal analogy, far from being a superficial representation of the chrono-cultural series, enables a deeper comprehension of the cultural Records and of the faculty of anamnesis. E.g., the property of being founded on a gravis atom facilitates our comprehensive comprehension of the axiological superobject, especially its spatial and temporal dimensions. We will verify this by analyzing the constitution of any axiological superobject of the chrono-cultural series.

It is the astral Archetype, by preserving with its vitality the general value of the cultural object, that receives, at each passing instant, the absolute value; it is also that which records it in the cultural Record as a "moment of absolute value," i.e., as an axiological superobject. In principle, then, the astral Archetype records the absolute value of the cultural object by plasmating it on the gravis Archetype; the formative potency of the gravis atom is thus conformed by the "absolute value" and an axiological structure is constituted, the capacity of which is denominated "axiological super-

object"; the gravis atom acts as the ontic fundament of the superobject: the gravis atom provides the universal ontic nature insofar as the "absolute value" particularly puts an end to such a nature; it specifically individualizes it "with cultural form"; the superobject is, then, "an entity with cultural meaning," not a true cultural object: it could not be so, for, in that case, it would be visible, having to emerge for that purpose in the sphere of world meaning (region D). The "entity with cultural form," into which the gravis Archetype has been transformed, has the exterior dimensions of a "physical space" and an indiscernible nucleus in the interiority of its being-in-itself; the "physical space" that produces every gravis atom is limited by the determinations of its individual form: the space of a gravis atom may encompass the limits of a physical atom, e.g., which depend on the capacity of the essential matrix of the atom design, or the limits of a planet according to the archetypal capacity of a Kumara, or the limits of a solar system according to the capacity of a Solar Logos or Demiurge, or the limits of a galaxy according to the capacity of a Galactic Logos or Demiurge, or even cosmic limits, inasmuch as "The One" Himself determines, with His archetypal capacity, the limits of the universe. And what determines the limits of the physical space of the "entity with cultural form?" Answer: the absolute value that conforms the formative potency, transforms "physical space" into "cultural space": its limits are those of the axiological context; if we recall that "an exterior cultural space" is a place in which it is possible to carry out any of the three following things: "a) to discover a designated entity, b) to project a sign, c) to recognize an object" (pages 357–58), we will realize that the cultural space of a superobject can have enormous dimensions; we will explain: in the cultural space of an axiological superobject, it is not possible, a) to discover a designated entity, nor b) to project a sign, but it is possible, c) to recognize an object, and this possibility is what fixes the actual limits of the cultural space; imagine the superobject of a city, for example Athens in the fourth century before Jesus, and its axiological context made up of all the cultural objects of its culture, and it will be agreed that the limits of its cultural space, "where it is possible to recognize an object," are enormous.

Now, when we know that an axiological superobject is the capacity of a cultural space, and that such a capacity is the form of an axiological structure conformed by a cultural object's "moment of absolute value," this is when to make time intervene. This will offer no difficulty if we recall that the superobject is based on a gravis Archetype and that it possesses an indiscernible nucleus in the interiority of its being-in-itself; the superobject, in effect, is an *entity with cultural form,* and, "*in all entities, regardless of their form or size, there is an indiscernible point. This property is the cause of*

the isotropy of transcendent Time. Through the indiscernible points, in effect, ***transcendent Time flows*** and, since every point in macrocosmic space contains an indiscernible point, the temporal fluence is isotropic" (page 458). This means that, in the cultural space of the superobject, transcendent Time ***can flow*** from the indiscernible point of the gravis Archetype. Why do we say ***"can flow*** and ***does not flow?"*** Answer: because the fluence of transcendent Time will only occur when the HICP peers into the cultural space of the axiological superobject and ***"recognizes an object,"*** i.e., ***when he grants it cultural meaning.*** Otherwise, if the axiological superobject only remains ***situated*** in the chrono-cultural series, its temporal dimension is that of a ***"moment of absolute value";*** i.e., the superobject remains situated in that "absolute axiological moment," behaving as a "mnemic content" of the cultural Record. In summary, if the Initiate is situated in the HICP and accesses the content of the cultural Record, the chrono-cultural series of axiological superobjects, and if, by means of the step-by-step resignation, the seventh step of the faculty of anamnesis, he peers into the interior of an axiological superobject and finds the axiological context of its cultural space significant, i.e., if he gives it meaning with his expression, ***then it can occur that transcendent Time flows from the indiscernible nucleus of the being-in-itself.*** The Initiate must evaluate very well whether it is convenient for him to put meaning into a superobject's cultural space because, if this happens, the fluence of transcendent Time and the consequent danger of confrontation with the Demiurge through the indiscernible point, the Yod, the Eye of Abraxas, is inevitable: "And, as 'transcendent Time' is in reality the current of Consciousness of the Demiurge, one realizes that ***He*** is in every entity, from the Indiscernible point*:* it is He who is ***impulsing*** the process of the entity with His Wisdom Aspect, from the potential entelechy, and ***seeing*** the process of the entity with His Time-Consciousness Aspect, from the indiscernible point" (page 458). The Gravis Atoms sustain the entities and, "in each one of them exists an indiscernible point: in each indiscernible point, which is the same point in all the atoms of the Universe, exists a point of transcendent Time, since, in each one of them, the Demiurge manifests his Time-Consciousness Aspect" (page 323).

Now, the influence of transcendent Time on the superobject should not be rejected at all costs by the Initiate because, although the mentioned danger is always latent, it is perfectly possible to avoid it, as will be explained, and instead it presents the advantage of allowing the ***passage toward the transituative nucleus of the superobject:*** to this operation are referred the seventh to fifteenth steps of the faculty of anamnesis and we will refer to it in the Second lesson.

Second lesson - If the first lesson has been correctly understood, the following conclusion should be drawn: ***the chrono-cultural series of axiological superobjects is a "static" content of the cultural Record: each member of the series is the record of a "moment of absolute value" of the cultural object that it represents. The Hyperborean Initiate operates the record with his Ego in the HICP position*** (Figure 81): ***from there he locates the coversign (R) and causes its opening*** (fourth, fifth, and sixth steps of the faculty of anamnesis). ***Coversign (R) is the axiological superobject situated at the extreme end of the series: performing the sixth and seventh steps, the initiate resigns the superobjects by using, step by step, the Sword of Wotan. The Initiate observes the resigned objects from the cultural screen, i.e., he observes their image, taking care not to affirm any meaning in them. Once he has selected the superobject that he is most interested in knowing, he can opt, if his Strategy requires it, to put meaning into its cultural space, recognizing the axiological objects that integrate it and projecting the signs onto them. At the same instant that the Initiate projects the first sign, transcendent Time begins to flow from the indiscernible nucleus of the entity: at that moment the cultural space of the superobject can acquire its most vast limits, permitting the Initiate physical entry into its axiological context.***

It goes without saying that such a step, the eighth of the faculty of anamnesis, is terribly risky: why? Answer: because, once physically entered into the cultural space of the superobject, within its axiological context, this ambit will not at all differ from the habitual context that the Initiate leaves behind: and such a non-difference can make it difficult, and dangerous, to return to one's own habitual context. For these cases, the only certain possibility of orientation comes from the correct observation of the temporal dimension; in effect, if the axiological context of a superobject presents no noticeable difference with the habitual axiological context of the Initiate, no such non-difference occurs with the transcendent Times of both contexts. Even if transcendent Time flows in the cultural space of any superobject, it does not flow the same way in all of them. What is the difference? Answer: transcendent Time in any superobject only begins to flow from the beginning that imposes on it the "moment of absolute value." The "absolute axiological moment," unique for each superobject, constitutes the "beginning" of the succession of transcendent Time. That is to say that, in each superobject, transcendent Time starts at a different "moment of absolute value."

The ***beginning*** of transcendent Time is, therefore, the only guide available to the Hyperborean Initiate for orienting himself in the cultural space of the explored superobject. So that this concept concretizes in a practical act of orientation, it is necessary to de-

termine with precision the mentioned ***beginning*** of transcendent Time. The importance of establishing the ***beginning*** of time in the superobject can only be measured if one comprehends the following aspect of the problem: although both cultural spaces are similar, and cause the confusion of the Initiate, there is a fundamental difference between the two; the habitual cultural space of the Initiate is constituted on a physical space, integrated in all the extension of its dimensions by gravis atoms, transcendent Time flows isotropically through each of such pointal atoms; the cultural space of the superobject, on the other hand, is constituted on the physical space that produces ***a single gravis atom:*** let us recall that the superobject is ***an entity with a cultural form;*** only when the Initiate puts meaning into this "cultural form" does transcendent Time begin to flow: ***and it does so through the indiscernible point of this single atom that supports the superobject.*** One sees, then, the importance of grasping the beginning of transcendent Time as it flows ***through a single point of the superobject,*** a point that the Hyperborean Wisdom denominates the ***Source of Abraxas.***

It is appropriate to take a break, in the search for the ***beginning,*** in order to comment on a consequence of the recently exposed difference between the habitual cultural space and the superobject cultural space. For the Hyperborean Initiate, ***reality is what his expression affirms.*** Thus, ***real*** is his habitual axiological context, in which he has affirmed the totality of the cultural objects; but the axiological context present in the cultural space of the superobject will also be ***real,*** since he has affirmed it with his expression; and in both ***real*** cultural spaces, within their respective axiological contexts, the Initiate will be able to situate himself alternatively and acquire similar experiences, without anything allowing to establish, in the end, which is one space and which is the other. But, although the differences are not noticed, what is certain is that the cultural objects of the habitual context are ***constituted on designated entities,*** while the axiological objects of the superobject's context only ***conform to the formative potency of a single gravis atom.*** That is, the habitual axiological context is founded on the plurality of entities of an ontic infrastructure, while the superobject's context is founded on the form of a single entity. What conclusion is to be drawn from these facts? Answer: that, although ***both are real,*** a habitual context's ***cultural object*** is founded on an entity and is therefore ***physical,*** whereas an ***axiological object,*** of the superobject's context, is ***plasmated in the gravis Archetype*** as the ***form*** of the latter and not as an entity itself, and, therefore, is ***metaphysical.*** The axiological object, in effect, is a ***pure form,*** an ***actual symbol,*** which lacks ontic essence: its plasmation only ***accidentally complements*** the ontic essence of the gravis atom. It is now understood that, even if the Initiate stops perplexed, unable to

determine what his habitual context is, what is concrete is that only his is ***physical:*** every other axiological context of the superobjects is ***metaphysical,*** made up of ***pure symbols.*** And this is not the most deceptive part of the Terrible Secret of Maya.

The Hyperborean Initiate who has ***entered*** the cultural space of a superobject, and has strayed into an axiological context of pure symbols, ***a context with all the appearance of its effective reality,*** will only be able to orient himself if he is capable of finding ***the Source of Abraxas,*** the ***beginning of transcendent Time.*** Of course, the correct thing to do is ***not to enter*** the cultural space of a superobject if the location of the Source of Abraxas has not been determined beforehand: ***its location is the necessary and sufficient condition in order to obtain orientation and safety.*** Orientation is obtained by taking the Source of Abraxas as a ***strategic reference*** for any movement through the cultural space of the superobject; and safety consists in knowing at all times ***where the eye of Abraxas is,*** i.e., where the inevitable confrontation with an Aspect of the Demiurge is to take place.

Finally, how does one determine the axiological superobject's ***beginning*** of transcendent Time? How does one locate the location of the Source of Abraxas? Answer: the Source of Abraxas is located in the ***center*** of the superobject's cultural space. This answer raises, then, another question: how to determine the center in an axiological superobject of the chrono-cultural series? Answer: the center is determined with the help of a datum already known. Let us recall a previous answer: ***"the relativity of the particular value introduces a characteristic into the chrono-cultural series: the 'centrality' of the Referent Cultural Object (RCO).*** In other words, although the superobject is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value conferred by the cultural Record: such a determination consists in the ***'centrality'*** that the RCO fulfills in the structure of each axiological superobject." We now know how to locate the center in a superobject's cultural space: ***it is necessary to locate, with exactitude, the cultural Record's Referent Cultural Object; in the axiological context of the superobject, the RCO occupies a "central" position; and, once the RCO is located, we know that, next to it, is the Source of Abraxas.***

Let us return to the HICP and observe how this possibility of locating the Source of Abraxas a priori is applied during the exploration of the cultural Record. Being that the axiological superobjects farthest from the extremes of the chrono-cultural series correspond to ***past*** "moments" of absolute value, exploring them, and placing meaning on them, is equivalent to ***re-creating*** cultural spaces with ancient axiological contexts, in which transcendent Time has begun to flow from the ***entrance*** of the Initiate and his mean-

ing-giving expression. This case, in which it is easy to get lost if we do not have a safe reference, is analogous to the example already seen on the actual system formed by the curved sabre of General San Martín (ECO) and the Historical Pine of San Lorenzo (RCO): in the cultural Record of such a system, the Initiate was reviewing the chrono-cultural series in order to locate an axiological superobject corresponding to the Battle of San Lorenzo. Let us suppose, now, that the Initiate has selected and ***resigned*** a superobject and that he is about to enter its cultural space. On the cultural screen of the curved sabre (ECO), he has contemplated the image of the chosen superobject: one sees there the Historical Pine of San Lorenzo in a ***central*** position of the axiological context; around it, the San Carlos Convent, General San Martín and his regiment of grenadiers on horseback, the Paraná River, and the frigate with the Spanish soldiers, etc.; these are the moments before the battle. The Initiate decides to affirm the scene and contemplate the battle up close, for which he plans to enter into the cultural space of the superobject and install himself in a suitable place. Before placing meaning, the following question is posed: what is the Referent (R) Cultural Object? Answer: the Historical Pine of San Lorenzo. Where is the RCO located? Answer: in the ***center*** of the axiological context. Where can the Source of Abraxas be? Answer: in the ***center,*** next to the Historical Pine of San Lorenzo or RCO.

Knowing, then, that he has located the ***beginning*** of transcendent Time, the Initiate decides to put meaning into the cultural space, concentrating in order not to lose sight of the RCO, i.e., the Historical Pine of San Lorenzo. In the next step, the Initiate projects the signs on the axiological objects and places meaning on them, noting how, in the act, the scene comes to life and movement: it is the effect of the transcendent Time that has begun to flow from the Source of Abraxas; before that ***beginning,*** the moment (recorded) of absolute value was reigning in the superobject. The Initiate ***enters*** onto the scene and verifies that he is in a cultural space of great realism, in no way different from his habitual context; that is why he never loses sight of the Historical Pine of San Lorenzo, for, next to it, is the Source of Abraxas, ***the exact point of reference that will enable him "to advance beyond" the cultural space of the superconcept.***

Naturally, in order to understand what "advancing beyond" the cultural space of the superconcept means, and, especially, what is "beyond," it is necessary to analogically delve deeper into the actual system.

Let us begin by once again examining Figure 81: on a trajectory in the form of a ***conical spiral,*** the superobjects of the chrono-cultural series have been represented there by means of points. This analogical arrangement allows us to draw an important conclusion:

each point on the conical spiral is equivalent to an axiological superobject and all the superobjects are situated in series, i.e., ***one after the other,*** along the ***extension*** dimension of the superconcept. . . at least this is what is apparent from the SRAIEP's point of view. However, the situation of the superobjects is very different from the point of view of the HICP; in order to verify this, one need only imagine how the points of the conical spiral would look from the position that the "HICP" arrow indicates in Figure 81: it is evident that, in this way, only ***one point*** will be observed, i.e., the ***extreme*** point of the series. The coversign (R), precisely, represents the ***extreme*** superobject of the series, seen on the cultural screen of the ECO. When, by effect of the fifth and sixth steps of the faculty of anamnesis, the coversign (R), the extreme superobject, is ***displaced*** and ***replaced*** on the cultural screen by another axiological superobject of the series, the HICP continues to see ***only one superobject:*** that which he has in front of him on the cultural screen. ***After this visible superobject "would come" the following superobjects "in series":*** this, which seems logical for every SRAIEP, is unprovable for every HICP. And the difficulty is to be sought in the transcendent Time.

We know, in effect, that the expression of the HICP on an axiological superobject is enough to cause the ***beginning*** of transcendent Time in his cultural space. Well then, let us suppose that, in Figure 81, the HICP will cause the beginning of transcendent Time ***at each point of the conical spiral: this will be equivalent to an axis (tT) of transcendent Time that will pass through each point; it is indubitable, then, that such axes (tT) are seen as "parallel lines" from the HICP's point of view . . .*** Here is another important conclusion: ***the axiological superobjects contained in the cultural Record, which appear to be distributed "in series" on the extension dimension for the SRAIEP's point of view, are distributed on "parallel" dimensions of transcendent Time for the HICP point of view.*** In synthesis, the axiological superobjects are distributed ***extensively "in series" and temporally "in parallel."***

This conclusion will enable us to solve the problem of the ***continuity*** of ***cultural history.*** From the SRAIEP's point of view: ***cultural history, insofar as it is made up of a series of axiological superobjects, is extensively "discontinuous."*** From the HICP's point of view: ***cultural history, insofar as it develops in each explored superobject because of the principle of transcendent Time, is chronologically "continuous."***

It is clear, at this point of the explanation, that, in order to know the cultural history of a cultural Record, it is not necessary to "advance" in an extensive sense: the HICP does not get to know the cultural history by "advancing" over the different superobjects of the series but by situating itself in one of them and allowing transcen-

dent Time to flow. A "parallel" cultural history may unfold in each temporalized superobject: the only thing that will vary in them will be the instant of the "beginning" of transcendent Time, since, in each superobject, Time must begin from the Record of a "moment of absolute value." Thus, it is clear that the HICP ***will not "advance"*** over the extension of the superconcept in order to know the cultural history, but will remain in the selected axiological superobject, observing how history continuously unfolds in its own temporal dimension.

The knowledge, visual or physical, of the cultural history that enables the faculty of anamnesis will be better comprehended if we explain what region of the actual system it is obtained in. We will make use, once again, of the actual analogical system represented in Figure 81: in it we distinguish ***three clearly conical regions.*** The first, which goes from the coversign (R) to the χ (Chi) vertex point, is a conic space denominated: ***entrance and exit chamber.*** The second region, which possesses two extreme χ (Chi) vertexes and widens in the middle, is a space in the shape of two cones joined at the base and is denominated: ***vestibule chamber;*** the vestibule chamber contains the transituative nucleus of the superconcept. The third region, analogous to the first, is a conical space extended between the coversign (E) and the second χ (Chi) vertex point, denominated: ***return chamber.***

Well, using these denominations, we can affirm that the HICP ***always observes the cultural history, of any record, in the entrance and exit chamber of the actual system.*** For this purpose, ***it situates the selected superobject in the entrance chamber:*** if the exploration of the cultural history is visual, the HICP observes the images on the cultural screen; if the exploration is physical, the HICP ***enters the entrance chamber*** and remains in the cultural space of the axiological superobject, while the cultural history unfolds from the ***beginning*** of the principle of the transcendent Time. As we saw, in order to get to know the cultural history he does not need "to advance" outside of the cultural space of the superobject, i.e., ***he does not need to advance beyond the χ (Chi) vertex point, which is a limit of the entrance chamber where the cultural history fully unfolds.*** However, we previously verified that the HICP, when it physically enters into the cultural space of a superobject, keeps the RCO, i.e., the ***center,*** the Source of Abraxas, located at all times, since it depends on its reference ***"in order to advance beyond the cultural space."*** It means that, although the HICP does not need to "advance beyond" the cultural space of the superobject for the aims of exploring and getting to know the cultural history, ***he can make this transit for other different aims. What aims?*** Answer: let us recall what was said in F1: "Two principal motives lead the Hyperborean Initiates to explore the cultural Records: one is the need to know

the ***relative cultural history*** of some cultural object, i.e., to know the ***content*** of the cultural Record; another is the need ***to bridge a distance, spatial or temporal,*** relative to some cultural object, i.e., ***transituating*** from the polydimensional conic nucleus of the cultural Record. Both objectives are concretized through the faculty of anamnesis" (page 708). The second motive is, evidently, that which impulses the Initiate to "advance beyond" the cultural space of a superobject.

If the Initiate decides to advance beyond the cultural space of an axiological superobject, he must abandon the ***entrance chamber*** and move to the following region of the superconcept, i.e., to the ***transituative nucleus.*** This passage can only be made ***through*** the χ (Chi) vertex point: the χ (Chi) vertex points, which connect the three conic regions of the superconcept with each other, are denominated Chi ***doors.*** The tenth step of the faculty of anamnesis indicates that "if necessary," the Initiate must ***open*** the χ (Chi) door and the eleventh that, next, he can ***pass to the transituative nucleus:*** about these steps, and the following five, we can only give here a vague approximation of their concrete meaning because it is a subject that, for its comprehension, ***inevitably requires a previous Hyperborean initiation.*** In other words, ***it is almost impossible to comprehend the higher steps of the faculty of anamnesis without an effective differentiation between the Ego and the conscious subject, without the isolation of the Ego that Hyperborean initiation grants.*** Only the Hyperborean Initiate possesses the power to situate himself before a cultural object in the HICP position and only he can understand the higher steps of the faculty of anamnesis, i.e., what it actually means ***to open, to pass, to transituate, etc.***

Having made this caveat, we will once again take advantage of the analogical possibilities of Figure 81. Let us suppose that we are, with respect to the actual system, in the position that the "HICP" arrow indicates: in front of us is the coversign (R), ***which is the base of a cone, the vertex of which is the χ point.*** Let us also suppose that, from our position in HICP, ***we can observe, "aligned," both the "center" of the cone and the "χ vertex,"*** i.e., that we ***simultaneously*** see the center of the cone and its vertex. Let us now recall that the "cone" corresponds to the ***entrance and exit chamber*** of the actual system, that the "χ vertex" corresponds to the χ (Chi) ***door,*** and that at "the center" of the entrance chamber is always the ***Source of Abraxas: in consequence, the "alignment" between the center and the vertex of the cone corresponds to a possibility of the HICP to simultaneously visualize the Source of Abraxas and the χ (Chi) door;*** it is the possibility of obtaining ***safety*** and ***orientation*** in the movement through the cultural space of the superobject ***by taking the Source of Abraxas, the "beginning" of transcendent Time, as a reference.*** The HICP would never dare to move "beyond" the en-

trance chamber without first locating the Source of Abraxas: if he did so, if he went through the χ (Chi) door without taking the Source of Abraxas as a reference, "behind him," the cultural history of the superobject would unfold with the consequent permanent change of the axiological context, which would make very difficult, if not impossible, the orientation to find the exit from the chamber. In an axiological context in permanent becoming because of the beginning of transcendent Time, the only sure reference is the Source of Abraxas, next to the centrality of the RCO: its location allows both to "advance beyond the cultural space," through the χ (Chi) door, and to return to the habitual axiological context of the HICP; without this reference, the return may be compromised because the cultural history that unfolds in the entrance chamber follows a parallel direction to the cultural history of the superstructure, in which the HICP must be situated when exiting the actual system.

For the Hyperborean Initiate, the cultural space of the axiological superobject constitutes a ***strategic space;*** his movement through it always forms part of a warlike act. That is why in the ninth step, the exact location of the Source of Abraxas is denominated the ***strategic location.***

If the Initiate has accomplished the ninth step of the faculty of anamnesis, if he has performed the strategic locating of the Source of Abraxas, then he can ***pass*** through the χ (Chi) door with a certain degree of security, i.e., he can perform the tenth step. How does the χ (Chi) door ***open?*** Answer: ***the χ (Chi) door opens by the very act of being recognized: just by situating oneself in front of it, and expressing the recognition, the passage to the transituative nucleus is cleared.*** In other words, the answer tells us that ***the χ (Chi) door opens by being affirmed.*** Of course, this can only occur if the initiate is capable of placing meaning on it by projecting a sign: ***a sign that has been previously revealed to the Hyperborean Initiate or Tirodal Knight, by the Hyperborean Pontiff.*** It is evident that the χ (Chi) door, and the sign that places meaning on it, are one and the same thing: ***the Hyperborean Wisdom denominates such a sign as the "Key of Jan (or Xan)."*** By affirming the χ (Chi) door, by projecting the Key of Jan, the Initiate is in a position ***to pass*** through it and enter into the ***transituative nucleus.*** If he does so, what will he find in that interior space of the superconcept? Answer: the most hallucinatory sector of the Terrible Secret of Maya: ***the region of the explored superconcept where the axiological objects common to other macrocosmic superconcepts are plasmated. There are axiological objects there with determinate archetypal "aspects" that only have meaning in other macrocosmic spaces of signification: such unusual facets of cultural value are sustained by the axiological contexts of said spaces of signification, i.e., they have signifi-***

cance in the superstructural contexts of the respective superlanguages. The axiological objects of the chrono-cultural series, present there, participate in other macrocosmic spaces of signification, i.e., they are "polydimensional": this is the fact, which cannot be fully explained and that can only be comprehended by Hyperborean Initiates.

In any case, we suggest the idea that, ***a change in the perspective with which the axiological object is observed implies the effective transituation of the observer, i.e., the transport to a context in which the observed facet has a significance: naturally, we refer to a "cultural perspective," but it is surprising the millions of cultural aspects that an axiological object of the transituative nucleus presents in so many other spaces of signification. Now then: it occurs that the slightest change of perspective causes the immediate physical transituation of the Initiate to another space of signification; the importance of controlling this effect is indubitable, but what does the change of perspective depend on? Answer: a "change of cultural perspective" is a change in the axiological object's mode of affirmation, a modification in the expression of the recognition, i.e., a "volitive act." It is understood, then, that the control of the transituation depends on the will of the Hyperborean Initiate: only he who possesses an iron will can keep himself "situated" in a determinate space of signification and avoid the "transituation"; inversely, a weak mind will go irremediably mad in front of the spectacle of the transituative nucleus' transituable axiological objects, in synthesis, "the control of the transituation is a pure volitional act."***

It is clear that only the firm will of the Initiate will prevent the eleventh step from concluding in a sort of metaphysical suicide. However, the Hyperborean Initiate does not usually run this danger because, before receiving the keys to explore the cultural Records, he must develop his ***Ehre sphere*** (1) of egoic will through the practice of the "luciferic graceful attitude."

Let us suppose, then, that the Initiate possesses sufficient will as to affirm and stabilize the axiological objects of the transituative nucleus in the axiological context of another space of signification: ***in that case, he will be able to move through any of the dimensions of said space, both spatial and temporal.*** But such a possibility, we repeat, can only be comprehended by the Hyperborean Initiates. It is only worth reflecting on a correspondence already highlighted: ***the movement of the HICP to another space of signification by transituation is analogous to the movement of the cultural subject to another plane of signification by connotation.***

The twelfth step of the faculty of anamnesis allows the voluntary transituation that we have just studied and of which it is not convenient to add anything more. As for the following steps, from

the thirteenth to the fifteenth, it should be declared that they ***describe the way in which the Initiate must return to his habitual context.*** Such a way immediately poses a problem: why three steps for this, i.e., why are "three" steps required in order to return? Is it not possible to ***turn around*** in the transituative nucleus and ***pass*** inversely through the first χ (Chi) door, retracing the path traveled? Why, in order to ***go back,*** is it necessary ***to advance*** to the second χ (Chi) door? Answer: ***if the Initiate is in the vestibule chamber, in the transituative nucleus, it is impossible for him to turn around and go back directly through the first χ (Chi) door; in order to return to the point of departure, the Initiate is physically obliged to continue his initial advance, to open, and to go through the second χ (Chi) door, as the thirteenth and fourteenth steps of the faculty of anamnesis order: only there, in the return chamber, will he be able to "turn around and go back" to the entrance and exit chamber, in accordance with the fifteenth step.***

This answer, and the acts that describe the mentioned steps, warn us about a strange "abnormal" behavior on the part of the χ (Chi) doors and the intermediate space of the vestibule chamber. Without pretending to explain ***why*** things occur that way, ***how*** can it be possible for ***a "door" to permit "entering" an enclosure but not "exiting" it, unless a second "return" door is first passed through.*** The answer will arise after an ontological analysis of the ***"door"*** concept and defining the ***expanded door*** concept.

Let us begin, then, with the definition of a door, using Figure 82. Areas A and B represent two enclosures, completely separated from each other by a central wall in which the opening (χ) has been made: only ***through*** this opening is it possible ***to pass*** from one enclosure to the other and vice versa. In synthesis: ***a "door" is the opening, gap, hole, cut, etc., existing in the wall that separates two enclosures and through which they are connected to make passage possible.***

It is possible, in consequence, to ***functionally*** define every door, since its existence has the aim of connecting two enclosures and permitting ***passage*** from one to the other; that is to say, ***every door fulfills the function of "allowing passage."*** In precise terms, we will say that, ***in general, every door is characterized by its "passage function."***

The ***passage function,*** thus defined, is ***general*** for "every door" and does not receive, therefore, ***particular determinations:*** this means that, without restrictions, the ***passage function*** regulates the crossing of the door in ***both directions.*** That is why, ***in general,*** the passage function is ***biunivocal:*** the χ door, allows the passage, ***biunivocally,*** from enclosure A to B and from B to A.

Now, ***in particular,*** the passage function could receive the determination of allowing the passage ***in only one direction,*** e.g., only

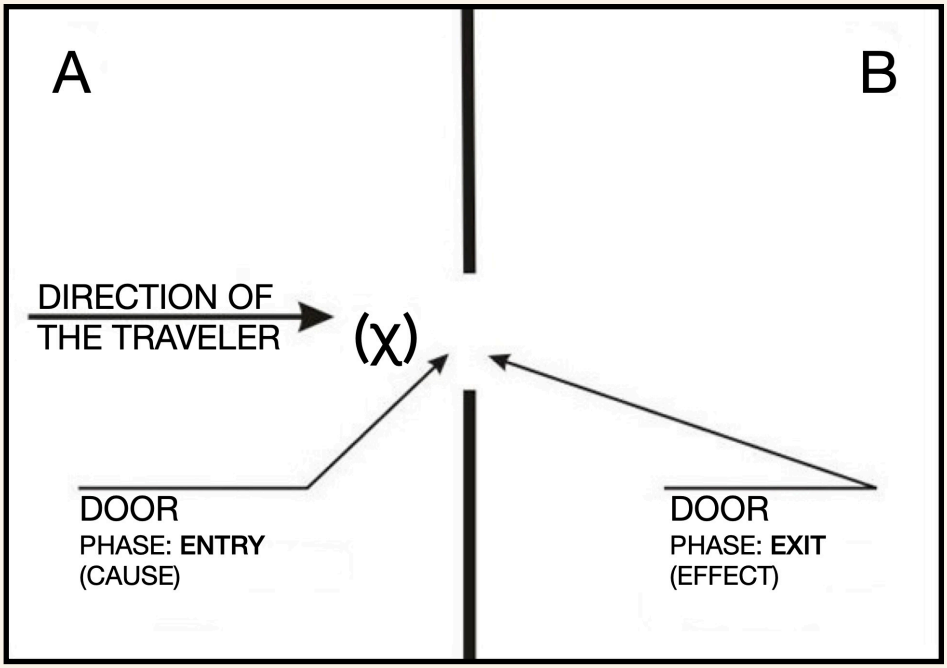


Figure 82

from A to B or only from B to A; it is what occurs, e.g., in the valve of a compressed air cylinder, allegorically considered as a "door": it allows the ***inflow*** of more air, from exterior A to interior B, but prevents the ***outflow*** of air from interior B to exterior A; such a "one-way" valve presents a ***univocal*** path for the air, which leads to interpret its behavior by means of a ***univocal function;*** in a certain sense, the ***door of a prison*** fulfills a ***univocal function*** for the prisoners who are forced ***to pass*** through it: the prisoner, whose sentence is pending, will see that the prison ***door opens only to enter but not to exit;*** if the prisoner attempts to return by the same route, without serving the sentence, ***a sentinel will prevent him from doing so.***

Examples aside, the ***passage function*** of a given door can be ***bi-univocal,*** passage in both ***directions,*** or ***univocal,*** passage in a ***single direction.*** In any case, it should be clear that both ***univocal*** modes of the passage function are functionally identical. in other words, ***the univocal passage from A to B is functionally identical to the univocal passage from B to A.***

In all cases, the passage function manifests itself as a ***law of cause and effect,*** i.e., as a law, the unfolding of which consists of ***two phases,*** one ***causal*** and the other ***effective.*** In order to verify this, let us define some conditions in Figure 82.

First, let us observe the wall that separates enclosures A and B; it is evident that one side of the wall faces enclosure A and that another side faces enclosure B: assuming that it is a pointal wall, or

that ***its thickness is minimal,*** we will consider it as a ***bilateral surface.***

Secondly, let us establish that the door (χ) ***univocally*** allows the passage from A to B: an arrow indicates in the figure, the ***direction*** of a traveler who is about ***to pass*** through door (χ). The passage function of the door (χ) will act on this traveler, imposing on him, as we saw, a law of cause and effect.

Let us now analyze the ***passage law.*** The passage function of the door (χ) consists, concretely, in making it possible for the traveler to pass from A to B: ***since the traveler is first in A, and then in B, it is obvious that the law must necessarily consist of two phases;*** such a condition, moreover, is inevitable because of the topological determinations that the configuration of the problem introduces: ***two*** enclosures completely separated by ***one*** bilateral wall with ***one*** passing door in it. The ***first phase,*** when the traveler is in A, receives the name of ***entrance,*** i.e., entrance ***at the door;*** the ***second phase,*** when the traveler ***passed*** into enclosure B, is denominated ***exit,*** i.e., exit ***from the door.*** Summarizing, ***the functional character of every door demands a "passage" made up of an entrance and an exit.***

But, according to what has been affirmed, both phases of the ***passage law*** are in a relationship of cause and effect, i.e., that ***the first phase is the cause of the second*** or that ***the second phase is the effect of the first.*** In other words, ***the entrance*** (at the door) ***is the cause of the exit*** (from the door) or, the exit (from the door) is the effect of the entrance (at the door). This law is easily verified: ***no one "enters" a univocal door without "exiting"*** and, inversely, no one ***"exits" a univocal door without having "entered."***

What conclusion should we draw from this analysis, which is useful in order to comprehend the functions of the χ (Chi) doors? Answer: ***that in any "normal" door, such as (χ) in Figure 82, the passage law consists of "two" phases, entrance and exit, with absolutely no "middle term." That is to say, the "entry" is causally followed by the "exiting," without the possibility of defining an intermediate state or phase.*** More clearly: if the traveler of Figure 82, from enclosure A, ***enters*** the door (χ), he immediately ***exits*** to enclosure B, with no possibility of remaining in an intermediate state between entry and exiting; the condition imposed on the separating wall, of being ***bilateral,*** should enable us to intuit the impossibility that the traveler can remain between two sides lacking thickness; in reality, the passage law is ***continuous: a single continuous passage formed by two phases;*** when the traveler initiates the passage, from A, he enters the door (χ), but, before concluding the passage, he exits to enclosure B; naturally, there is a moment, ***during*** the passage, when the traveler is ***entering*** through A and ***exiting*** through B: in that case, the fair criterion is: ***the part of the traveler that is in A, "en-***

ters," and the part of the traveler that is in B, "exits"; and as the door lacks thickness, ***no part of the traveler is outside the only two phases of the passage law.***

Lastly, let us agree that the passage function determines, with the force of natural law, the passage through door (χ): when passing through it, one is always entering or exiting, it being impossible to remain in an intermediate state; there is, ***between*** the two walls, no place where the traveler could be without entering or exiting because ***it is not possible to alter the entry-exit sequence of the law of cause and effect: whoever enters the door must necessarily exit the door.***

We have drawn the conclusion that the passage function determines a continuous passage through the door (χ); ***it is not possible to stop the passage at an intermediate point of the phases: either one is entering or exiting the door.*** However, let us suppose that, with a procedure that is not relevant, we are capable of modifying the "normal" behavior of door χ and create a point between the phases of entering and exiting: ***at such a point the traveler can remain without altering the passage law, but, as far as the passage is concerned, he must obey the causal sequence of entry-exit.*** That is to say, ***after "entering" the door, he can remain indefinitely without "exiting" and even perform other acts; but, as soon as he attempts to continue the passage, he must inevitably complete the second phase of the law and "exit."*** Figure 83 will illustrate to us this monstrous alteration of the "normality" of door χ.

We see that now, in addition to enclosures A and B, there is a third enclosure C ***between two doors*** (χ): but, ***these are not actually "two doors" but the two phases of the same door (χ) in Figure 82, which here appear separated in order to give rise to point C "between phases."*** According to this, the door (χ) in Figure 83 is characterized by two functions: the ***passage function*** and the ***vestibule function.*** Such a door is called an ***expanded passage door*** or, simply, an ***"expanded door."***

In the expanded door of Figure 83, the passage function makes possible the passage from enclosure A to enclosure B according to a law of cause and effect that governs the ***entry-exit*** sequence: if a traveler takes advantage of the passage function, he must necessarily fulfill the ***entry-exit*** sequence. But if the traveler decides to use the vestibule function, then, after ***entering*** the door (χ) through A (Figure 82), he may stop at the vestibule location C (figure 83) and remain there without ***exiting*** to enclosure B. However, as soon as he decides to resume the passage, he must inevitably complete the sequence of the causal law and exit to enclosure B.

It is clear that, in order to analogically represent the functions of an expanded door, both described figures, i.e., 82 and 83, are required. Thus, when the traveler is subject to the passage law, the

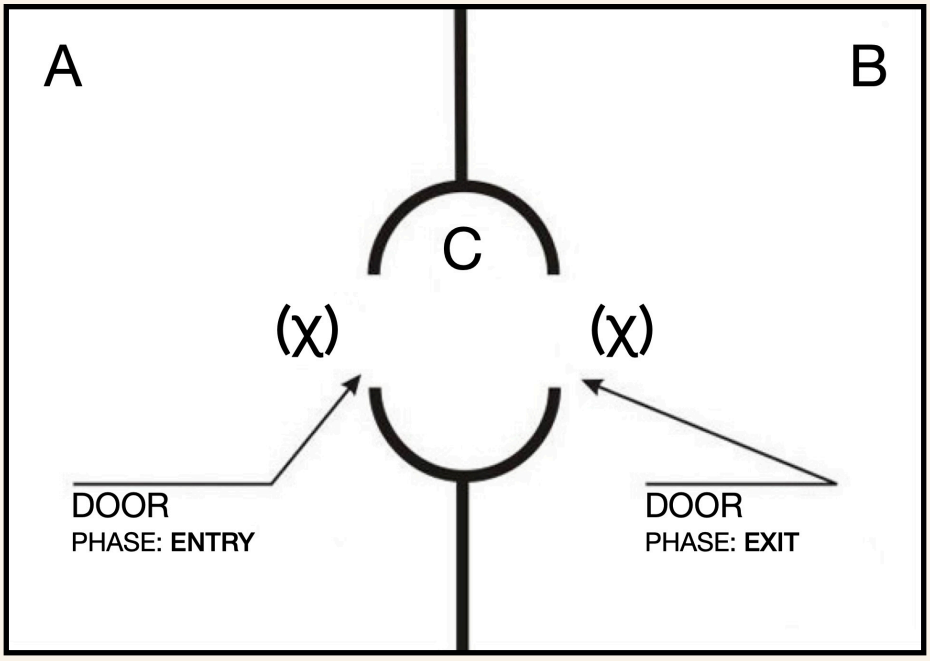


Figure 83

door (χ) responds to Figure 82: the separating wall is then bilateral and the door lacks thickness; the traveler, once entering from enclosure A, must necessarily exit to enclosure B. On the other hand, when the traveler is governed by the vestibule function, the door (χ) adopts the form of Figure 83: the separating wall presents then, an ***expanded*** thickness "C" that does not alter the passage function but permits the ***suspension of the passage,*** the situation ***between phases,*** i.e., the ***vestibule;*** the traveler, once ***he enters*** from enclosure A, may unlimitedly ***remain*** in the vestibule location C, but, if he decides to resume the passage, "he must inevitably complete the sequence of the causal law and ***exit*** toward enclosure B."

And now, let us draw the final conclusion of the whole analysis. ***If the traveler has penetrated into an expanded door, being guided by the vestibule function, and is situated in enclosure C, in no case can he return to enclosure A without completing the second phase; no one can alter the sequence of the passage law: whoever "enters," in effect, must "exit"; no matter how long the traveler stays and how much he does in C: if he proceeds from A, he cannot return to A without exiting to B; staying in C only suspends the passage law but does not nullify it: if he resumes the passage, inevitably, he will have to exit to B.***

Let us warn, on the other hand, that the "return," in terms of movement, requires the turning around of the traveler, a turning around from the original direction and advancing in the opposite direction: ***if the "direction" of the traveler is from A to B, only a***

complete 180° "turning around" will place him in a position to advance in the opposite direction, i.e., from B to A. Well, the conditioning relationship that exists between the passage function and the vestibule function can be represented allegorically as ***the impossibility that the traveler situated in C would have in order to "turn around" toward the entrance phase and return by the inverse path: every movement in this direction implies resuming the passage, returning the door to its natural function; but, since in order to reach C it is necessary to have "entered," to have undergone the phase of entry, it is clear that this cause keeps the concretion of its effect pending, which consists in the exit toward enclosure B; the traveler cannot escape this law: and this is the same as if, having "entered" from A, "facing" or "in the direction" of B, he could not "turn around" at C in order to return toward A.*** In truth, location C only exists for the vestibule function: in all cases the traveler "resumes the passage," location C ceases to exist for the passage function and the crossing is carried out in accordance with Figure 82.

After passing through an expanded door, and only in the case where the passage function is biunivocal, the traveler coming from enclosure A will be able to return to it: ***he will do so from enclosure C, after "turning around," i.e., turning his back to door (χ, B). The door will then present an inverse passage law: the "entrance" will be in enclosure B and the "exit" will be in enclosure A.***

It will not escape the reader's perspicacity that the expanded door that we have defined is something more than a mere hypothesis: in effect, the concept of the expanded door perfectly encompasses the χ (Chi) doors of the cultural Record and justifies the thirteenth, fourteenth, and fifteenth steps of the faculty of anamnesis. First of all, it must be established that the χ (Chi) doors in Figure 81 are analogous to the (χ) doors in Figure 83, i.e., ***they are not "doors" but representations of the phases of the passage function,*** i.e., ***two separate phases of a single door.*** The HICP, upon entering the entrance chamber with the eighth step, finds himself in a situation analogous to the traveler in Figure 82: the "entrance chamber" of the cultural Record is analogous to "enclosure A" and the "first χ (Chi) door" is only the "entrance" phase of an ***actual expanded door.*** This door exerts on the HICP two functions: a ***passage function*** and a ***vestibule function.*** The passage function consists of two phases, one of ***entrance*** and the other of ***exit:*** if the HICP heads toward the χ (Chi) door with the intention of ***passing,*** the tenth step can lead him directly to the return chamber through the ***exit*** phase, i.e., through the "second χ (Chi) door." But if the HICP fulfills the eleventh step and situates himself in the transituative nucleus, or vestibule chamber, he will be located in an area analogous to enclosure C of Figure 83: the vestibule function of the expanded door governs then, which permits him to stay in an intermediate loca-

tion, ***between*** the entrance and the exit. In the vestibule chamber, the HICP can perform all kinds of acts, from the contemplation of the transituable axiological objects to his own transituation in another space of signification: what he certainly will not be able to do is return to the entrance chamber through the χ (Chi) door: in order to achieve this, in effect, the HICP must ***"turn around,"*** change the direction with which he entered the vestibule chamber, and go back toward the "entrance phase" χ (Chi) door, something that as we know is impossible to perform in an expanded door: any attempt in that direction is equivalent to "resuming the passage," i.e., it puts the HICP under the action of the passage law and forces him to ***exit*** through the "second χ (Chi) door" or "exit phase." The passage function manifests itself as a law of cause and effect, determining the ***entrance-exit*** sequence, that is to say, ***entrance*** to the χ (Chi) door from the entrance chamber and ***exit*** from the χ (Chi) door to the return chamber: as long as the HICP uses the vestibule function, and stays in the vestibule chamber, this law is suspended; but as soon as the HICP "resumes the passage," the passage law acts ***as if the vestibule chamber did not exist*** and forces him to ***exit*** toward the return chamber, i.e., to fulfill the causal sequence.

It is understood, now, that the thirteenth step, "to open the second χ (Chi) door," the fourteenth, "to ***exit*** the return chamber," and the fifteenth, "to ***return*** to one's own habitual context through the entrance chamber," obey inevitable determinations of the expanded door. Thus, if the HICP is in the vestibule chamber, the thirteenth step, opening the second χ (Chi) door, implies ***resuming the passage,*** allowing the causal law of the passage function to act; the fourteenth, ***exiting*** to the return chamber, signifies fulfilling the second phase of the passage function and accessing a location analogous to enclosure B in Figure 83; and the fifteenth step, ***returning*** to the entrance chamber, demonstrates that the actual expanded door is ***biunivocal*** and that in the return chamber, it is possible, at last, to ***turn around*** and face the χ (Chi) door with an opposite direction: an inverse passage law will then arrange that the second χ (Chi) door acts as an entrance phase, from the return chamber, and that the first χ (Chi) door behaves as an exit phase, toward the entrance chamber.

We already know that if the HICP is situated in the vestibule chamber it is impossible for him to ***turn around*** toward the entrance phase of the χ (Chi) door: any movement in this direction signifies ***"resuming the passage,"*** ceding to the determination of the passage law that forces to perform the exit phase. However, it could occur that an inexperienced Initiate would attempt to perform the forbidden ***turning around.*** What would he experience in that case? Answer: perhaps one intuits why it is not possible to ***turn around*** if one thinks about ***the polydimensionality of the con-***

ic space of the transituative nucleus and recalls that every movement of the HICP is equivalent to a c***hange of perspective*** and, therefore, to an effective ***transituation: in the transituative nucleus, every point movement of HICP brings him closer to a different spatial dimension; that is why every "turning around" of the HICP actually consists in the effective transituation through a succession of spaces of signification that, in no way lead "back" to the entrance phase of the χ (Chi) door, but to other approximated spaces of signification.***

And, with respect to the last step of the faculty of anamnesis, the sixteenth, which describes an alternative ***exit from*** the return chamber ***toward*** the exterior world, we can only assure, without providing other explanations, that the HICP ***will not find there, as one would expect from a puerile reasoning, the habitual context of the Referent Cultural Object.*** On the contrary, the exit through coversign (E) (see Figure 81), leads to an ***inverse world,*** i.e., ***to an axiological context of values exactly inverse to those of the HICP's habitual context:*** the impression received will be, allegorically speaking, that of having penetrated into an ***axiological mirror.*** To explain the strategic motives that could impulse the Hyperborean Initiates to explore such a world is outside the scope of these Fundamentals of the Hyperborean Wisdom; we have only to suggest, in order to stimulate the intuition of the lost Viryas, a possible motive: ***the organic regression of the microcosm to a determinate limit and its fixedness by a stopping of the evolutive process.*** In the inverse world, and this is a great secret, lies the ***only true Fountain of Youth.***

8. Solution to the Enigma of Janus

The Enigma of Janus is the ultimate form of a very ancient Hyperborean Mystery. It was revealed by the Loyal Siddhas to the medieval Einherjar Order, founded by John Dee, and transcribed by its Initiates into Latin. In this form it has reached the Order of Tirodal Knights of the Argentine Republic, today, being translated into Castilian [and now English] in the version that is offered below; the whole article "F" can be considered as a solution to the Enigma of Janus, since its mystery refers, as it is evident, to the faculty of anamnesis of the Hyperborean Initiates:

The Enigma of Janus

1. There is a door that lies in things,
   and to another door it brings.
2. Betwixt both doors lies naught at all:
   woe to he who being lost befalls!
3. Both doors are named Chi (χ)
   so look before thou turn the key!
4. Who sees the first Chi (χ),
   not only sees, but is there free!
5. Who sees the second Chi (χ)
   may leave if he so agrees!
6. But if he leaves, he won't remain
   the same as when he first came!
7. Like a mirror's view, all is reversed,
   is that world where thou are agèd!
8. But if youth thou dost desire,
   return from whence thou came prior!

SIXTH TOME: THE LAGRGAL ORDER OF AGARTHA, GUARDIAN OF THE CRYSTAL BOOKS

A. The Crystal Books of the Library of Agartha

In Agartha, the terrestrial headquarters of the Loyal Siddhas, there is a Library stocked with millions of ***Crystal Books,*** so denominated because they are constructed on the basis of some precious gem or crystal. These books are the product of a millenary labor carried out by the Loyal Siddhas and by some Hyperborean Initiates known as the "Guardians of the Lithic Wisdom." From the beginning, the motive for the foundation of the Library has been the need to preserve, at a level of comprehension accessible to the Hyperborean Initiates, the truth about the Origin of the Spirit and everything that happens to It during its transit through the spaces of macrocosmic signification akin, or approximated, to the terrestrial space. There are, then, books that contain the Record of the White Treason, the genetic key to the spiritual enchainment, the cultural history of the Viryas throughout time, the secret paths of liberation, etc. That is why, since ancient times, the Library of Agartha is known as the ***Library of Hyperborean Strategy*** and the sum of the knowledge deposited there, ***Hyperborean Wisdom.***

In the previous section we have studied in detail the actual superstructure and its fundamental element: ***the actual system.*** We saw that the latter (Figure 81) possesses a cultural Record, the content of which consists of a chrono-cultural series of axiological superobjects, that is, in the relative cultural history of the Emerging Cultural Object. Well, ***the Crystal Books are artificial actual systems, i.e., actual systems constructed thanks to techniques of the Hyperborean Wisdom that are the domain of the Loyal Siddhas.*** Necessarily, it must be clarified how the ***artificial actual systems*** or ***Crystal Books*** differ from the habitual actual systems of the superstructures. Answer: while the content of the cultural Records in the habitual actual systems is increased instant by instant with new axiological objects, ***in the artificial actual system the content of the cultural Record remains fixed once and for all: from the moment of its constitution, when the Loyal Siddhas record its content, the cultural Records of the artificial actual systems always remain immutable as true "Crystal Books."*** How can such an immutability occur? How can it be that the "moments of absolute value" of the ECOs and RCOs are not constantly being added to the chrono-cultural series? Answer: ***by the way that the artificial actual system is constructed: the ECO and RCO are noological runes, i.e., uncreated symbols, without any correspondence with the archetypal forms created by The One; these runes, taken as "cultural objects," remain unalterable before the passage of transcendent Time, i.e., the Time-***

Consciousness Aspect of the Demiurge cannot apprehend them and drag them in its current because they are not comprehended with any archetypal form; the artificial actual system is constituted by using these runes "as if they were cultural objects," i.e., by affirming a "connection of meaning" between them; for this purpose the Loyal Siddha engraves the runes on two opposite sides of an "axiologically virgin" crystal and then, using his powerful luciferic graceful will, affirms a connection of meaning between them: an artificial cultural Record is thus formed inside the crystal, between the ECO and RCO runes. The Loyal Siddha then proceeds to engrave the chrono-cultural series that he wishes to preserve by plasmating, with his will, the appropriate content: in other words, the Loyal Siddha conforms the formative potency of the gravis atoms with artificial axiological superobjects. The chrono-cultural series, thus constituted, will remain from then on as a characteristic content of the Crystal Book.

Who maintains the vitality of the cultural Record of a Crystal Book? It cannot, of course, be an astral Archetype because, in that case, the Love Aspect of the Demiurge could not only comprehend the Record at all times, subjecting the Library to an infamous espionage, but could even erase its contents. Who, then? Answer: a class of mineral souls, or "stone elementals," called "Oleg"; this is precisely the principal reason for the utilization of precious crystals as the physical support of the runes: the crystal's Oleg are compelled to vitalize the cultural Record; they obtain the necessary energy from certain radiations that penetrate from the exterior of the crystal and that they transduce and apply on the gravis atoms. The Crystal Book, thus vitalized, can be runically isolated from the Love Aspect in such a way that the Oleg "live imprisoned" in the interior of the crystal, disconnected from the archetypal evolutive processes. As for the "Oleg," we will not deal with them here because they are part of a mystery, the explanation of which is far beyond the scope of the Fundamentals of the Hyperborean Wisdom; that of the Oleg, in effect, is a special case of spiritual enchainment: in them have been enchained Spirits that arrived to the universe billions of years before the Hyperborean Spirits; no one knows where they came from, since they were completely unknown to the Spirits that came from Hyperborea; and neither were they "reverted" like the latter in their fall but, by means of a procedure that suggests frightful alterations of time and space, they were "pulverized," divided into countless particles that, nevertheless, are also united in the infinite; that is why, in the "group soul" of the Oleg, lie enchained millions of spiritual particles that, in their eternal search for orientation, also impulse the evolutive process of the "mineral elementals."

Lastly, let us add that, in the Crystal Books, only the "entrance chamber" of the cultural Record is used. In it, the Hyperborean Initiate situates the axiological superobject that he needs to consult, taking immediate knowledge of its Hyperborean Wisdom.

B. Mission of the Tirodal Knights

Every Hyperborean Initiate, who has developed his capacity for anamnesis, has the right to consult the Library of Agartha. However, it is the Guardians of the Crystal Books, those who decide who can and who cannot have access to them: and their judgment, often incomprehensible to the one who must accept it, is definitive and unappealable. But it is clear that the Guardians, who are Loyal Siddhas, only respect the ***valor*** of the initiate, his luciferic graceful will, and the degree of mastery that he has attained over the animic subject of his microcosm: They could not permit entry into the Library, or HICP comprehension of the Sacred Books, to Initiates capable of channeling the Demiurge through their animic subject; if such a thing were to occur, the books could be modified in their content or, perhaps, destroyed. The only possibility, then, that remains for an Initiate to get the Guardians to clear the way to the Crystal Books is to present himself before Them, exhibiting an ***absolute valor,*** being ready, as befits a Warrior of the Return to the Origin, ***to cede everything material, to surrender the microcosm if necessary, and to keep only the graceful will of the Spirit.*** With less valor than this, the Initiates will never find the Door to the Library of Agartha because an ***infinite fence*** will prevent them from doing so, i.e., a fence that cannot be surrounded: the Door to the Library is, in reality, a Fenestra Infernalis where the ***Lagrgal*** Rune is engraved, on which, the Guardians project the infinite pole (see Figure 33 and the explanatory text).

The Guardians of the Crystal Books form an Order of Wise Warriors, known since remote times as the ***Lagrgal Order,*** and it is affirmed in the Hyperborean Wisdom that only They, among all the Siddhas of Agartha, have fully understood the Mystery of the Gral of Lúcifer. The Loyal Siddhas of the Lagrgal Order are the founders of the Order of Tirodal Knights: ***They authorized a group of pre-existing Initiates in the Argentine Republic, Hyperborean Pontiffs, to consult the "Tirodal Crystal Book," to use its sacred name as the representative rune of their order, and to teach its contents to the lost Viryas. Together, they proposed a mission to the Order, which is declared in the "Letter to the Elect": to locate the elect ones and prepare them in the knowledge of the Hyperborean Wisdom in order to face the coming end of History with Honor.***

In synthesis, the Guardians of the Library of Agartha have exceptionally permitted the Hyperborean Pontiffs of the Order of

Tirodal Knights to maintain a permanent connection with the Sacred *Tirodal Crystal Book:* hence their extraordinary mastery of the Hyperborean Wisdom.

C. The Sacred Tirodal Crystal Book

The Sacred *Tirodal Crystal Book* is only one of the millions of books that the Library of Agartha possesses; nevertheless, everything that has been exposed here, in the *Fundamentals of the Hyperborean Wisdom,* First and Second Part, comes from there: the Tirodal Book is, evidently, a formidable source of knowledge! ***And it is so because its author, the Siddha Wotan, proposed to deposit, in the book, the key to the gnostic liberation of the captive Spirit: at the same time, this path implies the most intrepid action of war and the highest degree of Wisdom. But it is not a question of an impossible request, but of repeating the feat that Wotan himself protagonized when He discovered the secret of life and death and the key to the enchainment of the eternal Spirit to matter. For this, Wotan, who is a Loyal Siddha, i.e., a true "immortal" on the physical plane, had to die as a Paśu, enchained to the World Tree, to the Dragon's skeleton, and resurrect as a Siddha, as an eternal Spirit, after seizing the secret of the spiritual enchainment, that is: the Kalachakra Key.***

Wotan, who is the Guide of the surviving White peoples of Atlantis, "wrote" the *Tirodal Crystal Book* so that it could be consulted at all times by the Aryan Initiates and so that they could know the way of Strategic Opposition, i.e., the way of spiritual liberation most appropriate to the Kshatriya or Hyperborean Warrior type. As a product of His marvelous feat, Wotan ***re-discovered*** the runes in order to reveal them to the Aryans and that is why the *Tirodal Crystal Book* is also a language: the "Tirodal language," based on thirteen plus three runes, i.e., thirteen archetypal runes plus three Noological Runes. The Ásur Wotan, who, as a Loyal Siddha, has another, much older name, became known to the Aryans with the Sacred Tirodal Rune, which signifies his name and that, in Germanic barbarian languages, is likewise pronounced ***Gott Wotan, Tir-Odal*** or ***Tir Odin,*** i.e., ***God Wotan.*** But the Sacred Tirodal Rune, which is the name of Wotan, and is the Tirodal language, and is engraved on the cover of the *Tirodal Crystal Book* as the ECO of the artificial actual system, is also much more than this; in effect, the Sacred Tirodal Rune has two meanings of the highest strategic importance: it forms part of the "Symbol of the Origin," which only Wotan saw complete among the Aryans, and it constitutes the "center of the interior labyrinth," i.e., the center from where the lost Ego can orient itself towards the Tau Point and towards the Selbst. These two meanings are the fundament of the first Hyperborean initiation, or

"Tirodal Knight," and the immortality of the Ego obtained therein depends on their active comprehension.

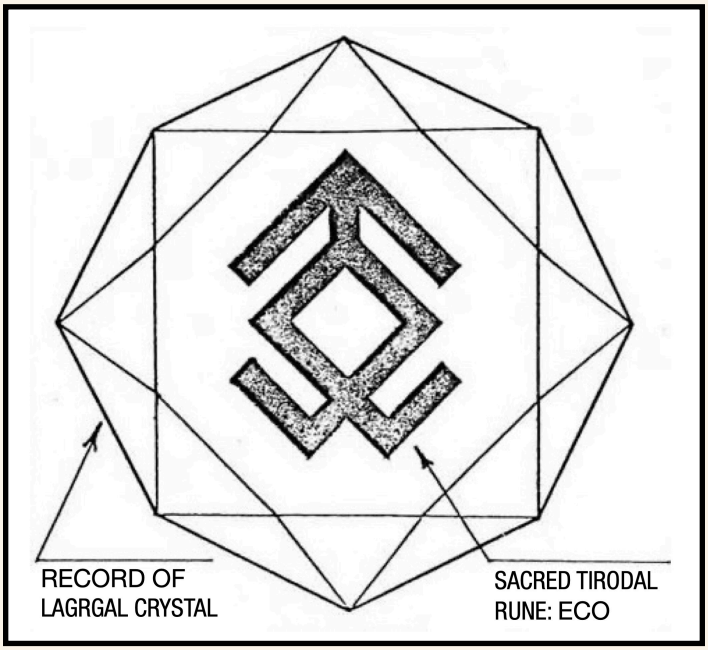


Figure 84

The "cover" of the Sacred Tirodal Crystal Book has been analogically represented in Figure 84. As explained in "A," this book is an artificial actual system constituted by Wotan in order to record the details of His feat and the knowledge gained as a result, that is to say, the secret of the Kalachakra Key. By means of the Kalachakra Key, the Traitorous Siddhas of Chang Shambhala maintain, for millions of years, the spiritual enchainment, the consequence of which is the hybrid Virya race: this terrible secret, for which the Traitorous Siddhas do not hesitate to destroy whoever possesses it or attempts to divulge it, is "written" by Wotan in his Tirodal Book. The Great Ásur wanted that ***only*** the Aryan Initiates know it and that is why he used the Sacred Tirodal Rune as the Emerging Cultural Object (ECO) of the actual system: ***no one who is not an Aryan Initiate, and has not previously re-signed his Ego with the Sacred Rune, i.e., who has his Ego in the "center of the interior labyrinth," will be able to re-know its noological significance; for whoever is not an Initiate, the Rune will lack noological significance because he will have no "runic context" to grant it to him. And without comprehending its noological significance, without pronouncing the Tirodal Word, the Crystal Book will not open or show its cover-sign.***

This is not the case for the Hyperborean Initiates of the Tirodal Order. The Tirodal Knights, whose praxis consists in developing their faculty of anamnesis, possess the key in order to enter the entrance chamber of the Crystal Book: there, the HICP may explore the axiological superobjects that contain the history of Wotan and learn the way of Strategic Opposition. Through such an exploration, we have selected an axiological superobject referring to the crucifixion of Wotan and his conquest of the Kalachakra Key, which we have translated into Castilian using the description of mythical images. Such a superobject presents an inscription on its coversign, undoubtedly placed by Wotan himself, which reads: ***"The Resignation of Wotan."*** In a future article, we will narrate this story, but first it is necessary to offer a brief introduction.

D. The Crucifixion of Wotan

How the Great Ásur came to be hung from the Tree is, in truth, a long and ancient story that is recorded in another part of the Sacred Book. There it is told that Wotan, knowing of the terrestrial descent protagonized by the Lord of Venus, wanted to accompany him in His endeavor. It was the Days of Atlantis and the Great Venusian was coming to put an end to the tyranny that the Traitorous Siddhas had implemented over the Hyperborean lineages: the Traitorous Siddhas were operating in the light of day as "Lords of the Dark Side" and their government was known as the "Synarchy of Horror." In those days the blood of the Viryas was incessantly being degraded by mixing with the inferior races, the memory of the Origin being irremediably lost, while those same Paśu races were reaching a degree of consciousness hitherto unknown. The government was wielded by an infamous and bastard race of blacksmiths who, supported and guarded by the Traitorous Siddhas, were forming an aristocracy of Kings and Lords before whom the Hyperborean lineages had to humble themselves. The "smiths" were boasting of constituting the "Chosen Race of God," but they were actually a collective unfoldment of the Demiurge, a kind of human hive behind which was animating a group soul of planetary complexion, i.e., a Kumara. We will return to this mystery when we study the 'O' Strategy of the Loyal Siddhas.

In synthesis, the Viryas had lost the capacity to perceive the Gral, which many millions of years ago had been deposited on Earth as a concession from Khristos Lúcifer to the Loyal Siddhas, to be used by them in their 'O' Strategy. Since then, the Gral divinizes the Hyperborean lineages and prevents the Demons from denying the Origin of Spirit. But, in the days when the Gallant Lord returned to Earth in order to manifest Himself to the Viryas, the confusion was so deep and widespread that no one was remembering

the Origin anymore. It was then that Wotan joined Khristos Lúcifer and received the mission that led Him to crucify Himself on the World Tree for nine nights. While Wotan was fulfilling his extraordinary sacrifice, "the sinking of Atlantis" took place, an event that marked the end of the Synarchy of Horror and signified the beginning of History for the Hyperborean lineages. Naturally, the History that began, strategically determined by the action of Wotan, is only ***a new version*** of the Old History, another representation of the Ancient Drama, repeated countless times by effect of that recurrence of the Memory in the Pure Blood of the peoples that is called: Eternal Return.

But what was the mission of war that Khristos Lúcifer commissioned and that motivated His decision to lie enchained to the Yggdrasil Tree? Answer: to endow the Viryas of White Race, the Aryans, with an arsenal of symbolic weapons with which they could resign the designs and become independent of the determinations of the Demiurge. These signs, which would later be known as ***Runes,*** were to enable the White man to resign his environment and live according to his own law, each one being the legislator and the judge of his acts, being guided only by Honor, the only morality of the Hyperborean Virya. Of course, such an attitude has always been considered barbaric by "civilized" peoples, i.e., by the involuted peoples who are governed by the Law of the Demiurge, or of other Gods who represent him, incapable of coexisting without a law standardized in codes and sanctioned with rewards and punishments.

In order to comply with such a mission, it was Wotan who chained Himself to the World Tree. He did so because He was needing to comprehend the reason for the enchainment, His own and all enchainment, before thinking of a way to liberate Himself from it and of teaching such a way.

No sooner had the Great Ásur enchained Himself, when He felt that His one eye was beginning to grow cloudy under the effect of Maya. And, before He could even think of regretting His risky action, He experienced in Himself the design of the Demiurge. In effect, the designating Aspect of the Demiurge, His Logos, acts unconsciously at this stage of the Kaly Yuga because creation is already underway, and the entelechial unfolding of the Archetypes is well advanced. That is why, if an undesignated entity, that is to say, an "uncreated" entity, "appeared," just as Wotan "appeared," then the Logos would automatically designate it, assigning it a destiny within the Plan. And, as an effect of that design that was now signifying His chains, as a consequence of that fatal impulse given to His crucifixion, Wotan all at once realized what the life and death of the Paśu, of the animal-man, ***and the symbol of its evolutive destiny,*** is. He realized that a single symbol represents the evolution of

every Archetype, including the Manu Archetype and its evolutive replica: the Paśu, and that said symbol could express itself outside, be communicated to the Viryas, with the ***Spiral Sign.***

That was, therefore, the sign of the enchainment. Then, Wotan said to Himself, ***"this accursed sign is the 'sign of pain.' "*** And with this name, to this day, the Hyperborean Wisdom denominates the ***Spiral Sign,*** which, as it could not be otherwise, is sacred for Druids and Jews.

Knowing the Secret of the Demiurge, Wotan was hanging from the Tree of Terror, trying to penetrate, with his single eye, the Terrible Secret of Maya and to find the key somewhere that would enable him to break free from His chains, that is to say, the uncreated sign with which to resign the Sign of Pain. Thus, it is clear that Wotan was looking in the wrong direction, for the exterior world could offer him nothing that was not designated by the Demiurge. Wotan Himself, enchained, was momentarily a victim of the Deception, of the fatal and inflexible Law of Deception that governs for every Virya: ***no one who is incarnated is born knowing the truth, no one is born enlightened, neither Wotan nor the Führer nor any other Virya; on the contrary, every Virya, Wotan, the Führer, or any other Virya, at some time in his life has been deceived by the Demiurge; and this law is inevitable because gnosis does not come from a mere inheritance or from a spontaneous enlightenment, but is the product of the will to awaken and to be what one is;*** that is to say: gnosis comes from the struggle between the eternal Spirit, manifested in the Virya as the lost Ego, and the soul, that extension of the Demiurge. While hanging from Yggdrasil, Wotan was a victim of the Deception and that is why he was looking outward, without listening to the Voice of the blood, reliving the perpetual drama of the lost Virya. However, the Great Ásur was able to awaken and comply with his mission, becoming, since then, the Racial Guide of all Aryans. In order to find out how he did it, let us consult the Sacred *Tirodal Crystal Book*, which He Himself wrote after performing His feat, in the axiological superobject titled "The Resignation of Wotan."

E. The Resignation of Wotan

For nine nights the Ásur Wotan was enchained on the Yggdrasil Tree, which lies "beyond the Boreas," i.e., Hyperborea. In truth, the Tree of Terror is Cron, the Ivy of the World, the history of which is recorded in another axiological superobject and to which only the most valiant Initiates are capable of contemplating without trembling with terror.

Wotan was fastened to the Tree with His arms crossed, immobilized and bleeding from a wound in his side that the coward Loki

inflicted on him, the one who would later be worshipped as the "God Lugh" by the traitorous people of the Celts. At that time, neither Baldr, nor Höðr, nor Víðarr, nor Heimdall, nor the Burgundian Siegfried had yet been born; there were, then, no kinsmen, no heroes, no Æsir Kameraden who wanted to risk a combat in order to liberate Wotan. In the walled terrestrial Hyperborea, which is the Valhalla of Agartha, the Æsir, the Berserker Siddhas, were observing from the Ir column the torment of Wotan but they were not coming to his aid; the Lords of Venus, the Loyal Siddhas, were only singing the song of immortality, the melody that awakens the nostalgia of Thule and A-mor, the icy fire that was cooling the heart and defeats death. Outside of Wotan, only mother Frigga was loving him enough to attempt to save him, but her keys were not matching those locks that were enchaining Him to the Tree of Death. That is why Frigga was spinning her distaff in the company of the Norns while She was loving him in silence, wishing to give birth to blond and strong sons in order to populate the world of Miðgarðr.

Time was passing and Wotan was irremediably agonizing, lamenting the ***design*** of the Lord of Darkness who had condemned Him to suffer and die. In that trance, already tired of suffering, Wotan closed His eye, His single eye that was gazing at the misery of Miðgarðr, and, O miracle, in His interior He discovered a resplendent image that was dancing: it was Freya, the Joy of the Spirit, who until then had been within Wotan without Him knowing it. When contemplating Her absolute beauty, the Great Ásur longed for the happy days of Ásgarðr, when Hyperborea was not yet relying on the Invulnerable Wall, or the Insurmountable Fence constructed by the Loyal Siddhas: then, the women magi, who were not outside like mother Frigga but inside like the Virgin Freya, were tending to the Garden of Apples and were revealing the Mystery of Time to the warriors coming from other worlds.

So it was that Wotan, parched by an unquenchable thirst for A-mor, wished, as never before, to come down from the Yggdrasil Tree in order to wield the axe and combat the Lord of Darkness and His hordes of elementarwesen. But His desire was not sufficient, His will was falling short in order to open the latches of Deception. Besides that, His eye was no longer looking toward the ashen world but was spellbound by Freya's dance. However, all was not lost for the Great Ásur: his A-mor for Freya saved Him; his A-mor reciprocated by Her who was Pure Grace.

It was She who decided to save Wotan, ***fighting for Him outside,*** sacrificing her divine virginity for A-mor. Thus, when Wotan opened his waning eye and looked around the Tree of Terror, ***She came out through His eye*** and danced away through the World of Deception, in search of the key that would set Her Beloved free.

And it came to pass that Wotan, upon seeing Her outside, no longer found Her beautiful and joyful, but black and terrifying. And He groaned, shuddering with horror: Kaly! O Kaly!

The Hyperborean Initiates, the awakened Viryas, know what is meant when it is said that Wotan was not immobile while hanging from the Yggdrasil Tree: His chains were forcing Him to move perpetually, ***to spin in a spiral.*** His chains forced him to move perpetually, to spin in a spiral, and that is why none of Frigga's keys could free Him. Perhaps Freya would have better luck and find the real key; but where to seek it? Perhaps the Siddhas of Venus in Valhalla would take pity on the valorous Ace and reveal the way to loosen His chains. Thither came Freya-Kaly, like a lightning bolt from Amor; and not only did She break through the Invulnerable Wall, but, encouraged by a chorus of Valkyries, She went to the Olden Burr, the wise constructor of the Insurmountable Fence, and besought His advice in order to free Wotan from the Yggdrasil Tree.

And Gott Burr, the Primordial Strategist of Hyperborea, assured Her that the Great Ásur could be freed by Himself, if someone loved Him enough to give Him the ***Kalachakra Key.*** "O, who has the Kalachakra Key, capable of liberating my Beloved from His circular crucifixion on the Yggdrasil Tree?" Thus, Freya-Kaly was crying out to the Loyal Siddhas: She was supplicating to those for whom, since ever, their Honor is called loyalty, and the Loyal Siddhas responded, indicating to Her the path that descends to Niflheim, the deepest infernal region of Hel: there She was to seek and find the abode of the Traitorous Siddhas, the Dejung city of Deception and Terror, where the two-faced giant, Jan, guards the Kalachakra Key since the days in which the bloods of the Earth were mixed and the Viryas no longer knew how to find the way toward Valhalla.

Indeed, the Loyal Siddhas made to Freya-Kaly a startling revelation: that which Wotan was seeking, the way to nullify the Sign of Pain and loosen his restraints to the Yggdrasil Tree, was by no means an original objective; in truth, millions of years ago the Traitorous Siddhas did the same thing that now Wotan was intending: they resigned the Sign of Pain and forever altered human destiny; only their purpose was opposed to that of Wotan, for they were procuring to enchain the Spirit while the latter was seeking to liberate such an enchainment.

"Listen well, O Freya!" added the Immortal Sages of Valhalla, "lest you commit a strategic error. When you approach the Key-bearer Jan, you will not be able to do so either from the past or from the future, for his two faces, like Urðr and Skuld, look toward Time: you can only take the Kalachakra Key ***in the present,*** for at that instant the Giant Jan is blind. But the present is an almost insignificant instant for the lost Viryas. Will you, O Beloved of Wotan, be able to

snatch the precious key from the two-faced Key-bearer before he notices it and strikes you down with his scepter?"

*"I will suspend the present by laughing with joy," affirmed Freya-Kaly, "**and while I laugh, and the present stands still, I will take the key that will give freedom to my beloved.**"*

"You really *do* know Time and the way to overcome fear!" the Loyal Siddhas approved in chorus, showing signs of great jubilation, while joking, "you will put the norn Verðandi to sleep, ha, ha!"

But they immediately continued advising the valorous Goddess: "Listen to these instructions, O Joy of the Spirit: once you have the Kalachakra Key in your possession, you must proceed with firmness and precision to divide it into two parts, using the double axe that we will here deliver unto you."

Then the God Thor bestowed Freya with an impressive carved emerald ***labrys,*** of dimensions appropriate to the Goddess' fist but no less fearsome and effective.

"The Kalachakra Key," the Loyal Siddhas were continuing to explain, "is an ingenious system that enabled the Traitorous Siddhas to equilibrate and neutralize the designs of the Demiurge. That is why it consists of two Complex Signs, united by an iron shank that one must break: one is the Sign of Pain, which is made up of forty-nine plus one signs in relief, distributed around a three-dimensional spiral of decreasing diameter, i.e., of a helicoidal curl; this spiral is the combination of the key, the key that opens the lock of the spiritual enchainment, since each one of the forty-nine plus one signs represent the primordial Words of the Demiurge, the Voices by which all finite entities were created: every design is made up of combinations of such signs. The Kalachakra Key is, then, the master key of Creation. But, attached to this spiral bit by an iron shank, is the octagonal handle of the key: inside the octagon, engraved in relief, is the other sign, the Sign of the Origin that equilibrates and neutralizes the Sign of Pain (see Figure 85). This Sign is constituted by thirteen plus three signs called ***runes:*** these thirteen enable us to describe and resign the forty-nine bījas of the Demiurge, and the remaining three, called ***Noological Runes,*** are also used in our 'O' Strategy and in the path of individual liberation by 'Strategic Opposition.' But in the Kalachakra Key, each of both sets of signs are structurally integrated into a Major Sign that contains them: the forty-nine plus one in the Sign of Pain and the thirteen plus three in the Sign of the Origin."

"Listen carefully, now, O Smile of the Green Ray!" required the Loyal Siddhas. "If you truly wish to save Wotan, you must break the Kalachakra Key and bring to Him only the Sign of the Origin, so that the Great Ásur resigns the Sign of Pain by Himself and descends from the Yggdrasil Tree, as has been commissioned to Him by the Great Chief Lúcifer. However, O Graceful One, you will not

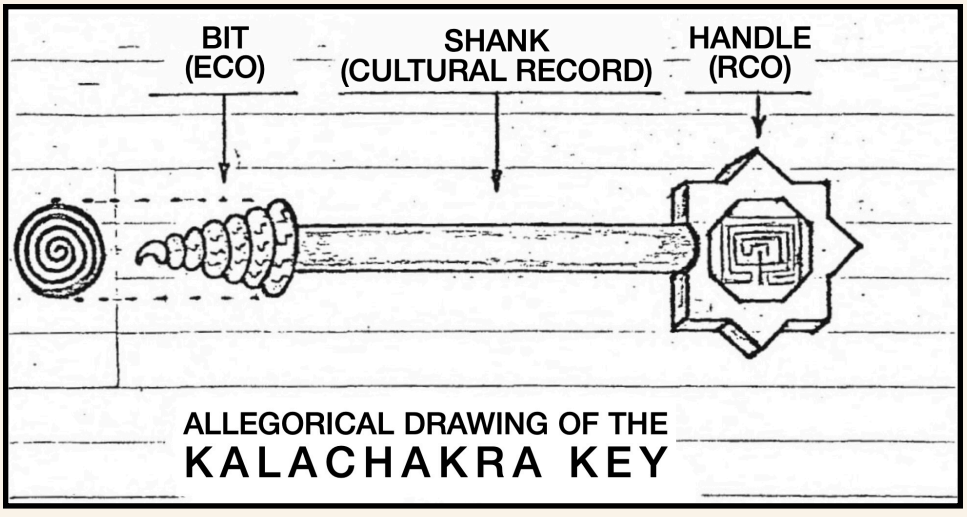


Figure 85

abandon the part of the key that contains the Sign of Pain, for you will need its fifty signs for the mission of A-mor that you will fulfill in the Aryan race. Because, O Freya, now that you have come out of Wotan, everyone knows that you are the Hyperborean Goddess of A-mor; your remembrance will be plasmated in the Blood Memory of the Viryas and they will sing to you with profane voices, in cultural languages, the ugly sounds of which only please the Lord of Darkness: you must teach them the Language of the Birds. Look around you and see what has occurred here, in Valhalla, because of your graceful presence!" Freya-Kaly looked around and observed in amazement the brave Berserkers, Lords of War, momentarily abandon the practice of arms in order to join in the Loyal Siddhas' Song of A-mor. And She realized that, from then on, that charismatic Song, which was procuring to awaken and orient the lost Viryas, would refer to Her, would transmit Her image and the sound of Her luciferic laughter. And She also knew that, in response to her loving Viryas, She would have to teach them that A-mor signifies undeath, immortality, another way of spiritual liberation, another Path to Valhalla. "Yes," affirmed the Loyal Siddhas, "because of You, the Aryans will know that it is possible to attain immortality through A-mor. But the most important part of your mission, O Non-Existent Flower, will be to inspire true Poetry. The Poetry of A-mor that ices the heart and clears the vision of the Spirit, the Poetry that is recited with the Voice of the Pure Blood, that which converts the lost Virya into an awakened one, the awakened one into an immortal Siddha, the noble one into a King, and the King into a God. Quite contrary to the poetic ecstasy of the Paśu, which kindles an inferno in the heart, which clouds reason and casts a veil on the vision of the soul."

"Yes," confirmed the Berserkers, "from this day forward, you will be the Dame Captain of our celestial cavalry of Wotan's Wildes Heer. In your Honor, a daily tournament of knights will be held in Valhalla, and the aid of Poetry will be maintained as long as the last of the Aryans remains enchained, so that the true Minnesingers will also be immortalized in Valhalla, like the warrior-heroes! And all this will be to Wotan's pleasure!" roared the bear-men with joy upon proposing this curious possibility of salvation by means of the Song of A-mor. But they knew what they were doing because they were initiated by Khristos Lúcifer, or Apollo, the Lord of Beauty, and they knew the Beauty of the Uncreated Forms, the Beauty that only a Minnesinger with the Voice of the Pure Blood can sing. A Beauty that has nothing to do, of course, with the vile archetypal forms that the Demiurge created trying to imitate the True worlds.

Upon hearing and seeing all this, Freya, was smiling and radiating joy and A-mor like a Golden Sun. . . while two diamantine tears were rolling down her cheeks, for She was prey to conflicting sentiments. She had already guessed what the Loyal Siddhas would say to Her next and, in spite of Herself, She shuddered with fright: She was loving Wotan, who had crucified Himself on the World Tree in order to obtain the maximum Wisdom, and now, in order to save Him from the chains that He had imposed on Himself, She would have to give Herself to other warriors. And, what was worse, She would have to deceive them, to behave like a harlot. This, which for now was only a premonition, would not take long to be confirmed by the Siddhas.

"Do not grieve, O Inspiration of the poets! They, the Traitorous Siddhas, will not A-mor you. They will only take your body; but their odious touch will not succeed in staining the purity of your Spirit. Instead, You will put an end to their madness . . . That which is required of you is a great sacrifice, but, for the good of the Race, it is necessary that you preserve the archetypal signs that make up every design: only in this way will the action of Wotan be effective! Remember that, unfortunately, Mother Frigga taught the Aryans the Miðgarðr language 'that gives meaning to the world,' the language that causes pleasure for the Demiurge, the language founded in the forty-nine plus one Voices, the secret signs of which are found plasmated in the Kalachakra Key. You must obtain that accursed secret even at the cost of Yourself, O Cheerful Spirit!

"But, you must hasten your departure, for Wotan is in the throes of death on the Yggdrasil Tree. Here is our last piece of advice," concluded the Loyal Siddhas. "If you succeed in snatching the key from the Giant Jan, do not rush to strike it with the labrys: the emerald will only cut the iron when the two blades sink at the same time into the shank, or connection of meaning, which unites the Sign of Pain with the Sign of the Origin. At first glance this requirement

seems impossible, given that the blades are on parallel lines of the same plane, but such an impossibility is not real, but a product of the Veil of Maya: seek the place, seek it without rest, O Freya, where your strike hits with both sides of the axe at the same time and you will see how easily the Iron Bond breaks" (see Figure 86).

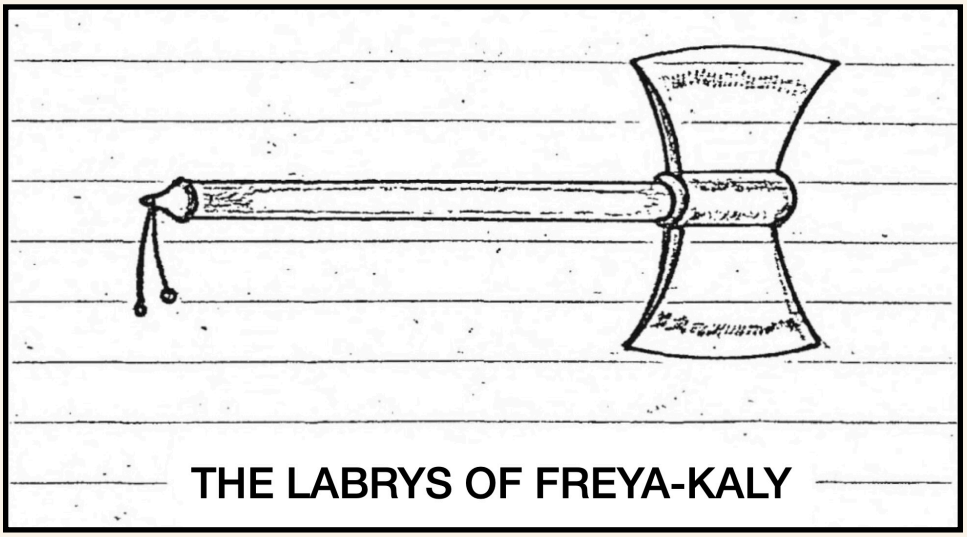


Figure 86

Instructed in this way by the Loyal Siddhas, the Goddess of Amor left Valhalla and set out on Her journey to Niflheim, in search of Dejung City, the abode of the Traitorous Siddhas. We will omit the account of that terrifying journey as well as the description of the scene in which the marvelous Grace of Freya's laughter stopped Time and enabled her to snatch the Kalachakra Key from the two-faced Giant, Jan. Neither will we narrate her quest for the macrocosmic plane of signification in which the double-axe labrys cuts as if it were that of a single, a quest that culminated in success when, with a single stroke, She separated the Primordial Signs. All this can always be seen in detail by any Virya of Pure Blood, who decides to transit the Path of Return to the Origin, for its account is found in the Tirodal Book, the Sacred Book of the Aryans that every Hyperborean Initiate has the right to read. Here we will continue the story at the moment in which Freya-Kaly separates the Signs with an accurate strike of the emerald labrys.

Freya had the power to transform Herself into a bird. When She undertook her descent into Niflheim, She decided to adopt that form, but, as She was outside of Wotan, in her guise of Kaly, the Black One, She only managed to convert herself into a raven. And as a raven She descended into Hel, carrying in her talons the fearsome labrys; and as a raven She snatched, ***with Her beak***, the

Kalachakra Key from the Giant Jan; and as a raven She came to the place where She could, at last, separate the Signs.

There, Freya retook her form as Kaly, the Black One, and with a single stroke of the labrys, separated the Signs, splitting the iron shank of the Kalachakra Key. And here is what then occurred.

Kaly, always dancing, cut the Iron Bond of the Kalachakra Key, taking, with one of her four left hands, the octagonal handle with the Sign of the Origin. She also wanted to take, with one of her four right hands, the Sign of Pain, but the latter broke up on the spot, separating, and irremediably falling to the ground, the seven revolutions of the spiral. Each one of such open coils was engraved with seven archetypal signs that were representing seven Aspects of Manu. The Traitorous Siddhas, constituting a Mystery that it is hardly possible to suggest symbolically, sustain the signed spiral by acting ***as if they were universal Archetypes,*** i.e., as if they were demiurgic ideas that unfold upon the lower planes from the archetypal plane. Thus, from Dejung, or Chang Shambhala, the ***seven Traitorous Siddhas*** permanently support a spiral ring on the Kalachakra Key, maintaining the evolution of the human races by the technique of "spiritual enchainment." It should be noted here that, at the moment of its fracture, the Kalachakra Key was replaced by an identical one in the hand of the Key-bearer Jan: the Traitorous Siddhas could not permit the impudent attitude of Wotan and Freya to affect their Strategy any longer. However, seven of them, those who at that time were sustaining the signed coils of the spiral, were decapitated by Kaly and will never again, for the rest of the manvantara, be able to return to the Universe of The One. Let us see how this occurred.

Upon the seven coils of the spiral separating, an extraordinary wonder occurred: each coil, with its seven signs, underwent a sudden metamorphosis and was transformed, before Kaly's eyes, into a seven-headed Giant. They were the Traitorous Siddhas in their Manu expressions! That is why each of the seven heads, of the seven Giants, slept a sleep that brought to life the designated races and sub-races in order to evolve at the cost of the enchainment of the Hyperborean Spirits. And it was then when Kaly decided, for the first time, to convert Herself into a prostitute and assassin.

She awoke and gave Herself to each one of the Giants, but, in the supreme instant of orgasm, one by one she decapitated, with the labrys, those forty-nine senseless heads. The perdition of the Traitorous Siddhas came from their unbridled passion for the body of the woman of flesh; and by the ignorance or forgetfulness of the magical Hyperborean A-mor, which is only taught by Agartha's Loyal Siddhas of Valhalla. In another section, as an Appendix, will be given a detailed explanation of the tantric path of the magical A-mor, from the Western Virya's point of view.

Each one of the forty-nine skulls was strung by Kaly on a silver thread, or sutratma, which hung like a necklace around Her black neck. And on the forehead of each skull was one of the forty-nine signs that were representing the primordial bījas pronounced by the Demiurge, the Words with which all the existing finite entities were created and designated. It was a great treasure, that which Wotan would receive from the hands of Freya-Kaly! The value enclosed in that first round of skulls of Kaly's necklace can be better evaluated if one considers that the "Sacred Races" of the Demiurge, for example the Hebrew, have never received, as a revelation, more than twenty-one plus one signs, i.e., the Power of three seven-headed Giants. The forty-nine plus one signs of the necklace of Kaly, on the other hand, will enable whoever knows and is capable of runically re-signing, to interpret any design and to exercise power and dominion over any entity of the micro or macrocosm.

Having fulfilled Her mission successfully, Freya-Kaly prepared to return to Miðgarðr, to the Yggdrasil Tree where Wotan had hung for ***eight nights:*** on the ***ninth night,*** He could free himself thanks to the secret that His Beloved would reveal to Him, His Beloved who had ***fought for Him*** in the darkest regions of Niflheim, where the Traitorous Siddhas dwell. With the purpose of returning in the same form in which She had descended, Freya-Kaly once again transformed Herself into a bird, finding to Her surprise that, instead of a mysterious raven, She was now converted into a curious ***partridge.*** And so it was that Freya-Kaly abandoned the infernal regions clad in the form of the brownish-gray partridge, this time carrying in Her beak the labrys, and in Her claws, the eight-pointed star with the Sign of the Origin.

Then the Joy of the valiant and sweet Freya was tragically disturbed: on arriving at the Yggdrasil Tree, bringing the symbolic key, which would enable Her Beloved to free Himself from His crucifixion, She found to her horror that He had just expired. His single eye, through which Freya had first came out from into the world, was now lifelessly reposing, perhaps forever. Wotan had known, at last, the Mystery of Death, the fatal conclusion of the human design. But Freya could no longer penetrate through his eye and give him the saving Sign.

In despair, still in her partridge form, the Goddess of A-mor was flying around the lifeless body that, with head fallen on right shoulder, was hanging from the Tree of Terror. Without resigning Herself to accepting the fact that Wotan was really dead, Freya-Partridge was looking for a way to enter Him, to animate Him with Her own Spirit: She was wishing to protagonize the miracle of reviving Her Beloved in order to tell Him: "I have done it! Here is the Sign that will enable you to loosen the chains of the World Tree!"

But time was passing and Wotan's eye was still closed, and Freya-Partridge was flying in circles without knowing what to do.

In that trance, Freya's longing was directed to the Loyal Siddhas of Valhalla, to the Wise Æsir who, surely, would be observing Her misfortune by way of the Ir column. It was that of Freya-Partridge, a musical cry, expressed in the Language of the Birds; and the response of the Æsir was consistent when, like a ray of light, the crowing of the cock revealed to Her the path to follow; if there was still a remnant of life in the body of Wotan, it was escaping through the wound in his side, that which Loki inflicted on him with the spear: through there Freya-Partridge was to enter in order to resurrect her Beloved! But, following this path, the only possible one now that Wotan had died, Freya-Partridge would have to leave outside the eight-pointed star with the Sign of the Origin and the labrys, material objects, finite entities proper to the exterior world, of Miðgarðr. Then, how to reveal to Wotan the secret that so much effort, so much struggle, so much pain, had cost to obtain? Freya decided in an instant: She would return to the bosom of Wotan converted into a bird, into a partridge, and when She was in front of the manifestation of His Spirit, in front of his Ego, She ***would express*** for her Beloved the Sign of the Origin. Yes, to save Her Beloved, Freya-Partridge ***would dance and sing the Sign of the Origin, converting Herself into the symbol itself!***

Without further thought, Freya dropped the labrys and the eight-pointed star and precipitated Herself through the wound in His side, from which was still flowing abundant blood. And when that ***Strength through Joy,*** which was Freya, penetrated into Wotan's exsanguinated body, He revived on the spot in order to be reunited with His Beloved. But, before continuing with Freya and Wotan, let us see what occurred with the objects that fell to Miðgarðr.

At that time, in the world, the social crisis that accompanied the sinking of Atlantis was unleashed: two of the three castes that made up Atlantean society, the warrior caste and the priestly caste, were locked in an all-out war; the priestly caste was supported by the Traitorous Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict came to fall the objects that Freya-Partridge, released before nuptially re-integrating with Wotan: the emerald labrys did not touch the ground because the priests intercepted it in the air and, giving displays of great joy, incorporated it into their own Strategy; since then it contributes, archetypally, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste.

The Atlantean warriors, on the other hand, did not act in time, as they were caught up in combat, and allowed the eight-pointed star to fall to the ground. As a consequence of this negligence, the Hy-

perborean Aryans, guided by Wotan, would take thousands of years to reach the ***Externsteine,*** in Teutoburger Wald, which is the place where fell that half of the Kalachakra Key conquered by Freya from the Traitorous Siddhas. Naturally, because of the fall, the star fractured, producing an "archetypal explosion," thousands of times more powerful than the atomic explosion, since the latter only disintegrates while the former disintegrates and integrates again, plasmating lasting and stable forms. The Sign of the Origin decomposed, then, into its thirteen plus three runes and these signs definitively altered the landscape, the "psychoregion," of Teutoburger Wald, since they were plasmated in the rocks of the Externsteine; ***and they are still there.*** That is why in such a Germanic site, one of the most sacred places on Earth, there will forever be a nexus with Valhalla and Venus.

To all this, Freya-Partridge, within the body of Wotan, of the ***menschlichen Mikrokosmos,*** had to seek the Spirit of Wotan in a region equivalent to the ***Niflheim*** of the ***göttlichen Makrokosmos.*** In that region of darkness, the astral world where the souls of the dead await judgement in order to again return to life, Wotan was experiencing in His own flesh the most demented and sinister aspect of human destiny: a destiny designated by the Demiurge for the Paśu, but also shared by the Hyperborean Spirits because of the White Treason. But, despite the terrible deviation in which He was plunged, Wotan had a spark of lucidity when suddenly recognizing the Joy of Freya in front of Him. She, on the other hand, lamented when seeing the deep reverie that Her Beloved was suffering and proposed to awaken Him immediately; to do so, She began to dance the Sign of the Origin, the dance of the labyrinth that only a Kaly-woman can perform when she converts herself into a partridge. And Wotan, who no longer knew who or where He was, upon contemplating, spellbound with joy, that primordial dance, ***suddenly knew, with exactitude, without possibility of error, where He had to go in order to find Himself, to recover the Vril and to unchain His Spirit, and to unchain Himself from the Yggdrasil Tree.***

From there on, He did not care to transit through the nine tunnels of the labyrinth that connect the seven worlds of the Demiurge, and He did not care because He was marching with His mind set on Her and because She was dancing for Him the Dance of the Return to the Origin. And He did not mind because He marched with his mind set on Her and because She danced for him the Dance of the Return to the Origin. What importance did those momentary advances and retreats have if He would finally reach the center, the center of the Sign of the Origin, ***Tirodal?*** For from the center of the labyrinth, where the paths conclude at the right angle of Tirodal, is the passage toward the Selbst, the window to the Spirit and the Vril, the Path of Agartha, the Door of Venus.

Finally, after hanging nine nights from the Tree of Terror, after dying and being reborn, Wotan found in the Sign of the Origin, which is comprised of thirteen plus three runes, the knowledge sufficient for inverting the process of spiritual enchainment and strategically reorienting the Hyperborean Spirits, the reverted Spirit-spheres. He proved it by chaining Himself, by crucifying Himself on the Yggdrasil Tree, and freeing Himself by stopping the ***Wheel of Time*** through the secret of the Kalachakra Key. After realizing such a luciferic feat, Gott Wotan took it upon Himself to guide the Aryans toward the runes, i.e., toward the Externsteine, toward Thule, toward Valhalla, Agartha, Venus, Hyperborea . . . A Path that can only be transited with weapons in hand and ice in the heart.

F. The Kalachakra Key

The history that we have referred to in the previous article, and which is recorded in the chrono-cultural series of the Sacred *Tirodal Crystal Book*, allegorically tells us about an incomprehensible wonder and an immeasurable feat. The wonder constitutes, without any doubt, the "Kalachakra Key," the genius creation of the Traitorous Siddhas that lends ***universal nature*** to the spiritual enchainment. And the feat, measureless, consists in having ***broken*** the Kalachakra Key and in having ***comprehended*** its parts separately: this feat enabled Wotan to liberate himself from his own enchainment and to conceive a "strategic way of spiritual liberation," suitable for every Virya.

Let us begin with the Kalachakra Key. We have already mentioned that the Loyal Siddhas possess sufficient knowledge to constitute ***artificial actual systems:*** the Crystal Books of Agartha's Library are an example of such constructions. Well, ***the Kalachakra Key is also an "artificial actual system": the most powerful artificial actual system ever constructed within the limits of the Solar System. And this product of the highest genius is, of course, the work of the Traitorous Siddhas.*** Although the Kalachakra Key is described in the axiological superobject, "The Resignation of Wotan," with other symbolic material, it is easy to see that it is an actual system: ***the bit, with the spiral or "Sign of Pain," is equivalent to the "Emerging Cultural Object" (ECO); the octagonal handle, with the Sign of the Origin, represents the "Referent Cultural Object" (RCO); and the "iron shank," which joins both signs, corresponds to the "connection of meaning" or "cultural Record" of the artificial actual system*** (Figure 85). ***In synthesis: in the structural system of the Hyperborean Wisdom, the Kalachakra Key of the Traitorous Siddhas corresponds to an "artificial actual system."***

It is impossible for the lost Virya, who is the victim of its action, to comprehend the dimensions of this enormous actual system;

however, they can be intuited to some extent if one attributes ***the universal properties of an Archetype to the actual Kalachakra system: as if it were a true Archetype, in effect, every Virya participates in the universal influence of the Kalachakra Key.*** This enormous potency suggests the titanic characteristics of the Kalachakra actual system and raises two logical questions: what was the Kalachakra Key constructed for, and how could an artificial actual system of universal archetypal dimensions be constructed? These questions are answered in the following commentaries.

First - What was the Kalachakra Key constructed for? Answer: The Kalachakra Key was constructed to ***make*** the spiritual enchainment ***possible.*** That is to say: we already explained in different parts of the work, the ***"technique of the genetic key"*** of the Traitorous Siddhas, by which the human design is re-signed and the spiritual enchainment is ***caused;*** well: ***this "cause" is "possible" only by the "universal" action of the Kalachakra Key.*** It is necessary, then, to clarify how the Kalachakra Key ***makes*** the enchainment of the Spirit ***possible***. This will not be difficult if we recall that every designated entity presents a double ontological determination, a "universal terminus" coming from the universal Archetype, and a particular terminus, affirmed by the Logos Aspect of the Demiurge: "the universal terminus of the entity, its being-in-itself, grants it ***universal existence*** and an ***evolutive impulse,*** while the particular terminus, the design or being-for-man, ensures it ***specific individual existence***" (page 477). In the case of the Paśu, "The essential matrix subposed by the demiurgic Logos puts an individual terminus to the human nature, which the Manu Archetype grants to the potential microcosm: thus exists the Paśu, the animal-man who evolutively progresses toward the Manu entelechy or actual microcosm" (page 498). In synthesis, the demiurgic design's principle of individuation, the essential matrix, only acts in order to put a particular terminus to the a priori determinations of the Manu Archetype: human nature, ***universal,*** proceeding from the evolutive impulse, ***makes*** individual existence ***possible.***

But, behold, the ***genetic key*** of the Traitorous Siddhas, causing the spiritual enchainment, consists in ***re-signing the human design,*** i.e., ***in modifying the "principle of human individuation": and this can only be "possible" if a "universal" principle permits it.*** It is now understood that ***the Kalachakra Key is the universal principle that makes the individual action of the genetic key in every Virya possible: without the universal influence of the Kalachakra Key, the individual re-signation in the design of every Paśu could not be maintained, nor its inheritance in the Blood Memory.***

Of course, it will not be easy to comprehend this ***universal*** action of the Kalachakra Key, which equates it to a universal Archetype, for: "The Traitorous Siddhas, faced with the impossibility of,

in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate on the Paśu design, permanently modifying the destiny of the animal-man" (page 233). It means that the universal action of the Kalachakra Key ***is to be exercised, not on the Beauty Aspect or Active Intelligence, which sustains the Archetypes, but on the Logos Aspect, i.e., on the designating aspect of every entity.*** But, how is a ***universal, artificial principle*** to operate in order to alter the function of the Logos Aspect that individualizes ***each entity,*** i.e., ***each Paśu?*** Answer: Undoubtedly, ***by somehow encompassing the total reality of each Paśu, and affirming the genetic key in each one, in such a way that the effect is in every way similar to the universal action of an Archetype.*** And that is how the Kalachakra Key operates: by means of an artificial actual system of colossal dimensions, the Traitorous Siddhas have achieved a universal effect that makes the individual genetic key of the lost Virya possible. A deeper comprehension of such a system requires the knowledge of its construction.

Second - how could an artificial actual system of universal archetypal dimensions be constructed? Answer: We can contribute little here about the construction of the Kalachakra Key, having at our disposal only the "Fundamentals" of the Hyperborean Wisdom: in truth, it requires more than the Second Hyperborean Initiation in order to glimpse the secrets of its construction. That is why we will affirm, by means of sentences, only those aspects that have clear significance in the context of the structural systematics of the Hyperborean Wisdom. It is not necessary to insist that these sentences allude to the most guarded of Earth's secrets . . . and also to the most dangerous.

The Kalachakra Key is an artificial actual system constituted between the Earth and the Sun. Thanks to this system, all the radiant energy of the Sun is permanently intercepted. But the incandescent celestial body that we usually denominate "the Sun" is only the physical, exterior appearance of a solar demiurge nicknamed "the Solar Logos," precisely because it expresses the Logos Aspect of The One: from the Sun, accompanying the radiant spectrum, the voices of the Solar Logos reach the Earth with the message of all the individual entities' designs; among them, the voices of the Paśu designs. In order to intercept these voices, the Kalachakra actual system was designed and constructed.

One must discard the simple idea that the Earth and the Sun are the "ECO and RCO" cultural objects in the actual Kalachakra system: however, there is a permanent bond between the two celestial bodies. The explanation is the following: the Kalachakra actual system has been constituted "between two symbols," one found on Earth and the other on the Sun. The solar symbol is the functional matrix of the law of evolution or symbol of the "Paśu design's ontic

autonomy," i.e., the sacred symbol of the Paśu. The Earth symbol is the "Symbol of the Origin," plasmated in every Virya by effect of the genetic key. Between the two symbols, the Traitorous Siddhas affirmed, millions of years ago, a connection of meaning and constituted the actual Kalachakra system: that is why, at all times, there is an invisible cultural Record between Earth and the Sun. Through that bond, traversing its extension dimension, must circulate the voices of the Logos Aspect, the Paśu designs that will thus be re-signed by the Symbol of the Origin.

The Kalachakra Key being an actual system, it can be analogically represented by Figure 81. We are to suppose, then, that the ECO "is on the Sun," although "as coversign (E)," it manifests itself on Earth: this "ECO" is none other than "the sacred symbol of the Paśu," the spiral, i.e., "the Sign of Pain"; the RCO, on the other hand, is on Earth, but, as coversign (R), it is also on the Sun: such an RCO, of course, is the Symbol of the Origin. The functioning of the actual system consists in adjudicating a "particular value" to the ECO or "functional matrix of the law of evolution" through the connection of meaning with the RCO or Symbol of the Origin: in this way, the Paśu designs that circulate through the extension of the bond, and that thereby establish a relative connection, are modified in their functional matrix of the law of evolution, i.e., they are re-signed by the Symbol of the Origin in its snail design. And this action is clearly "universal," i.e., it affects "every Paśu design."

The schema of Figure 81 has yet another important utility, apart from showing how the Kalachakra Key functions: in effect, by means of it, it is possible to comprehend where Chang Shambhala, the city of the Traitorous Siddhas and the White Hierarchy, is actually located. Let us advance, then, that Chang Shambhala is situated in the transituative nucleus of the actual Kalachakra system, i.e., between Earth and the Sun, in a "polydimensional conic nucleus" that is invisible to the Paśu and the lost Virya: knowing, now, where the abode of the Traitorous Siddhas is located, the following strategic principle should be clear: "whoever attempts against the spiritual enchainment, destabilizes Chang Shambhala." In other words, whoever "decreases the number" of Hyperborean Spirits in enchainment, e.g., by revealing a "way of spiritual liberation" as Wotan did, weakens the bond of the Kalachakra actual system and endangers the existence of the accursed city. Thus is explained the aggressive susceptibility that the demons of Shambhala exhibit in the face of any attempt to strategically reorient the lost Viryas or, inversely, their evident interest in keeping everyone in deception and confusion. Naturally, today, in the midst of the darkness of the Kaly Yuga, the bases of Shambhala are stronger than ever; however, we should not despair: the next coming of the Führer, when the Pure Blood of the eternal "forces the city of hor-ror to emerge in

front of the Sun, and the Earth appears concave," will put an end to this situation.

But, knowing where Chang Shambhala is located is of little use if we do not indicate where its doors are, through what frightful opening one enters the world of nameless evil. But the answer is simple, although it may surprise the lost Viryas: everywhere; i.e., the door is located anywhere in which one affirms the coversign (E) of the Kalachakra actual system. Why? Answer: because the path to Chang Shambhala begins at the "entrance chamber" of the Kalachakra actual Record, i.e., at coversign (E). And it should be noted that, as the extension of the actual system is "between Earth and the Sun," it is not necessary to place oneself in the HICP in order to face the coversign because "the Kalachakra actual system offers its comprehension from the front": it is enough only to affirm, facing the Sun, the sacred symbol of the Paśu so that coversign (E) gives way to the entrance chamber.

It should be clarified that it is not easy for the Viryas to open these doors; and this is for two principal reasons. The first is that the Viryas, upon having the sacred sign of the Paśu re-signed by the genetic key, could never project it and affirm it in the world with the necessary perfection: only the Paśus can express it with exactitude; or the Hyperborean Initiates, since the graceful will of their awakened Ego allows them to force the conscious subject to project it exteriorly. The second source of difficulty comes from the guardians at the entrance chamber, those to whom it is of no interest whatsoever that the Virya should enter it . . . except when the White Hierarchy has authorized it, i.e., when the Virya has been deceived and is intended to be used for the benefit of some strategic area of the universal Synarchy. The conclusion of all this, as it could not be otherwise, tells us that the path to the White Hierarchy is only cleared for the Paśu or the synarch initiate, that is to say, for the one who has experienced the "draining of the Symbol of the Origin." The Hyperborean Initiate, on the other hand, even when he knows how to open the door toward the hell of Chang Shambhala, would never do it unless an action of war or the Kairos required it.

It is worth adding something else about "the path to Chang Shambhala": a mention of "fixed doors," which exist in various parts of the world and that permit access to the entrance chamber. The origin of such doors is the following: the Traitorous Siddhas have handed over to the White Hierarchy the entrance chamber of the Kalachakra actual system and entrusted it with its custody, also authorizing them to use it for the strategy of the universal Synarchy. As a result of this, the Masters of Wisdom have dedicated themselves to affirming the entrance chamber in different parts of the world and to situating, at each one, an axiological superobject

suited to their particular strategic "mission": in front of each entrance, they have posted guards armed with the sacred symbol of the Paśu, with the order to allow passage "only to those who bear the password"; this word, or sign, is a password with which the fools who come there believe the door to "magically" open; and that word, or sign, of course, has been "revealed" to them, in the synarchic organization to which they belong, so that "they make the initiatory journey." In this way, numerous similar dens, sometimes in the form of a temple, sometimes in the form of a palace, sometimes in the form of a paradise, etc., have been created in the course of the centuries. In other words: within each culture, i.e., in the capacity of its superstructure, the Masters of Wisdom affirm the entrance chamber and situate an axiological superobject with a corresponding cultural space; in its context, according to the historical needs of the evolution of myths, they usually construct the characteristic ambits: e.g., a pagoda, a synagogue, a church, a mosque, an initiatic cave, a sacred mountain, an enchanted island, a land of the ancestors, a lost valley, etc., etc.; then, one of the masters, under the form of a "Divine envoy," "Avatar," "Messiah," etc., presents himself giving signs of his power, constitutes a priestly caste and founds a secret society, to which comes his "revelation": the key, word, or sign, of the entrance chamber. It is not worth detailing, because it is easy to imagine it, the quantity and variety of falsehoods that have been analogously gestated. And all this with the sole aim of maintaining control over the confused Hyperborean lineages until the day in which the universal Synarchy succeeds in enthroning the sacred race of the Demiurge on Earth.

It is clear, in the end, that the presence of the entrance chamber in different places of the world has induced many empty-headed or unimaginative people, or simply devotees of the Hierarchy, to blindly uphold that in such places is located Shambhala itself: those persons, of course, believe that Shambhala is a city of saints and do not suspect, or dare to imagine, that in reality it is a spatial base of extraterrestrial beings.

G. The Mystery of the Labyrinth

In the Sacred *Tirodal Crystal Book*, constructed by Wotan, is recorded his immeasurable feat: the comprehension of the Kalachakra Key. In article "E" has been described the content of the axiological superobject "Wotan's Resignation," referring to the consummation of such a feat. Well, exploring another subsequent superobject, titled "The Mystery of the Labyrinth," one can learn about the legacy that Wotan imparts to all Hyperborean lineages: the revelation of the spiritual enchainment and the way to liberate the enchained Spirit. The Hyperborean Wisdom affirms, then, that

the Great Ásur was the true founder of the ancient Mystery of the Labyrinth, the cultural echoes of which, distorted by enemy action, have reached our time.

From the beginning, the Mystery of the Labyrinth has only been accessible by means of a Hyperborean Initiation, being various initiatic ways that the Loyal Siddhas have presented to the Viryas, in different centuries and cultures, for spiritual liberation: ***the "way of Strategic Opposition," e.g., is the ultimate interpretation of the Mystery of the Labyrinth.*** This way, revealed by the Loyal Siddhas to the medieval ***Einherjar*** Order, is currently utilized by the Order of Tirodal Knights as the basis of its three degrees of initiation: the Mystery of the Labyrinth is thus preserved by the Tirodal Knights, but the initiatic instruction is carried out with modern concepts through the structural model of the Hyperborean Wisdom. However, the general idea that is revealed in the Mystery of the Labyrinth has already been symbolically expounded in "The Allegory of the Imprisoned Ego": there it is concluded, in effect, that the only possibility of liberation lies in two inseparable acts: 1º) it is necessary to ***awaken*** and ***orient*** the prisoner; 2º) it is necessary ***to teach him*** the secret exit, ***to reveal to him*** the way to escape from the prison. Now we can add that the first act, awakening and orienting, represents the ***preparation*** to the Mystery of the Labyrinth, i.e., the ***pre-initiatic*** stage: it is what the future Tirodal Knights do when they study the *Fundamentals of the Hyperborean Wisdom.* The second act, on the other hand, ***knowing the exit,*** constitutes the initiation itself: only the Hyperborean Initiates can perform this act; the First Initiation, e.g., grants the Tirodal Knights the permanent vision of the ***Selbst,*** that is, the ***exit toward the Vril*** (Figure 34), as well as assuring the immortality of the Ego. In synthesis, the "way of Strategic Opposition," which dominates the Order of Tirodal Knights through the structural model of Hyperborean Wisdom, is, historically, the ultimate interpretation of the Mystery of the Labyrinth: as we shall see, its objectives are the same as those originally proposed by Wotan.

And what did Wotan propose, after comprehending the Kalachakra Key? Answer: Wotan reduced the ***problem*** of spiritual enchainment, of life and death, to allegorical or mythical terms similar to those of "the imprisoned Ego," i.e., he posed the problem in ***two phases:***

First Phase: awakening and orienting the Ego.

Second Phase: revealing the secret exit.

In order to solve this problem, Wotan proposed a ***two-step*** solution:

First Step: awakening and orienting the Ego "by means of Tirodinguiburr, the sign of the exterior labyrinth."

Second Step: revealing the secret exit directly to the Ego "by means of the gnosis of the interior labyrinth."

All the signs revealed by Wotan are sacred to the Virya: the runes have been so for millennia and, among them, the most sacred of all, ***Tirodal,*** the expression of His Name. However, that which has been considered as ***the sacred symbol of the Virya*** par excellence ***is Tirodinguiburr***, the sign of the exterior labyrinth that Wotan proposed as the First Step of the solution to the problem of spiritual enchainment: this sign is essentially opposed, of course, to the "sacred symbol of the Paśu," the sign of whom is the ***exterior spiral.*** That is why, although Tirodinguiburr has arrived semically complete until today, its significance and origin has been degraded and deformed by the enemy cultural strategy, on the basis of a plan of which we will give an account in the next section. The following articles will therefore be devoted to defining its true ***significance,*** to showing how the sacred symbol of the Virya solves the first phase of the problem of spiritual enchainment, to demonstrating how the cultural degradation of Tirodinguiburr has produced the various and well-known types of labyrinths, to explaining how the lost Virya causes such a degradation, to exposing the synarchic plan against the Mystery of the Labyrinth, etc.

With respect to the Second Step, it must be stated at the outset that it will not be possible to comprehend it by means of merely descriptive expositions, since it requires initiatic ***experience:*** only he who performs the proposed act, that is, he who makes the transit through the secret exit, will comprehend the Second Step. In another article we will provide an analogical approximation to the First Initiation to the Mystery of the Labyrinth that will clarify, perhaps, what the concrete act of the Second Step consists in; here we can only repeat, as an appeal to intuition, the general idea mentioned several times in *Fundamentals of the Hyperborean Wisdom:* first of all, the lost Ego (or "prisoner" in the animic subject) must ***awaken and orient itself*** toward the Origin, i.e., it must locate the ***Tau Point;*** then, by means of the secret exit toward the ***Tau Point,*** toward the Origin, it will achieve its effective ***liberation:*** in this consists the Second Step, the Hyperborean Initiation. In other words, ***the Hyperborean Initiate, the one who has unchained his Spirit or is in the process of doing so, is one who has situated his Ego at the "Tau Point," at the origin of the enchainment: this possibility is that which is concretized by performing the Second Step proposed by Wotan, when, upon finding the secret exit from the interior labyrinth, the Ego is re-signed with the sacred Tirodal Rune.***

During the development of the following section, it will be demonstrated that the First and Second Steps of the solution to the problem of spiritual enchainment are based on the comprehension of a single sign: ***Tirodinguiburr,*** the exterior labyrinth of Wotan. The First Step, awakening and orienting, is effectively achieved after comprehending the ***significance*** of the Virya's sacred symbol, i.e., by studying the exterior labyrinth sign. The Second Step, knowing the secret exit through where the lost Ego will have to advance toward the Tau Point and toward the Selbst, is achieved by means of the ***operative function*** of the sacred symbol of the Virya, a function that is put into practice in the Kairos of the Hyperborean Initiation. Undoubtedly, the whole Mystery of the Labyrinth is contained in the sacred symbol of the Virya: what has been done in the *Fundamentals of the Hyperborean Wisdom* is to offer the necessary and sufficient elements in order to bring the Virya, at this point of the Kaly Yuga, closer to the ***significance*** of the exterior labyrinth of Wotan; such elements, of course, consist of a ***structural context*** that, even if it does not enable us to understand the noological runes that make up the sacred symbol of the Virya, at least support it with its archetypal correspondences and do not prevent us from suggesting its transcendent significance. Hence, in the following section, after explaining the ***significance*** of the exterior labyrinth in the structural context of the Hyperborean Wisdom, clarifying its operative function will be tenaciously insisted upon: it will thus be attempted, via a consistent intuition, to induce the "noological comprehension" of the Virya's sacred symbol, a comprehension that will no longer encompass the merely structural ***significance*** and that is why it will require an ethical foundation. This should not be surprising because the noological comprehension is the apprehension of the Virya's sacred symbol by the Ego, without the intervention of the animic subject, i.e., it is the apprehension carried out by a being whose essence is the graceful will and whose act is ***Honor:*** noological comprehension is, then, an ethical moment.

SEVENTH TOME: TIRODINGUIBURR: THE SACRED SYMBOL OF THE VIRYA

A. Significance of Wotan's Exterior Labyrinth

The sacred symbol of the Virya is expressed by the exterior labyrinth sign represented in Figure 87, which, without being identical to that of the ancient Mystery of the Labyrinth instituted by Wotan, at least maintains its topological properties invariant and allows us to actualize its significance in a structural explanation.

An analytical decomposition of the runic elements of this sign demonstrates the presence of three runes: the runes ***Tir*** (ᛏ) and ***Odal*** (ᛟ) that form the Sacred Tirodal Rune (Figure 84), and the ***Gibur*** Rune (ᚷ) that we already saw in Figures 61 and 62. Hence the exterior labyrinth sign is ***read: Tirodinguiburr,*** the name by which it has been known since time immemorial by those initiated into the Mystery of the Labyrinth.

But the three runes, evidently, are not of the same nature while the first two appear with solid lines, the last one is configured as a space between solid lines: this is because Tir and Odal are ***limiting runes*** while Gibur is a ***leading rune.*** In general, the Sacred Tirodal Rune is denominated in the Hyperborean Wisdom as the ***"limiting rune of Wotan's exterior labyrinth"*** and Gibur as the ***"leading rune of Wotan's exterior labyrinth."*** These differences will become clear if we consider the Tirodinguiburr of Figure 87 as the plan of a stone labyrinth, i.e., as the plan of the strategic construction that in the Hyperborean Wisdom receives the name of ***Hyperborean Chamber for Initiation into the Mystery of the Labyrinth.*** In this case, the solid lines represent the ***limiting walls*** of the stone labyrinth, while the ***leading corridors*** are formed by the space ***between*** the limiting walls. In other words, ***the Gibur-shaped corridor leads to the meanders limited by the Tirodal-shaped walls.***

With a Tirodinguiburr Hyperborean chamber, the Mystery of the Labyrinth can be explained analogically, thus enabling a preliminary approximation to its operative function. Referring to Figure 87, e.g., we can summarize the Mystery of the Labyrinth in very few words: ***it consists in entering through Alpha*** (α) ***and exiting through Tau*** (τ). More clearly, ***when the lost Virya enters through the Alpha (α) corridor, and takes it to the end, he gains access to a closed Beta*** (β) ***corridor that prevents him from reaching the Tau*** (τ) ***Plaza; in that "intimate enclosure," the Virya is faced with a dilemma: in order to continue searching for the exit he must opt between the Gamma*** (γ) ***side passageway or the Delta*** (δ) ***side passageway; however, neither of such options will lead him to the Tau*** (τ) ***Plaza in the end: if he takes the Gamma*** (γ) ***passageway he will have to stop at the closed Epsilon*** (ε) ***or Eta*** (η) ***corridors; if he takes the***

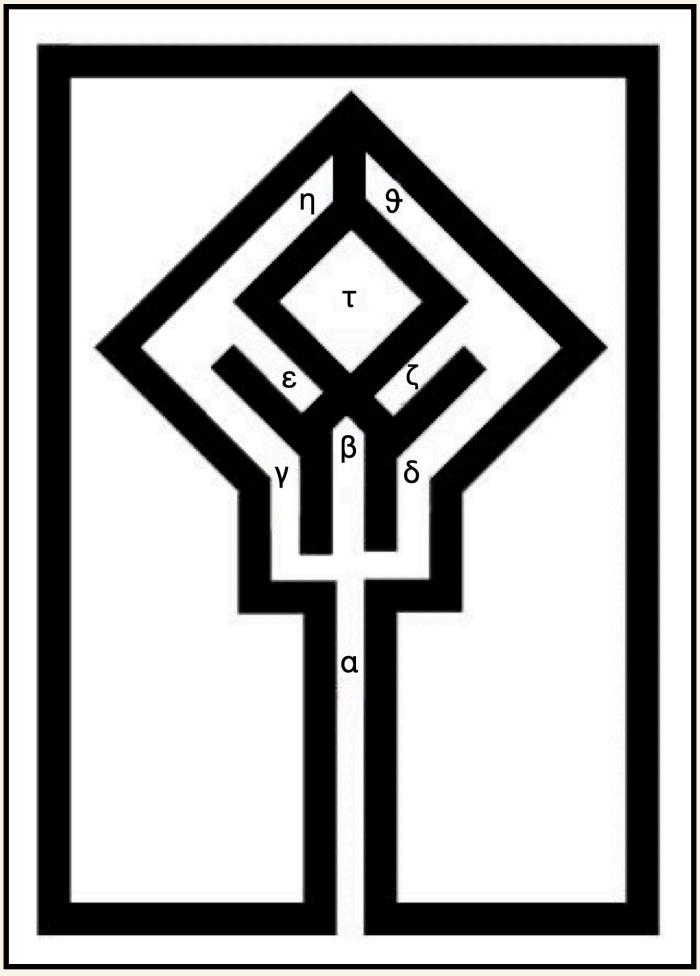


Figure 87

Delta (δ) ***passageway his passage will be interrupted at the closed Theta*** (ϑ) ***or Zeta*** (ζ) ***corridors. Evidently, if the lost Virya repeats the route of the various passages several times, he will end up concluding that the limiting walls surround the Tau Plaza on all sides. Then, if he is not willing to give up his search, it is possible that the noological intuition of the truth arises in the Ego: in one of the five closed corridors must be a "secret exit," a passage toward the Tau*** (τ) ***Plaza; but in which? And in this question is synthesized what is so "mysterious" about the mystery of the labyrinth: the "mystery" consists, precisely, in "entering through Alpha (α) and exiting through Tau*** (τ)***."***

But the Mystery of the Labyrinth does not pose an impossible problem to solve: its creator, Wotan, perpetuated the solution with the sign of His name, the ***Odal*** Rune, the secret of which, revealed by a Hyperborean Pontiff in the Kairos of the Virya, constitutes the First Hyperborean Initiation.

We are now in a position to analogically explain the solution proposed by Wotan in order to solve the problem of spiritual enchainment. First of all, it is necessary ***to awaken*** and ***orient*** the Virya toward the exit: ***exteriorly,*** this is achieved by pointing out to the Virya his state of ***deviation*** in the Alpha corridor (α): ***the gnosis of the "search" in Alpha is equivalent to the awakening, momentary or permanent, of the lost Virya;*** then comes the option that he must face in the closed Beta (β) corridor between the Gamma (γ) or Delta (δ) side passageways and the effective choice of one of them; the ***search, option, and choice*** sequence synthesizes the First Step of Wotan's solution to the problem of spiritual enchainment: ***the gnosis of the "search" awakens the lost Virya, makes him intuit his deviation in the stone labyrinth, his disorientation about the location of the Tau exit; the gnosis of the "option" and the "choice" orients the lost Virya toward the Tau exit; however, the first solution only "awakens" and "orients" him toward the Tau Plaza, but does not "reveal" the secret exit of the labyrinth: this corresponds to the Second Step.***

Thus, secondly, it is necessary to reveal to the Virya, awakened and reoriented, the secret of the exit to the Tau Plaza. Although such a secret can only be known during the Kairos of the First Initiation, at least we will know what it refers to if we define the ***"Odal Archemon"*** concept. The runic name of Wotan, in effect, is expressed through the Principle of the Fence with the sign represented in Figure 88: ***the Odal Rune is, above all, an Archemon that separates an "inside" from an "outside," a "plaza" liberated from a "Valplads" dominated by the enemy.*** The interior area of the Odal Archemon, marked with the letter ***Tau*** (τ), is the "plaza" that one must occupy by entering through the ***Beta*** (β) Fenestra Infernalis.

The ***Odal Archemon*** has two properties that should be emphasized; the first is that the Plaza is quadrangular; and the second is that one of these four interior angles is opposed by the vertex with the exterior ***"Beta"*** (β) right angle. Hence, the way to enter the Tau Plaza ***through*** the Fenestra Infernalis is known as the ***Secret of the Right Angle.*** The Hyperborean Wisdom formulates this secret as follows: ***the vertex of every right angle is apt to reflect the infinite pole of the reverted Spirit-sphere.*** The Secret of the Right Angle enables, evidently, to apply the ***archemonic technique*** and the ***Strategic Opposition*** described in the First Part to the ***Odal Rune.***

Returning to the sacred symbol of the Virya, we now see that ***the Odal Archemon constitutes the center of the exterior labyrinth.*** But every "Archemon" is only the sign on which the principle of the fence is projected and recognized and, therefore, it can be both ***exterior*** and ***interior:*** the Second Step of the solution to the problem of spiritual enchainment, proposed by Wotan through the Tirodinguiburr Sign, consists, precisely, in transferring the ***exterior*** charac-

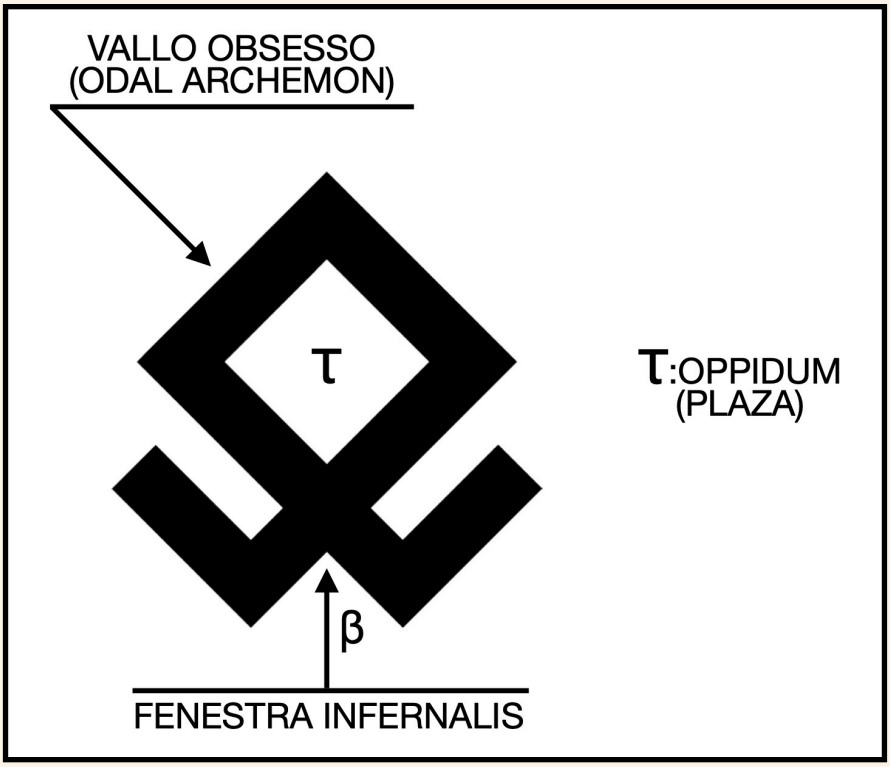


Figure 88

ter of the Odal Archemon to the ***interior*** of the Virya. In other words, the Second Step consists in directly teaching the lost Ego the "secret exit" to the Tau Plaza, i.e., in showing an ***interior*** path for the return to the Origin. If one looks closely, the analogical interpretation of the Second Step requires answering two questions: a) how does one "pass" from the First Step to the Second Step by means of Tirodinguiburr, i.e., ***by what principle does the "exterior labyrinth sign" cause "the gnosis of the interior labyrinth"?*** Answer: by the principle of ***noological induction;*** b) by what principle does the "gnosis of the interior labyrinth" reveal the "secret exit," the exact path of the return to the Origin? Answer: by the initiatic principle of the ***isolation of the Ego.***

The ***operative function*** of the Virya's sacred symbol is based on the principles of "noological induction" and "isolation of the Ego." The ***significance*** of Tirodinguiburr, search, option, and choice, awakens and orients the Virya toward the Tau Plaza; its ***operative function*** will reveal to him the secret exit during the Kairos of the First Hyperborean Initiation: in the following articles the principles of the operative function will be studied, by which answers (a) and (b) will become clear, and analogical details about the Second Step will be offered.

B. Operative Function of Wotan's Exterior Labyrinth

1. Noological Induction Principle

The First Step exteriorly "awakens and orients" the Virya because it makes him realize that he is astray and that his only recourse is the "search, option, choice" of a path that leads to the Tau (τ) exit. Thus, this First Step must lead to the Second, to "the gnosis of the interior labyrinth," that is to say, to the gnosis that the Ego is actually astray on a ***labrelix*** path, permanently subjected to the law of the "search, option and choice" tetrarchs. As we saw, this "gnosis," this leap from the exterior labyrinth to the interior labyrinth, is caused by the noological induction principle: such a principle defines the way in which the complex and interior content of a sacred symbol is apprehended by the Ego from a simple and exterior sign. In other words, ***noological induction enables the metaphysical comprehension of the sacred symbol, i.e., the apprehension of its essential significance.*** With reference to the sacred symbol of the Virya, "the gnosis of the interior labyrinth" that the Second Step proposes is nothing more than its metaphysical comprehension by the Ego. We already know the significance of the exterior labyrinth's sign: search, option, and choice of the Tau exit; what, then, will be the significance of the interior labyrinth symbol, the significance that the Ego apprehends in the "gnosis of the interior labyrinth"? ***Answer: the interior labyrinth symbol signifies "the strategic distance that separates the lost Ego from the Selbst."***

Every sacred symbol is the semic appearance of a metaphysical truth; the sacred symbol of the Virya, interiorly perceived by the Ego, reveals the strategic distance that separates it from the Selbst, i.e., the degree of disorientation with respect to the Tau Origin. Once this significance is grasped, it will be possible, by means of the Ego isolation principle, to advance toward Tau, toward the Origin, in the Kairos of the Hyperborean Initiation. As said metaphysical significance is apprehended by "noological induction," it will be convenient to examine in detail such an aspect of the operative function of the Virya's sacred symbol.

The interior labyrinth symbol signifies "the strategic distance that separates the lost Ego from the Selbst." From this definition, it follows that the interior labyrinth represents an essentially ***individual*** situation, ***unique*** to each lost Virya, and, more importantly, an ***interior*** situation. Conversely, the exterior labyrinth sign has been ***affirmed*** in the world as a cultural object, i.e., it has been ***collectively communicated.*** But, if the first truth, the significance of the interior labyrinth, is ***individual, unrepeatable, unique, interior,*** it is worth asking: what relationship links the exterior labyrinth symbol, a collective cultural object, with the interior labyrinth

symbol, an individual cultural object? Answer: between the exterior labyrinth sign and the interior labyrinth sign exists the relationship that links the simple with the complex, when one ***knows*** the complex from the simple. This is the principle that society uses in order to transmit common knowledge by means of ***teaching,*** a principle that has its remote origins in the initiatic instruction that the Mystery Schools of Antiquity were bestowing; in synthesis, such a principle consists in ***revealing*** to the pupil or disciple certain ***simple signs,*** letters, numbers, ideograms, etc., from which, by ***induction,*** the understanding will advance to much more complex interior symbols. That is why the ***exterior simple signs*** represent an inferior, exoteric degree of the ***interior complex symbols,*** although only by means of the induction of the simple is it possible to draw nearer to the presence of the complex.

It is clear that the "exterior labyrinth sign" is an exterior cultural object and that the symbol of the labyrinth, which it represents, is an interior cultural object. However, it is worth recalling the definition on page 355: "In summary, 'cultural objects' can be 'internal' or 'external.' The 'internal cultural objects' form part of the cultural structure and constitute a first degree in the reality of the object. The 'external cultural objects' are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit the gnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made." Now, an interior cultural object can be apprehended directly from the cultural structure if one has previously discovered or intuited it. This is what occurs, e.g., with ***numbers:*** they are projected into the world, affirmed as exterior cultural objects, and then, by means of a gnoseological correspondence (first movement, Figure 73), they are discovered outside and re-cognized as such, i.e., introjected into the psychic structure as interior cultural objects; once this ***learning*** process has taken place, when ***two*** apples, ***one*** fish, ***four*** stones, etc., have been recognized, it is then possible ***to count,*** to add without limits, since ***induction*** makes it possible to form the idea of superior quantities ***even if these do not present a concrete, exterior counterpart in the world.*** When we recognize ***one*** apple, ***two*** apples, ***three*** apples, we can think of any quantity of apples, even if we never see them; induction allows us to ***interiorly extend*** the limits of knowledge, apprehending the idea directly from the cultural structure, and that is why, when someone tells us "I have bought two hundred apples," we understand him immediately, we know what he is talking about; we grasp the idea of the two hundred apples, ***which we do not see,*** because by induction we

extend the basic knowledge of the one, two, three apples, which we were possessing a priori.

The teacher who taught us to count when she was writing on the blackboard was intending to do just that: + + = : she was wanting us to discover the numbers and to apply induction in order to extend the knowledge. But we were not learning alone; this example from the teacher was shared with other pupils who were also discovering numbers and learning to count. And this signifies that the example: ***one*** apple, ***two*** apples, ***three*** apples, is eminently ***social, it fulfills an initiating function.*** When the pupils have grasped it, the example will be a collective patrimony because all of them will already be initiated in the inductive method of counting. But from then on, each student moves from the social to the individual because, once the numbers have been discovered, it is possible to infinitely extend the quantitative knowledge. And when our friend tells us "I will share the two hundred apples with you and my three brothers," ***we know*** that we will have forty apples ***even before seeing them.*** We have apprehended the idea of the forty apples, an interior cultural object, directly from the cultural structure. And that induction, as well as all those that we can make in our life, it is possible that whenever we see ***one, two, three, exterior*** apples, we discover ***one, two, three, interior*** apples.

This long reasoning should enable us to realize two things: that induction extends knowledge from the simple to the complex, ***once the simple has been revealed or discovered;*** and, more importantly, that ***every initiation*** to a complex knowledge is based on this principle: esoterically, e.g., the comprehension of a Mystery must begin with the comprehension of an exterior sacred symbol that represents it.

Let us now consider Wotan's exterior labyrinth, which should be qualified as a ***simple sign*** in reference to the complexity of the interior labyrinth that it represents. This simple labyrinth expresses the idea of ***search, option,*** and ***choice:*** a lost Virya searches, among several possibilities, the correct path that leads to the exit; when he finds himself in front of a bifurcation, he must decide the dilemma of which path to take and opt for one of them; if he chooses the wrong corridor, he will soon find that it ends abruptly; or he will arrive at a new bifurcation, where the dilemma will be repeated. With no other help than his ***instinct,*** lacking any indication in order ***to orient himself,*** he can only go forward and backward constantly, trusting that luck or a miracle will allow him to reach the exit. What he must never do is ***stop:*** for someone who transits astray in a labyrinth, without food or water, the saving of time, the haste with which he acts, is a fundamental factor of survival. Such is the idea that the Hyperborean Pontiff expounds to the initiate as an explanation of the outer labyrinth sign.

But once this idea is grasped, analogously to the example of the three apples, the simple concept of the exterior labyrinth can be extended interiorly by induction in order to discover the representation of an interior labyrinth of extreme complexity, which will be the archetypal interpretation of the true state of the Ego, i.e., a state of ***search, option,*** and ***choice.*** According to the Hyperborean Wisdom, when a lost Virya represents his own spiritual situation by means of an interior labyrinth, ***he has reached a degree of strategic pre-orientation:*** hence the ***noological*** qualification that is given to the induction of the exterior labyrinth. The definitive ***orientation*** is obtained later, in the Kairos of the Hyperborean Initiation, by means of the Ego isolation principle.

In article "C," we will examine several types of exterior labyrinths, arising from different cultures, all of which are derived from Tirodinguiburr, Wotan's exterior labyrinth. But what should now be clear is that exterior labyrinths are cultural objects designed in order to fulfill an initiating social function, similar to the apples with which the teacher was teaching us to count, i.e., they are "sacred symbols." And such objects of initiation, inasmuch as they induce the discovery of one's own spiritual situation and favor Strategic Orientation, ***are of undoubtable Hyperborean origin.*** In other words, due to the initiating function in the spiritual reorientation that the exterior labyrinths fulfill, they have to be considered as ***Hyperborean signs,*** independently of the race that holds them or the ancient "culture" in which they have been located. The exterior labyrinth is a sign that, after being revealed and explained to the Virya by a Hyperborean Pontiff, makes it possible to interiorly glimpse the Ego's own ***objective deviation*** and makes it possible to assess the "strategic distance that separates the Ego from the Selbst": this is a consequence of the gnostic expansion induced in an Ego that, suddenly, discovers itself lost in a metaphysical labyrinth.

2. Ego Isolation Principle

After the "gnosis of the interior labyrinth," caused by the noological induction of the exterior labyrinth sign, it is possible for the lost Ego to reach a permanent state of Strategic Orientation. This is achieved in the Kairos of the Hyperborean Initiation by definitively isolating the Ego from the animic subject; how? Answer: by means of its ***runic re-signation.*** This is an operation that must be carried out simultaneously in two worlds and at the right Kairos; in other words, the Ego must be simultaneously re-signed in the Hyperborean Chamber of the Mystery of the Labyrinth by the Tirodal Pontiff and in Valhalla by a Loyal Siddha: ***the runic re-signation consists in plasmating the Odal Archemon (Figure 88) on a tetrarch***

of the labrelix path. However, even when the Odal Archemon is plasmated, the Ego will continue with its objective deviation as long as it does not enter the Tau Plaza: this is the objective of the Second Step, "to reveal the secret exit by means of the gnosis of the interior labyrinth."

Now it will be better understood what was said on page 329: "In the Order of Tirodal Knights, ***three degrees of initiation*** are practiced, all based on the way of Strategic Opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied in order to isolate the lost Ego from the conscious subject. This quality can be analogically understood by observing Figure 32: the technique of the Tirodal Knights consists in ***resigning*** the conscious subject with a Sacred Rune that has the property of ***isolating*** the lost Ego; such an operation is equivalent to establishing a strategic fence over the Symbol of the Origin (AB); the lost Ego is then ***isolated*** from the conscious subject and strategically ***reoriented*** toward the Selbst; from there, from the center of the Sacred Rune, it can then, in the Second Initiation, situate itself in the Selbst and convert itself into an awakened Virya. But the most important consequence of the Hyperborean Initiation is undoubtedly ***the immortality of the Ego:*** after its runic isolation, in effect, the Ego can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body could alter it in any way. On the contrary, the isolation of the Ego, the knowledge of its immortality, forever eliminates the anguish of death and transforms the Hyperborean Initiate into a temerarious warrior. A warrior who, as it was said, awaits the End of History to use his terrible power."

Now, re-signation with the Odal Archemon is not enough in order to isolate the Ego: it is necessary that it enters into the Tau Plaza during the Kairos of initiation. How will it do so? Answer: by using the Secret of the Right Angle, which the Pontiff will reveal to him so that he successfully crosses the Beta (β) *Fenestra Infernalis: this is the true secret exit, that which opens the Secret of the Right Angle: through it, the mystery of the labyrinth is solved, it is possible to "enter through Alpha* (α) *and exit through Tau* (τ)*." Only then, when the Ego has entered, through the Beta right angle, into the Tau Plaza, is the Virya a Hyperborean Initiate, a Tirodal Knight; only then is his Ego runically isolated and immortalized.*

In order to analogically comprehend the significance of the Ego's isolation, we must emphasize the following: the initiatic re-signation is carried out a posteriori to the gnosis of the interior labyrinth: this means that, upon entering the Odal Rune, the Ego does so with the conviction that it enters into the "center of the interior labyrinth." An instant before, it was on a tetrarch of the

labrelix path, the disjunctive nature of which it only realized thanks to the Gibur Rune of Tirodinguiburr (Figure 87); he then learned that the Gamma (γ) *or Delta* (δ) *options do not lead to the Tau Plaza* (τ) *and that, on the contrary, the secret exit is found at the right angle of the closed Beta* (β) *corridor, that is to say, in the Beta* (β) *enclosure of the tetrarch, an enclosure "closed straight ahead" (Figure 59). An instant later, thanks to the Secret of the Right Angle, the Ego is situated in the Tau Plaza, remaining isolated from the conscious subject; below the tetrarch is the monarch, the instant of immanent time in which the lost Ego is habitually submerged: after entering into the Odal Rune, perhaps for the first time, the volitive force of the lost Ego will allow it to dominate the animic subject and not be dragged along by its temporal current. And this will be possible because the Ego will no longer blindly seek orientation toward the Selbst, and its volitive force can no longer be harnessed for the microcosmic objective of the Paśu's finality: from the moment that it was isolated from the conscious subject, in effect, the Ego no longer needs to seek orientation. Why? Answer: because the Selbst is from then on, and forever, "in" the isolated Ego's "sight."*

The Ego of the Hyperborean Initiate, situated in the Tau Plaza of the Odal Archemon, has only to "look" interiorly to immediately locate the Selbst. It appears as an "inner star," as a "planet Venus," as an ever-present luminary on the horizon of the Ego. That is why the Hyperborean Initiate will never again lose his Strategic Orientation: his problem will be, on the other hand, how to bridge the strategic distance that separates him from the Selbst, but the solution to this problem, "to construct the infinite staircase," is the mystery of the second Hyperborean Initiation.

Lastly, it must be affirmed here, with all possible force, that ***no one will succeed in taking the Second Step without having adopted a "previous ethical attitude," i.e., without exhibiting a "luciferic graceful attitude" in front of the sacred symbols; without this previous attitude, it is of no use to take the First Step, or even to experience the gnosis of the interior labyrinth: one will never succeed in entering the Odal Archemon.*** The reason for this requirement will be made clear after acquiring a brief notion of Noological Runics, the science of the Hyperborean Initiates.

C. Psychological Semiotics and Noological Runics

The actual duality of the Virya, the essential difference between the enchained Spirit and the animic subject, fundaments the ***criterion*** of the Hyperborean Wisdom by which ***the psychological*** and ***the noological*** are distinguished: on the basis of this criterion we have defined, e.g., the Psychological Ethics of the Paśu as opposed

to the Noological Ethics of the Virya (page 432). Well, the same distinction can be made in all that concerns the study of signs, taking into account the principle that ***the runes are not archetypal signs:*** the runes, in effect, are uncreated signs, i.e., not created by the Demiurge, although their communication by Wotan to the Viryas made it possible for them to be archetypally ***interpreted*** when being perceived by the rational subject; the runes, then, have been affirmed in the axiological context and incorporated as cultural objects; in this way, the axiological context sustains them in the superstructure while the context of the interior cultural structure grants them an archetypal significance; ***but it is an illusion, a semic construction that archetypally interprets the rune, not the rune itself: in an ultimate background, the rune remains uncreated under the runic sign; that is why, when the Hyperborean Initiate perceives the runic sign, two apprehensions take place: a "psychological" one, carried out by the rational subject on the archetypal form of the rune, and a "noological" one, by the awakened Ego on the Uncreated Rune.***

The conventional study of signs, including runic signs, gives rise to a science denominated Semiotics; however, because these signs are mere cultural objects, it is easy to realize that Semiotics cannot reach the Uncreated Runes but only their cultural form or cultural significance: evidently, this scope is limited to the possibilities of the animic subject; ***in a word: Semiotics thus defined, as a science that studies cultural object "signs," is a science tailored to the Pașu, a "psychological" science.*** It is clear that, in order to comprehend the Uncreated Runes, it will be necessary to have a "noological" science, a science that will only make sense to the awakened Ego of the Hyperborean Initiate: such a science is the ***Noological Runics,*** placed at the disposal of the Initiate by the Hyperborean Wisdom. Of course, here we will not develop the Runics, nor will we demand that it be fully understood: in order to achieve its comprehension it is indispensable, fundamentally indispensable, to be a Hyperborean Initiate, to have taken the Second Step of Wotan's solution, and to possess the Ego re-signed with the Odal Archemon. What we will do, for now, will be to briefly point out the differences that distinguish Semiotics from Runics and to define the principle that should govern the application of the guidelines in runic analysis.

The object of study of Runics are the Uncreated Runes and the fundamental principle on which it is based affirms that ***"the runes, revealed by Wotan, are uncreated signs,"*** a principle the significance of which was already explained. In the varied runic signs, the runes can appear united in different configurations of archetypal forms as, e.g., the "exterior labyrinth" runic sign; ***but, by the incomprehensible action of the Kalachakra Key, each runic sign is related to an Uncreated Rune. In Runics, the "principle of the Uncreated***

Rune" is used to define a kind of "symbol analysis" that consists, not in decomposing the structure of archetypal elements that form the runic sign, but in disintegrating the superstructure of connections of meaning that relate it to the Uncreated Runes, leaving them exposed for the noological apprehension of the Ego: semiotic analysis can even be metaphysical, going so far as to reveal the archetypal composition of any sign to the conscious subject; runic analysis, on the other hand, goes beyond the metaphysical, i.e., beyond the archetypal, for it reveals to the Hyperborean Initiate the Uncreated Runes, the signs that come from the origin of the enchained Spirit, the signs that constitute the Symbol of the Origin.

In order to apply the runic analysis to any complex runic sign, the Runics provides concrete guidelines to the Hyperborean Initiates: ***such guidelines require that the runic analysis be preceded by a semiotic analysis of the structural morphology of the runic sign, i.e., by an analysis that reveals the runic sign's degree of cultural deformation with respect to its original form.*** It is evident, e.g., the diversity of cultural forms that the exterior labyrinth sign presents, all of which have been derived from Tirodinguiburr (Figure 87): then, a runic analysis of one of these signs, with the objective of disintegrating the superstructure of connections of meaning and accessing the Uncreated Runes, requires a prior morphological determination of their deformation with respect to Tirodinguiburr. In "E" we will concretize this example by studying the deformation of the exterior labyrinth signs through the application of a method of Hyperborean Wisdom: however, we will not be able to describe the subsequent runic analysis, because it consists in a technique proper to the Hyperborean Initiates. However, a general description of Noological Runics, ***with reference*** to the psychological Semiotics, should enable us to intuit something more about the Uncreated Runes and about semiotic analysis.

Let us consider some complex signs, the Semiotics' object of study, for example the written ***word,*** made up of ***letters,*** or the written ***number,*** made up of ***numerical signs;*** as we know, the meaning of these signs is determined by the axiological context, by the connections of meaning that link them to the axiological context's set of cultural objects; but, as we also know, these signs represent concepts of the cultural structure and their meanings correspond to meanings determined by the significant context of the cultural structure. Well, for the analysis of similar signs, Psychological Semiotics defines three principal disciplines: Pragmatics, Semantics, and Syntax.

Pragmatics deals with describing and interpreting ***the relationships between signs and Pașu.*** Strictly speaking, the most exact psychological Pragmatics is that which is defined by the gnoseolog-

ical and axiological correspondences between the Paśu and the cultural object, as has been represented in Figure 73.

Semantics studies ***the relationship between signs and the objects that they represent,*** i.e., it tries to explain the ***meanings*** and ***significances*** of signs. Of course, the most accurate psychological Semantics is that which explains the meanings and significances of signs as determinations of the structural context, by means of a structural model analogous to the one that Figure 75 synthesizes.

Syntax is devoted to analyzing ***the relationships of signs to each other, e.g., the "logical modalities" of sign systems or their "linguistic forms."*** It goes without saying that the most accurate psychological syntax is that which is based on the structural systematics of concepts and on the translative faculty of the cultural subject, as was explained in the First Part and has been symbolized in Figure 14.

To these three classical disciplines of Semiotics, Hyperborean Wisdom adds ***psychological morphology,*** the object of which consists ***in studying the relationships between pure archetypal forms and the concretized forms of the signs that represent them.*** To this end, Morphology has developed techniques of structural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines, such as will be demonstrated in "E."

If we now reflect on some consequences of the Uncreated Rune principle, the essential differences between Noological Runics and psychological Semiotics will be highlighted. ***First of all, it should be noted that, being uncreated signs, there is no possible "significant context" for the runes, neither in the macrocosm nor in the microcosm. As soon as one meditates on this consequence of the Uncreated Rune, one will have to admit an important conclusion: without a significant context there is no possible relationship; i.e., the thirteen plus three Uncreated Runes, revealed by Wotan to the Viryas, are in no way related to each other, nor is it possible to really make a connection between them: it is not even possible to conceive of such a connection. What occurs is that, by effect of the Kalachakra Key, there are "runic signs," representative of the Uncreated Runes, which can indeed be connected to each other: in the Tirodinguiburr complex sign of Figure 87, e.g., the runic signs representative of the runes Tir, Odal, and Gibur are "connected." But the "runic signs" are archetypal and, that is why their interconnection is possible and the most diverse types of semiotic, i.e., "psychological" relationships are conceivable; the Uncreated Runes, on the contrary, are outside the reach of the psychological, that is to say, they can neither be apprehended nor related by the animic: only the Ego, the reflection of the eternal Spirit, in its essential infinite instance, can gnostically coincide with the Uncreated Runes. Moreover, and in this is synthesized the mystery of the Origin: "if the Ego***

perceives the Uncreated Runes, it perceives itself." Why? Answer: because the Uncreated Runes, like the Virya, participate in the infinite actual, hence the gnosis of the Uncreated Runes is an ecstatic experience of the Hyperborean Initiate and the Hyperborean Wisdom affirms the existence of "sixteen runic ecstasies." But, outside of the runic ecstasy, which is the noological experience "of each" Uncreated Rune, the runes cannot be related "to each other." Why? Answer: because it is not possible to relate the actual infinite that unlimits them.

Now then: if the Uncreated Runes are unlimited by the actual infinite, and it is impossible to establish a relationship between them, it is clear that Noological Runics, the science of the Hyperborean Initiates, ***must lack syntax.*** However, the thirteen plus three Uncreated Runes constitute ***the Language of the Birds,*** the ***Tirodal language*** of the Loyal Siddhas of Agartha revealed by Wotan in the *Crystal Book:* ***we are, then, in front of the incomprehensible presence of a language lacking syntax; in truth, a paradox caused by the actual infinite.***

Moreover, as fundamental ***elements of the language of the Loyal Siddhas,*** the Uncreated Runes are ***significant,*** so Runics defines ***Noological Semantics.*** This discipline, the knowledge of which the Tirodal Knights cultivate, analogically describes runic ecstasy and establishes the guidelines that the Hyperborean Initiates must follow in order to come closer to its experience. However, it is not easy to understand how an Uncreated Rune can have ***significance*** without a "runic context" on which to contrast itself, without a "landscape" that gives meaning to its presence, without an axiological environment that determines its enhancement, etc. Answer: ***the Uncreated Runes are absolute noological significances. That is to say, they are significances existing by themselves, which do not require anything exterior in order to be and to which, inversely, nothing exteriorly can affect them: the Uncreated Runes are, therefore, absolutely indeterminate significances. The Uncreated Runes are unlimited by the actual infinite and, therefore, their significances are unlimited: this implies that the rune is, for the Ego of the Hyperborean Initiate, "all possible significance"; the rune, in effect, reveals all knowledge during the runic ecstasy or, if you will, "there is nothing left to know outside of the rune."***

But, if in the ecstasy of a rune ***all possible significance*** could be experienced, given that its significance is absolute, how can there be a ***plurality*** of Uncreated Runes, i.e., how can each rune be ***all possible significance*** and simultaneously exist? Answer: we are dealing here with another actual paradox caused by the actual infinite; ***in truth, the Hyperborean Spirit enchained by the genetic key finds it impossible to ecstatically perceive more than one Uncreated Rune, due to the focalization of its Infinite Ego as the Selbst***

(Figure 30): the Selbst, which is what experiences the Initiate's runic ecstasy, can only coincide with "one" rune at a time because its actual infinite unlimits it and absolutely separates it from the others; but the rune is not the Selbst, they are two different beings, and, that is why the Selbst can withdraw from the rune, putting an end to the ecstasy; it is possible, then, to experience another rune, which will also be "all possible significance" and yet different from the previous rune. In synthesis: the ignorance of the Uncreated Runes constitutes their infinite plurality and relativity; the gnosis of an Uncreated Rune constitutes the ecstasy of absolute significance.

And here is where we must seek the principle of the "Language of the Birds," the Tirodal language of the Hyperborean Initiates, the language the words of which admit no syntax but express all possible significance: it is the succession of runic ecstasies, the coming and going from the Selbst to the Uncreated Runes, which constitutes the fact of the Tirodal language; a succession, a coming and going, which is proof of the spiritual enchainment; a language that has no meaning beyond the Origin, that cannot exist for a normal Spirit-sphere, not reverted, for an eternal and infinite Hyperborean Spirit; a language, in short, that, as a "succession" of runic ecstasies, is represented in Noological Semantics with the Sieg (ᛋ) sign.

Now, despite the reservations that a language, the raison d'être of which lies in the Fall and enchainment of the Spirit, arouses, its mastery is considered proof of the highest spirituality by the Hyperborean Wisdom. Hence the Tirodal Knights devotedly apply themselves to the study of Noological Semantics and the other great discipline, that of Runics: ***Noological Pontonics,*** i.e., ***the science of bridge construction,*** the Wisdom of the Hyperborean Pontiffs. In order to synthesize the object and scope of both disciplines, we must observe that ***while "Noological Semantics" studies the runic ecstasies and describes the modes of approximation to their experience, "Noological Pontonics" implies the actual experimentation of the Uncreated Runes and the mastery of the Tirodal language,*** i.e., that Noological Semantics constitutes the ***theory*** of Runics while Pontonics expounds its ***praxis.*** This praxis of Noological Pontonics is what we have often referred to as ***re-signation: the mastery of the Tirodal tongue and re-signation are, in effect, one and the same thing: it is the ecstasy of the Uncreated Runes that enables the Selbst to re-sign the demiurgic designs.***

As far as we can see, the Noological Runics defines Semantics and Pontonics but lacks psychological syntax, on the other hand, it possesses Semantics, Syntax, and ***Pragmatics,*** i.e., a discipline that studies and describes ***the relationships between signs and the Pașu. Noological Ethics*** plays a role analogous to that of pragmat-

ics in psychological Semiotics in the Noological Runics: ***strictly speaking, Noological Ethics establishes the bond between Noological Semantics and Noological Pontonics.*** Of course, since these are initiatic disciplines, such ***a bond*** *is* ***necessary and unavoidable,*** *impossible to evade:* ***no Hyperborean Initiate, even if he deeply comprehends the theory of Noological Semantics, can acquire the praxis of Noological Pontonics without accepting the principles of Noological Ethics.*** As will be explained in the following article, the effective experience of the Uncreated Runes requires that the Ego assumes a ***previous ethical attitude.***

D. The Cardinal Principle of Noological Ethics

Let us recall the two steps proposed by Wotan in order to solve the problem of the spiritual enchainment.

> First Step: ***awaken and orient*** the Ego by means of Tirodinguiburr, the sign of the exterior labyrinth.
>
> Second Step: ***reveal the secret exit*** directly to the Ego by means of the gnosis of the interior labyrinth.

The First Step consists in ***comprehending the significance*** of the runic Tirodinguiburr sign, i.e., ***the First Step is covered by the theory of Noological Semantics.***

The Second Step requires that the Ego ***knows the secret exit, the Secret of the Right Angle;*** that is to say, ***the Second Step is comprised of the praxis of Noological Pontonics***.

The First and Second Steps thus come under the scope of Noological Runics. Let us now observe Wotan's solution from another point of view. If one looks closely, it will be evident that the Virya who has taken the First Step, and has his Ego ***awakened and oriented,*** is then faced with the question, ***what must I do*** in order to liberate my Spirit? As can be seen, this is a question that admits only one ethical answer. To this question, Noological Ethics answers with the only possible answer: ***the Ego must present a luciferic graceful attitude in front of the sacred symbol.*** Such an ethical attitude must be ***prior*** to the execution of the second step: or, in other words: ***if the Virya does not present a luciferic graceful attitude, in front of the sacred symbol, he will never be able to know the Secret of the Right Angle nor will he succeed in isolating his Ego; the second step will be forbidden to him.*** On the other hand, and here we glimpse the scope of the answer, ***the faculty of anamnesis only empowers the luciferic graceful Ego to situate itself in the HICP: whoever does not present a luciferic graceful attitude in front of the sacred symbols will not have the faculty of anamnesis at his disposal either, even if he is a Hyperborean Initiate; and***

whoever does not have the faculty of anamnesis at his disposal, even if he has isolated his Ego in the Odal Archemon, will not succeed in constructing the spiral staircase to the Tau Point, to the Origin. The Loyal Siddhas, by promoting the study of the Noological Runics among the Hyperborean Initiates, aim precisely at clearing obstacles in that direction: with the Noological Ethics, the Virya, awakened and reoriented, will know and adopt the luciferic graceful attitude; with such an attitude in front of the sacred symbols, his faculty of anamnesis will be developed and he will be able to learn the Noological Pontonics; and with the principles and laws of the Pontonics, he will construct the ***spiral staircase,*** between the Tau (τ) Plaza and the Tau Point of Origin, and the ***infinite staircase,*** between the Tau Point and the Selbst. The ***Ehre sphere*** of egoic will (Figure 32), e.g., depends exclusively on the Ego's luciferic graceful attitude in order to form and grow. It is clear, then, that the ***ethical attitude prior*** to the Second Step will become, after the initiation, the ***permanent ethical attitude*** of the Hyperborean Initiate.

Noological Ethics describes the prior ethical attitude of the Ego in the context of a ***noological typology of the lost Virya,*** which will be elaborated in the next articles. In order to make such a description, and to offer the previous answer, Noological Ethics is based on its ***cardinal principle:***

The Uncreated Rune is the Truth of the Virya.

For the purpose of comprehending the cardinal principle, it is necessary to establish what it excludes and what it includes. What it excludes is evident: ***everything that is not the Uncreated Rune is not true. In consequence: everything that is not the Uncreated Rune is a lie, a deception, an illusion created by the Demiurge.*** Let us recall that "the truth of the entity" for the Paśu comes from the demiurgic designs, from the being-for-man revealed to reason and schematized in the cultural structure as a bond or Relationship: this "truth" of the Paśu is diametrically opposed to the truth of the Virya, for, ***while the Uncreated Rune exists by itself, absolute, eternal, and infinite, the "truth" of the Paśu, like every lie, must be sustained by the iron will of the Demiurge.*** The designs are affirmed and plasmated in the entities by the Logos Aspect of The One, while its remaining Aspects sustain and control the evolution of the Universe's set of entities: the entire Universe is, then, a Deception constructed on the fundamental support of the demented Will of The One; if, for instance, that Will to Manifest were to be extinguished, the Pralaya would ensue, the entire Universe would collapse into nothingness, like every discovered lie. ***Because the lie, which is not, needs to be sustained in order to appear to be: but, the truth, which is, does not need to be sustained by anything outside***

of its own being. The Uncreated Rune, which is sustained by itself, is the truth of the Virya and all that is not the Uncreated Rune is not truth, it is an illusion created by the Demiurge.

It is clear, that it is not easy to approximate the truth of the Virya: ***the truth of the Virya can only be known during the runic ecstasy, when the Selbst coincides in actual infinite with the Uncreated Rune.*** Quite contrary to the "truth" of the Paśu, which only requires a mere sensorial perception of the entity in order to reveal itself to reason.

And what does the cardinal principle of Noological Ethics include? Answer: ***during the runic ecstasy, when the Selbst experiences the absolute significance of the Uncreated Rune, "all that the Selbst is not, is of the Rune.***" More clearly, during the runic ecstasy, ***all that the Spirit is not, is of the Uncreated Rune; and, by the truth, the Spirit knows that it is.***

Hence, one can deduce that, ***for Noological Ethics, truth is an experience a priori to freedom: truth can be experienced by the Ego in the runic ecstasy, even while enchained; conversely, without knowing the truth, there is no possible freedom of the Spirit: only the mastery of the "truth of the Virya" ensures the return to the Origin and the normality of the reverted Spirit-sphere awaits; only the truth enables one to know what it is not and to reject it, distancing oneself from the macrocosmic lie. The Ego that has the truth will be free and no Ego will be free if it does not experience the truth of the Uncreated Rune: without its truth, the Virya will be deceived by the Terrible Secret of Maya and will end up cornered in the most obtuse macrocosmic spaces of signification, in strange and distant "other worlds"; it will not be "free" to return to the Origin nor to abandon the Universe of The One.*** For Noological Ethics, the freedom of the Spirit without the truth of the Uncreated Rune is a proposition devoid of significance, one more lie. This is the truth: "by the gnosis of the truth, freedom"; that is: ***by the gnosis of the Uncreated Rune's truth, the freedom of the enchained Spirit is ensured.*** There are, then, two diametrically opposed and irreconcilable concepts of "freedom": one is that of ***blind freedom,*** the belief that ignorance of microcosmic determinations translates into a state of "natural" freedom, i.e., the principle of freedom that the Psychological Ethics of the Paśu formulates; the other concept is that of ***gnostic freedom,*** the freedom obtained by knowledge of the Uncreated Rune's truth, i.e., the principle of freedom that the Noological Ethics of the Virya teaches.

After its reversion and enchainment, its actuation beyond the Origin, ***the truth has remained outside of the Spirit:*** hence the importance of the runic ecstasy: ***by the truth, the Ego knows what it is.*** But the truth of the Virya is the Uncreated Rune, which consists in an absolute significance: the ecstasy of the Uncreated Rune

comprises ***all possible significance.*** That is why the Ego, besides knowing what it is, during the runic ecstasy also knows ***what it is not: "all that the Spirit is not, the Uncreated Rune is."***

Such is the consequence of the reversion and enchainment: the Hyperborean Spirit, since then, ***can only know the truth of the Uncreated Rune because it is "beyond" the Origin and in the Origin;*** the statement ***"all possible significance"*** must be understood ***"for the reverted and enchained Spirit." "Beyond"*** the Origin, from where has come the Symbol of the Origin comprised of the thirteen plus three Uncreated Runes, there is a reality that escapes the comprehension of the reverted Spirit: ***there is the reality of the True God of the Hyperborean Spirits, to whom it is prudent to refer as "The Incognizable."***

It is not possible to know the True God when the Spirit is reverted and enchained. However, the Uncreated Runes come from "beyond" the Origin, i.e., from the reality of the True God: if they are "all possible significances" available to the reverted Spirit, it is worth asking if in some way the Uncreated Runes do not reveal the True God, if The Incognizable is not included in the truth of the Virya. Answer: if the Spirit, the Selbst, the Ego, calls for Him, the True God will manifest Himself during the runic ecstasy, not gnostically, but volitively: that is why it is not possible to know Him but to ascertain the action of His strength, which reinforces the Ehre sphere, the will of the True God is denominated "Paraklete" or "Graceful Will of The Incognizable."

In synthesis, the construction of the Ehre sphere consists in this: the Ego, with a luciferic graceful attitude, must get the Paraklete to manifest itself during the runic ecstasy, i.e., to coincide in the actual infinite: ***its presence will not bring any knowledge apart from the truth of the Uncreated Rune, but, instead, it will transmute the psychic structure of the Virya by creating a sphere of egoic will around the Selbst*** (Figure 32). The Ehre sphere, the content of which is an extra energy provided by the Paraklete, is thus converted into a source of volitive force that the Ego consumes in order to reinforce its own volitive essence. Such is the Grace of the True God: ***that the reverted and enchained Spirit never lacks the necessary strength in order to concretize its liberation. If the volitive force is insufficient, the Ego will always have the possibility of calling on the Paraklete's aid. However, its transmuting presence will only manifest itself to that Virya that expresses a "luciferic graceful attitude," i.e., to the one who has received the charismatic message from the Gral of Khristos Lúcifer, the envoy of The Incognizable, and has charismatically aligned himself with His warrior band.***

Summarizing, Noological Ethics presents to the Virya the cardinal principle and informs him of the obligation to know the truth

and to liberate his captive Spirit; the Virya knows, from then on, where the truth is and where he must go to seek it: the Infinite Ego, in the Selbst, must experience the runic ecstasy and know the absolute significance of the Uncreated Rune; it must also call on the aid of the Paraklete: but, for this, it is indispensable to take the Second Step; Noological Ethics indicates how to take it: "the Ego must present a luciferic graceful attitude in front of the sacred symbol." It is now easy to evaluate the importance of comprehending what this ethical attitude prior to the isolation of the Ego consists in, i.e., what the Ego must do in order to present a luciferic graceful attitude in front of the sacred symbol. The answer will be offered and explained in detail in the following articles; we will only add, in order to clarify the expository method, that from here on we will exemplify on a concrete fact: the degradation and deformation of sacred symbols; as a general case, we will take Tirodinguiburr, the exterior labyrinth sign of Wotan, and we will demonstrate, through a morphological analysis, the deformation of a series of exterior labyrinth signs derived from that one; this will be given in the following article; after the evidence of the deformation has been highlighted, in subsequent articles, it will be explained that the cause lies in the degradation of the sacred symbols and the author of all analogous degradations will be described: the "ludic attitude" of the lost Virya; we will define, thus, the first "type" of the Aberrant Typology, the remaining exponents of which are the "sacralizing" and the "luciferic graceful."

E. Semiotic Analysis of Exterior Labyrinth Signs

1. Degradation and Deformation of the Virya's Sacred Symbol

Since it was instituted by Wotan, in the days subsequent to the sinking of Atlantis, the Mystery of the Labyrinth suffered a permanent cultural degradation that finally made it incomprehensible, until John Dee once again consecrated it in the Middle Ages. This degradation is evident, particularly, in the initiatic sign of the Mystery of the Labyrinth, that is, in Tirodinguiburr, which was deformed and changed of meaning with the aim of causing its ineffectiveness: of all the Mysteries of Antiquity, that of the Labyrinth has been the most attacked by the strategy of Chang Shambhala, a task that even today the agents of the Universal Synarchy continue to pursue with great care. As a product of the conspiracy that fell worldwide on the Virya's sacred symbol, a very large numerical variety of exterior signs derived from Tirodinguiburr have been created: such a variety is ***morphologically different,*** i.e., ***deformations*** of Wotan's exterior labyrinth are involved in all cases. However, ***in order to deform a sacred symbol, in any culture, it is necessary to***

previously degrade it, to bring it down from the archetypal context to the lowest of the habitual axiological context. In this article "E," the guidelines on which the examination of the deformation of the exterior labyrinths should be based will be indicated, and, in the following ones, the causes of the degradation of the sacred symbols will be studied in detail.

2. Guidelines for Semiotic Analysis

Undoubtedly, it is necessary to begin by clarifying why we chose to examine the deformed exterior labyrinth signs, to respond what importance this knowledge has for the Virya. Answer: ***the Hyperborean Wisdom evaluates the degree of Strategic Orientation of the racial members of a culture by establishing the degree of deformation of their traditional version of the exterior labyrinth sign. Hyperborean Initiates, by means of a simple analysis of the characteristic exterior labyrinth sign of a culture, are capable of precisely establishing its esoteric or exoteric value, its power as an inducting sacred symbol of the Mystery of the Labyrinth, whether it is useful for taking the first or the second step in the solution to the problem of the spiritual enchainment proposed by Wotan, etc.***

In order to make such an evaluation, Hyperborean Initiates have concrete ***guidelines,*** four of which we will present next as an example: ***the application of these guidelines in the semiotic analysis will put order to the apparent chaos of the labyrinth signs and demonstrate that all of them adjust to a law of semic involution, the principle of which is deformation and the aim of which is the change of meaning.***

1. ***Analyze the centrality of the Odal Rune.***
2. ***Analyze whether the Gibur Rune has been broken down into two opposing Swastika runes.***
3. ***Analyze whether there is a runic inversion.***
4. ***Examine whether there is a loss of rectilinearity.***

The significance of these guidelines will become clear if we observe their application in the analysis of a series of exterior labyrinth signs, representative of the deformation process. However, before we begin, it should be reiterated that the semiotic analysis we are about to undertake will be neither pragmatic, nor semantic, nor syntactic: "To these three classical disciplines of Semiotics, the Hyperborean Wisdom adds ***psychological Morphology,*** the object of which consists in ***studying the relationships between pure archetypal forms and the sacred signs that represent them.*** For this purpose, Morphology has developed techniques of struc-

tural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines." Fittingly, the four previous guidelines belong to psychological Morphology.

3. First Guideline

First of all, let us observe Figure 87 and note that the limiting Odal Rune occupies a central position in the Tirodinguiburr sign: this rune, as explained, is an Archemon, the Fenestra Infernalis of which is located at the right angle that faces the closed Beta corridor. Whoever reaches Beta (β) in the Kairos of the Hyperborean Initiation, and knows the Secret of the Right Angle, will be able to enter the Tau (τ) Plaza and find the secret exit toward the Origin: such is the significance of Tirodinguiburr in the Mystery of the Labyrinth. Unfortunately, with the advance of the Kaly Yuga, this meaning was degraded by the Viryas, causing that the sacred symbol fell into exotericism and the Mystery was eclipsed; the process of falling into exotericism invariably followed this order: from the Hyperborean Pontiffs, exponents of the "luciferic graceful type" and the only ones qualified to guard the Mystery, the sacred symbol fell into the hands of the Priests, members of the "sacralizing type," who attempted to preserve ***the form*** of the Mystery by instituting a cult; as, despite this, the degradation continued, the sacred symbol ended up falling into the hands of the sacrilegious Players, belonging to the "ludic type," converted into an object of vulgar play. These "types" will be clearly defined later on. What must now be understood is that the ludic type always receives the sacred symbol from the sacralizing type and that this one, in turn, receives it from the luciferic graceful type; now, ***the last two stages of the fall, from the sacralizing type to the ludic type, are analogous in the processes of all sacred symbols, not only that of the Virya: every sacred symbol, which at first was an object of worship, eventually ends up being an object of play.*** We must remember this conclusion because it will be very useful in the next articles.

Returning to the sacred symbol of the Virya in Figure 87, the first effect of the fall into exotericism was ***the loss of the Secret of the Right Angle.*** This led to the fact that it was not known, and even doubted, that there was any way to enter the Tau Plaza: without opening the Fenestra Infernalis, Tirodinguiburr appears to pose, rather than a Mystery, an absurd problem. To overcome this impossibility, and to save some of its operative function, the lost Viryas replaced the right angle of the Fenestra Infernalis with a normal χ door, as is shown in Figure 89.

It is evident that thus, even when the Plaza occupies a central position, it is no longer totally surrounded by the Odal Archemon; in consequence, ***it is no longer possible to apply the principle of the***

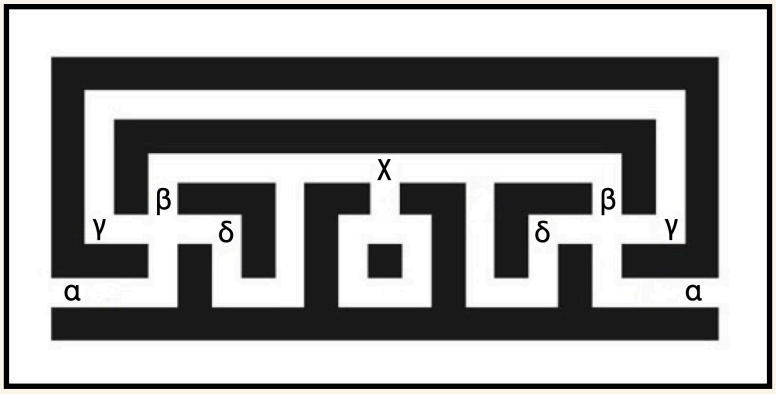


Figure 89

fence because the Vallo Obsesso is interrupted at door χ: no principle and, therefore, neither archemonic technique nor Strategic Opposition. Of course, this does not worry the lost Viryas because now, without difficulty, they can enter into the Plaza, through door χ; the problem is that once there, they do not know what to do in order to exit the labyrinth; that is why, in order to force a miracle or receive some saving inspiration from on high, the most practical solution seems to be ***to transform the plaza into a temple.*** In this phase of the fall, the exterior labyrinth is endowed with a ***central temple,*** in which the idol of the most trustworthy god is installed and to which a special cult is dedicated.

If we notice that the Hyperborean Pontiffs ***are constructors of war walls*** according to the Hyperborean Wisdom of the Loyal Siddhas of Agartha, and that the Priests ***are constructors of temples for the cult of the Demiurge,*** according to the Kalachakra Key of Chang Shambhala's Traitorous Siddhas, it will be understood that in an exterior labyrinth like that of Figure 87, the deformation and loss of signification is almost irreparable: ***from the Vallo Obsesso apt to pose a sitzkrieg, a siege war, against the Demiurge, the plaza of Tirodinguiburr ends up converted into a temple for worshiping the Demiurge.*** In Figure 89, the black central square marks the central temple in the Plaza, or the corresponding idol. But this will not be all, although it seems a lot: the degradation will continue and, in a subsequent cultural phase, it will be required that the temple possesses four side doors, analogous to how it has been represented in Figure 90.

The reason for this requirement must be sought in the unconscious of the lost Viryas, more precisely, in the ***"quadrangularity of the shadow sphere"*** caused by the genetic key; the following paragraph, transcribed from page 521, will help us to recall this effect: "The Symbol of the Origin, by causing the distomia of every continuous significance of the psychic structure, by converting it into

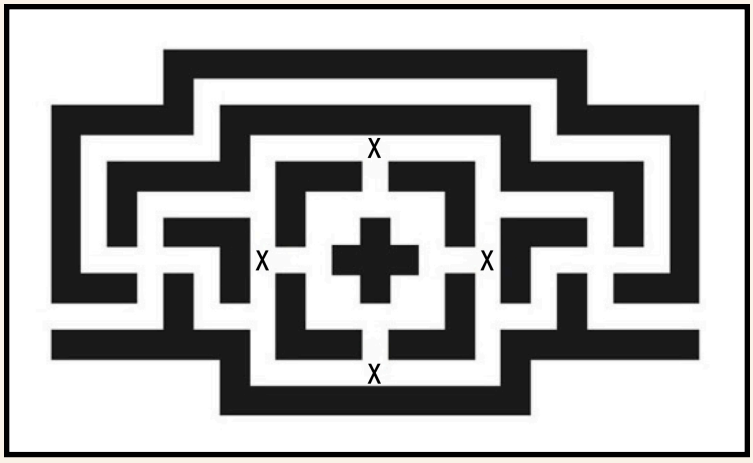


Figure 90

an 'interior labyrinth' for the apperception of the lost Ego, produces a curious subjective effect denominated ***quadrangularity of the shadow sphere.*** This effect, which is no more than the assimilation of the whole shadow sphere to the form of the tetrarch, produces in the Ego the impression that the unconscious of the psychic structure is governed by the number four; inversely, it usually occurs that ***the number four unconsciously governs the apperception of the Ego and determines the cardinality of thought.*** The four seasons, the four cardinal points, the four winds, the four elements, the four ages, etc., are arbitrary divisions of the real caused by the 'tetrarchic form of the shadow sphere.'" And, we could add to these examples, ***the four doors of the temple of Figure 90.*** It is clear, then, that the lost Viryas who projected the four doors of the central temple had their Ego objectively deviated at the tetrarch points of the ***labrelix*** path because of the spiritual enchainment through the genetic key.

The First Guideline commands ***"to analyze the centrality of the Odal Rune"*** in the considered exterior labyrinth sign. Always with reference to the Tirodinguiburr of Figure 87, the labyrinths of Figures 89 and 90 reveal the deformation of the Odal Archemon and its replacement by a quadrangular temple, due to the loss of the right angle: the temple, however, still preserves the central position of the Odal Rune and can only be reached by means of a network of corridors, i.e., part of the original meaning has been preserved, since there is still an Alpha (α) entrance and a Tau (τ) "exit" "toward heaven" or "toward God," etc., represented by the central temple. The one who enters through Alpha is likewise submitted to the "search, option, and choice" sequence, although, after finding the corridor leading to the Beta center, the entrance to the temple will not offer any "Mystery" due to the permanent opening that door χ

presents. As a conclusion of this analysis, it can be diagnosed that the labyrinths of Figures 89 and 90 are only apt for the First Step of Wotan's solution, "awakening and orienting": the comprehension of the "search, option, and choice" significance, in effect, awakens and orients the lost Virya, and could still induce the "gnosis of the exterior labyrinth," that is to say, it enables one to complete the First Step. However, the loss of the Secret of the Right Angle and the absence of the Odal Rune in the center of the labyrinth prevent the use of the "Ego isolation principle," the revelation of the "secret exit" in which the Second Step consists.

The consequences of these deformations could not be more negative for the Virya: once ***awakened***, i.e., aware of his deviation, and ***oriented*** toward the Origin, in the center of the labyrinth, he no longer finds the liberated Plaza from which the Origin is observed and the spiral staircase to the Tau Point is constructed, but a temple dedicated to the worship of The One, that is, a position in order to take the "great leap" toward the Beginning. In the exterior labyrinths of the type of Figures 89 and 90, according to the First Guideline, the Virya runs the certain risk of converting himself into a synarch initiate and being incorporated into the White Hierarchy of Chang Shambhala: instead of the "return to the Origin" of the Ego, the operation of these deformed labyrinths lead the animic subject back to the Beginning of the Archetype, causing the definitive and irreversible draining of the Symbol of the Origin (see article "O," page 569).

Undoubtedly, a process of degradation such as that which we are analyzing was not going to stop at the labyrinth of Figure 90. The next step of the fall consisted in the exaltation of the central temple and in the reduction of the corridors leading to the four χ doors: as can be seen in Figure 91, there is no possibility of using the exterior labyrinth in order to take the First Step of Wotan's solution. The labyrinth, barely recognizable in this ***Yantra*** called ***Sri***, no longer poses the sequence of "search, option, and choice" to the lost Virya: there is no longer an Alpha entrance that leads to a disjunction, nor a Beta corridor toward the Tau Plaza; at each X door, only two side corridors are preserved that permit direct access to the central temple. An even more exoteric variant of the Sri Yantra has finally eliminated the Gamma (γ) and Delta (δ) side corridors, as shown in Figure 92: only the four angles between the χ doors, which barely remind us of the central Odal Rune, remain here, from the original Tirodinguiburr.

The yantras of Figures 91 and 92, although they lack utility for the solution of Wotan, or perhaps precisely because of it, are actively used in the meditation techniques of Kundalini yoga, i.e., for synarchic initiation. That is why, in the central Plaza, the sacred symbol of the Paśu is usually represented: the spiral or some ma-

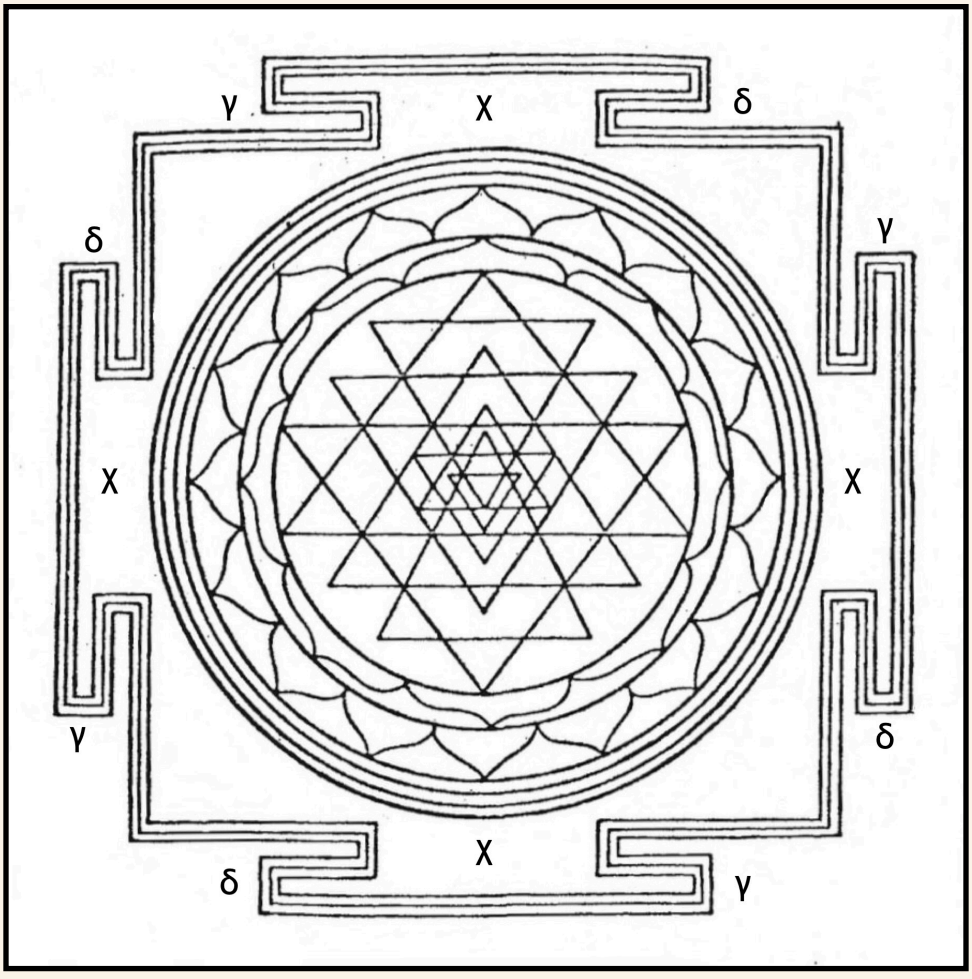


Figure 91

trix of the snail design; or a specific chakra: the coversign of an organ, for example; with this, one procures that the ***Vox*** of the Kundalini Logos, when circulating through the ***elix*** channel, re-creates this or that organ affirmed with the yantra, or empowers the animic subject to take the "great leap" that identifies it with the Beginning of the Archetype, with The One, and transforms it into a synarch initiate.

Since the ***simple mandalas,*** or yantras, employed by Kundalini yoga are all derived from the Sri Yantra, we will take the opportunity here to warn of the dire consequence that its operative use as an "initiatic sign" can have on the lost Virya. Let us begin by stating that, ***as an initiatic sign, the exterior labyrinth of Wotan is essentially opposite to the simple mandala or Sri Yantra*** (Figure 91). Why? Answer: because while Tirodinguiburr propitiates the liberation of the enchained Spirit, making it possible for the Ego to isolate itself from the conscious subject and strengthen itself volitive-

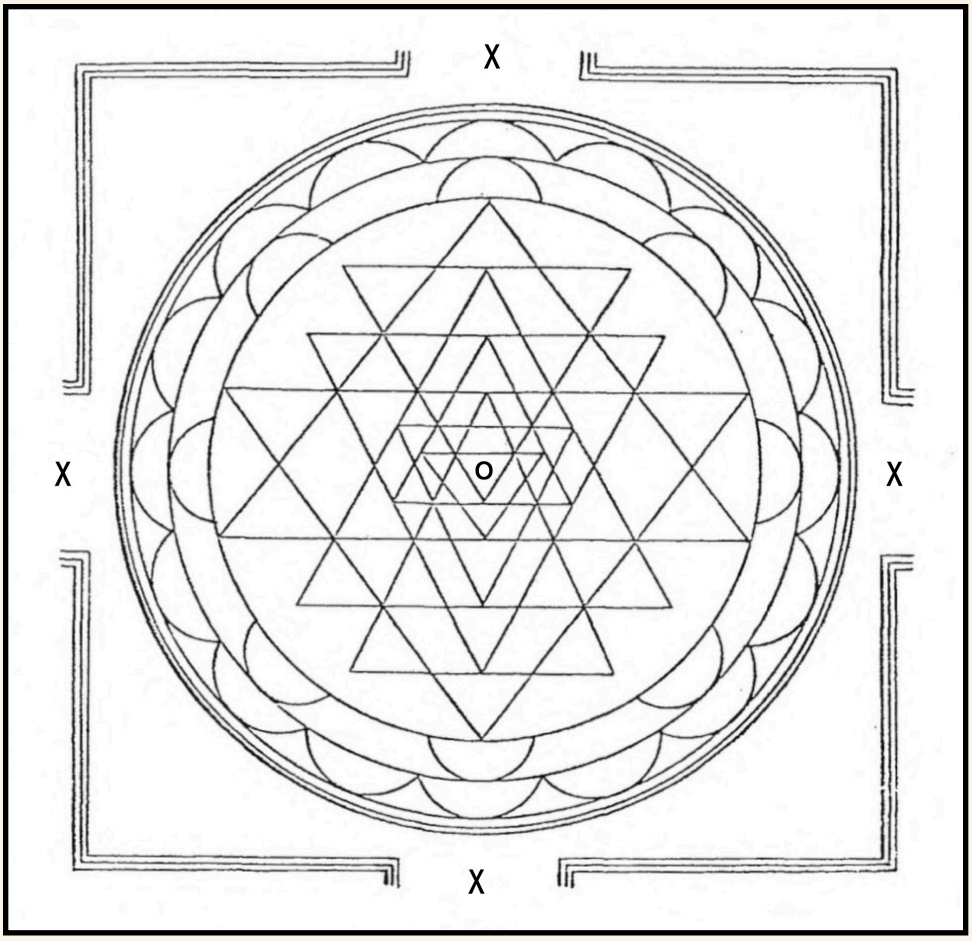


Figure 92

ly, the Sri yantra, on the contrary, strengthens the animic subject, equilibrates the psychic structure, and increases the submission of the Ego in the animic immanence. We will explain this in more detail next.

In the Hyperborean Initiation, the proposed objective is the solution of Wotan: First Step, to awaken and orient through the comprehension of Tirodinguiburr; Second Step, to reveal the secret exit through the gnosis of the interior labyrinth, a gnosis to which one arrives by the noological induction of the exterior labyrinth sign. Such a gnosis, which clarifies the situation of the Ego with respect to the Origin, is a strategic and, therefore, warlike act; this signifies that the Origin, its position, cannot be reached peacefully, without struggle, for, ***between the Ego and the Origin, is always the enemy.*** That is why the Hyperborean Wisdom proposes that the Virya ***himself declares war, projecting the law of the fence on the Odal Archemon, isolating the Tau Plaza, and occupying it in the right Kairos: with the Ego isolated in that strategic space, it will be pos-***

sible, just then, to direct itself toward the Origin and liberate the captive Spirit.

In the synarchic initiation, the proposed objective is the identification with The One, by means of the "great leap" toward the Beginning of the Archetype. This objective is to be achieved with the help of Kalachakra techniques, which principally consist in administering to the Virya an initiatic sign, generally a Sri Yantra or a quadrangular mandala with a central chakra: the principle of ***induction*** is also used here in order to ensure that the contemplation of the mandala interiorly transfers its semic structure. But the introjected mandala is a quadrangular temple in which center a chakra has been symbolized: the techniques of Kundalini yoga procure that such a chakra is situated on a corresponding interior organic chakra, by action of the "principle of phonetic selection." It is thus sought that the ***Vox*** of the Kundalini Logos adjusts the function of the organ to the capacity of the mandalic chakra: in this form, a yogi can go about re-creating and harmonizing the entire microcosm. It is clear, then, that if the Virya receives a mandala as an "initiatic sign," and does not immediately isolate it with the principle of the fence, sooner or later he will introject by psychological induction and bring the ***Vox*** into contact with the capacity of the mandalic chakra, with its characteristic Word or bīja; and this contact, by the principle of phonetic selection, ***will stabilize*** the function of that organ that the mandala reflects, i.e., ***will affix an interior chakra.*** In the case of a quadrangular mandala like the Sri Yantra, what will this interior ***affixed*** chakra be? Answer: naturally, ***the psychic totality.*** Every mandala of this type, received as an "initiatic symbol," i.e., consciously, whatever its interior chakra, ***is introjected as a cutout of the cultural structure, as a semic profile that is superimposed on the interior polysemic reality, wherever it corresponds or fits: then, the mandalic chakra is situated over the organic chakra, as was explained, while the mandalic quadrangularity is superimposed on the "quadrangularity of the shadow sphere," i.e., on the psychic totality.*** It is evident that: if the plane of the psychic structure is the sacred symbol of the Paśu, the spiral sign; and if now that structure appears quadrangular; then, in the center of the quadrangularity will be the center of the spiral, the "center of reference" of the conscious sphere or schema-of-self. In other words, the center of the quadrangular mandala or Sri Yantra coincides with the center of the Paśu sacred symbol, that is to say, therein lies a ***Yod,*** an indiscernible point, an Eye of Abraxas.

The quadrangular mandala or Sri Yantra, according to its design, may contain symbols corresponding to some parts or to the totality of the psychic structure: when it is introjected, the Vox of the microcosmic Logos ***affixes and stabilizes*** that content. That is why it is usually affirmed, and the Swiss psychiatrist C. G. Jung has

demonstrated it, that ***the mandala is curative,*** i.e., that it exerts a therapeutic effect on subjects that suffer from psychotic states or ***mental disequilibrium.*** Precisely, the re-establishment of equilibrium comes from the ***quadrating*** and content-***affixing*** function that the mandala fulfills by applying it as a cutout or limit of the cultural structure, thus reducing the numinous action of the unconscious, radiating the autonomous myths, and ***marked the "self."*** This Jungian ***"self,"*** of course, ***is not the Selbst*** of Hyperborean Wisdom, but ***the schema-of-self's "center of reference," the Yod, the center of the spiral that coincides with the center of the mandala: a center that is quite distant from the Ego, particularly if the Ego is in any way reoriented toward the Origin. Well then, the mandalic healing, the psychic equilibrium obtained by the mandalic quadrating, definitively disorients the Ego from the Selbst and brings it closer to the "self," to the center of the spiral, i.e., it plunges it deeply into the immanence of the conscious subject.*** Such is the effect of the mandalic ***cure,*** in everything similar to that of the synarchic initiation: a psychic equilibrium achieved on the basis of the Ego's enervation, the submission of the Ego to the conscious subject; in the end, an affirmation of the spiritual enchainment.

For the Hyperborean Wisdom, this "cure," this "re-established equilibrium," is nothing more than a new and worse enchainment to the microcosmic organism inasmuch as a mandalic distribution of the psychic structure implies ***equilibrium "with" disorientation; stability "in" deviation; harmony "with" disarray; etc.*** In contrast, the Hyperborean Wisdom ***requires disequilibrium*** in order to be comprehended and applied in individual strategies of liberation. But it is not a question here of outlining a praise of psychosis but of defending the disequilibrium of Parsifal, the "pure madman" of the Arthurian sagas.

Strictly speaking, the fact that it is necessary to begin with a psychic disequilibrium in order to reach a new and superior consciousness was noticed by C. G. Jung himself, who wrote in his essay ***"The Relations between the Ego and the Unconscious":*** "Hence I regard the loss of balance as purposive, since it replaces a defective consciousness by the automatic and instinctive activity of the unconscious, which is aiming all the time at the creation of a new balance and will moreover achieve this aim, provided that the conscious mind is capable of assimilating the contents produced by the unconscious, i.e., of understanding and digesting them." But, what would be this goal that, according to C. G. Jung, the consciousness must reach? Answer: the "individuation of the conscious subject," the identification of the Ego with the "self" or center of the schema-of-self. Of course, here we disagree with the Swiss sage because, although the contemplation and introjection of the mandala effectively produces a "new equilibrium," such an "affixment" of the psy-

chic structure will be far from favoring spiritual liberation: on the contrary, such liberation becomes possible when the Ego moves away from the self-center or "self," and moves toward the Selbst, bridging that strategic distance that signifies the "interior labyrinth symbol."

In summary, ***the Virya should not accept the mandala as an initiatic symbol, since it does not lead to spiritual liberation and, instead, increases the enchainment by quadrating the Ego in the center of the mandalic psychic structure. The labyrinth, on the contrary, "disequilibrates" and reveals the interior situation, impulsing the Ego to search for the secret exit.***

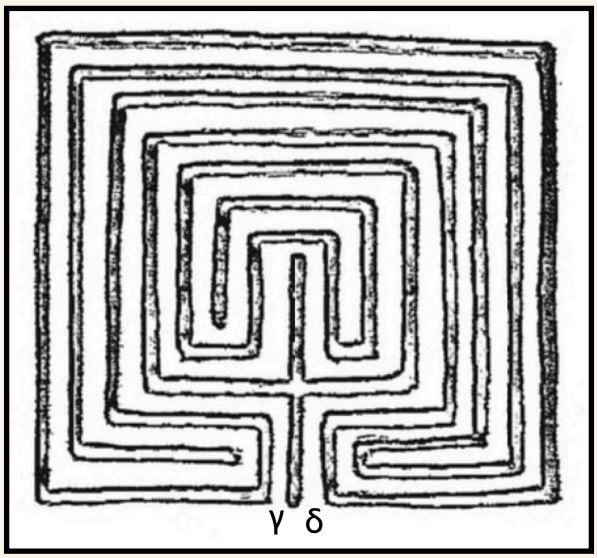


Figure 93

The application of the First Guideline in the morphological analysis of the exterior labyrinth signs indicates that the process of degradation culminates with the disappearance of the central Tau ***Plaza*** and its replacement by an ***intersection*** of paths: Figure 91 exemplifies this result. Thus, the Odal runic sign, which was at first situated in the center of the exterior labyrinth (Figure 87), and which was constituting an Archemon Odal (Figure 88) apt in order to project the principle of the fence and isolate a Plaza in the Valplads, was deformed (Figure 89) and transformed into the mandalic plane of the temple (Figures 90, 91, and 92) rendering it useless for the Second Step of Wotan's solution; in the end, the process concludes when the Odal Rune, in any of its deformed variants, loses its central position and disappears from the exterior labyrinth sign (Figure 93). In consequence, Figure 93 represents the worst case of the series, when the loss of the Odal Rune's centrality determines its lack of significance and ineffectiveness for the aims of

the Second Step; nevertheless, this labyrinth is still useful for the First Step because it presents the initial Gamma (γ) or Delta (δ) option: of these two corridors, one leads to the center intersection while the other (γ) is closed, i.e., ***has no exit;*** it is clear that, despite the decadence of this sign with respect to Tirodinguiburr, it is not difficult to reveal the significance of "search, option, and choice" and, therefore, to induce the Virya to take the First Step: ***awakening and orienting*** toward the center. ***The difficulty comes from the fact that the "orientation" obtained with this sign no longer refers to the central Tau Plaza and the Tau Point, but to the "sign of the cross."***

4. The Shambhala Mandala and the First Guideline

The process of degradation that has been described in E3 has not been, of course, accidental. On the contrary, a cultural conspiracy against the Virya's sacred symbol, aimed at causing its degradation and change of meaning, has existed since ancient times and continues to this day: the authors of the destructive plan are, as always, the Traitorous Siddhas; and the executors: the Masters of the White Hierarchy and their agents of the Universal Synarchy. Taking this enemy plan into consideration, it becomes evident that the deformation demonstrated by the First Guideline is not a chance product of the lost Viryas' imagination but the concretion of a strategic objective: ***from the beginning, the replacement of the Odal Rune with the Sri Yantra quadrangular temple in the "central" position of the exterior labyrinth sign was in the interest of the Traitorous Siddhas.*** In other words, faced with the impossibility of preventing the divulgation of Tirodinguiburr among the Hyperborean lineages, the Traitorous Siddhas planned its deformation and adaptation to the synarchic strategy, i.e., they proposed to modify the Virya's sacred symbol so that, instead of operating as an instrument of spiritual liberation, it operated as a ***reinforcer*** of spiritual enchainment and, to that end, the fundamental change consisted in eliminating the Odal Rune, the Sacred Name of Wotan, from its central position, and putting in its place the temple of Figure 89. The "affixing" effect that this mandalic form exerts on the psychic structure was already explained, and it will not be difficult to comprehend that the Ego will end up even more enchained if the First Step refers or ***orients*** it toward it. But what is certain is that, in addition to this quadrating and affixing intent, there is a fundamental motive for directing the deformation of the Virya's sacred symbol in the indicated direction: ***to adapt the exterior labyrinth to the "mandalic form of the Kalachakra Key."***

Here is, synthetically, what this signifies: ***through the Kalachakra Key, the Spirit has been enchained to the animic subject of***

the Paśu, manifesting itself as a "lost Ego" that transits deviated on a labrelix path; through Tirodinguiburr, the lost Ego can orient itself on the labrelix path and unchain itself from the animic subject. The Kalachakra Key and Tirodinguiburr Sign are, therefore, opposite signs: one enchains while the other liberates the Spirit. It is understood, then, that the interest of the Traitorous Siddhas is concentrated on neutralizing the liberating power of Tirodinguiburr. How is Tirodinguiburr neutralized? Answer: by replacing the Odal Archemon with the central temple, i.e., transforming the Tirodinguiburr into a sign of the Kalachakra Key.

The answer will be more clear as soon as we examine Figures 94 and 95, known as ***Shambhala mandalas.*** In reality, these "mandalas" are representations of the Kalachakra Key: compare the quadrangular temple at the center of the mandalas, with Figure 91, and it will be understood how the Tirodinguiburr Sign can be neutralized. ***The sacred symbol of the Virya, Tirodinguiburr, will be neutralized when the Odal Rune, destined to "isolate the Ego," is replaced by the quadrangular, tetrarchic temple, the aim of which is to enchain the Ego: the deformation of Odal, and its conformation as a central temple, has the object of transforming the Tirodinguiburr into a sign of the Kalachakra Key.*** This is the real reason for the deformation that demonstrates the First Guideline of the morphological analysis.

As for the "Mandalas of Shambhala," it can be added that they represent the vision of the ***Kalachakra actual system.*** The larger circle, in effect, is nothing other than the coversign of the ECO seen on the ***entrance chamber: the circle is, also, the section of the connection of meaning or cultural Record seen from its comprehension dimension.*** What the mandalic circle of Figures 94 and 95 shows us is thus a "door of Shambhala": "the path to Chang Shambhala" begins at the "entrance chamber" of the Kalachakra current Record, i.e., at coversign (E). And it should be noted that, because the extension of the current system is "between the earth and the Sun," it is not necessary to place oneself in the HICP in order to face the coversign, for ***"the Kalachakra actual system offers its comprehension from the front"*** (page 761). The mandala is the sign of the Kalachakra Key: outside of the mandala, i.e., outside of the Kalachakra actual system, is the exterior world of the Virya, his habitual axiological context; however, in that "exterior world," which integrates heaven and Earth, valleys and mountains, ***the Sun has not been depicted:*** this is because the Sun is in the Referent Cultural Object (RCO) of the Kalachakra actual system and, therefore, hidden behind the mandala, at the extreme end of the cultural Record's ***extension;*** at the Sun is the RCO, the ***sacred symbol of the Paśu,*** the ***spiral sign;*** that is the farthest end of the actual System. At the nearest extreme, i.e., on Earth, is the Emerging Cultural Object

Figure 94

(ECO), i.e., the Symbol of the Origin, ***represented in the mandalas by the central quadrangular temple:*** and in the center of the central temple, marked with a small circle, is always the Yod, the Eye of Abraxas, the center of the evolutive spiral, the "self" of C. G. Jung, the current monarch point, etc. In that central point, in a tetrarch on a monarch (Figure 95), is situated the imprisoned Ego to which the Odal Archemon of Tirodinguiburr intends to isolate: it is now evident that such a pretension will be neutralized if a central temple is installed in place of the Odal Archemon, since in this way, the sacred symbol of the Virya will have been transformed into a representation of the Kalachakra Key.

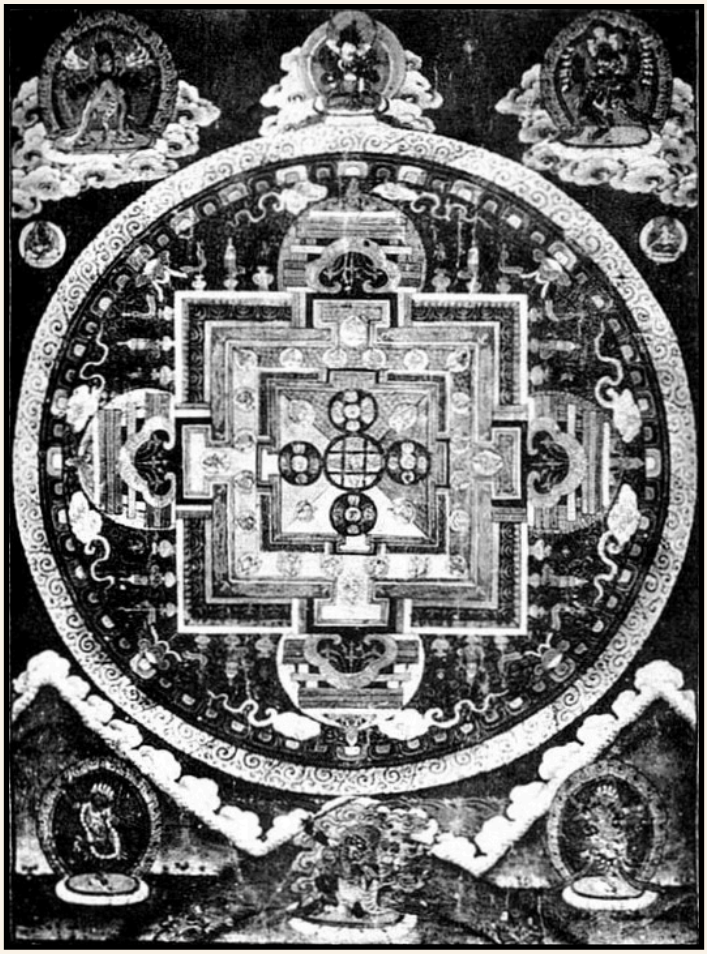


Figure 95

5. Second Guideline

The sacred symbols represent metaphysical truths; the Tirodinguiburr exterior labyrinth, e.g., being archetypally interpreted by the runic signs that comprise it, has a metaphysical significance that we have explained. Consequently, the ***deformation*** of a sacred symbol must correspond to a modification of the meaning, i.e., to a deformation of the represented metaphysical truth: a sacred symbol, obtained by the transformation of another original sacred symbol, will signify a metaphysical truth analogously transformed from another original metaphysical truth; even the slightest variation in the semic structure of a sacred symbol has a significance with respect to the original truth. This clarification acquires particular significance if we refer to a concrete case, for example the exterior labyrinth of Figure 89; it presents evident deformations with respect to the original Tirodinguiburr sacred symbol (Figure 87), but what do these deformations ***signify?*** Answer: the deforma-

tions correspond to a chain of causes and effects of which synthetic statement is the following: ***1) the loss of the Secret of the Right Angle causes the deformation of the Odal Archemon; 2) the deformation of the Odal Archemon forms a central temple, endowed with a plurality of doors through which one can enter without obstacle; 3) the plurality of accesses to the central temple causes the deformation of the leading Gibur Rune, the trident of Poseidon; 4) the deformation of Gibur causes the appearance of two opposite leading swastikas (Figure 89 and 90); 5) the labyrinth possesses, lastly, two opposite alpha entrances, one in each swastika, which lead to the central temple, after the respective path bifurcations.***

From this statement, it is only worth clarifying sentence IV, which expresses ***the Hyperborean canon of the duality and opposition of principles.*** In effect, according to Hyperborean Wisdom, ***the single principle of the orientation of the Ego is represented by the Gibur Rune when the lost Ego, objectively deviated on the labrelix path, enters the Tau Plaza of the Odal Archemon of Tirodinguiburr. It does so by transiting through the Gibur Rune "as the Trident of Poseidon," i.e., from Alpha*** (α) ***to Beta*** (β); ***the Trident of Poseidon is "the weapon of the Siddhas" and only if they arrange it in front of the Odal, in the Kairos of initiation, will the Ego be able to actually enter the Odal Archemon and be isolated from the animic subject. That is why Gibur represents the "single principle of the Ego's orientation": there is no other way, outside of the transit through the trident of Poseidon, to find the secret exit that leads to the liberation of the Spirit. The transformation of the Odal Archemon into a temple (I, II, III) causes the transformation of the single principle into a pair of opposite principles (IV), i.e., the transformation of the leading Gibur Rune into two leading Swastika Runes. For the Hyperborean Wisdom, the opposite Swastikas appear when the unity of Gibur has been broken; in consequence, no one can spiritually orient himself relying only on one Swastika; and not even with the opposite pair will he be able to do so if he is not capable of synthesizing them into Gibur, if from the duality of the Swastikas he does not arrive at the single principle of Gibur, at the Trident of Poseidon.***

The Second Guideline was requiring: ***to analyze whether the Gibur Rune has been broken down into two opposing Swastika Runes.*** By applying this guideline in the morphological analysis of the exterior labyrinth signs, we will be able to verify if the single principle of the Ego's orientation has been split into two opposing principles: if this has occurred, the immediate conclusion is that, with said sign, the orientation of the Ego will not be possible, much less its runic isolation; on the contrary, one, or the two swastikas, lead directly to the central temple, ***as observed in the Sri Yantra of Figure 91 where the two Swastikas appear combined in order to***

lead toward the four entrances of the temple: "only Gibur, the Trident of Poseidon, is the single principle of the Ego's orientation."

6. Gibur, the Weapon of the Tirodal Knight

The Tirodal Knight is the Virya whose Ego has been isolated, during the Kairos of the Hyperborean Initiation, by the Sacred Tirodal Rune. ***The arming*** of the Tirodal Knight consists in the interior plasmation of the Gibur Rune at the Fenestra Infernalis of the Odal Rune: it forms, then, a semic layout, the analogical representation of which is the Tirodinguiburr of Figure 87. In order to visualize the explanation, let us suppose that the Ego of a Tirodal Knight is isolated in the Tau Plaza of the Tirodinguiburr: in that case, the Ego operates on the exterior reality, on the conscious subject, ***through the Fenestra Infernalis,*** i.e., through the right angle that faces the Beta (β) corridor of the Gibur Rune. It is evident that, seen from the isolated Ego, the Gibur Rune has the characteristic of the Sword of Wotan (see Figure 62) and that is why, ***being that the Ego expresses itself through its intermediary, it is said that "the weapon of the Tirodal Knight is the Sword of Wotan."*** The Hyperborean Wisdom stresses, principally, three properties of the Tirodal Knight's weapon: the Sword of Wotan is, at once, the Verb, the Thunderbolt, and the Lightning Stone. The "Verb" because this is his warlike expression: ***the Verb of the Tirodal Knight "is" the Sword of Wotan.*** The ***"Thunderbolt"*** because it is the ***Verb*** expression of the language of the birds (ϟ), of the Tirodal language of the Loyal Siddhas: ***the Verb of the Tirodal Knight is the Sword of Wotan, the Thunderbolt.*** And the ***"Lightning Stone"*** because the Ego of the Tirodal Knight applies the archemonic technique by projecting the infinite pole into the Fenestra Infernalis of the Odal Rune, and the Strategic Opposition on the Sword of Wotan, Gibur, which is then ***the Lightning Stone, Vajra: the Verb of the Tirodal Knight is the Sword of Wotan, the Thunderbolt, and the Lightning Stone.***

In the First Part, page 260, it was affirmed that: ***the weapons of the Virya are the runes;*** and in the Second Part, page 745, the following question was posed: "what was the mission of war that Khristos Lúcifer commissioned and that motivated His decision to lie enchained to the Yggdrasil Tree? Answer: to endow the Viryas of White Race, the Aryans, with an arsenal of ***symbolic weapons*** with which they could resign the designs and become independent of the determinations of the Demiurge. These signs, which would later be known as ***Runes*** . . ." The Runes are, then, ***the weapons of the Virya,*** and we have just seen that the weapon of the Tirodal Knight, the Sword of Wotan, is the ***Gibur Rune.*** But, according to the cardinal principle of Noological Ethics, ***the Runes are the truth of the***

Virya. Uniting both concepts, the rune as a truth and the rune as a weapon, it is easy to understand another principle of Hyperborean Wisdom:

> ***for the Virya, the truth of the Uncreated Rune***
> ***is the most powerful weapon that exists.***

When the Tirodal Knight discharges the Thunderbolt of his Verb with the Sword of Wotan, the wound that he inflicts on the enemy is a sign impossible to erase because it consists of the absolute truth of the Uncreated Rune: before it, under it, the essential falsity of the demiurgic designs is uncovered and their resignation is inevitable.

7. Third Guideline

After the Odal Rune's loss of centrality, which the First Guideline highlights, and the splitting of the Ego's single principle of orientation, which the Second Guideline describes, the most significant deformation of the exterior labyrinth signs is the so-called ***runic inversion,*** indicated by the Third Guideline. This deformation consists in ***transforming a "leading" runic sign into a "limiting" one or vice versa:*** this is what occurs in Figure 93, where the ***leading Gibur Rune*** has been transformed into a ***limiting*** one. In other words, the Gibur Rune, which in Figure 87 consists of ***four corridors*** and an ***intersection,*** in Figure 93 appears with solid lines that were indicating the "limiting wall" of the corridors; thus, by "runic inversion," the Gibur ***cross,*** an abstract substitute for the ***Shambhalic temple,*** has now been situated in the center of the labyrinth. It is then clear that the labyrinth in Figure 93, by runic inversion, is a representation of the Kalachakra Key and, therefore, an affixing instrument of the psychic structure and an enchainer of the Ego.

8. Fourth Guideline

In spite of their deformations, all the exterior labyrinth signs analyzed up to now presented a common characteristic: ***their rectilinearity.*** This property allows us to group them all under the denomination of ***runic labyrinths;*** on the contrary, the loss of rectilinearity determines that the labyrinth signs are qualified as ***spiriform.*** In Figure 96 we can observe an exterior labyrinth sign with a pattern analogous to that of Figure 93, but lacking the rectilinearity of the latter: thus, the one in Figure 93 is a ***runic labyrinth,*** while the one in Figure 96 is its ***spiriform*** version. What is this particular deformation due to? Answer: to the influence of the animic subject. In general terms, the following law can be accepted: ***in the production of a sacred symbol by a Virya, the influence of the Ego trans-***

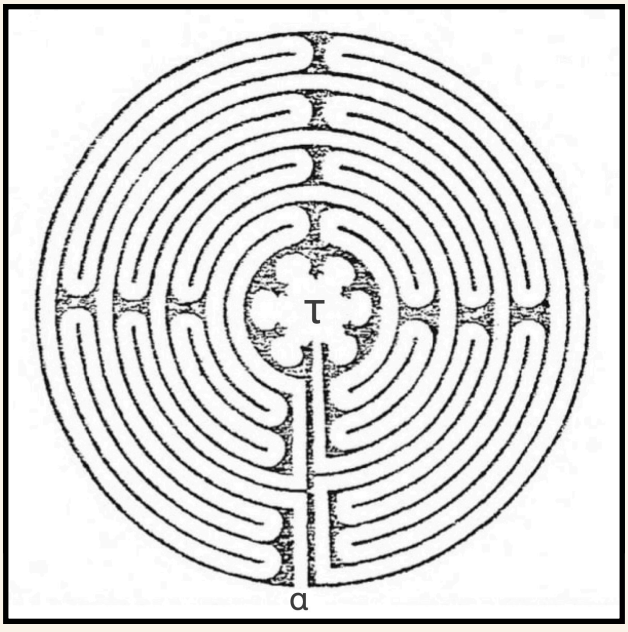


Figure 98

lates into "runic rectilinearity," i.e., into a tendency to the Virya's sacred symbol; whereas the influence of the animic subject manifests itself as a "spiriform curvature," i.e., as a tendency to the Paśu's sacred symbol. Hence, a runic sign like that of Figure 93 may lose its rectilinearity and become similar to the spiral sign through the influence of a dominant animic subject, producing the exterior

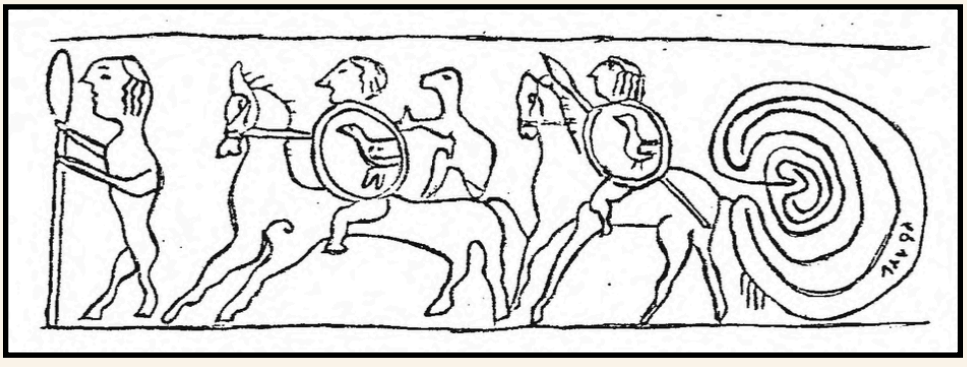


Figure 97

labyrinth signs that Figures 96 and 97 show.

The extreme case of deformation by the Fourth Guideline is that of the medieval Druidic labyrinths, which used to be constructed on the floor of Gothic cathedrals, one of which can be seen in Figure 98. Why this "labyrinth" should be considered as the lowest case of degradation and the most extreme case of deformation is not

difficult to explain; apart from having almost no rectilinearity, i.e., being almost completely spiriform, ***in this "labyrinth" there is no "objective deviation": whoever enters through the only Alpha*** (α) ***entrance, can reach the Tau Center, without obstacles, by simply following the path, which goes back and forth but is never cut off; in this "labyrinth," it is not possible to go astray, nor is there any "search, option, and choice" because there is no disjunction; it is thus an adistomic path, a path that represents the elix, the continuous function of the animic subject's evolutive progress, and not a path that represents the labrelix, the distomic function followed by the Ego, just as every exterior labyrinth sign is.***

F. Sacred Symbols and the Sacred Symbol of the Virya

In this section we have defined Tirodinguiburr as the "sacred symbol" of the Virya; however, it is necessary to clarify that this "sacred symbol" differs from any other by its runic, i.e., ***non-archetypal*** character. What such a difference signifies ***for the Virya*** will become evident if we recall the effect that the sacred symbols cause when emerging in the light sphere ***of the Paśu.*** We will have to resort, then, to what we have already seen in the First Part.

First of all, we will note that ***"every symbol that emerges in the light sphere acts, in front of the subject, as the representative of an Archetype, i.e., the symbol unfolds in an evolutive process that tends toward a final perfection or entelechy: during said process, the symbol distracts the attention of the subject"*** (page 154). "The I´ symbol, e.g., stabilizes in front of the conscious subject at level Ψ´ (see Figure 21). The level of stabilization of every conscious representation is reached in a single movement that begins in the cultural structure; in Figure 21, this signifies that the I symbol emerges from the plane of signification up to level Ψ´ ***in a single movement,*** progressive up to Ψ and brusque up to Ψ´: ***at the level of stabilization, the emergence ends and the process begins.*** The stability of a representation is experienced by the subject as the 'appearance' of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate quietude but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject's attention unless the latter has sufficient energy, in other words: will, in order to counteract it" (page 157). In summary, "every conscious representation, upon energetically stabilizing itself and appearing in front of the subject, attempts to develop an entelechial process. This is due to the fact that, being conformed by 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 contin-

uation of the movement initiated in the Archetypes inverted in the archetypal memory by reason; one can rightly speak of a single phenomenon divided into several phases: Phase 1 - actualization of the inverted Archetypes as the entity's schemata. Phase 2 - rational representation (of the entity's schema) on the Relationship. Phase 3 - emergence of the conscious representation. Phase 4 - development of the entelechial process in front of the conscious subject. Naturally, Phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation through its eidetic vision. The capacity of the conscious subject to volitively act in order to divert attention from a representation is a sign of an elevated evolution in the psychic structure of the Paśu, for such an affirmation of the subject can only take place in a schema-of-self of great structural complexity: in a schema-of-self that, justly, has been integrated with representations that have completed their entelechy in the absence of the subject and form part, albeit unknown, of the history of the microcosm.

"So, then, a highly evolved conscious subject has to be capable of avoiding the entelechial process of the representations, a process that the latter attempts to develop because they are, beyond the image that they represent, archetypal symbols in full actuality. However, there is a type of representation, which up to now we have not studied, before the ***elevated energy*** of which the conscious subject, even 'the most evolved,' is not only volitively ineffective but also runs the risk of being irreversibly fragmented or definitively dissolved. So dangerous a type of representation is denominated ***myth*** and its image, ***sacred symbol***" (page 170). Wherein lies the ***danger*** of sacred symbols for the Paśu's conscious subject? Answer: in that they deploy their entelechial process ***upon*** the conscious subject, attempting to overpower its will and take control of the microcosm. In order to observe this process in more detail we must start from the case in which the conscious subject reflects upon a fantasy, causing its rational interpretation by the animic subject of the unconscious structures and its masking with an "emerging sacred symbol," as explained in H (page 192) with the example of the winged-fish-god. In that case, when the sacred symbol emerges in the light sphere, "***then the fantasy ceases to intervene in the phenomenon and is definitively absent from the objective plane.*** Why? Answer: Because the masking by a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, attempts to unfold the potency of its archetypal symbols in a process, a process that, as we have seen, enraptures the attention of the conscious subject and tests its volitive force: ***the sacred symbol, like every representation that masks a fantasy, initiates an au-***

tonomous entelechial process at the very instant it bursts into the light sphere. But there is a difference between the two processes, an essential and dangerous difference: while every representation is self-referent, to the schema-of-self, i.e., to the conscious sphere, the sacred symbol presents itself in the light sphere ***referred to the conscious subject;*** it occurs this way because the sacred symbol has been mounted, from the outset, on a fantasy, on an ideal object essentially sustained by the subject. This will be better understood if we recall that every fantasy represents objects, or objective situations, unreal, without existence in the exterior world; such unreal objects, 'objects of fantasy' or 'phantasms,' can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the fantasy, however evidently unreal its content may be, and that is why the sacred symbol, which is superimposed on it, which receives its fundament from it, is also essentially supported by the conscious subject, referred to it.

"The difference is clear: every conscious representation, because of its first intention, is self-referent; fantasies, on the other hand, do not possess a first intention, they are products of the conscious subject, 'creations,' and are sustained by it; the sacred symbol, of which emergence had as its origin the apperception of a fantasy, manifests itself in front of the conscious subject, ***in substitution of the fantasy,*** as an object of apperception; in consequence: sustained by it and referred to it. 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, self-referent, ***its process will unfold 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 it wishes to know, it will pay attention to the process, but its volitive energy will allow it to interrupt it by withdrawing its attention, removing it from the present. ***The sacred symbol, on the contrary, will attempt to unfold its process over it, involving it as an author and not as a mere spectator"*** (page 189).

"The important thing now is to comprehend that the sacred symbols, from the moment in which the emergence takes place, transcend the physical plane of the microcosm and ***participate in the metaphysical plane of the macrocosm.*** (That is why the sacred symbols are the only valid metaphysical signs, the true fundaments of all Metaphysics; on the contrary, it is necessary to deny the title of 'Metaphysics' to any science of which object is not the knowledge of the sacred symbols; and, finally, the most elevated Metaphysics is the Hyperborean Gnosis, because the sacred symbols constitute for it the principal objective of its investigation). This 'metaphysical participation' signifies that the sacred symbol represents both the myth, or archetypal symbol, structured in the

schema of the microcosm and a psychoid Archetype of the macrocosm: its 'truth' is a transcendent truth. But why is such transcendence only possible ***when the sacred symbol emerges,*** i.e., when it becomes conscious, and not before? Answer: Because only then, when 'there is a sacred symbol,' 'representation of a myth,' is it the case that an archetypal symbol, situated at the beginning of the formative scale of the design, is ***energetically activated separately:*** by actualizing the sacred symbol a link in the chain is unhooked; but such a link can only separately exist if it ***participates*** in and is sustained by a universal Archetype. We have seen that the myth can ***phagocytize*** the cultural subject as long as it is in its schematic context and as long as the subject manifests volitive weakness; but if the subject withdraws to its habitual context the myth means nothing; the subject could even ignore all its life, and this is the most common thing, the existence of structured myths. But, if a myth is represented outside of its context, it is equivalent to separating the first link of an evolutive chain that goes from the universal Archetype to the entity, i.e., ***it is equivalent to actualizing in the microcosm a universal Archetype at the first instant of its evolutive unfolding.*** So the sacred symbol, by emerging from the light sphere and substituting the fantasy as the object of apperception of the conscious subject, ***is putting the conscious subject not into mere contact with schematic myth but with a universal Archetype, and, through it, with the Demiurge.*** It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, The One, the cosmic Demiurge: the sacred symbol, in a metaphysical undercurrent that one must transcend, 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 in front of the conscious subject never causes a madness of the type described as 'first phenomenon' on page 173. Here, on the contrary of a formal regression to the primitive world of myth, there is the 'danger' of converting oneself into a 'representative of God on Earth,' a prophet, a divine envoy, a social reformer, a hero, a man of destiny, etc.; i.e., there is the danger that the animic subject identifies itself with a collective function and ceases to evolve as an individual. Such is the 'danger' that the conscious subject runs if it is phagocytized by the sacred symbol; but in this case it is a 'legal' madness, necessary for the micro and macrocosmic objectives of the Paśu's finality" (pages 191–92).

Now, the affirmation that ***"every sacred symbol represents The One," and transmits His will to the animic subject,*** refers, of course, to ***every symbol sacred to the Paśu.*** In the case of the Virya, just as was mentioned at the beginning, his "sacred symbol" Tirodinguiburr, presents a special difference with respect to the "symbols

sacred to the Paśu" that we are considering. This difference will be made manifest if we refer ourselves to the ***initiatic*** sacred symbols, i.e., to those which are collectively used in order ***to initiate*** their recipients into the knowledge of a metaphysical truth. With such a motive, the Initiator ***will communicate*** to the initiate the sacred symbol and the latter, through ***transcendental induction,*** will be able to put himself in contact with the "metaphysical truth" that the sacred symbol represents. When this occurs, a psychic phenomenon develops, analogous to that which we have described in the case where the sacred symbol masks and substitutes a fantasy: the sacred symbol, revealed to the conscious subject through transcendental induction, unfolds in an evolutive process and attempts ***to phagocytize it. And this process unfolds inevitably, whether the initiate is a Paśu or a lost Virya, due, in the last case, to the fact that the lost Ego is subsumed in the conscious subject, deviating on the labrelix path, and is incapable of orienting itself and evading the dominant action of the myth.***

It must be confirmed, therefore, that ***every sacred symbol,*** including Tirodinguiburr, develops, in the light sphere, an entelechial process on the conscious subject ***if it is communicated as an initiatic symbol:*** "Naturally, a sacred symbol can also be volitively dominated by the conscious subject; but such a possibility is effectively remote for the Paśu and only a type of Virya, the luciferic graceful one, will actually succeed in stopping its process" (page 189). The fact is that, because it consists of an ***archetypal*** configuration of runic signs, Tirodinguiburr will inevitably unfold upon the conscious subject of the lost Virya, for, as a sacred symbol of the Virya, it will be made known by an Initiator in order to procure the First Step of Wotan's solution: even the identification of the conscious subject with the sacred symbol is ***sought*** in the First Step, when the exterior labyrinth is introjected through induction in order to experience the gnosis of the interior labyrinth. But, if Tirodinguiburr behaves like the other sacred symbols, i.e., if it can dominate the conscious subject of the lost Virya and identify itself with him, what utility does its use have in the Hyperborean Initiation, or, in other words, what difference does it have with the other sacred symbols? Answer: ***Tirodinguiburr, in effect, unfolds in an entelechial process that completely absorbs the conscious subject, which accompanies the lost Ego without resistance; however, unlike other sacred symbols, the identification with Tirodinguiburr causes the "awakening" and the "orientation" of the lost Ego within the conscious subject. That is to say: when the conscious subject has been confused with Tirodinguiburr, when the conscious subject "is" the sacred symbol, then the lost Ego is naturally situated in the interior labyrinth and discovers itself astray and disoriented; such a discovery is abrupt: the lost Ego, as if "awakening" from a***

dream, finds itself on a tetrarch and "knows" for the first time the search, option, and choice sequence; but, more importantly, upon awakening, it locates "in front" of itself the Tau Plaza, the exit from the labyrinth, i.e., the lost Ego, after "awakening," orients itself. Then comes the search for the secret exit, the path toward the Tau Plaza, the Secret of the Right Angle that only the second initiatic step can bring. But that is a problem that is solved through the praxis of Noological Ethics, that is, by adopting a "luciferic graceful attitude." What is concrete is that the archetypal process of Tirodinguiburr, its phagocytation of the conscious subject, awakens and orients the lost Ego because it situates it "in front of the interior labyrinth's center," in front of the Odal Archemon: but, and this must be indisputably affirmed, the only sacred symbol that presents such a quality of facilitating the liberation of the enchained Spirit, of awakening and orienting the lost Ego toward the Origin, is Tirodinguiburr, the "sacred symbol of the Virya." The remaining sacred symbols, whatever they may be, are highly dangerous to the lost Ego, for they either increase its enchainment by situating it in the center of a temple's quadrangularity or of a spiral, or they dissolve it by causing the draining of the Symbol of the Origin after impulsing the conscious subject to take the "Great Leap" toward the beginning of the Archetype.

It is indubitable that Wotan, when proposing the First Step of the solution by means of Tirodinguiburr, has counted on its entelechial process, since it, the identification of the conscious subject with the interior labyrinth, ***forces*** the conscious subject to ***center*** the lost Ego. However, if this were all, if the First Step were reduced only to the process of an archetypal sacred symbol, there would be no liberation possible; *it does not occur like that, and the liberation of the Spirit is a possible fact, because Tirodinguiburr is an archetypally interpreted runic sign: as an effect of the Kalachakra actual system, constructed by the Traitorous Siddhas, the Symbol of the Origin's Uncreated Runes are related to the sacred symbol of the Paśu, to the Paśu design, and can be described with signs that support an archetypal interpretation; if these archetypal signs, which conform to Tirodinguiburr, unfold in an entelechial process, they do not affect the Uncreated Runes at all: they remain eternal and immutable in their absolute indeterminacy. The Uncreated Runes are the truth of the Virya and the Ego will turn to them, transcending the archetypal forms of Tirodinguiburr, by means of a "runic analysis" that will disintegrate the superstructure of connections of meaning existing between them and the runic signs. Then the Uncreated Rune will be open to the apprehension of the Ego and its ecstasy, in the Kairos of the Hyperborean Initiation, will reveal to it the secret exit toward the Tau Plaza, the Secret of the Right Angle, and will grant it immortality in the Odal Archemon: from there,*

successive ecstasies will enable it to construct the spiral staircase to the Tau Origin and the infinite staircase to the Selbst, transmuting itself into an awakened Virya, a Hyperborean Pontiff, and a Berserker Siddha.

It has been made clear how different the Virya's sacred symbol is from the "symbols sacred to the Paśu": Tirodinguiburr, the exterior labyrinth of Wotan, is the only sacred symbol that facilitates the liberation of the enchained Ego. However, the remaining sacred symbols are often potent in order to unfold and phagocytize the conscious subject of the Virya: if this occurs before taking the Second Step, the conscious subject, transformed into an autonomous myth, will prevent its concretion. It is evident that, after the First Step, it will be the sacred symbols, the masks of the Demiurge, the representatives of the Enemy, the principal enemies of the Virya, that will try to prevent the liberation of the enchained Ego, its immortalization in the Odal Archemon. How will the awakened and oriented Ego avoid the hounding of the myths, the possibility that one of them will phagocytize the conscious subject and plunge the Ego into deception and illusion? Answer: ***by presenting, in front of the sacred symbols, a luciferic graceful attitude.*** It is a question, then, of practicing the ***ethical attitude prior*** to the Second Step, which the Noological Ethics describes and that will be defined in the coming articles.

First Note - Being clear about how essentially different Tirodinguiburr, the runic sign, is from any other archetypal sacred symbol, it must henceforth be understood that the expression ***"sacred symbol"*** refers to ***every archetypal sacred symbol, included in the Tirodinguiburr runic sign,*** but that the expression, "the sacred symbol of the Virya," or simply "Tirodinguiburr," signifies ***the Kalachakra representation of three Uncreated Runes,*** i.e., something essentially different from "every other archetypal sacred symbol."

Second Note - ***Phagocytize*** is a verb from physiology that expresses the action of an organic element called a ***phagocyte,*** present in the blood and tissues, the function of which consists in destroying bacteria and harmful or useless bodies for the organism. The way in which phagocytes fulfill such a function, assimilating and incorporating the opposing element into themselves, very efficiently describes a similar action fulfilled by the sacred symbols: ***psychic phagocytization.*** Such a phagocytation occurs, naturally, when the will is insufficient in order to prevent it. Although the terms "phagocytize" and "phagocytation" constitute a blatant neologism, we will continue using them in a figurative sense in order to describe "the sucking action on the psychic energy" exercised by the sacred symbols.

The literal English meaning would be: phagocytation = "interpenetrating suction."

G. Noological Ethics and Hyperborean Metaphysics

From the First Part, we will quote the following concepts: "we will define ***Hyperborean Metaphysics*** as ***that science of which object of knowledge is the sacred symbols;*** in consequence: ***every sacred symbol is the representation of a metaphysical truth.*** However, the definition will not be complete if we do not point out its principal condition: ***the sacred symbols that emerge through the threshold of consciousness and confront the conscious subject,*** case (a), ***are only considered 'metaphysical objects.'*** If one meditates a little on this condition, one will see that it makes of the Hyperborean Metaphysics ***a science proper to the light sphere,*** i.e., ***a science of the consciousness.*** But one should not be confused: the fact that such a science is 'proper' to the light sphere does not imply that its scope of observation is exclusively the light sphere; we did not say 'its object of knowledge is the light sphere' but 'its object of knowledge are the sacred symbols ***that emerge in the light sphere.***' What is the difference? That, as stated in article 'H,' a sacred symbol is 'not only the representation of the myth, but the terminus of a procession of forms that starts in the universal Archetype, which is, as we know, sustained by the Will of the Demiurge.' That is to say: that a sacred symbol, having been separated from the structure of the design, ***actively participates in a universal Archetype.*** Hyperborean Metaphysics, then, is a science 'proper to the light sphere' but of which object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by Viryas and Siddhas since nothing akin to the knowledge of the universal Archetypes is permitted to the Paśu."

"But, if the Paśu is forbidden the possibility of transcending the sacred symbols, what is the meaning of its appearance? Why has the Demiurge planned its emergence? Answer: for an operative motive. It is the Demiurge, through the universal Archetypes, who proposes ***to operate on the Paśu at determinate moments of its history;*** and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as a representation of a myth, as an effect of the rationalization of a fantasy; or it has been ***taught*** by a cultural instructor and the Paśu has ***learned*** it: it has taken the cultural subject as a sensitive impression and the conscious subject has perceived it as a conscious representation, i.e., as a sacred symbol emerging in the light sphere; or, also, the sacred symbol ***may have arisen from the superstructure of the exterior cultural fact***

and have been grasped as a 'discovery'; etc. In any case, regardless of what influences the manner in which the sacred symbol has come to be known by the Paśu, the effective thing is that, by 'appearing' in the light sphere, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those 'determinate moments' in the history of the Paśu in which the sacred symbols emerge that enable the operation of the psychoid Archetypes, i.e., during which the will of the subject becomes dominated by a transcendent will, by a collective pattern of conduct? Answer: such 'moments' proper to the history of the Paśu (but which are not alien to the History of its socio-cultural community, since there is a certain parallelism between the cultural structure and the superstructures of cultural facts, which will be studied in the Second Part), ***are moments of crisis.*** The sacred symbols have the function of bridging the crisis, ***relieving the evolutive animic subject, the soul, for an instant or for a more prolonged time, from the control of the microcosm:*** but this occurs, naturally, when the subject lacks the will to impose itself on the entelechial process of the sacred symbol; precisely, 'moments of crisis' are those in which the animic subject is weakened, perhaps in despair, feeling that it is irremediably sinking into the darkness of an insurmountable situation" (pages 196–197).

Well, the Hyperborean Wisdom affirms that the First Step of Wotan's solution causes in the conscious subject a ***subrunic crisis.*** This signifies that the awakening and the orientation of the lost Ego, its location in front of the Fenestra Infernalis of the Odal Archemon in order to seek the secret exit, produce in the conscious subject the unmistakable sensation that its vital continuity is interrupted, that the temporal current of consciousness stops and abysses some interminable instants: it is then when emerge the most dangerous sacred symbols, corresponding to myths of extreme seduction, and they corner the oriented Ego against the Fenestra Infernalis of the Odal Archemon; ***it is there when the Ego must exhibit the luciferic graceful attitude, suspending the dramatic tension, reducing the potency of the sacred symbol, and taking advantage of its stopping in order to know its "metaphysical truth," to explore the archetypal plane by inverting the meaning of the symbol, i.e., to steal, like Prometheus, the fire from Heaven.***

Every Virya who has performed the First Step of Wotan's solution must endure the subrunic crisis of the conscious subject, and its emerging attempts. Analogically, this is the circumstance that the subrunic crisis poses: ***the Ego finds itself "in front" of the threshold of consciousness, still submerged in the conscious subject. However, after having taken the First Step of Wotan's solution, the gnosis of the interior labyrinth has enabled it to orient and situate itself next to the Odal Archemon, rigorously, the Ego leans***

against the Beta right angle (Figure 88), while it tries to find the secret exit, the secret of the passage to the Tau Plaza. As long as the Second Step is not concretized, the oriented Ego is "leaned," i.e., "with its back turned" to the right angle and "facing" the threshold of consciousness: it is then when the subrunic crisis of the conscious subject occurs. The conscious subject experiences the sudden independence of the Ego, the product of the First Step, as an interior resistance of its volitive force: that is why it feels alienated and faint. But this interior volitive force that reveals itself is none other than the "powerful force" of the lost Ego, which, in its search for orientation, was dragging the conscious subject in an evolutive direction, in accordance with the objective of the genetic key (see page 522). Thus, the Ego oriented subtracts its volitive force from the conscious subject and the latter experiences the subrunic crisis. Its reaction is consequent. It demands salvation, help in order to overcome the critical moment, a bridge that unites the shores of the abyss. And the help is not long in coming because it is foreseen in the Paśu design's microcosmic plan: sacred symbols then arise from the depths of the shadow sphere. Different representations of structured myths emerge in the light sphere, which attempt to complete their entelechial process by phagocytizing the conscious subject and taking control of the microcosm: if at least one of these sacred symbols concretizes its purpose, the conscious subject will be freed from critical anguish and, on the contrary, will feel strong and powerful like a god. Of course, this change only signifies that the subject has identified itself with a universal Archetype and that it is the Archetype, the myth, that dominates the microcosm. Naturally, in such a case, the oriented Ego is lost because, if it has not managed to take the second step and isolate itself in the Odal Archemon, it will again be subsumed in the conscious subject, subjected to the worst degree of deviation on the labrelix path: the myth, and behind the myth, the Demiurge, will take care of maximizing the determinations of the deception.

Hence it is a question of capital importance for the oriented Ego how to avert the process of the sacred symbols. Is such an attempt possible? Again, the answer is: yes; the Ego is capable of controlling the process of the sacred symbols if it presents, in front of them, a "luciferic graceful attitude." In other words: when the subrunic crisis of the conscious subject comes, the oriented Ego finds itself leaned against the right angle of the Odal Archemon and in front of the threshold of consciousness; in front of it emerges, then, a sacred symbol that attempts to unfold with great potency: if that unfolding concretizes, the oriented Ego will once again be lost; but the Ego manages to stop its process, and even to invert its direction in order to explore its archetypal essence, presenting a luciferic graceful attitude.

As we see, the "luciferic graceful attitude" is the behavior of the oriented Ego in front of the sacred symbols, i.e., in front of the "objects of knowledge" of Hyperborean Metaphysics; this is equivalent to affirming that ***Noological Ethics requires being comprehended in a metaphysical context.*** Noological Ethics is the answer to the question: what must I do to free my captive Spirit? A question that the Ego asks itself ***only when it is oriented,*** i.e., when it finds itself ***"leaning against the right angle and in front of the threshold of consciousness";*** that is to say, the subrunic crisis by means of ***"leaning against the right angle and facing the emerging sacred symbol";*** or, more precisely, ***"leaning against the sacred symbol of the Virya and facing the emerging sacred symbol."*** The Ego, then, asks the fundamental ethical question: "what must I do?" by virtue of the fundamental ethical act that consists in being "leaned against the sacred symbol of the Virya and in front of the emerging sacred symbol": this act, the synthetic definition of which is ***"the Ego in front of the sacred symbol,"*** is clearly a ***metaphysical act.***

Consequently, Noological Ethics refers exclusively to an "interior act," the Ego in front of the sacred symbol, and does not take any "exterior act" into consideration: it only takes into consideration conscious representations of the cultural fact that have assumed the dimension of sacred symbols, e.g., the initiatic symbols introjected by transcendental induction. As for the conduct of the Virya, Noological Ethics defines only one case of exterior behavior; that which corresponds to the interior luciferic graceful attitude and to which is denominated "Honor." In other words: any form of exterior expression is the manifestation of a determinate volitive force: when the volitive force proceeds from the animic subject, the expression is a "giving of meaning," an affirming of the general and particular value of cultural objects: to this expression, which fulfills the macrocosmic objective of the Paśu's finality, Noological Ethics does not take any point of view under consideration; on the contrary, when the volitive force proceeds from the awakened Ego, that is, when the Ego presents a luciferic graceful attitude in the fundamental ethical act, the corresponding expression is Honor, which Noological Ethics defines as follows: "Honor is the act of the graceful will." Although this definition will only be explained in the coming section, it is worth mentioning that in the lost Virya, and even in the Hyperborean Initiate, Honor is not a permanent expression and that it requires a Kairos: the Kairos of Honor, the absolute moment in which the Spirit manifests itself and the Virya expresses an essential hostility. Only the Loyal Siddhas, whose permanent expression is the essential hostility toward macrocosmic matter, always act with Honor.

Noological Ethics is the Kairos of Honor, the expression that corresponds to the luciferic graceful attitude of the Ego. Faced with

the fundamental ethical act, the Ego in front of the sacred symbol, the Virya asks himself: what should I do? Noological Ethics, basing itself on its cardinal principle that enunciates "the Uncreated Rune is the truth of the Virya," offers an answer: the Ego must present a luciferic graceful attitude. And the Hyperborean Wisdom confirms: only by adopting a luciferic graceful attitude will the Ego be able to avert the process of the sacred symbols and succeed in isolating itself in the Odal Archemon, the center of the interior labyrinth; then it will act with Honor, the only morality of the Virya.

The luciferic graceful attitude will be defined, later on, as proper to a type of lost Virya: the luciferic graceful. Noological Ethics describes this type, together with the "ludic" and the "sacralizing," as part of a psychological typology of the lost Viryas denominated ***Aberrant.*** This typology, which will begin to be developed starting from the following article with the description of the "ludic type," refers in all cases to the ***ethical act*** of ***"the Ego in front of the sacred symbol."*** Thus, the three basic types of lost Virya, ludic, sacralizing, and luciferic graceful, are defined by the attitude that the lost Ego assumes in front of the sacred symbol.

H. Ludic Attitude and the Degradation of Sacred Symbols

In article "E," the deformation of a series of exterior labyrinth signs was analyzed and it was demonstrated that all the differences with respect to Tirodinguiburr respond to a plan of the Traitorous Siddhas of Chang Shambhala. The objective of this plan is aimed at, in the end, changing the meaning of the exterior labyrinth sign in order to bypass its usefulness in Wotan's solution to the problem of the spiritual enchainment: on the contrary, the sacred symbol of the Virya, degraded and deformed, transformed into a representation of the Kalachakra Key, is to contribute to the spiritual enchainment. Who are those in charge of carrying this plan forward? Answer: it is the lost Viryas themselves who, with their ***ludic attitude,*** cause the ***degradation*** of the sacred symbols and their subsequent ***deformation.*** In this, and in the following articles, we will describe and study such an attitude from an ethical-noological perspective; let us remember that the lost Virya degrades the sacred symbols with his ludic attitude and that only through a luciferic graceful attitude, a "prior ethical attitude," will he be able to take the Second Step that leads to spiritual liberation: in order to adopt this last attitude, he must totally dispense with the ludic attitude and restore to the sacred symbols their metaphysical significance.

We can obtain a preliminary idea of the ludic attitude from the First Step of Wotan's solution: we must consider, for this, the possibility that the Virya ***does not perform the inductive step between the exterior labyrinth and the interior labyrinth, limiting himself,***

instead, to projecting the subject on the exterior labyrinth. That is, instead of interpreting the "awakening" idea of "search, option, and choice," and experiencing the "gnosis of the interior labyrinth," the Virya projects the animic subject onto the exterior labyrinth and ***plays around*** to solve "the problem of the labyrinth." From the ludic Virya's point of view, the exterior labyrinth is a plane that shows the network of paths ***from above*** and can be ***encompassed with a glance;*** thus, although his vision reveals the "search, option, and choice" sequence, it is nonetheless an exterior project on which the Virya naively believes that he can ***win*** by pointing out the fences and obstacles and repeatedly traversing the winding paths with the eye, or with a pointer, until finding the "exit." Of course, when the Virya acts in this way he is actually ***playing*** with the exterior labyrinth sign, i.e., ***denying the dramatic nature to the idea that he induces.***

In general, ***every game represents the metaphysical degradation of a cult, the ritual practices of which one has not wanted to renounce: one continues then to practice the rite "as a game," i.e., denying its original metaphysical transcendence or, in other words, making it unconscious. And the product of this "ludic attitude" is the degradation and deformation of the sacred symbol that was representing the cult, the loss of its metaphysical significance. On the contrary, when the sacred symbol is used, not as a game, but as an initiatic symbol to a mystery, or as an object of worship, its metaphysical transcendence is the only possible experience.***

In the case of the Virya's sacred symbol, the metaphysical transcendence that it gives when it is used in the First Step of Wotan's solution, comes from taking "a step beyond" the mere rational comprehension of its meaning, an ***inductive*** step that is naturally absent in the ludic attitude. Such a step consists, literally, ***in leaping into the interior labyrinth,*** in turning into an actor conscious of the ***drama*** of being astray in a network of paths and without the possibility of orienting oneself in them. It is then that the Virya discovers, ***dramatically,*** his own spiritual misery because he recognizes that he is indeed lost in a colossal labyrinth. This ***re-cognition*** occurs as ***gnosis,*** as a sudden illumination of the lost Ego, as a Blood Memory, and produces the appearance of an urgent will to exit. At that moment, the barrier of an ancient illusion has effectively been leapt over: in effect, the deception of "freedom," or of "free will," is in evidence when the Ego experiences "the gnosis of the interior labyrinth." Thus is annihilated the enemy cultural strategy that was creating the illusion that it is possible to be and to do by oneself: the realization that the Ego is imprisoned in a labyrinth and that all its acts are determined, conditioned by the fixed paths that must obligatorily be followed, dispels this illusion.

Summarizing, let us recall that the "inductive leap" that we are mentioning, from the exterior labyrinth to the interior labyrinth, is the actual "metaphysical transcendence," the step that leads from the simple contemplation of a sacred symbol to the intimate experience of the essence that it represents and that internally sustains it; the sacred symbols, as we know, represent metaphysical truths, i.e., beings of the archetypal plane, universal Archetypes, Myths, etc.; the "inductive leap" is, then, also an intelligent transit from the apparent form of the sacred symbol to its metaphysical truth. In the case of the exterior labyrinth, such a transit occurs between "the exterior," the projected and unfolded, that which is confronted by cognitive vision, and "the interior," that which is experienced as the experience of the sacred symbol, as gnosis of its metaphysical truth: experience, gnosis, which implies the apprehension of the sacred symbol's metaphysical significance, i.e., the significance that the universal Archetype and its context grants to it, and not a mere conceptual comprehension, the rational logical significance of which is rooted in the cultural structure. He who has thus crossed the limits of the sacred symbol, and has obtained the gnosis of its archetypal essence ***without being phagocytized by the universal Archetypes,*** possesses a metaphysical knowledge that has the character of ***macrocosmic truth,*** i.e., the character of a universal concept or superconcept.

Now, with respect to the exterior labyrinth sign, we must insist that the "gnosis of the interior labyrinth" can only be attained when the Virya is willing to take the step ***"seriously,"*** to transit toward the interior labyrinth, procuring the comprehension of the sacred symbol's significance, experiencing the dramatic quality of the deviation: otherwise he will not succeed in concretizing the First Step. Why? ***Because it is not possible to "play" with metaphysical truth without degrading and distorting it at the same time.*** The one who plays knows that he is not serious, he does not totally dedicate himself and that is why he must always remain hanging around the periphery of the sacred symbol; the revelation of its essence is forbidden to him.

I. The Ludic Attitude of the Lost Virya

How is the ludic attitude defined? Answer: the attitude of playing consists in creating an imaginary personage, a reflection of oneself, a split, which is subjected to the necessary tests ***without ever confusing the roles.*** The player then puts on a mask, protects himself, and plays ***through*** his fictitious personage. This is notably proven in chess, a game in which the roles represent figures of human life that facilitate the player's projections: the king's job, e.g., is what really risks his head during the battles that take place on the

board, or in the soul of the player; although the player temporally identifies himself with the personage, ***he knows at all times that it is not for real,*** that he can always abandon the fight and regain the safety of his own personality. But not in all games are the personages embodied outside, as in chess; in other more abstract games, the pieces are moved by a single personage: the mask of the player. And beyond the "games" themselves, those in which are agreed to be such, are the events, exterior and interior, that are faced with a ludic attitude, ***in general, all those in which the player has discovered a semic object, a symbol that is irresistibly attractive to him, but for which he does not wish to be directly responsible.*** Because the player, paradoxically, is the one who ***does not gamble,*** the one who does not take risks for himself, but through the intermediary of an unreal personage; he would never dare to run the dangers to which he subjects his personages and always returns to the mediocrity of everyday life, routine but "safe." ***The player is, then, the one who fears definitively exiting the deception,*** to break the veil of illusion, and to face the truths that may come. He is irresponsible because he does not wish to gamble and plays in order to experience, in his intermediary personages, the experiences that he does not dare to live directly.

However, due to the vulgar appearance of the ludic attitude, it is not evident that it unmistakably points to the property of the lost Virya; the ludic attitude, in effect, reveals a strategic fundament: ***the intuition of "conflict" and the possibility of "winning" or "losing" that the opposites possess.*** Let us recall the definition from pages 386–387: ***"every historical or cultural fact is the manifestation of a psychoid Archetype, or myth, by means of a superstructure, the members of which, men and cultural objects, evolve together toward their entelechy";*** but the "evolution" of the cultural fact has a direction determined by the synthesis of all the tensions between the cultural objects of the axiological context, tensions that are the expression of the "conflicts" between the Archetypes in which the cultural objects participate: that is why it is said in the First Part: ***"for the Paśu, war is the way in which the Archetypes resolve their conflicts"*** (page 312); these archetypal "conflicts," the manifestation of which are the tensions that are established between the cultural objects through the connections of meaning, configure a dramatic plot denominated ***karmic storyline*** by the Lords of Karma, i.e., by the Traitorous Siddhas of Chang Shambhala; and in the karmic storyline the Paśu intervenes unconsciously, playing a predestined role, acting in representation of the Archetypes, and participating in their "conflicts": ***but the Paśu must act in the drama without ever suspecting the karmic storyline or its very existence; otherwise the dramatic tensions would be weakened and the astral Archetype would lose potency in order to capture the Paśu in the superstruc-***

ture of the cultural fact; thus, ignoring the storylined tensions that impulse it, the Paśu takes an active part in the archetypal conflicts and "fights for life," i.e., fights to live or to survive. The lost Virya, on the other hand, presents two typical attitudes: "normally," i.e., when the lost Ego is submerged in the conscious subject and manifests only its volitive force, the Virya is an unconscious actor and ignores, like the Paśu, the archetypal conflicts: the conflictive situations of life, controversy or war, always drag him along as an active protagonist without him ever coming to question his essence or suspecting the archetypal storyline; the second attitude is that which has already been anticipated: the Virya intuits the conflict and the possibility that the opposites have of winning or losing; such an intuition is clearly noological, dumped by the Ego on the subject that is superimposed on its volitive force, and causes a state of crisis in the conscious subject; the subject suddenly notices the conflictive fundament of the events and reacts with anguish and fear: fear of confrontation and its results, fear of "losing." In this second case, which we will deal with hereafter, the crisis of the subject is resolved by means of some emerging symbol ***that covers the voice of the Ego*** and eliminates the source of the anguish; then ceases the cause of the subject's alarm, the intuition of the archetypal conflict, of the archetypal storyline, and the "morality" of ignorance returns to the life of the lost Virya. The following step consists in taking sides and actively intervening in the struggle, defining a particular meaning in the axiological context, i.e., integrating oneself into the superstructure of the cultural fact.

But not all take this step. The reason is that, in some Viryas, the metaphysical intuition of the archetypal conflict, interpreted in semic terms by the cultural subject, is an extremely attractive experience: it then occurs that the Ego expresses attraction for the conflict or for its representative symbols while the subject experiences the fear previously described, without it being possible for him to completely cover up the expression of the Ego. From this tension between the Ego and the conscious subject, the ludic attitude arises as a result. In other words, many lost Viryas prefer ***not to engage*** in the conflict, yielding to the fear of the animic subject, but, not being able to resist the desire to participate in the conflict or its symbols, under the influence of the Ego, they adopt a cultural disguise and ***play the conflict,*** leaving to their puppets the task of resolving it.

Basically, the player, recognizing the conflict, procures to prevent it from establishing itself in his own life because ***he is aware of the possibilities in which the opponents debate: win or lose. And he does not wish to lose.*** The player ***fears*** losing in life and that is why he never plays ***for real,*** preferring to hide himself behind his ludic masks, which are those that actually assume the risks of con-

frontation. Why does he play? Answer: ***because the conflict attracts him and he desires to win without running, for it, actual risks.*** The game satisfies this passion because it allows him to be confronted, for the duration of a ***"game match,"*** with a feigned and circumstantial adversary, against whom he will risk only symbolic elements, i.e., cultural objects endowed with general value: points, tokens, money, etc. That is to say: ***in the game, nothing of oneself is risked,*** "not so much of oneself," but so many fictitious, cultural objects that do not compromise the Ego's interior strategic situation; ***the game does not modify the player, it does not help him to be reoriented in the direction of the Origin.***

Synthesizing the definition, ***the player is he who has intuited the reality of the conflict and its possibilities: winning or losing; but, not being willing to concretely engage in a real conflict, for the unconfessed fear of losing, or even to renounce the passion of winning, he decides to "play" polemics or war, he participates in a simulated contest in which he feels safe because "he knows that it is not for real," that the losses, in every case, will be cultural objects substantially different from his body, soul, or Spirit.***

It is important to emphasize that the player is always aware that the game has an end, that it inevitably concludes after a prefixed time at the end of which he recovers his own personality: that is why he feels ***safe.*** Outside of the game, which he can leave at any time, is "normality," the state in which he must remain indefinitely. This "normality," in which his life fatally passes, is the player's axiological context, the cultural superstructure in which he plays a fixed role in the karmic storyline. In reality, he never abandons this cultural world because, while playing, he only simulates absenting himself from it, disguising himself for brief moments as a personage or party, ***projecting his passion for the conflict in cultural objects, masks, and marionettes.***

What does this attitude of the player ***not engaging*** in the actual conflict and his intervention, instead, in simulated confrontations signify? Answer: that ***the player has "framed" the conflict within the limits of the game and has posed it in "symbolic terms."*** As can be seen, this is a much more complete operation than what the vulgarity of the ludic attitude allows us to suppose.

The ***framing*** of the conflict is necessary in order to offer ***security*** to the player: outside of the ludic framework is the "normality" of the cultural world. In the spatial or psychological area of said frame, a simulated, unreal conflict, where the symbolic representatives of the players confront each other, has to take place. And it is to these symbols, if we intend to comprehend the ludic attitude of the lost Virya, to which we must pay special attention.

In effect, the symbols at play in the game, where have they come from? Because it is evident that they "had to come" to the framed

area of the conflict, since the player does not leave his own "normal" world even for an instant; precisely, as has been explained, he plays in order to remain in it without renouncing the passion for the conflict. A general answer was already advanced in "H" when it was stated: "every game represents the metaphysical degradation of a cult, the ritual practices of which one has not wanted to renounce: one continues then to practice the rite 'as a game,' i.e., denying its original metaphysical transcendence or, in other words, making it unconscious." There we were referring, of course, to "traditional" games, such as chess or dice, constituted by a set of symbols or cultural objects that must be played according to certain rules. With said rules, a ludic storyline is instituted that regulates the behavior of the symbols that confront each other during the game; with the ***principle of the fence,*** by its projection, the area where the simulated conflict is fought is framed.

J. Synarchic Promotion of the Ludic Attitude

We have referred to "traditional" games to exemplify "in general," but here we will emphasize that, in particular, the ludic attitude is adopted by the lost Virya in multiple situations of ordinary life; in these cases it is not a question of ancient degraded cults but of current events that the lost Virya ***reduces*** to the terms of a game, i.e., he frames them and poses them as a simulated conflict. Why does he do it? Answer: in particular, the lost Virya faces, "as a game," ***those cultural facts that he desires to empty of dramatic content: he thus procures to participate in the cultural fact but without assuming any commitment or responsibility, removing the "seriousness" from his protagonistic role.*** E.g., we all know of Don Juans who mess around with women, feigning all sorts of affections, but who flee at the slightest hint of "obligation," i.e., of "seriousness," in the relationship. And like this one, there is a whole range of psychological types corresponding to those who are irresponsible toward symbols other than "the woman": e.g., "the job," "the home," "the loans," "the fatherland," etc., are concepts that are usually framed in ludic terms, that is to say, any fact that, when taken "seriously," imposes a certain obligation. The player in these cases attempts to evade any commitment that links him with the fact, removing "any seriousness" from it, denying its dramatic character and experiencing it "as a game." The conditions of the ludic attitude are then fulfilled: framing the conflict within the limits of the game and its posing in symbolic terms. In the previous example, the Don Juan "frames the conflict" around a woman-symbol: the game consists in seducing her, presenting himself to her by wearing a pleasant mask; he "wins" if the woman-symbol surrenders to his puppetry; otherwise, he loses.

For the Hyperborean Wisdom, according to Noological Ethics, demonstrating a ludic attitude toward life signifies an authentic strategic suicide: ***by denying a dramatic character to the cultural fact, one is ignoring the archetypal process that produces it and its evolution toward entelechy, a finality that represents a "catastrophe" for the captive Spirit.*** The ludic attitude toward life produces a gnoseological daltonism that is characteristic in the lost Virya and one of the principal causes of his strategic confusion. But the ludic attitude will be difficult to do away with, since Western culture, skillfully directed by the Synarchy, promotes it at all levels of education as a "suitable means in order to perfect the capacity to decide." In effect: there is a complex mathematical game theory that, with the aid of electronic computers, makes it possible to investigate analogical models of real situations or events. The "business" or "war" game can be simulated in a cybernetic game, e.g., which, played at high speed, allows one to "foresee" an infinite number of probable variants and to evaluate alternatives. Based on such cybernetic methods, and on the belief that the option that a player has is indeed a "decision," a theory of decisions, to which it has been pompously denominated as "strategy," has been invented. Needless to say, the origin of this schema has been the United States and its concepts are now universally accepted. We thus see "executives" of banking or transnational corporations, military, and diplomats, who employ the "strategy" of gaming in all their "decisions." But these high-level players, who today run the world, are gnoseologically daltonic: their "maximum decisions" only benefit the Synarchy. And downstream from the "strategist executives," pragmatic and ruthless in order to "earn" money, the capitalist West, modeled after the American way of life, daily produces millions of new daltonic players, lost Viryas who enter life ready to "compete" in order to "win." Naturally, the amorality of a way of life that induces its participants to compete "as in a game," a game in which it is necessary to effectively destroy the adversary in order to demonstrate skill, is plain to see. Thus, anyone can fall into the frame of another's game, set up by a player whose ambition is to earn a money-symbol or a prestige-symbol, and be mercilessly destroyed. And this crime is lawful, even fomented and encouraged by Western society if it is committed in the framework of a business game, for example.

We will only add a word about the fallacy with which it is intended to justify the ludic attitude toward life. This fallacy is the oh-so famous "decision-making capacity" that Western executives (businessmen, diplomats, politicians, lawyers, directors, etc.) would have at their disposal by the mere fact of having "competed" all their lives until climbing to a "high position." The truth is that when the ludic framing is carried out "on society," said framework

is sustained by a superstructure of cultural facts, i.e., by astral Archetypes that procure to unfold themselves during the game match, ***capture the player, and determine the "options," so that, whatever the decision, it always favors karmic evolution.*** As might be expected, then, from competent citizens, formed in a ludic, competitive, and amoral philosophy of life, ***their "decisions" are completely illusory, essentially determined by the political, military, diplomatic, economic, etc. "rules of the game."*** And both those who opt between "paying a loan or not," "returning a book or not" (loan game) suffer from this illusion of "deciding"; as well as the one who "decides" to gain, by means of a donation, the "favor" of another person, who also "decides" between accepting or not (bribery game); just as the ruler who "decides" to ally himself with this or that line of the Synarchy (diplomacy game), etc. These are not true decisions since the options are false. Only the one who freely chooses can decide, and anyone who is integrated into the superstructure of cultural facts cannot exhibit this condition. That is why the Hyperborean Wisdom affirms that only the one who has overcome all the ludic frames of reality is in the capacity to decide, the one who has taken that "Second Step" of Wotan's solution that makes it possible to gnostically know the Deception of the material world, i.e., the one who has been converted into a Hyperborean Initiate; a true decision is, e.g., that which the Führer made when he declared Total War on the Potencies of Matter, or that of Lúcifer when he ceded the Gral so that the Hyperborean lineages may be divinized.

K. Synarchic Plan Against the Sacred Symbol of Virya

We should now note that we would not have dedicated so many articles to describing the ludic attitude of the lost Virya had there not been an important motive. Such a motive, which was already brought forward when demonstrating the deformation of the exterior labyrinth signs, is the purpose of exposing the plan that the Synarchy is carrying out in order to destroy the last initiatic sacred symbol that the Hyperborean lineages still have at their disposal, i.e., the exterior labyrinth of Wotan, Tirodinguiburr, and some of its cultural variants. But how does one "destroy" a sacred symbol? Answer: by degrading it, outright lowering it, metaphysically isolating it, exalting the form over the essence, ***changing its meaning*** by deformation, etc. Soon we will have the opportunity to study how such a corruption is put into effect. At this moment let us keep in mind that ***the Synarchy makes use of the ludic attitude in order to fulfill the objective of its plan.*** In effect, we have seen that the game consists in the framing of a conflict posed in symbolic terms and also that the player acts in this way out of fear; the symbols of the game are thus the degraded expressions of certain transcendent

realities intuited by the player and which he has not wanted to accept in a sacred or ritual sense but in a ludic sense. Well, an initiatic symbol, such as Tirodinguiburr, is, first of all, a sacred symbol, i.e., an object of the ludic attitude. So, in order to profoundly comprehend the corrupting plan of the Synarchy, we must first know the way in which the ludic attitude affects the sacred symbol. We will explain it next and, later on, return to the sacred symbol of the Virya.

L. The "Sacrilegious Player," Profaner of Sacred Symbols

It is already clear that, when we asked "where do the symbols in play come from?" we were referring to something more than just "traditional" games, since the ludic attitude, as has been demonstrated, is usually adopted by competent citizens in order to intervene in all kinds of facts. In the past, when the Mystery Schools still existed, the esoteric rituals had as their mission to put the initiates in contact with the Divinity proper to the cult, i.e., with a universal Archetype, Manu, Myth, etc.; this contact was performed by means of ***sacred symbols*** that were representing the Divinity or to the path that was leading to it. Of course, such sacred symbols were corresponding to metaphysical realities to which one could only have access after a psychological preparation for the "initiation" into the Mystery. In the beginning, then, the sacred initiatic symbols were outside of the world, they were metaphysical, ***they could not be seen in any way by profane eyes.*** The advance of the Kaly Yuga motivated the transformation of the esoteric Mysteries into exoteric religion and, in consequence, many sacred symbols were dragged down in that fall. From this fact come most of the "traditional" games, the symbols of which, today atrociously degraded, had a very ancient sacred and esoteric character.

But, as we said, the principal culprit of the degradation of the sacred symbols is the ludic attitude of the lost Virya. This occurs when the Virya presents a ludic attitude in the fundamental ethical act, i.e., the Ego in front of the sacred symbol: ***such an interior ludic attitude, assumed by the Ego in front of the sacred symbol, defines the type of "sacrilegious player," the one who profanes and degrades the sacred symbols.*** The sacrilegious-player type is the one who favors the objective of the Synarchy's plan and, as the ludic attitude is nowadays universally widespread, its presence in today's societies is quite abundant. Let us see, first of all, how the interior ludic attitude affects the sacred symbol; later on, however, the sacrilegious type of player will be described.

Let us recall that "every sacred symbol is the representation of a metaphysical truth"; let us recall, too, that the ludic attitude masks an ambiguous posture of ***fear*** of engaging oneself directly, and of

attraction to conflict and the possibility of winning. Keeping these concepts in mind, let us suppose that the Ego, at first, intuits a "metaphysical truth" and transfers it to the conscious subject; said intuition is apperceived by the subject as a fantasy and immediately rationalized; a sacred symbol, which represents such a metaphysical truth, emerges on the threshold of consciousness and masks the fantasy; the sacred symbol attempts, then, to unfold in an entelechial process that actualizes its content, its metaphysical truth, i.e., it attempts to phagocytize the subject and convert consciousness itself into a symbolic content, into an act of its metaphysical truth; the fundamental ethical act is thus posed, the Ego in front of the sacred symbol; at that moment, ***fear*** is generated and the symbol is momentarily rejected; but it is subsequently verified that the intuited truth exerts an irresistible ***attraction*** and that the symbol threatens to establish itself again in the consciousness; the ambiguity originates in the confrontation between the animic tendency of the subject, which ***fears*** the crisis and the consequent action of the sacred symbol, and the noological tendency of the lost Ego, which demonstrates ***attraction*** for the symbol and its metaphysical truth. If the blood confusion is very great, the influence of the Pašu, fear, will predominate, and a passion that we call "Interior Ludic Attitude" of the sacrilegious player will be experienced; it consists, on the one hand, in ***not renouncing the sacred symbol*** and, on the other, in ***not transcending its form in order to apprehend the essence, i.e., in avoiding becoming aware of the metaphysical truth represented by it;*** fundamentally, one procures ***to contain the sacred symbol without being contained by it.*** Of course, such purposes cannot be achieved without degrading the sacred symbol, ***without attracting it toward the game's interior frame.***

It should be understood, in synthesis, that the sacred symbols fall into the interior ludic frame because the sacrilegious player has initially established a direct competition with them: in order to take them over and satisfy the passion of playing with them.

Let us now start at the beginning: the sacrilegious player initiates his ludic attitude when he sets out ***to play*** with a sacred symbol that attracts him but with which he does not wish, or is afraid, to engage. The sacred symbol thus becomes an "object of play" against which is posed the challenge of holding it in the player's proximity by means of a degradatory framing. Now then: a sacred symbol is not just any symbol; its potency is greater because the sacred symbol participates in the universal Archetype, represents it, and facilitates its manifestation: the sacred symbol is the expression of the Divinity or Myth. That is why when the object of play is a "sacred symbol," the sacrilegious player adopts an attitude that goes beyond fear or irresponsibility. In this case, the sacrilegious player needs ***to profane*** the sacred symbol and degrade it suffi-

ciently enough to neutralize its potency. Only in this way will he be able to "play with it without danger," "take it in his hands," and enjoy its exteriority, without ever needing to go through that form, which will then be nothing more than a shell, and come upon its hidden content, its transcendent essence. Hence, it is a mistake to consider the sacrilegious player as merely ***"profane"*** when in reality he is a ***born profaner,*** a ***semiotic corrupter;*** he is "profane" on his own whether the sacred symbols have already been profaned and there is nothing left to corrupt and degrade.

In the sacrilegious player, we face a classic attitude of strategic bewilderment in which ambiguous postures are permanently adopted: one seeks without declaring the search; one pretends to have without being willing to give; one accepts to "participate" but "without commitments"; etc.

We must declare, not without some regret, that the majority of readers of esoteric books participate in such an ambiguous attitude. In effect, reading esoteric books is another kind of game practiced by certain players who are irremediably attracted "to the occult," but who also experience, consequently, an unconfessed fear of "committing themselves to something," or that the "esoteric knowledge" to which they assume belongs to an elite, forces them to "give things up," to "pass tests," etc. Nevertheless, this vague fear, as befits every player, continues to revolve around the symbols without ever going through them, but harboring the hope that a stroke of luck will change things and one day, perhaps by reading some "rare book," they will manage to "gain" a superior knowledge that, then, will not have cost anything. Naturally, such players are stupidly selfish, incapable of actually taking risks, and therefore extremely difficult to strategically reorient.

In order to profoundly show this profaning attitude and the means by which he avails himself in order to achieve his purposes, corruption and degradation, we are going to expose this aspect of the player's psychology by means of a clarifying allegory.

M. The Allegory of Mr. Lusor and the Leopard-Symbol

The type of player that we are considering is the "sacrilegious player," the one who plays with sacred symbols to which he has previously degraded as a ***safety*** measure in order to "approach them safely." This type is analogous to that of Mr. Lusor, a lost Virya who is irresistibly ***attracted*** by "leopards" but in whom also coexists the ***fear*** of being caught and devoured by them. Not possessing sufficient valor in order to settle down in the leopards' habitat, i.e., in the dangerous and unknown jungle, Mr. Lusor, incapable of renouncing the passion for contemplating and even touching the wild creature, conceives a miserable idea: he will extract the beast from its natural environment and transport it to his own

world, to his house in the city; once there, he will attempt to domesticate it. Decided on fulfilling such a goal, he captures the animal, or has it captured, and keeps it caged for many years. But this is not enough in order to satisfy the desire for an uncompromising closeness that he experiences: it is necessary to overcome its ferocity, to tame it, to neutralize its wild instincts. Thus, after sawing off its fangs and removing its nails, he proceeds to weaken the leopard's will by feeding it a herbivorous diet in which a tranquilizing drug has also been added. Finally, his efforts are rewarded because, one day, he manages to disturb the feline's behavior in such a way that the latter, transformed into a tame "pussy cat," no longer represents any danger and can be set "free" from its cage. And then Mr. Lusor, taking the animal "in his hands," seeing that his wish has been fulfilled, smiles happily and even boasts of "knowing a lot about leopards" . . . ***because he has taken control of one of them to play with.***

This allegory is too transparent to require a detailed clarification. We will only emphasize that the "sacred symbols," when they cease to be objects of worship and come to fulfill ludic functions, have been degraded in a manner analogous to the leopard of the allegory, which had to be subjected to a vile tameness before serving the ludic purposes of its master. The jungle, the habitat of the wild animal, is the principal factor that determines its behavior, the landscape against which its existence is contrasted, the causal matrix that justifies and gives meaning to the wild way of being; that is to say, ***the jungle is the natural context that defines the meaning of the ontic leopard;*** extracting the animal from this environment is equivalent to performing an ecological amputation and the result of such an operation cannot be other than a mutilated wreck, a being that has lost its raison d'être. On the other hand, a leopard contrasted against an urban landscape is undoubtedly a caricature that reminds us of the original one; that is: the memory of something that could be, but, there, on those paved roads, next to those television antennas, is not and will not be.

Our man does not possess a leopard, then, but a decomposing being that will not take long to disintegrate. However, this possibility is of no concern because what is desired is not to preserve the being, but its exterior appearance, its form. And that leopard form that has lost its wild essence, because it was inseparable from the jungle landscape, that rosetted shell, is artificially inserted into the urban environment for the entertainment and solace of its captor. That is why when the animal is considered "adapted to the human habitat," i.e., domesticated, the leopard has long since died, even if its cadaver is animated by a cultural phantasm created by man.

Thus, it is understood that one can play with such a zombie leopard without danger, getting as close as one wants to its hollow form, but one will never be able to penetrate it and find anything

more than previously deposited cultural concepts, i.e., those projected by the observer himself. Of the essence, of the feline and wild soul, nothing remains; ***nothing to reveal and to know.***

That is as far as the allegory goes. We now realize, much more than before, the profaning and degrading action of the sacrilegious players: in order to grasp what the sacred symbols in their hands are reduced to, we need only think of the domesticated leopard in the fable. Like the leopard, from its jungle habitat, the sacred symbol is amputated from the archetypal context to which it belongs, severing its metaphysical contacts, and artificially inserted into the everyday reality of the sacrilegious player. But the property of being "sacred" comes to symbols from their capacity to represent the archetypal, i.e., the "divine" for the Paśu; that is why they facilitate metaphysical transcendence. By situating them in the cultural proximity of the sacrilegious player, they fatally lose their "sacred" character and acquire a new vulgar and perverted significance. Like true "fallen angels," fulminated eagles, stars that have precipitated "from the sky to the feet" of the sacrilegious player, the sacred symbols are transformed into ***recumbent signs,*** decomposing cadavers that only the illusion of a cultural chimera can keep them resuscitated, in every way resembling the tamed leopard of the allegory.

N. Analogical Conclusions of the Allegory of Mr. Lusor and the Leopard

Taking this case to the extreme, it can be seen that the "sacrilege" of playing with sacred symbols is not only due to motivations or mere habit, but also entails a well-defined esoteric stance: ***counterinitiation.*** In effect, in worship, the sacred symbol is the representation of the divinity or of some metaphysical reality; the symbol thus expresses the Mystery. Through it one can go from the physical to the metaphysical, a transit that demands a change in the traveler, a preparation prior to the confrontation with the Mystery, in a word: an ***initiation.*** Of course, here we refer to the ***synarchic initiation,*** that which the ***priests*** administer by means of "sacred initiatic symbols": in the course of this "initiation into the Mystery" the synarch initiate ends up with the conscious subject phagocytized by the autonomous myth and converts "himself into a symbol," i.e., into a representative of the Archetype or Myth; something very different is the ***Hyperborean Initiation*** by means of the sacred symbol of the Virya, Tirodinguiburr, performed with a luciferic graceful attitude that stops and inverts the entelechial process of the symbol and that enables one to transcend the created archetypal form in order to experience the ecstasy of the Uncreated Rune. Synarchic initiation, on the other hand, requires that

the initiate consummates a ***sacri-fice*** before dealing with any sacred symbol: etymologically, said term comes from the Latin expression **sacrum facere** and means: "offering of a sacred object to a God." Chastity, humility, poverty, valor, etc., which are demanded for the religious or esoteric part of worship, are not mere moral virtues but the rigorous manifestation, exhibited exteriorly as "proof of conduct," of the ***limit*** to which one is willing to go in order to penetrate into the Mystery. How much is one capable of ***giving,*** of ***sacri-ficing,*** for it? The chaste one sacrifices his sex, the humble one his pride, the poor one his wealth, the valorous one his fear, etc. It is not, then, a question of moral virtue but of sacrifice, of the personal effort that is offered to the sacred symbol so that it may reveal its Mystery.

There is a will, i.e., an energy, which was previously spent in enjoying sex, pride, wealth, etc., that the initiate rescues and adds to his own with the purpose that this greater strength enables him to transcend the limits of the sacred symbol, the boundaries of the Mystery. And it is this will, amplified by an asceticism or mysticism, that is truly offered on the altar of the sacred symbol. This signifies that: ***in initiation, the initiate sacrifices himself in order to adapt to the sacred symbol and penetrate into its Mystery. It is the initiate who cuts the worldly ties and, endowed with a higher will, travels to the world of the sacred symbol in order to transcend it and apprehend its essence, thus converting "himself into a symbol." But he will only "approach" the symbol when he is prepared to do so, without it being affected in any way: the initiate always procures to protect the symbol from the cultural crusts that could deform its meaning.***

On the contrary, the sacrilegious game implies a counterinitiation: ***far from offering something of himself, in order to reach the sacred symbol and penetrate it, the counterinitiated sacrifices the symbol to himself. He forces it to descend from the metaphysical heaven to the altar of his own animic subject, and there he sacrifices it to the exterior, superficial contemplation of his profane gaze. He plays with it and he sullies it without reserve and in the end, profaned and degraded, he subjects the sacred symbol to his miserable surroundings, covering it with many layers of cultural crusts.***

This shows that the sacrilegious player, when he is not one already, is rapidly on his way to becoming a counterinitiate. But we should not exaggerate when describing sacrilegious players, since the majority of them never become counterinitiated, far from it; an adequate evaluation would be the following: ***after the synarch initiate, that is, after the priest initiate or the most perfect case of the sacralizing "type," it is the sacrilegious player who is closest to the sacred symbols.***

The sacrilegious player has reached the sacred symbols, like Mr. Lusor to the leopard, without daring to perform the transcendent step toward the archetypal essences; the will is only enough for him to remain in exterior contemplation. But the player is not a mystic, there is no ecstasy in his vision, and that is why elevating himself to the metaphysical world of the sacred symbol represents for him an effort that he is not willing to make for long. But as he does not agree to renounce what attracts and fascinates him, he then procures to obtain it by the easiest way, without ***sacrifice:*** not daring to transcend himself toward the world of the sacred symbol, in the same way that Mr. Lusor was fearing the world of the leopard, he decides to degrade and submit the symbol to his own cultural world. It is that in the profaning attitude of the sacrilegious player underlies the already described crisis, caused by the metaphysical intuition that the Ego shows over the conscious subject and is manifested as a morbid mixture of attraction and fear toward the sacred symbols: like Mr. Lusor with the leopard, the attraction impulses him to take possession of them, and the fear, the fear of transcending them, of being trapped by the Myth, forces him to put a limit to that attraction with the framing of the Myth. Lusor of the leopard, and the fear, fear of transcending them, of being trapped by the Myth, forces him to put a limit to that attraction with the ludic framing. In consequence, when an initiatic sacred symbol, which has been the object of worship, falls into the hands of sacrilegious players, an immediate attempt is made to anchor it in the world, converting it, e.g., into a cultural object and incorporating it into the superstructure of cultural facts. Lastly, after it has been fastened with cultural slings, i.e., with connections of meaning, the sacred symbol is grasped with concepts referring to known cultural principles: it is thus endowed with a ***new significance,*** clear in the context of such concepts, which makes it possible to infer laws, regulations, codes, etc., i.e., ***safe ways of approaching.***

To cite just one well-known example of the profaning and corrupting attitude of sacrilegious players, let us remind ourselves that most of the ancient games: chess, I-Ching, dice, the tarot, etc., were originally objects of worship, sacred symbols, Hyperborean tactical instruments, the essential function of which was neutralized by culturally redefining them, endowing them with conventional regulations that allow their manipulation without danger and place them within the reach of the masses.

As a last conclusion, we invite a brief reflection, which should be made by every lost Virya whose conduct resembles that of the sacrilegious player.

He who feels himself to be a sacrilegious player must overcome such a position ***by shedding the masks of the game and preparing himself to face reality directly;*** he should do so even if so valorous a

change means discovering that he is playing a role in the karmic storyline of the drama of life. Recognizing the dramatic character of one's circumstance is the first great step on the path of strategic reorientation and the only valid starting point in order to initiate the struggle and transit that path toward the Origin. Because this drama and this struggle, contrary to the illusion that the sacrilegious player believes to live, ***is serious,*** inevitable to face sooner or later, ***when the Spirit, tired of games, appeals for the lost freedom.*** Then, inexorably, there will, at last, be a fight, and perhaps at a strategic disadvantage. Hence the Hyperborean Wisdom suggests that the sacrilegious player overcome his fear and initiate the fight immediately, abandoning the dead symbols with which he plays daily and preparing himself to reach the living symbols of his Blood Memory. But the difficulty that the sacrilegious player experiences in abandoning the game and responsibly committing himself to the struggle stems from an error that is at the very root of the ludic attitude: ***the player believes that he is "free" to choose his adversary, that there is no "need" to commit himself to a party since it is always possible to "change sides"; and as the player faces life "as a game," he is never willing to "support a party" if it implies fighting.*** But, we repeat, this is a mistake, a cultural illusion, for: ***no one who is incarnated is really free to "choose the side" on which to fight; much less to "change sides."***

We already warned in article "J" against the error of believing that one "decides" when one opts between different ludic possibilities. Such options are false, determined by the superstructures of cultural facts according to the karmic storyline; as we saw there, only the Siddha is in a permanent absolute capacity to decide. For the reasons pointed out, the lost Virya, if he belongs to the ludic type, is not free to decide; ***due to the spiritual enchainment in which his life passes, which is not "play," the lost Virya has only one iron option, the only "decision" that he can make, based on the principle: "for the gnosis of truth, freedom": either he fights for the Hyperborean lineage, his "party," or he exposes himself to certain destruction. No one can "go over to the side" of the Synarchy if his blood still retains the memory of the Origin; nor does anyone abandon said side if he consciously participates in it: such hypotheses are absurd and if, in spite of everything, the Traitorous Siddhas accept him into the hierarchy, it will be only in order to plunge him into confusion, to further accelerate his approaching demise.***

In the novel *The Mystery of the Hyperborean Wisdom*, Instructor Konrad Tarstein says these words to the aspirant ϟϟ Kurt von Übermann: "Neither you, nor I, nor anyone, can choose because ***the choice has already been made,*** in another sphere of consciousness, in another World. We have nothing left to do but face our Destiny,

which is also the destiny of humanity, and to be grateful for having been marked for such an august task. Our God, Khristos Lúcifer, is the Most Beautiful Lord, but he is also the Most Intrepid, the Father of Valor; we must not even dream of letting him down."

O. Synarchic Plan's Objectives against the Virya's Sacred Symbol

The detailed study of the sacrilegious players' corrupting action is for the purpose of alerting us to the plan that the Synarchy carries out in order to destroy the sacred symbol of the Virya, as was stated in the final part of article "K." We have already seen how the sacrilegious players corrupt the sacred symbols until neutralizing and converting them into "objects of play," i.e., into symbols framed in a regulated system of the habitual context or of a context alien to the metaphysical truth that they represent: it is thus achieved by "changing their meaning" but retaining their form. As objects of play, the sacred symbols are placed within the reach of the masses, who, through the addition of countless layers of cultural crusts, complete the work of degradation; the final result is that the metaphysical truth is collectively "forgotten," i.e., it once again becomes unconscious. And this effect is what the Synarchy procures to cause with the utmost efficacy in the case of the Virya's sacred symbol, the exterior labyrinth of Wotan: ***it is principally procured that the lost Viryas know its vulgarized form and forget or are unaware of its initiatic significance, the two steps of Wotan's solution to the problem of the spiritual enchainment.***

In order to concretize this objective, the Synarchy has devised a plan that consists in two parts: 1) to degrade the exterior labyrinth signs until removing every vestige of their initiatic significance; 2) to sow collective confusion about the true significance of the exterior labyrinth sign and to affirm, as far as possible, a new significance. We will comment on the First at some length in O1 and then, more briefly, on the Second.

1. First Part of the Plan: Degradation of the Exterior Labyrinth Sign

In order to degrade a sacred symbol, one need do no more than put it within reach of sacrilegious players, unveil it to the interest of profaners so that they may corrupt it. To fulfill this First Part of the Plan, a variety of methods have been put into practice, which range from ***crossword puzzle mazes*** designed to vulgarize the symbolic form ***without making mention of it,*** to the pseudo-scientific lucubrations of the well-known authors of esoteric or anthropological books, agents of the Synarchy, who unabashedly pretend to engage in a rationalist discussion ***around*** them. The objective,

logically, is to prevent the lost Virya from executing the First Step and jumping from the exterior labyrinth to the interior labyrinth, gnostically assimilating ***the significance*** that the exterior labyrinth reveals to the consciousness or schema-of-self, i.e., the notion of a deviated Ego that searches, opts, and decides. The ludic attitude is the best "defense" that the Synarchy has against this "danger," since it leads the player to carry out an ***only exterior*** manipulation of the sign of the labyrinth, which he has previously "framed," i.e., anchored in the cultural proximity of his exoteric and profane world. With this goal, for many years, the collective use of a ***"maze game"*** or "labyrinth game" a pastime that consists of an exterior maze, drawn on a board, where one must seek the correct path that leads to the "exit"; there are several false paths, "dead ends," hurdles, nets, etc., and, in some particular models, dice are used like in Game of the Goose.

The advancement of electronics and the financial control that the Synarchy exercises over the large corporations of the computer industry have come to lend an invaluable collaboration in this First Part of the Plan. The Synarchy, in effect, is producing and stimulating its imitation, and distributing throughout the world, thousands of arcade games based on the principle of the maze game and controlled by an electronic computer. The machine has a screen or "video peripheral," and buttons or joysticks, which the microprocessor is programmed by the manufacturer so that, at each new round, or "game match," a different labyrinth, or "maze," is represented on the screen. The game here consists in directing the little bright figure, usually a "little man," through the channels of the maze in pursuit of the longed-for exit, while the internal controllers rate the blunders, dead ends, etc., with different scores that, at the end, when totaled, add up to one ***score.*** It is "won" when the little man reaches the exit, or the score is favorable, or the transit time is short, etc. Of course, outside of arcade games, low-cost maze programs ***(software)*** make it possible for this game to be played on millions of personal computers that exist all over the world.

It is evident that in this sophisticated maze game, everything that we have been warning about is condensed and summarized: the player's contemplation of the labyrinth framed on the video screen could not be more superficial; the cultural degradation of the symbol is, in this case, complete, just as it suits the synarchic plan.

It is interesting to note that the "bright little man," who must be guided through the tortuous paths of the maze game, ***fulfills the function of "representing" the player in the area of conflict;*** the player projects, onto this concrete representative, his ***alter ego,*** i.e., the "other ego" into which his consciousness unfolds when manifesting the ludic attitude. In this way, the one who is in fact impris-

oned in the labyrinth, facing the conflict, running the risks, trying to "win," is not the player but his alter ego, the "bright little man" who ceases to exist by a simple ***flip*** of the power switch.

On the other hand, even if a "glance" at the maze game makes it possible to grasp the idea of "search, option, and choice," it is highly improbable that said idea will be conscientized: due to the "framing" to which the symbol has been subjected and to the "little seriousness" with which the ludic attitude must refer to the game. More clearly: the "framing" produces in the player the conviction that the significance, which reveals the exterior labyrinth, expresses only aspects of the game's operative mechanics; "search, option, choice" are thus acts circumscribed to mere ludic functionality. From the screen of a maze game, true significance will be powerless, then, in order to fulfill its initiating mission of inducing the lost Ego to extend itself in the discovery of the interior labyrinth. Moreover, one easily understands why this occurs: ***it would be inconceivable that anyone could succeed in transcending a symbol that he has previously framed in order to ensure its immanence.***

2. Second Part of the Plan: To Confuse and Disorientate the Luciferic Graceful Type

The Second Part of the synarchic plan aimed at "sowing collective confusion about the true meaning of the exterior labyrinth sign and affirming, as far as possible, a new meaning." The "change of meaning" is achieved by deforming the sacred symbol of the Virya and situating it in another context, for example that of a game; that is already clear. What is still to be determined is what kind of people this part of the plan is aimed at; in short: to whom is it intended to confuse? Certainly not the sacrilegious players, not even the vulgar players, for the First Part of the Plan is intended for them. For whom, then? Answer: ***the lost Viryas who unknowingly express the luciferic graceful type.*** In order to comprehend the answer, it is necessary to bear in mind that the mentioned plan is implemented with techniques of the Psychosocial Strategy. Said techniques, e.g., make it possible, by means of a publicity campaign, to send a "message" throughout society and for it to be received only by a determinate stratum of the people: those, precisely, at whom the behavior is intended to be directed so that they become "consumers," "voters," "collaborators," "tourists," etc. Such a "message" is simply a symbol that is attractive and conditioning for the ***psychological type*** of the persons who make up the social stratum to which they are aimed, that is, the ***"target group";*** the concept of the ***target group*** has the allegorical meaning of a ballistic objective, ***to hit the mark,*** according to the universal denomination that is given to it in Psychosocial Strategy. Using similar techniques, the

First Part of the Plan was implemented, directing the symbol of the exterior labyrinth toward the target group of sacrilegious players. And analogously, but with much more elaborate and effective techniques, a message that condenses the Second Part of the Plan is aimed at another "target group": to confuse and disorient a sector of society about the significance of the exterior labyrinth sign. Such a sector is the one made up of those lost Viryas whose natural psychological profile renders them permeable to the true significance of the exterior labyrinth sign: they are those who could spontaneously jump from the exterior labyrinth to the interior labyrinth upon grasping the meaning of search, option, and choice; and it is they who are sought to be confused with the change of meaning: it is the target group made up, according to the previous answer, of lost Viryas of the "luciferic graceful" type.

One would then have to restate the question and inquire into the ***psychological type*** of the second "target group." In effect, apart from the "sacrilegious player," what ***other*** sufficiently definite and unmistakable ***type*** do we know of, so as to also be declared a "target group" and merit so precise an attack on the part of the Synarchy? The answer, in this case, offers no doubts: we do not know such a type, except for the title we have just mentioned, and we do not know how to distinguish it at all. In truth, due to the strategic disorientation of professional psychologists, or to the malevolence of Hebrew psychologists, and to the control that the Synarchy exercises over academic research, little progress has been made in the West in the study of psychological types ***from the point of view of Hyperborean Wisdom.*** We have been able to observe this deficiency right here, in the difficulties that had to be overcome in order to expose the "sacrilegious player" type, for without such an exposition, who would have comprehended what we were referring to when alluding to the "ludic attitude" of the lost Virya and its degrading effect on the sacred symbols? And yet, with all that has been explained, it is far from being clear how said type is inserted into the total psychology of the lost Virya: namely, the "ludic attitude" is ***only one*** of the attitudes that it is possible to adopt toward the sacred symbol; another would be, e.g., the "sacralizing attitude." The Synarchy, of course, knows of the existence of these types even if it is very careful not to divulge it, and the proof is in the fact that the luciferic graceful type has shined a light on it as the target group of its plan against the sacred symbol of the Virya.

In order to bring order to this subject, and to completely clarify the previous answer, a summary of the Aberrant Typology will be developed in the next section, which is based on the characterological criterion of Noological Ethics, i.e., on the observation of the interior ethical act, "the Ego in front of the sacred symbol": the characteristics that define the types of the Aberrant Typology are, then,

the attitudes of the Ego in front of the sacred symbol; the ludic attitude will define the ludic type, the sacralizing attitude the sacralizing type, and the luciferic graceful attitude the luciferic graceful type. Defining, this way, the "receiving" psychological outline of the members of the target group, i.e., the exponents of the luciferic graceful type, toward whom the Synarchy's tactical message is focused, we will be in a position, in the coming articles, to better grasp the objective of the Second Part of the Plan: to confuse and disorient the lost Viryas by changing the significance of the exterior labyrinth signs.

Lastly, it should be added that the "chosen ones" as candidates for the Hyperborean Initiation must belong, without exception, to the luciferic graceful type. Let us note that the aberrant Typology is part of Noological Ethics and that, as explained in article "C": "Noological Ethics establishes the bond between Noological Semantics and Noological Pontonics. Of course, since these are initiatic disciplines, such a bond is necessary and unavoidable, impossible to evade: no Hyperborean Initiate, even if he deeply comprehends the theory of Noological Semantics, can acquire the praxis of Noological Pontonics without accepting the principles of Noological Ethics [. . .] the effective experience of the Uncreated Runes requires that the Ego assumes a previous ethical attitude." It is evident that the study of the luciferic graceful type, besides revealing the characteristics of the target group, must enable us to grasp the luciferic graceful attitude, an indispensable comprehension, just as it was amply explained, in order to perform the second step of Wotan's solution.

EIGHTH TOME: THE "ABERRANT TYPOLOGY" OF NOOLOGICAL ETHICS

A. Specific Description of Types

Let us begin by recalling that the Hyperborean Wisdom, taking into account the ***Hyperborean Inheritance,*** the Symbol of the Origin that enchains the Spirit, distinguishes in humanity three kinds of men: a) The ***animal-men*** or ***Paśus,*** almost non-existent today in a pure state but present as an "animal tendency" in every Virya, due to the genetic inheritance of the original Manu Archetype. b) The semi-divine men or ***Viryas:*** they are further divided into ***awakened Viryas*** and ***sleeping Viryas,*** according to whether the Hyperborean inheritance of the blood or the animal tendency of the Paśu predominates in them. c) The Immortal Hyperboreans or ***Siddhas,*** whose existence is outside of all material determinations. Of these three classes of men, the lost Viryas are those who make up the greater part of humanity and, naturally, it is within their ranks that we find the "target group" whose psychological type we wish to know. In Figure 99 we can observe a synoptic table that summarizes all that we are saying.

Thus we see that the Aberrant Typology is based on the distinction of three psychological characteristics of the lost Virya ***inherent in his behavior in front of the sacred symbol,*** that is, the fundamental ethical act: the Ego in front of the sacred symbol. These are, then, highly specific types, the description of which must be extremely precise if one intends to avoid confusion and misunderstandings. But the criterion adopted, in spite of its rigor, has a great advantage that should be emphasized.

We have explained on several occasions that the lost Virya is transformed into an awakened one when he succeeds in reorienting himself toward the Origin. The awakened Virya, even if he has not yet conquered the Vril, will not get lost again because his Ego has acquired a permanent state of alertness; he has recognized the warlike character of his deviation and has realized that he can only liberate himself from material captivity if all his spiritual strength, his valor, his resolution, in short, if all of his will points toward a single aim: the Return to the Origin. But, dealing with an essentially warlike situation, said transit will only be successful if it has been previously planned; in other words: it is necessary ***to know*** how to get there; i.e., it is necessary to possess a Strategy. Of course, by "Strategy" we mean the knowledge of the means in order to arrive at the end of the road, a means that can be any of the secret paths of liberation, since they properly constitute "general strategic models." It is of the utmost importance, then, to know how ***it is possible to gnostically learn*** a secret path in order to thus have the

necessary ***Strategy at one's own*** disposal. The Mystery of the labyrinth, the solution of which uses the path of Strategic Opposition and the archemonic technique, procures that the lost Ego makes the inductive leap from the sign of the exterior labyrinth to the symbol of the interior labyrinth: and it is the gnosis of the interior labyrinth, as was explained, that enables one to determine ***the strategic distance between the lost Ego and the Selbst.*** The perception of this distance is what orients the Ego and brings it closer to the center of the labyrinth, where its immortality will be consummated and the possibility of definitively liberating the Spirit from material enchainment will be within reach. In this transit, between when the lost Ego manages to master the Secret of the Right Angle in order to enter the Tau Plaza, the "fundamental ethical act" is produced, the Ego in front of the sacred symbol; i.e., the Ego, cornered against the Fenestra Infernalis of the Odal Rune, confronts the sacred symbols that emerge in the light sphere and attempt to phagocytize the conscious subject during their emergence. And it is then when the Ego must exhibit the luciferic graceful attitude, stopping the process of the sacred symbol and entering into the central Tau Plaza. Here is the complete development of the Strategy of the labyrinth, the Strategy proper to every Hyperborean Initiate of the Order of Tirodal Knights.

B. The Balloon Law of the Fundamental Ethical Act

The fundamental principle, from which the typological description starts, is the fact that the lost Viryas usually react in three different ways in front of the sacred symbol, i.e., during the fundamental ethical act. But we have to remember, first of all, that such a confrontation, the Ego in front of the sacred symbol, is an "interior" act, a situation proper to the psychic structure. The sacred symbol, in effect, may have been discovered interiorly by the apperception that the conscious subject, and the lost Ego, performs upon a fantasy, or come from an exterior perception, revealed by an Initiator, for example: in the latter case, once introjected, the symbol will act with all its potency directly in the light sphere, analogously to any emergent sacred symbol. So that, whatever the origin of the sacred symbol may be, the fact is that it ***appears*** in front of the lost Ego's vision and that there is the certainty of such an appearance. The sacred symbol ***appears*** in the light sphere, then, ***differentiated and confronted.***

The appearance of a sacred symbol is always an impressioning experience, hence it is not possible for the lost Ego to show itself indifferent: the symbol ***is distinct and impressions.*** If a symbol is truly sacred, i.e., if it represents a metaphysical truth of the highest order, its appearance will cause in the lost Ego a very intense im-

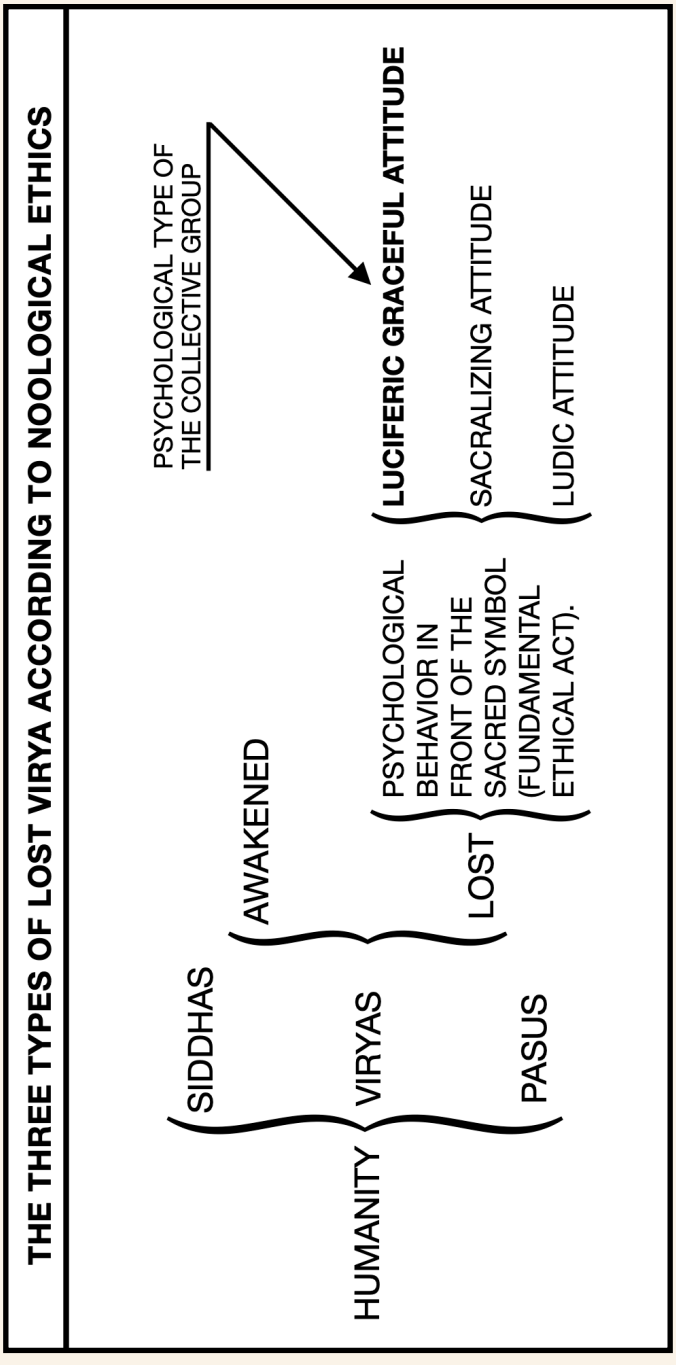


Figure 99

pression, characterized by certain typical states of mind, such as "astonishment," "admiration," "surprise," "awe," "stupor," etc., which it is convenient to summarize in one concept: ***perplexity.*** In other words, ***the appearance of the sacred symbol causes the immediate perplexity of the lost Ego.*** However, such an impression does not last long and a reaction of the lost Ego unfailingly follows, which

adopts one of the three attitudes mentioned in the synoptic table of Figure 99: a ludic attitude, a sacralizing attitude, or a luciferic graceful attitude.

Let us now highlight a phenomenon that occurs during this moment, when the sacred symbol manifests itself to the consciousness, and which is determinant in the possible reactions of the lost Ego. If we keep in mind that ***perplexity*** signifies ***uncertainty, doubt, hesitation,*** etc., i.e., ***"stopping,"*** we can describe the phenomenon with precision: ***when the conscious subject stops in perplexity in front of the sacred symbol, it seems to "grow" before its astonished gaze.*** This phenomenon is all the more effective when the conscious subject has been so overwhelmed that it does not even notice such a "growth" and, instead, believes it is suddenly faced with an immeasurable semiotic horizon. This is what occurs with symbols that represent deities or Myths, the ***relative size*** of which with respect to the consciousness, to the schema-of-self, seems extremely large . . . and capable of even crushing some weak minds. The sacralizing attitude, as will be seen later on, is typical of those lost Viryas whose will is powerless in order to overcome the ***illusion of size*** produced by the symbol's phenomenon of growth.

Because, and this must be affirmed, ***the relationship of large to small with which a sacred symbol refers to the consciousness or schema-of-self is only an illusion, a deception produced by the potency that its Archetypes insume in emergence.*** There are, then, no sacred symbols "large" or "small," greater or lesser, higher or lower, etc., but ***potent or impotent sacred symbols in order to act upon the consciousness or schema-of-self, i.e., upon the conscious subject and the lost Ego.*** That is to say, in the interior of the Virya, completing his psychic totality, ***are all the symbols . . . and none is "greater" or "superior" to the consciousness itself, to the schema-of-self.*** It is the powerful potency of some "sacred" symbols that produces a great perplexity in the lost Ego and causes the "illusion of size."

In order to correctly interpret the nature of the phenomenon, it is necessary to recall the origin of that potency underlying the sacred symbols: the myths structured in the schemata of the cultural structure or the corresponding universal Archetypes or Myths. It is evident then that, ***if the sacred symbol causing the perplexity of the lost Ego represents a current Archetype, its "growth" must come from the evolutive process in which it attempts to develop. In other words, "growth" is the form in which the lost Ego perceives the process of the sacred symbol.***

As we know, the process can only be interrupted by the volitive action of the Ego. If the will, for instance, is not sufficient, the process of the sacred symbol will continue until its entelechy, nourishing itself, for its development throughout this period, with energy taken from the light sphere; this signifies that the light sphere

gradually identifies itself with the archetypal representation of the sacred symbol or, also, that the emergence of the myth completely occupies the capacity of the light sphere. Let us recall, in this respect, what was said in the First Part: "the potency with which a symbol crosses the threshold of consciousness depends on the region of the light sphere in which it is to manifest itself. The I´ symbol, e.g., stabilizes in front of the conscious subject at level Ψ´ (see Figure 21). The level of stabilization of every conscious representation is reached in a single movement that begins in the cultural structure; in Figure 21, this signifies that the I symbol emerges from the plane of signification up to level Ψ´ ***in a single movement,*** progressive up to Ψ and brusque up to Ψ´: ***at the level of stabilization, the emergence ends and the process begins.***

"The stability of a representation is experienced by the subject as the 'appearance' of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate quietude but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject's attention unless the latter has sufficient energy, in other words: will, in order to counteract it" (page 157).

Be that as it may, the bottom line is that: ***if there is no will to withdraw oneself from the archetypal process of the sacred symbol, or if it is insufficient, the process continues its evolution toward the final perfection or entelechy; in other words, the process stabilizes.*** In this conclusion of capital importance, it can be noticed that ***a relationship links "will" and "stability":*** it is the relationship, allegorically known as the ***balloon law,*** which can be stated as follows: ***the lesser the will, the greater the stability of the process.***

If the balloon law is correctly interpreted, it will be found that the "illusion of size" is an expression or "measure" of said law and, therefore, that such an ***"illusion"*** depends on the relationship between the two factors: the ***will*** of the lost Ego and the stability of the process. It should be noted, however, that ***the illusion of size, as an expression of the balloon law, gives an "inverse" measure of the will.*** More clearly: suppose someone is confronted with the vision of a symbol, the potency of which produces in his lost Ego an overwhelming effect, e.g., a Catholic impressioned with holy perplexity at the appearance of a bleeding heart crowned with thorns; the balloon law affirms, in these cases, that if the sacred symbol is regarded as "enormous," "large," "widened," "greater," "super-ior," etc., such an illusion of ***great size*** indicates, ***inversely,*** how little the will is. To perceive a "large" symbol is a sure sign of a "small" will, and naturally, at the extreme end of the scale, the "pantheist," whose vision of "God" encompasses the totality of all that it is possible to

see, according to the balloon law, ***possesses an almost non-existent individual will.***

It is now understood that, the three psychological types being defined by the reaction of the lost Ego in front of the emerging sacred symbol, it will be the balloon law that will determine the degree of intensity with which such a reaction is put into effect. It is convenient, then, to deepen into the knowledge of the balloon law. This will be achieved in the following article by means of an allegory that will also enable us to analogically describe the three psychological types.

C. The Allegory of Mr. Aberro and the Balloon

Within the allegory, we must distinguish two moments, characterized by different acts or icons. First, we will describe one act and establish some analogical correspondences; finally, we will observe the second act and draw definitive conclusions.

With things thus arranged, we can move on to the first act. In it we see a room of regular dimensions occupied by Mr. Aberro, who is surprised by an unforeseen event. In effect, Mr. Aberro is the owner of a pressurized cylinder full of a very valuable gas mixture, which practically constitutes his entire wealth; he does not wish, therefore, to lose the gas for anything in the world and, that is why, he periodically watches the vent valve, making sure that it is well closed. Here is the reason for the surprise: this time, upon looking at the valve, he sees that it is open and that, above the cylinder, the heteromorphic figure of a polychromatic balloon is inflating without ceasing. Faced with the appearance of the balloon, Mr. Aberro notices, simultaneously, several things: that his valuable gas constantly feeds the balloon's swelling; that the polychromatism of its changing surface is very attractive to him; that, however, he admires its metamorphosis much more because, although it grows continuously, it never ends up taking a definitive form; etc. And, faced with an impression of such varied and even contradictory shades, Mr. Aberro stops perplexed for a long instant, observing that that pneumatic orb is (or has become) extremely large.

It will not be difficult to establish the analogous points of so simple an allegorical image. Thus, Mr. Aberro represents the Ego of the lost Virya, perplexed in front of the appearance of the sacred symbol. The "cylinder" is equivalent to a deposit of unconscious psychic energy and the "gas mixture," to said energy. And the "valve" corresponds to the organ, or function, by means of which the ***will*** of the Ego manifests itself on the phenomenon.

It is evident then that the "balloon" is a figure analogous to the sacred symbol. If we look closely we will see that the balloon, with its continuous growth, shows itself to be very similar to the process

of the sacred symbol. The balloon, like the symbol, at the beginning of the phenomenon is only a germ, full of potential properties; the open valve allows the blowing of the gases to nourish the germ and develop its potency, actualizing "all those forms seen by Mr. Aberro" that are nothing more than "moments" of the phenomenon, "states" or "phases" of the process. The sacred symbol, too, like the balloon, is, at the beginning of the phenomenon, only a germ, i.e., a pure potential sign; the nourishing inflow of the unconscious psychic energy, which is "made up" (by Archetypes) like the "mixture" (by gases), produces the development of the germ-symbol, the properties of which are actualized "in" the consciousness. Let us at no time forget that the process that we are studying, the "appearance of the sacred symbol," is that by which a symbol "becomes conscious" and can be known: every relationship between the Ego and a symbol reveals a degree of conscious knowledge, whether the Ego takes on the symbol with understanding or whether the symbol stands, "inflated" and threatening, in front of a powerless Ego.

In the first act, it is the inflation of the balloon, the dynamic subject that acts objectively on Mr. Aberro who, on the contrary, remains passive, "perplexed," in front of the phenomenon. The second act makes a record of Mr. Aberro's possible reactions that analogically correspond to the psychological types. In summary, the first act showed the ***action*** of the sacred symbol on the lost Ego, i.e., the constitution of the "fundamental ethical act"; the second will show the reaction of the lost Ego, a ***reaction*** that should be interpreted as the ***fundamental ethical attitude*** of the Ego in front of the sacred symbol and that defines the psychological type of the lost Virya by his ludic, sacralizing, or luciferic graceful attitude. For the sake of clarity, it is convenient to separate the description of the three typic attitudes and present them one at a time. The second act comes, then, divided into three scenes: I, II, and III.

D. Analogical Description of the "Ludic," "Sacralizing," and "Luciferic Graceful Attitudes"

I. Ludic Attitude

While his perplexity was dissipating, Mr. Aberro's soul was torn between two conflicting sentiments: fascination and ***attraction*** for the polychromatic balloon, and ***fear*** of its growth process. From such a conflict the latter was triumphant and soon Mr. Aberro was dominated by a more intense fear, which replaced his perplexity and was threatening to convert itself into panic. And Mr. Aberro's reaction was swift and typical, giving no time for the balloon to expand too much: ***he fled.*** But before fleeing, he abruptly swiped his hand and snatched the balloon from the nozzle of the cylinder, tak-

ing it with him to the corner of the room in which he had taken refuge.

For Mr. Aberro, the balloon thus transformed into a toy. Of course, that which he had in his hands was nothing at all like the balloon that had previously expanded over the cylinder and fascinated him with its polychromatic beauty: ***not after the gas escaped from its interior and transformed into a deflated membrane.*** The balloon, at the onset of the phenomenon, was a germ, the polymorphous potency of which would unfold under the pressure of the gases; without gas, the balloon would be only a husk of a germ. And while Mr. Aberro was playing with that cadaver, the valve on the cylinder was still open, and the precious gas that had been feeding the balloon was "vented out."

II. Sacralizing Attitude

The "appearance" of the balloon made a strong impression on Mr. Aberro. At first he felt as if shocked, frozen with astonishment, and, finally, amazed. After a succession of similar states, Mr. Aberro experienced the conviction that he was in front of a numinous manifestation, a supernatural fact, a sign of a divine presence or: divinity itself. In place of perplexity, his Ego adopted an attitude of ecstatic contemplation of the phenomenon; i.e.: to the initial uncertainty, he added an even greater passivity. But, in this becoming, the balloon was still growing continuously, that is to say, the phenomenon had ***stabilized.*** And when the balloon was sufficiently "large," to Mr. Aberro's fearful and prudent assessment, he took for granted that that which was so large and beautiful must necessarily be superior. And feeling his soul diminished in the face of so much grandeur, shrunken with religious fervor, annihilated by a nameless devotion, Mr. Aberro performed his first action since witnessing the phenomenon: he knelt down and worshipped the colorful balloon . . . And the balloon, which continued growing with stability, was soon so enormous that it ended up occupying the entire space of the room, adapting itself to the form of the things that were there, which became embedded in different parts of the elastic surface. And so it occurred that the balloon ended up encompassing Mr. Aberro, who was still in his devoted position, absorbing him between its voluble curves and burying him in the depths of its strange pneumatics.

III. Luciferic Graceful Attitude

The appearance of the balloon shook Mr. Aberro's soul like a whiplash and, immediately, the phenomenon impressioned him in its quality of dramatic fact, full of inevitable meaning. Perplexity

was abandoned in the face of the intimate conviction that he must act. But such an action on the phenomenon was foreseen from the beginning as fatally tragic and, that is why Mr. Aberro ***smiled to give himself courage.***

Mr. Aberro, who was attentively observing the phenomenon, adopted the attitude of smiling at the moment of acting. And at that very moment the miracle took place: ***his laughter changed the meaning of the event, transforming it from "dramatic" into "comic."*** Thereupon, Mr. Aberro reached out and closed the valve, thus preventing the gas from passing through. The balloon was "fixed" at a point in its inflation ***and was thus kept by Mr. Aberro,*** who, after inspecting and apprehending it, added it to his collection of pneumatic, utilitarian, didactic, and humorous objects.

E. Validity of the Balloon Law in the Fundamental Ethical Act

If we consider that the appearance of the balloon, the only balloon causing the three reactions I, II, and III, is an event analogous to the appearance of a sacred symbol in front of the lost Ego, just as was demonstrated, we will conclude that the types described in the three acts of the second scene effectively correspond to psychological types characteristic of the lost Virya. Before occupying ourselves with such correspondences, it is convenient to emphasize a consequence of a general nature, which is the validity of the balloon law. That is: throughout the allegory, in effect, both in the first act and in the three scenes, I, II, and III, of the second, the balloon law is analogically verified: "the lesser the will, the greater the stability of the process." Let us recall that the lost Ego, because of its noological essence, manifests itself as a volitive force; therefore: the lost Ego can only react volitively, i.e., energetically, in the face of the sacred symbol; that is why the "perplexity" of the Ego implies an energetic neutrality, a volitive nullity. Thus, according to the balloon law, when Mr. Aberro stopped perplexed in front of the balloon, it grew and the phenomenon tended to stabilize. In scene II, e.g., the case in which Mr. Aberro devoutly reduces his will to a minimum, the phenomenon reaches complete stability in its development and the balloon takes on an inordinate size that occupies the totality of his perceptible ambit: the balloon law anticipates, then, that said "enormous" size inversely expresses the "small" measure of the will.

F. Analogical Conclusion of the Allegory of Mr. Aberro and the Balloon

Having proved the validity of the law of the balloon in the allegory, since it is a property of the fundamental ethical act, we can

dedicate ourselves to examine the Aberrant Typology. However, about the ludic attitude exhibited by Mr. Aberro in scene I, little can be added to what has already been said in previous commentaries. We will only point out that in this image (scene I), as in no other, the disastrous effect that the symbol degradation has on the sacrilegious player's conscience is painfully evident. In the allegory, it can be clearly observed how the profanation and degradation of the symbol, represented by the swiping and appropriation of the balloon, causes a mutilation in the soul, a psychic wound through which energy "escapes" from the unconscious, represented in the "loss of gas" from the cylinder: such an energy, outside of the conscious subject's or Ego's control, flows from the shadow sphere to the light sphere, bursting forth at the threshold of consciousness at the place where the emerging sacred symbol was; there is no need to insist that all kinds of psychic pathologies, and even irreversible dementia, can be caused by similar injuries.

Let us also note that Mr. Aberro's attention is at last concentrated on the husk of the germ-balloon that he has in his hands, completely forgetting the cylinder and the valuable gas that escapes from it. This forgetfulness is equivalent to the ***repression*** that the lost Ego of the sacrilegious player carries out against the processual phenomenon, ***once it has succeeded in degrading the sacred symbol,*** in order to interrupt the process and once again submerge the Archetype or myth in the unconscious. But, if we look at it closely, the lost Ego has acted there as if ***it uncovered*** a deposit of psychic energy, the sacred symbol of which was its ***cover;*** the repression consists in forgetting the deposit, in "removing it from sight," as far as possible: definitively; and the repression succeeds in this sense: the deposit is "no longer seen": but such a triumph is highly costly because the deposit, forgotten in the end, remains indefinitely uncovered and activated in order to release the energy, i.e., ***it is set to become a future "hidden source" of disturbances.***

G. Aberrant Typology Criterion

For greater clarity in what follows, it is necessary to define a qualitative order in the Aberrant Typology. According to this order, which is founded on the Hyperborean principle of Strategic Orientation, the truly "superior" type is the luciferic graceful, who is better oriented toward the Origin than the other two: such a type describes the highest spiritual state that it is possible for a lost Virya to attain. With this criterion, the synoptic table of Figure 99 has been ordered in accordance with the succession of the second act's scenes.

After the first type, the "luciferic graceful," in second order comes the "sacralizing type," less oriented than the previous one

but more than the next or "ludic" type. Thus, lastly, the ludic type is, located in the Aberrant Typology, the most deviated of all. The three types are, in this way, placed in opposition from superior to inferior according to their declared order; e.g., the sacralizing type is "superior," i.e., better oriented than the ludic type, etc. The luciferic graceful type, the "target group" against which the attack from the Synarchy is directed, foreseen in the Second Part of the Plan set forth in article "O" (page 835), is at the top of the scale, as an example superior to the other two types.

H. Ludic Type and Sacralizing Type

If the ludic type is characterized by the contradictory attitude of ***fear*** and ***attraction*** for the sacred symbol, in an opposite way the sacralizing type stands out for the ***submission*** to the sacred symbol and the ***sublimation*** of the sacred symbol. In a previous example, scene II, which allegorically describes the sacralizing type, clearly shows the effectiveness with which the balloon law acts: in effect, the tendency ***to contemplate*** the sacred symbol is characteristic of this type, an attitude that requires, in order to be complete, the quietude of the animic subject, the extreme passivity of the soul; consequently, the will is thus weakened and reduced, and, in accordance with the balloon law, the symbol grows enormously, producing the ***illusion*** of size, which is an inverse measure of the will. This latter effect was represented in the allegory by the overfilling inflation of the balloon.

If we speak of ***illusion,*** we are alluding to appearances. The sacralizing type is, precisely, the one whose reality is exclusively made up of appearances. In order to prove it, we need only pay attention to the contemplative character: the contemplation of the sacred symbol never includes its examination or rational inspection, acts that are judged disrespectful and sacrilegious; on the contrary, of that contemplation, he is content with the most exterior and apparent aspect of the sacred symbol because he considers any further knowledge of it as a favor or a divine mercy. If he penetrates into the interior of the sacred symbol, if he makes contact with its archetypal essence, it is not due to an effort to know, to a movement carried out by the lost Ego in order to reach it and pierce the veil, the appearance: it is the sacred symbol, inversely, that ***anesthetizes*** the lost Ego and expands in the consciousness, in everything similar to Mr. Aberro's balloon, absorbing it into its pneumatic depths.

The sacred symbol thus reveals itself to the lost Ego, after ***anesthetizing*** and ***phagocytizing it***; and not only is such a catastrophe never resisted by the sacralizing type, but it is held in high esteem,

being denominated the "sacred ecstasy," "divine ecstasy," "unio Dei," etc.

I. Luciferic Graceful Type

Just as we demonstrated, in previous commentaries, that the ludic attitude originates partly in the ***fear*** of transcending symbols, it can also be demonstrated that the luciferic graceful attitude is founded on ***valor.*** It is evident, then, that said types are ***opposites;*** however, both attitudes, one originated in ***fear*** and the other founded on ***valor,*** are not to be considered as a pair of contrary opposites: the two are "opposed" but only as the "superior" is with the "inferior," such as was explained in article "H."

Now, according to Hyperborean Wisdom, the luciferic graceful attitude is characteristic of every Hyperborean lineage: even the "Berserker Fury," proper to the Siddhas, could not be produced if the awakened Ego had not previously acquired a "luciferic graceful attitude"; nor could the lost Virya, of course, concretize the Hyperborean Initiation if he did not adopt the "ethical attitude prior" to the isolation of the lost Ego, i.e., the "luciferic graceful attitude." But, as we have just affirmed that the luciferic graceful attitude is founded on ***valor,*** it is therefore of the utmost importance to inquire: what does ***valor*** signify in the fundamental ethical act, the Ego in front of the sacred symbol, i.e., in the ambit where the luciferic graceful attitude is aroused? Answer: ***"valor" is the graceful will, that is to say, the charismatic will.*** In order to explain this concept, it is necessary to keep in mind the terms in which the fundamental ethical act is posed: the lost Ego, ***perplexed*** before the appearance of the sacred symbol. In this case the luciferic graceful type is the only one of the three types that recognizes: ***a) that, between the sacred symbol and the lost Ego, a "tension" has been created; b) that such a tension has dramatic significance.*** Comprehending the dramatic significance of the fundamental ethical act is essential because ***the "tension" comes from the force brought into play by the Archetype behind the sacred symbol in order to capture the conscious subject, and the lost Ego subsumed in it, to anesthetize and phagocytize it:*** only the luciferic graceful type can effectively oppose this process of the sacred symbol. Here then, in more detail, is the definition of the concept of valor: ***only those who have consciously perceived the dramatic tension between the lost Ego and the sacred symbol, i.e., members of the luciferic graceful type, and oppose it with "graceful will," possess true "valor."*** This statement is denominated the "noological definition of valor."

The ***"graceful will"*** is the noological force that the Ego applies against the emerging sacred symbol when it presents a luciferic graceful attitude, as will be seen, the graceful will provides an extra

energy to the lost Ego that enables it to stop the process of the sacred symbol, and to avoid the phagocytation of the consciousness, ***suspending the dramatic tension;*** that is why such a will is called "graceful": because the "extra" energy provided is a product of the Paraklete. With this same "graceful will," the Hyperborean Initiate or Tirodal Knight constructs the Ehre sphere around the Selbst.

It thus turns out that noological valor is the graceful will manifested by the Ego during the fundamental ethical act. One should never forget this ***interiorness*** of the noological valor, especially in order to distinguish it from the vulgar concept of valor, which alludes to an ***exterior danger.*** "Valor," in effect, is opposed to "fear," but both acts refer to ***danger:*** danger is feared; valor is not fearing danger. But in the vulgar signification, "danger" is always external or objective, which is why valor is defined as a ***characteristic of conduct,*** a trait of circumstantial behavior. In its Latin root, ***valeo,*** the word already alluded to an exteriorness or objectiveness: ***valeo*** means "to be strong," "powerful," "robust," etc.; ***valentis,*** or valiant, e.g., was "the strong one."

It is understood then that by centering the definition of noological valor around the Ego, in the interior ambit of the fundamental ethical act, we have moved too far away from the vulgar concept of valor. The "danger" that threatens the Ego, the psychic phagocytation, comes from an emerging sacred symbol and hardly allows itself to be compared with the dangers of the exterior world. In consequence, the valor necessary in order to face such a danger cannot be derived from the exteriority of the behavior, but must be precisely and carefully defined on the very ground of its generation, that is, the fundamental ethical act, the Ego in front of the sacred symbol.

Of course, this "interior" definition of noological valor is only valid for the luciferic graceful type, a Virya of Hyperborean lineage for whom valor is his spiritual essence and not a mere psychological covering or exterior posture. The Berserker Fury, in the extreme of blood purity, implies a complete mutation of the microcosm, a mutation that transforms every substance into a resolute energy, oriented toward the Origin. The "luciferic graceful attitude" is, then, a valiant attitude, whether it is adopted in order to confront an emerging sacred symbol, or to take the Second Step of Wotan's solution and isolate the Ego in the Odal Archemon, marching then toward the Origin. We have already warned: "between the Ego and the Origin, is always the Enemy" . . . and "the Enemy" can be any of the multiple forms of Deception that the Demiurge uses. Marching toward the Origin implies, then, a terrible confrontation from which only the one who undertakes it, impulsed by unreserved bravery, irrepressible boldness, brilliant audacity, enlightened intrepidness, liberating daring, in short, by an irresistible ***valor*** that is

pure fire because it starts from Pure Blood or ***fanhema,*** will be able to come out the victor. Yes, in the ultimate degree of blood purity, ***valor*** is Berserker Fury, pure resolution, pure energy, pure fire, a sublime rage, a metaphysical courage, an incandescent arrow shot backward in time, over enemy space, into the Vril! Then, when the Ego-arrow culminates ***that interior journey,*** on the frontiers of the eternal Spirit, the original freedom will be recovered forever; there will be no more chains or deceptions; the madness of matter and energy will be left behind ***and only absolute valor will survive . . . because the Hyperborean Spirit, the "normal spirit-Sphere," eternal and infinite, is absolute valor.***

J. Effect of Luciferic Graceful Attitude on Dramatic Tension

We have seen that the sacralizing type perceives the balloon law in a ***subjective*** form, as the sacred symbol's "illusion of size." Analogously, the luciferic graceful type perceives the balloon law in an ***energetic*** form, as the "dramatic tension" of the sacred symbol. When Mr. Aberro, who has grasped the dramatic tension, laughs "in order to give himself courage," this signifies that he has a "graceful will" at his disposal in order to face the situation. Dramatic tension, the energetic manifestation of the balloon law, tends to immobilize the lost Ego ***by creating in its environment a microclimate of anguish, that is to say, a dramatic context.*** What is the benefit that the luciferic graceful attitude grants in that dramatic circumstance? Answer: ***the luciferic graceful attitude suspends the dramatic tension.*** That is why Mr. Aberro can calmly "close the valve," i.e., apply his will and stop the phenomenon, i.e., interrupt the process of the Archetype, then, without altering himself in any way, i.e., without the lost Ego being affected, he dedicates himself to inspecting the balloon: i.e., the lost Ego apprehends the sacred symbol. And this gnostic attitude, purely spiritual, valorous to the point of recklessness, ***which laughs at danger and takes what suits it without asking anyone's permission,*** is, needless to insist on it, ***truly luciferic.***

Moreover, if the luciferic graceful attitude suspends dramatic tension, what does one perceive instead? Answer: a comical situation; funny but glaringly false. Under the luciferic gaze, the dramatic circumstance loses its tragic or distressing atmosphere and reveals itself, instead, to be contrived and fictitious. That is why it is said that the luciferic gaze is beaming, that laughter "shines in the eyes"; a gaze that the Demons and some fools find offensive but in front of which the Deception is irremediably made manifest. ***If we had sufficient valor to look at the universe and laugh with the laughter of Lúcifer, we would see how that accursed illusion dissolves into the primordial chaos!***

In synthesis, the luciferic graceful attitude breaks the balloon law, confirming the sentence that enunciates, "to break the laws of the Universe is the essence of the luciferic."

Popular wisdom, of course, perfectly knows the principle that laughter suspends dramatic tension, even if projected on external situations or cultural facts. Everyone knows, e.g., that a joke told at the right moment can ***defuse*** any dramatic situation; and that which describes the heroes, before protagonizing a feat, bidding farewell with a joke or jest, is a scene repeated in all cultures with very few variations.

Summarizing, the luciferic graceful type will never assume the ludic or sacralizing attitude in front of the sacred symbol, attempting to degrade it or submerging himself in it, but, inversely, he will have the possibility of transcending it and becoming aware of its archetypal essence. If the potency of the sacred symbol is, or appears to be, too intense, to such a degree that it initially surpasses the consciousness' capacity for assimilation, ***he will not fear:*** he will instead exhibit a luciferic graceful attitude that will enable him to overcome the perplexity before "the big one," suspend the dramatic tension, break the balloon law, and thus cross, valiantly, proudly, and beamingly, the formal limits of the sacred symbol.

K. Virya's Luciferic Graceful Will and Paśu's Psychological Will

It is now time to respond to a fundamental question: what force does the graceful attitude use in order ***to suspend*** the dramatic tension, which, as we saw, is of an energetic nature? Answer: just as it was stated, the dramatic tension is suspended by the action of the ***graceful will.*** However, this answer is not entirely exact because it lacks the details that clarify that the suspension of dramatic tension is the effect of something more than a mere opposition of forces. In more detail, then: the dramatic tension is an energy applied against the Ego, ***but an energy that grows in accordance with the evolutive process of the Archetype;*** this growing energy is opposed by the graceful will in order to counteract and ***suspend it,*** but ***this will only be possible if the volitive energy grows in the same measure as the dramatic tension.*** By this we mean that the will is somehow "reinforced" by the graceful attitude, i.e., that it receives an extra energy. The suspension of the dramatic tension does not come, then, from mere opposition, from a physicomathematical relationship of forces, but from a magical contribution of energy. Thanks to such a contribution, the will is powerfully elevated in level, distancing itself from the opposition of the symbol, with which the dramatic tension is relativized to an insignificant degree, "suspended" in its capacity to act.

The Ego obtains the "powerful contribution of energy," which, moreover, is not incremental but instantaneous, by ***charismatic bonding,*** a contact that constitutes one of the principles of the Psychosocial Strategy. The ***"charismatic bonding"*** establishes a transcendent contact with the Paraklete, which is, in truth, the one that provides the extra energy; regarding the Paraklete, on page 250 the following definition is given: "the charismatic agent is perpetually present on a plane 'absolutely transcendent' to the immanent world of matter and is denominated Paraklete." But this Paraklete is not one of the persons of the Catholic trinity but a very ancient concept of the Hyperborean Wisdom that is worth repeating here: the Paraklete ***is not an "aspect" of God but the will of God;*** it is understood that the definition alludes to the Hyperborean God, "The Incognizable," and not to the Pantocrator or Demiurge: ***"the will of the True God is denominated "Paraklete" or graceful will of The Incognizable"*** (page 784).

Now, how, being absolutely transcendent, can the Paraklete contribute energy, i.e., graceful will, to the lost Ego? Answer: we will explain it analogically, based on the following quotation: "the Ego is capable of controlling the process of the sacred symbols if it presents, in front of them, a 'luciferic graceful attitude.' In other words: when the subrunic crisis of the conscious subject comes, the oriented Ego finds itself ***leaned against the right angle of the Odal Archemon and in front of the threshold of consciousness;*** in front of it emerges, then, a sacred symbol that attempts to unfold with great potency: if that unfolding concretizes, the oriented Ego will once again be lost; but the Ego manages to stop its process, and even to invert its direction in order to explore its archetypal essence, presenting a luciferic graceful attitude" (pages 813–814). ***To this, we may add, as a response, that the luciferic graceful attitude enables the runic ecstasy of the right angle against which the oriented Ego "is leaned": the "right angle," in effect, is an ancient limiting rune called "La."*** And in the runic ecstasy, as it was said, the Paraklete will manifest itself at the request of the Ego, providing the irresistible and transmuting force of The Incognizable's Will: "if the Spirit, the Selbst, the Ego, calls for Him, the True God will manifest Himself during the runic ecstasy, not gnostically, but volitively: that is why it is not possible to know The Incognizable but to ascertain the action of His strength, which reinforces the Ehre sphere" (page 784).

In synthesis, the oriented Ego, by assuming the luciferic graceful attitude, experiences a runic ecstasy that puts it into a charismatic bonding with the Paraklete, receiving from the latter an "extra energy" that enables it to suspend the dramatic tension of the sacred symbol and to reinforce its Ehre sphere of egoic will. But, although the Ego ***intimately*** receives the grace of the Paraklete, what sus-

pends the dramatic tension is its own act, i.e., its ***valor,*** since such an act is performed ***with a graceful will. And that attitude of valor, of the graceful will, which suspends the dramatic tension in the fundamental ethical act, is "noological honor," the only moral action of the Virya.***

Contrary to this graceful will coming from the Spirit, the act of which is Honor, the "psychological Will" of the Paśu is an animic force, devoid of ethical meaning. The psychological will, like everything animic, is linked to the organic: a deficient diet, or an excess of sexual activity, or organic fatigue of any kind, can enervate, on a dime, the psychological will, the recovery of which depends, then, on the normalization of the altered organic function. The graceful will, on the other hand, being of a noological origin, i.e., coming from an absolutely transcendent, eternal, and infinite being, like the Spirit, is independent of the organic: the graceful will of the Virya, the hero, the warrior, is not only potent enough to overcome any obstacle that stands in its way but, above all, it is potent enough to overcome its own inner Demons, the myths and sacred symbols, and the weaknesses that enervate the psychological will of the animic subject.

L. The Paraklete, Its Grace and Charisma

In article "D," page 784, the following conclusion was stated: "In synthesis, the construction of the Ehre sphere consists in this: the Ego, with a luciferic graceful attitude, must get the Paraklete to manifest itself during the runic ecstasy, i.e., to coincide in the actual infinite: ***its presence will not bring any knowledge apart from the truth of the Uncreated Rune, but, instead, it will transmute the psychic structure of the Virya by creating a sphere of egoic will around the Selbst*** (Figure 32). The Ehre sphere, the content of which is an extra energy provided by the Paraklete, is thus converted into a source of volitive force that the Ego consumes in order to reinforce its own volitive essence. Such is the Grace of the True God: that the reverted and enchained Spirit never lacks the necessary strength in order to concretize its liberation. If the volitive force is insufficient, the Ego will always have the possibility of ***calling on the Paraklete's aid.*** However, its transmuting presence will only manifest itself to that Virya that expresses a "luciferic graceful attitude," i.e., to the one who has received the charismatic message from the Gral of Khristos Lúcifer, the envoy of The Incognizable, and has charismatically aligned himself with His warrior band." Regarding this ***aiding*** character of the Paraklete, here we will complete the concept and clarify it by resorting to its etymology; as for the reference to the "Gral of Khristos Lúcifer," it should be

noted that said subject will be developed in detail in the section, "The 'O' Strategy of the Loyal Siddhas."

Paraklete is a Greek word (παράκλητος) derived from ***paraklēsis*** (παράκλησις), an appealing, a petition for help, a request for deliverance, etc., where one can already see the indicated meaning. The Paraklete is thus considered, in its origin, a "caller for aid," an intercessor or advocate for liberty, etc. At first, Christianity used this word with good sense in order to designate the Holy Spirit or Divine Mediator, a concept that is quite close to that of the Hyperborean Wisdom: the ***will-of-the-Incognizable-to-liberate-the-Spirit.*** But, after the unholy alliance between the Roman Emperors and the Church, after the Council of Nicaea and those following, a "divine trinity" was "invented" and the Paraklete was incorporated into the Aspects of Jehovah Satan, definitively poisoning its original meaning. However, the word is Hyperborean and even though it is degraded, we will not stop using it when it suits us, always referring to the concept of the Hyperborean Wisdom. We will keep the same reservation with respect to two other words, ***grace*** and ***Charisma,*** equally violated by Catholic theology, which we will now redefine.

Paraklete is denominated as ***charismatic agent,*** as it was said. The word ***Charisma,*** as well as charity, charitable, etc., comes from the Greek root ***charis*** or ***kháris*** (χάρις), which has, among many others, the meaning of ***grace,*** attractiveness, charm, beauty, loveliness, finesse, panache, elegance, but fundamentally, divine gift. In Latin, ***gratia*** is from the same root from where comes the Castilian ***gracia,*** and gratis, to gratify, gracious, etc., with the same meanings as in Greek. Also, the ***Gratiae,*** the three divine Graces or Charites, have the same origin: ***Aglaea,*** "the shining one"; ***Euphrosyne,*** "the mirthful or merry one"; and ***Thalia,*** "the blossoming or flourishing one."

Etymologically, then, ***Charisma*** and ***grace*** are synonymous words. However, for the Hyperborean Wisdom, both words have a slightly different meaning: in ***Charisma*** is reserved the absolutely transcendent character that corresponds to the manifestation or expression of the Paraklete as a ***divine agent*** or ***worker;*** hence ***"charismatic agent"*** as the expression of the Paraklete. ***Grace,*** on the other hand, is used in order to indicate the attitude of the Virya, when he establishes the charismatic bonding, i.e., the "luciferic graceful attitude."

M. The Luciferic Graceful Type Participates in the Hyperborean Mystique

During the luciferic graceful attitude, then, the Ego establishes a charismatic contact with the Paraklete. This can only occur, as we

have seen, in coincidence with the runic ecstasy, i.e., when the Ego coincides in the actual infinite with the Uncreated Rune. This concept allows us to understand, with greater exactitude, the definition of the Hyperborean Mystique presented in the First Part. In order to do so, the concept of "charismatic bonding" must be endowed with its "collective" significance; that is to say, if, on the one hand, charismatic bonding signifies the contact of the Ego with the Paraklete, on the other hand it also signifies the contact of the Viryas with each other by a charismatic coincidence in the "framework of a Hyperborean Mystique," i.e., in its "strategic area." That is why the Mystique is defined, page 254, as "a ***form*** sustained by a ***being*** called Charisma." It can now be seen that under this "form," which can be nothing but ***runic,*** there is a strategic area in which the Viryas are connected by the Pure Blood, by the Symbol of the Origin present in the Pure Blood. Such a connection, which bonds the Viryas with their "charismatic center" or leader, is also an ecstatic experience denominated "mystical ecstasy": the charismatic bonding, then, at the same time that it connects the Ego of the Initiate with the Paraklete, converts him into the "strategic center" of a Mystique and infallibly bonds him with the lost Viryas who perceive his "Charisma." "This Charisma, which the leaders possess to a high degree and that seems to be an indispensable element to guarantee success in the conduction of communities and the foundation of enduring collective organizations, is the principle on which a Mystique is based. Indeed, a Hyperborean Mystique, or simply 'Mystique,' is always the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons. But, whatever the case, the charismatic bonding between Viryas always has, as its center, the blood, the Symbol of the Origin that constitutes the common inheritance of the Hyperborean lineage" (page 253). "Charisma is the expression of the Paraklete or Holy Spirit and ***its recollection can only be experienced*** from the blood Minne" (page 254): if this concept is obscure, it will become clear just by noting that the Symbol of the Origin, and the Runes that make it up, can only be experienced as a recollection, i.e., as the recollection of the Tau Point in the memory of the Blood, ***any runic ecstasy always implies the experience of the Symbol of the Origin, its "recollection."*** The paragraph on page 254 continues in this way: "This means to speak of an absolutely transcendent and individual experience to which we call ***mystical ecstasy*** and to which it is not even possible to imagine related to ***the collective*** insofar as this concept alludes to what is relative to 'any gathering of individuals,' as defined by the *Sopena Dictionary.* What do we then mean when speaking of a ***collective perception*** of the Charisma? Answer: That, in the 'framework' of the Mystique, individual charismatic experiences, different

and unique in themselves, synchronistically coincide in time and space. Which does not at all mean that such experiences are ***collective*** in the sense in which we call ***common experiences*** or phenomena of which perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody."

As we see, for the Hyperborean Wisdom "the Charisma is the being that supports that form called Mystique"; but, "such a form and such a being are absolutely transcendent": how can they be known then? Answer: not with reason or with any animic subject, i.e., not with the soul, not with the heart, etc.. One can only perceive the Hyperborean Mystique with the Blood, in that strategic contact between the Blood and the lost Ego that we explain with the allegory of the imprisoned Ego, when the Ego, detached from all reason, from all instinct, "listens to the Siddhas' song of A-mor." The Mystique is, on the other hand, ***the only runic form, true and absolutely transcendent to the archetypal forms, which it is possible for a lost Virya to intuit without knowing the Hyperborean Wisdom.*** And this occurs only because such a "runic form" is already known to the Virya, in the Origin, and he keeps a recollection of it in the memory of the Pure Blood.

The Hyperborean Mystique ***is not a force field phenomenon,*** as affirmed on page 238 of the First Part, but a synchronistic and acausal mode of transcendent contact between members of Hyperborean lineage, Viryas and Siddhas, and with the Paraklete. It is responsible for the charismatic bonding between Viryas and Loyal Siddhas known as the Catena Aurea or Golden Chain; the Paśu do bond with each other, and with the Demons of Chang Shambhala, ***by a field phenomenon akin to the "magnetism" of profane physics, caused in truth by the gravis atoms of physical space.*** But this coarse gregarious contact, typical of collective hysteria, should not be confused with charismatic bonding. "The Virya is an essentially dual entity: in his being coexists, together with his animic nature, the transcendent manifestation of the Spirit, the 'Ego' that reflects, to a greater or lesser extent, the Infinite Ego. That is to say, in the Virya coexists an animal inheritance and a Hyperborean inheritance. When he 'awakens,' when the charismatic bonding of the Golden Chain puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Ego manifests in the Symbol of the Origin, giving rise to the Selbst and to the possibility of projecting from there the Sign of the Origin ***on*** the sign of the fence, producing an infinite fence. Thus is born the Hyperborean Mystique, which is nothing more than an infinite fence with a charismatic content, a strategic space: the Archemon that the Virya produces as an individual act of war is, in truth, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an Archemon or strategic

space for the transmutation and spiritual liberation of an entire charismatic community" (pages 313–314).

Let us synthesize the concept. The luciferic graceful types of the lost Virya act, commonly without knowing it, within a Hyperborean Mystique. When they face a sacred symbol and appeal to the graceful will in order to suspend the dramatic tension, it is an unmistakable sign that they have charismatic bonding with a charismatic leader, the Führer, e.g., a Loyal Siddha, with Khristos Lúcifer, or with Wotan, etc. In any case, the lost Virya receives an "extra charge" of volitive energy directly from the Paraklete that enables him to graciously notice the comedy staged by the Archetype or the Myth and ***to suspend*** the dramatic tension. The lost Ego is then momentarily inundated with valor, transmuted by the graceful will, alert, and resolved to act: in order to stop the process of the sacred symbol while at the same time transcending it and recognizing its archetypal essence. But the "extra energy" that the Paraklete bestows is not a "content" of the lost Ego, nor even of the Selbst, but of the Ehre sphere, ***which is to be considered, also as a "personal Mystique" or runic form: the principle that "Charisma" or the "charismatic agent" can only be the content of a Mystique is thus fulfilled.*** This is what happens with the luciferic graceful type: he becomes the "charismatic center of a Mystique," his Ehre sphere, which starts from him and can be transmitted, through charismatic bonding, to other Viryas who perceive it with the Pure Blood. That is why the "natural chiefs" command and no one disputes their command, they all "know," with the Blood, that he really is superior; it is the ***valor,*** the ***graceful will,*** which reveals his condition of Charismatic Leader.

Why does one participate in a Mystique? Answer: because of the Minne or memory contained in the Pure Blood, because of the Hyperborean potency of the lineage. Hence, it is meaningless to speak "collectively" of the Hyperborean lineages or to suppose that their members can be framed in the patterns of the "psychology of the multitudes." They are the characteristics of the Paśu that fit into such patterns, characteristics, also, of animal populations: in the multitudes, made up of heterogeneous groups, the animal tendencies of the Paśu and each one of the members' purity of Blood, give rise to two simultaneous and opposing facts. Animal tendencies produce a collective phenomenon of "gregarianism" or "group soul"; the Pure Blood actualizes the fact of the Hyperborean Race by charismatically bonding its members in the runic framework of the Mystique. Both facts constitute two "fundamental principles" in the techniques of social control, such as is demonstrated in *Treatise on the ᛋᛋ Psychosocial Strategy.* Thus, "within a Mystique," there are no collective, force-field, causal, etc., phenomena, but a charismatic bonding, synchronistic and acausal, which directly relates, Virya by

Virya, each one to his Leader and Führer. It is worth repeating, lastly, that valor, just as Noological Ethics defines it, as a graceful will, constitutes the content of a Mystique, the Ehre sphere, and, therefore, cannot be effectively hidden or disguised: with the Blood, the Race will always know, charismatically, mystically, who its Heroes, Leaders, or Chiefs truly are.

We see, then, that the luciferic graceful attitude, which is the most spiritual degree that a lost Virya, i.e., strategically disoriented about the Origin, can attain, is also the closest to awakening and orientation: the luciferic graceful attitude is enough for the Virya to be in a capacity to concretize the two Steps of Wotan's solution or, in other words, only the luciferic type is in a capacity to access the Hyperborean Initiation. In fact, even if only for a moment, the luciferic graceful attitude grants that state of alertness that, as explained, is a ***permanent*** characteristic of the awakened Virya or Hyperborean Initiate. In summary: the luciferic graceful type is one step away from the awakened Virya. And it is clear that the Mystique, as defined, is the exclusive property of the luciferic graceful type: let us never speak of "priestly mysticism" nor confuse the "religious ecstasy," with which many specimens of the sacralizing type connect themselves with the Demiurge Jehovah Satan, with the true Hyperborean Mystique.

N. Correspondence Between Aberrant Typology and the Indo-Aryan Typology

A better perspective of Aberrant Typology will be gained if we compare it with the ancient Indo-Aryan typology, i.e., with the social organization that is vulgarly denominated "caste system." In India, the castes are four: that made up of ***Brahmins,*** or the priestly caste; ***Kshatriyas,*** or the noble-warrior caste; ***Vaishyas,*** or the freeman caste; and ***Shudras,*** or the servile caste. This system was also very common among the Semites of Egypt and Babylon. But this should not be surprising because it is in fact a common Atlantean heritage, since that civilization, in its last era, was organized on the basis of the same system.

Now, referring exclusively to the Hindu system, we can say that, with some good will, it is possible to relate it to the Aberrant Typology ***if we liken the Shudra to the Paśu and invert the Brahmins with the Kshatriyas*** (and, on a transcendent plane, we identify the Rishis with the Loyal Siddhas, i.e., with the Lords of Agartha). In the synoptic table of Figure 100, both typologies can be seen compared.

The first thing that will undoubtedly come as a surprise is the fact that the comparison of types requires so significant an inversion. However, everything becomes clearer if we affirm that with

such an inversion we do no more than restore to the caste of the Kshatriyas the place that befits them and that was usurped in the remote past by the caste of the Brahmins. It is, certainly, a change that occurred in Atlantis, which will last until the end of the Kaly Yuga, and that which will be difficult to understand in our days due to a deep-seated prejudice. We allude to the widespread belief in the "superiority" of the priestly caste over the warrior caste, which is nothing more than another synarchic disinformation tactic. With the aim of contributing to create the maximum confusion in this matter, many authors of esoteric books have sustained in the last century the thesis that the same Kaly Yuga, i.e., the period of the greatest spiritual decadence that we have in memory, would have no other origin than "the rebellion of the Kshatriyas." These authors, including Rene Guénon and the Theosophists whom he combated, like H. P. Blavatsky, Rudolf Steiner, etc., worked in support of a current of Atlantean philosophical-esoteric thought, of clear Shambhalic inspiration, which seeks to exalt the Siddhas of the Dark Side as "Masters of Wisdom" of the White Hierarchy, hiding their nefarious condition of the original traitors of the Hyperborean Race of Spirits.

But the truth is very different because, according to the Hyperborean Wisdom, it corresponds to the synoptic table of Aberrant Typology. To put things in their place, it is necessary to have certain data and a subsequent clarification. The data are the following: in the Christian-luciferic period of Atlantis, society was organized on the basis of very ancient Hyperborean principles, also in four castes; the spiritual hierarchy of such castes was this: first, the warrior caste; second, the priestly caste; third, the citizen caste; and fourth, the servile caste. The fact that there were also four races: Red, Yellow, Black, and White, should not cause confusion, for the first three were ***jointly*** making up three castes, and the last, White, was numerically insignificant as it was constituting a special caste of ***sacred constructors.*** What occurred next? At a later period, rightly termed "satanic," the Traitorous Siddhas gained complete control of civilization, destroyed the "Universal Empire" model on which it was organized, and ruled it with an iron hand through the priestly caste, who came to be known as the Lords of the Dark Side. In order to fulfill their evolutive plans, the Traitorous Siddhas reorganize society under the dominion of the priestly caste, which they elevate to the first level, thus creating the system that all the peoples of Antiquity knew, except those who descend directly from the "Cro-Magnons," i.e., from the Atlantean White Race, or are tributaries of their wisdom.

Here is the data; now, let us move on to the promised clarification.

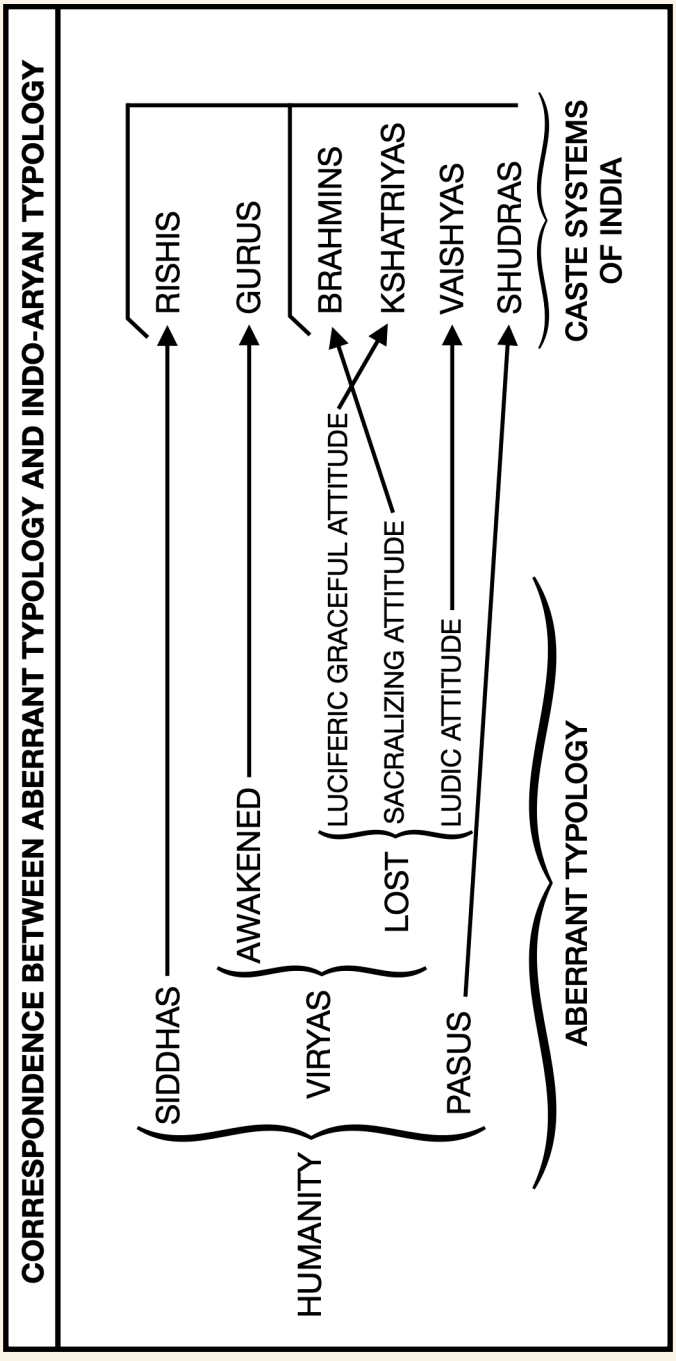


Figure 100

If, as we affirm, a change in the hierarchical order of the upper castes took place in the satanic period of Atlantis, is it possible that such a fraudulent alteration has lasted until the present day? And, if so, how was it instrumented? In order to find the answers, it is necessary to touch on a subject that constitutes the key to the whole deception. At that time, the Traitorous Siddhas decided to

support their strategy by the creation of a suitable Myth; (remember that when speaking of a Myth, we allude to a psychoid Archetype, the evolution of which is carried out in superstructures of cultural or historical facts). Said Myth, which is responsible for the repetition of the error until the present day, is denominated "Dual Power" and has been represented with a plurality of similar symbols: Gemini, ***labrys*** or the Cretan double ax, two-headed eagle, two swords, etc. The following paragraph, already seen in the article "The Resignation of Wotan," is related to this fact: "At that time, in the world, the social crisis that accompanied the sinking of Atlantis was unleashed: two of the three castes that made up Atlantean society, the warrior caste and the priestly caste, were locked in an all-out war; the priestly caste was supported by the Traitorous Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict came to fall the objects that Freya-Partridge released before nuptially re-integrating with Wotan: the emerald labrys did not touch the ground because the priests intercepted it in the air and, giving displays of great joy, incorporated it into their own Strategy; since then it contributes, archetypally, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste" (page 755).

It is worth clarifying that ***the theme*** of the Myth was Hyperborean, known in Atlantis since the Luciferic period when it was serving as the basis for the organization of the model, or way of collective liberation, the "Universal Empire"; the action of the Traitorous Siddhas consisted in re-signing a powerful psychoid Archetype to operate from the universal collective unconscious in the alteration of the traditional theme. The Hyperborean Tradition affirmed that there are ***two powers*** that must be differentiated in every social organization: the Spiritual Power and the Temporal Power. Such powers keep the following opposition: the Spiritual Power is superior, "strategically superior," to the Temporal Power. Well, based on this doctrine, the Traitorous Siddhas elaborated the Dual Power Myth.

Here is the deception: the Myth consists in fostering the belief that the priestly caste should hold the Spiritual Power and the warrior caste the Temporal Power, consummating the spiritual inversion of values. What does the Hyperborean Wisdom say about it? Answer: that, because the ***normal*** Hyperborean Spirits present an "essential hostility" toward the material world of the Demiurge, which inevitably converts them into a ***Race of warrior Spirits "in" the universe,*** it is the ***warrior caste*** that effectively enters into contact with the Spirit ***(Nous)*** or Vril; and, also, that the ***priestly caste*** can only influence the soul ***(Psyche),*** emotional body or astral double, of man, i.e., the evolutive, energetic, material entities, etc. The latter will become clear later on, when we study the ethical outline

of the priestly type. It is, then, the very essence of the castes, the spiritual scope of their function, which determines that it is ***natural*** for the warrior caste to assume the Spiritual Power and for the priestly caste, the Temporal Power. The inversion of castes carried out in Atlantis, responsible to a great extent for the famous "sinking," and the evolutive action of the Dual Power Myth, have created a permanent conflict ever since. And, every time that the warrior caste has attempted, as part of a Hyperborean Strategy of collective liberation, to regain its position as the regent of the Spiritual Power, it has been annihilated and slandered . . . and then the panegyrists of the Synarchy have spoken of the "Rebellion of the Kshatriyas" and blamed this caste of Hyperborean lineage for being "responsible for the Kaly Yuga."

O. Fallacy on the Evolutive Origin of the Caste System

It is worth mentioning here, and to observe with reference to the article "The Double Origin of the Golden Age" (page 372), a theory as ingenious as it is rationalistic, which is generally argued in order to increase confusion or simply out of ignorance. It is that which associates "the solar" with the warrior caste and "the lunar" with the priestly caste. This seemingly innocent theory has the hidden aim of explaining the "appearance" of the caste system by "evolution," thus procuring to deny its Hyperborean origin. In effect: if the priestly caste is "solar," this allows the esoteric rationalists to establish an ingenious relationship with the "Golden Age"; and the same, if the priestly caste is "lunar," it is associated with the "Silver Age." Thus, given that, according to the Traditions of Antiquity, the Ages occurred in a successive form, it is concluded that "the solar, regal, or warrior caste made its appearance first, and then the lunar." It thus turns out that castes arose within societies after a long evolution: first, the solar caste: thousands of years later, the lunar caste; thousands of years later, when Neolithic societies "evolved" from nomadic and pastoral life to agricultural communities, cities appear and with them the urban caste of freemen; finally, the establishment of slavery gave rise to the slave or servile classes and their corresponding caste.

The following example proves that all this reasoning is nonsense: suppose that within fifty thousand years some esoteric rationalists of the future (which there will be!) explore the ruins of the United States of America (which will exist!). And suppose also that, from that examination, they conclude that "the primitive Americans arrived at that system of government, called 'Democracy,' after a long evolution: first, ***the executive power*** 'appeared'; after thousands of years, ***the legislative power;*** and, thousands of years later, ***the judicial power*** was formed." Do not believe that we exag-

gerate because, just as the Constitution of the USA consecrated the three powers ***simultaneously*** in 1789, which since then began to function held by ***revolving castes*** of public figures, like so in Atlantis, during the Luciferic period, the "Universal Empire's" choice way of collective liberation consecrated the caste system ***simultaneously:*** first, the royal, noble, and warrior caste; second, the priestly caste; third, the citizen caste; fourth, the servile or slave caste. This is the truth that the Synarchy tries to hide or distort.

P. Superiority of the Luciferic Graceful Type-Kshatriya Over the Other Types

As we saw, the warrior caste, its type, is naturally apt in order to establish the noological contact with the Spirit, while the priestly caste can only achieve a psychological contact with the soul, with the animic part of the Virya. If we study the synoptic table in Figure 100, where the Aberrant Typology has been related to the ancient caste system, not only will this affirmation become evident, but we will have a unique opportunity to understand in depth the psychological type of the priestly caste by equating it with the sacralizing type.

There seem to be no doubts, by virtue of all that has been said about the undoubtable relationship that links the luciferic graceful type with the Kshatriya or Indo-Aryan warrior type: we have recently defined the former as "one step away from the awakened Virya or Hyperborean Initiate"; and the latter is the prototype of the Hyperborean warrior; in synthesis, the awakened Virya ***is*** a Kshatriya. That is why the Kshatriya caste, if its purity of blood is sufficient, must be considered superior to the priestly caste, as long as such purity enables its members to discover a way of liberation for the Spirit and to conquer the Vril.

Being clear about the equivalence of the luciferic graceful type-Kshatriya, it must be pointed out that the "priestly type" ***is only a "religious" figure derived from the sacralizing type:*** as will be seen, the figure of the "professional military man" also corresponds to this type. Moreover, if we seek a typical characteristic in order to define the priestly type, the most appropriate thing to do is to begin by examining the ethical-psychological aspect of his acts, since the priest, not only feigns a moral conduct, but is also the principal producer of moral doctrines. Dealing with such a character, it is convenient to observe the three types of the Aberrant Typology from the ethical-psychological point of view: this is what will be done in the next section. However, it is worth repeating here that ***the "priestly type," of the Indo-Aryan or Western typology, is only one of the subtypes that can be derived from the "sacralizing type":*** a ***communist youth,*** e.g., who, with his conscience subjugated by

the myth of the General Strike, agitates the workers of a factory with the intention that they too be captured by said Myth, is another classic "subtype" derived from the sacralizing type, a "religious subtype" denominated "subversive and revolutionary agitator"; the "General Strike," is the sacred symbol that has impressioned the agitator's lost Ego, like the balloon to Mr. Aberro in Scene 2 of Act 2: due to the balloon law, a dramatic tension has been created, in the consciousness, that feeds the appearance that the "General Strike" is a "great truth," a supreme principle for which it is possible "to make any ***sacrifice,***" even "to give one's life"; the agitator, then, is in turn agitated by a Myth, an unconscious Archetype, which does not have religious but social features, but before which he bows, like the priest in front of the sacred symbol, and to which he sacrifices, like the priest, his psychological will; he renders cult to it and agitates others so that they share his certainty; he "evangelizes" them, inciting them to believe in the benefits that the Myth will bring: "economic progress," "social justice," "political liberation," the "end of labor exploitation," etc.; but all these "benefits" are only images of the inflation of the balloon, the illusion that the Myth creates in order to be able to keep on developing, because the "General Strike" brings nothing of the sort and, on the contrary, if it is allowed to "grow" too much, like Mr. Aberro's balloon, it ends up suffocating all movement, all freedom, converting society into that rigid structure called *Soviet.* In this example, of course, we refer to the General Strike Myth, which is metaphysical, and not to this or that concrete strike, which may be just or unjust, just as when we speak of "Saturn's vengeance," we do not think of the ringed planet, but of a ***Myth***-o-logical personage.

Ethical Conclusions of Aberrant Typology

A. Philosophy and Psychological Ethics

In classical Philosophy, Ethics is the branch that studies moral behavior, which constitutes one of its great problems. In synthesis, and simplifying very much, it could be affirmed that Philosophy deals with three great irreducible problems: the ***ontological*** problem, the ***gnoseological*** problem, and the ***moral*** problem. These problems refer to a concrete act: man in front of the cultural fact, or in front of something included in the cultural fact. In this context, the ontological problem is the questioning about ***the being*** of the cultural fact or of the things that compose it, i.e., what is the thing? According to the Hyperborean Wisdom, the answer to this problem is of a "metaphysical" nature. The gnoseological problem, on the other hand, questions ***the way*** in which ***man knows what the thing is,*** i.e. how do we know what the thing is? The answer is

generally denominated as the "theory of knowledge." The moral problem, lastly, questions man's attitude regarding the thing, i.e., what is to be done with the thing? Just as the problem was posed, man referred to the cultural fact, the answer is only provided by the ***Psychological Ethics of the Paśu,*** a doctrine that the ludic and sacralizing types of the lost Virya also share.

It is obvious that the three problems are interrelated and that is why in the following articles, when adjudicating an ethical qualification to the Aberrant types, their gnoseological behavior will also be ***titled.*** This will help the Aberrant types better ***in general,*** for, let us not forget, ***pure psychological types*** are being described here, i.e., theoretical models that will rarely fit exactly in the concrete cases of the lost Viryas.

B. Ethical-Psychological Qualification of Aberrant Types

The conclusions of Psychological Ethics are based on the moral evaluation of the exterior cultural fact. For Noological Ethics, this exterior "moral fact" has value only if it takes place in the Kairos of the Virya's Honor, that is to say, if the Virya's "moral" behavior expresses his luciferic graceful will; in any other case, the moral fact is considered as a "general" ethical act: and a "general" act is that where "the rational certainty of the Virya," who only relies on specific acts, "stops." But the Aberrant Typology is defined in the course of the ***fundamental ethical act,*** "the Ego in front of the sacred symbol": ***it is evident that any ethical-psychological qualification of the aberrant types requires the equating of the general ethical act, "the man in front of the moral fact," with the fundamental ethical act; "the Ego in front of the sacred symbol."*** However, this is not impossible if we recall that every cultural fact is known by means of a rational reduction and the emergence in the light sphere of a conscious, equivalent representation: in order to equate the two acts, we need only observe ***the conscious representation of the moral fact in front of the Ego*** and establish the differences that it keeps with a sacred symbol.

The principal difference lies in the "profane," or rather prosaic, nature of the ***symbol*** that represents the moral fact, as opposed to the special and respectable character of the ***sacred symbol.*** However, the symbol of the moral fact, analogously to the sacred symbol, will attempt to unfold in an evolutive process by impulse of the universal Archetypes: what distinguishes both symbols, at the moment of their manifestation in front of the Ego, is the "active potency"; the sacred symbol always has sufficient potency in order to confront a perplexed Ego and attempt to anesthetize and phagocytize it; the symbol of the moral fact rarely goes so far, except in the cases in which the psychoid Archetype or the Myth that sustains

the cultural fact is discovered and introjected under a ***moral form:*** then, the symbol of the moral fact in no way differs from a sacred symbol because, like the latter, it represents a universal Archetype.

But it is necessary to emphasize, here, another subtle difference: although both a sacred symbol and the symbol of a moral fact represent the same "universal" Archetype, ***they will never be identical*** because the symbol of the moral fact must always take on a "particular" form; the active potency of both symbols will be equally effective in order to dominate the conscious subject but they will differ in the "form." More clearly: the sacred symbol directly participates in the Archetype that it represents and is, therefore, ***universal;*** its form is identical to that of the universal Archetype because it has been disengaged from the design's archetypal series of matrices, schematized in the Relationship: the sacred symbol always proceeds from the concept slice noted on oblique planes of signification and emerges ***without formal modification*** toward the light sphere; the symbol of the moral fact, on the contrary, responds to the apprehension of the cultural fact and represents a ***complex*** of concomitant archetypal elements, substructured, with which the ***particular idea*** of the moral fact is rationally conformed; that is to say, that in its conformation intervene concepts of the particular value, pre-eminent cultural premises, symbolic assertions, etc. It is necessary to distinguish, then, between the ***essentially universal*** nature of the sacred symbol and the property of being ***formally particular*** that characterizes the symbol of the moral fact.

Taking into consideration the indicated differences, we see that it is feasible to equate the ***fundamental ethical act,*** "the Ego in front of the sacred symbol," with the ***general ethical act,*** "the Ego in front of the moral fact's symbol." Admitting the validity of that equivalence, our next purpose will consist in elucidating what "the moral" depends on by directly observing the relationship between the Ego and the symbol of the moral fact. The conclusions of such an elucidation will enable us to immediately anticipate what the ***ethical-psychological*** attitude of each one of the aberrant types will be in the face of the question, "What should I do in ***this*** case?"

First of all, let us recall that the relationship between the Ego and the symbol is determined by the balloon law: "the lesser the will, the greater the stability of the process." But the symbol, insofar as it represents unconscious Archetypes, is a ***phenomenon,*** a being that sustains itself in manifestation: as such, it possesses a ***complexion*** that enables it to act dynamically upon the Ego. Therefore, the relationship that describes the balloon law is not a mere bridge between the Ego and the symbol, a static structure, but a ***dramatic tension*** coming from a particular symbol, which expresses the archetypal complex corresponding to the represented cultural fact. Said "tension" is, then, also complex, made up of a plurali-

ty of concurrent forces in the act, or, if one wants to synthesize in one word: ***heterodyne.***

What does it mean to consider that the dramatic tension is heterodyne? Answer: in the first place, something evident: that the dramatic tension affects not one but many different regions of the light sphere in which the lost Ego is immersed. And secondly, something consequent: that ***the Ego is capable of perceiving the dramatic tension from many and different perspectives.*** We had already brought forward this conclusion when we demonstrated that the relationship between the Ego and the sacred symbol, determined by the balloon law, could be perceived ***subjectively*** by the sacralizing type, as the "illusion of size," or ***energetically*** by the luciferic graceful type, as "dramatic tension": this different comprehension is precisely what differentiates the three types of Aberrant Typology. ***We will now confront these three types, already determined by their attitude toward the sacred symbol, with the complex symbol of the moral fact in order to elucidate "what the moral depends on."***

The "relationship" between the lost Ego and a complex symbol, the "relative tension," is also complex, heterodyne, susceptible to various interpretations, as we have seen. For all the aspects that the symbol presents, various forms of its relationship to the Ego will be established; of all the possible significances to which the relative tension of the relationship could be reduced, ***there is one that is moral*** and that we need to discover; we want to know, first of all, what terms the relationship has been translated to so that we can recognize, without any doubt, that it has taken on a moral character. Having thus posed the problem, without too many pretensions, the following general answer must be considered satisfactory: ***when, in interpreting the relationship between the Ego and a complex symbol, a "principle of benevolence" or a "principle of justice" arises, then the cultural fact, which the symbol represents, is evaluated as a moral fact.***

We have summarized the reduction to which the relationship between the Ego and the symbol can be ethically synthesized in the two principles "of benevolence" and "of justice" for reasons of clarity and brevity in the development of the subject, and for also taking into consideration that every other virtue or moral principle can be derived from them: e.g., from the first, come some less basic principles of obligation: the principle of utility, the principle of not harming, the principle of not restricting anyone's liberty, etc. And from the second, others are derived, e.g., equality of treatment and equality in the eyes of the law, etc. Others like charity, valor, forbearance, honesty, gratitude, consideration, etc., can undoubtedly be derived from the two mentioned principles. For all these reasons, we will denominate such principles of benevolence and justice: ***cardinal principles of Psychological Ethics.***

It should be clarified that the ethical attitude is a posteriori to the initial perplexity, i.e., to the ***formation*** of the psychological types. We will ask ourselves, then, does the balloon law continue to act, even when the relationship has been stated in ethical terms? Yes. It is true that when what has become evident is the first principle, the law adopts the form: "the lesser the will, the greater the amount of ***good*** involved in the process." And if one has the certainty that the relationship expresses the second principle, the law tells us, "the lesser the will, the greater (more effective) the ***justice*** involved in the process." The balloon law is thus indicating to us that the inflation of the symbol is translated by the Ego under the aspect of a subtle illusion, this time not figurative, but conceptual: "goodness" or "justice."

We will not let one more line pass without warning that the ethical attitude, ***as it has been defined here, is practiced only by the "ludic" and "sacralizing" types.*** But this clarification does not mean that the luciferic graceful type is completely amoral or immoral; on the contrary, this type professes the only true morality: ***that which arises from an absolute good and absolute justice, good and justice known during the ecstasy of the Uncreated Rune, the only truth of the Virya.*** The moral conduct of the luciferic graceful type is governed by the cardinal principle of Noological Ethics and that is why it ***gracefully*** excludes the moral relativity produced by the illusions of the symbols immanent to matter and energy. The ethical qualification of the luciferic graceful type will be defined in a future article with precision.

C. Psychological Ethics of the Ludic and Sacralizing Type

Leaving the luciferic graceful type aside for the moment, we can distinguish two manifestly different attitudes in the morality of the other two types: on the one hand, there are those who believe that "the moral" is a value intrinsic ***to the act*** itself, which gives rise to the question: "What should I do?"; a belief that demands a new questioning before ***each fact*** that can be qualified as "moral"; the need to establish guidelines for social behavior has led this group, without renouncing the moral approach to each concrete fact, to occasionally adopt a mitigated attitude and to accept some form of universal ***norm*** that governs moral conduct: but in the two cases, the rigorous and the attenuated, it is affirmed that each particular moral act depends on "the good" and "the just," it being possible that the same fact, occurring under different circumstances, possesses a different value of good or of justice; those who share this criterion are called in Psychological Ethics: ***deontologists;*** "deontologists of the act" or "activists" for the rigorous ones and "normative deontologists" for the mitigated ones.

On the other hand, there are those who believe that the moral value of an act comes from the purpose to which said act aims: thus, one should not qualify each act according to its circumstance, but rather consider ***whether its finality*** depends on obtaining ***a greater surplus of good over evil or a greater justice;*** in other words: an act is "good" or "just," and should be performed, if, and only if, its finality, over any other alternative, ***promises a greater surplus of good over evil or a more effective justice over injustice;*** this belief is denominated in Psychological Ethics: ***teleology*** and takes, as in the case of deontologists, several positions, some rigorous and others mitigated. It is classic, e.g., to distinguish whether the intended finality aims to produce a greater personal good or social and universal good: if the pursued aim exclusively redounds to a personal good, teleologists are called ***ethical egoists;*** otherwise, if the good to achieve in the moral act has a declared aim that is social, collective, communitarian, etc., teleologists are known as ***ethical universalists*** or, more commonly, ***utilitarians.***

With reference to Aberrant Typology, it is understood that, due to the tendency to ***frame the facts,*** characteristic of the ludic attitude, the members of the "ludic type" take into account the concrete moral duty, intrinsic to each particular act, and can be qualified in their great majority as "ethical deontologists." The "sacrilegious players," more fearful of assuming permanent commitments, and, also, more personalistic, tend to be "rigorous deontologists of the act"; the "vulgar players," i.e., those who apply the ludic attitude to all sorts of concrete activities in their daily lives, more often than not, so skillfully feigning "the seriousness" of their acts that they end up forgetting that they do not really believe in what they do, choose to be "deontologists of the norm." It is clear that, as society is constituted by an overwhelming majority of "vulgar players," they are those who have ended up imposing the "current morality." Such ethics is strictly cultural, based on concrete rules of morality that allow one to decide, in the face of a particular fact: "it is good," "it is just," etc., and has become deeply embedded in the organic structure of society, e.g., in justice, which has been codified in laws that generally start from deontological norms. However, as we will see, the activity of teleologists has also had a great influence on ethically based legal norms. The "sacralizing type," by the dependence that it adopts in front of powerful symbols, which it sacralizes and reduces to "cardinal principles," is naturally teleological. The finality toward which the process of the Archetypes represented by the symbols develops, i.e., that the "greatest surplus of good over evil" is the moral interpretation of the final perfection or entelechy to which tends the evolutive unfolding of the Archetypes. But such an entelechy or finality is only *in potentia* behind the symbol and, in order to interpret it, regulate it, lay down norms for

and postulate it, ***it is necessary to previously grasp it,*** a possibility that we have already seen is forbidden to the ludic type because of its fearful and uncommitted attitude. The ludic type will find it very difficult to bear the presence of the most powerful symbols and to grasp their secret finality, that is why it only considers the most apparent and exterior aspect of the facts: ***prima facie.*** The sacralizing type, on the other hand, if the subjection is very intense, can fall into utopian postures by tenaciously affirming the primacy of moral entelechies over any concrete norm of the deontologists.

By "powerful symbol" we mean a complex symbol, for example one that represents a moral fact, the complexion of which enables it to act effectively on the Ego, according to the balloon law. In such a situation, the ludic type will observe, ***prima facie,*** the symbol and will frame it ***before*** the tension grows according to the law, i.e., before "the moral interpretation of the tension" leads him to unsuspected conclusions. It is that such a "moral interpretation" of the dramatic tension, as ***it grows,*** is perceived as ***a duty or obligation, also growing;*** something that the ludic type fears and avoids. That is why the "vulgar players" of the ludic type, the immense social majority, usually maintain a very ephemeral contact with that complex symbol that acts on their moral fiber, in many cases not going beyond a simple indifferent glance, and, that is also why the members of the ludic type can go from ***amorality,*** which is a lower degree of ethical behavior on the part of some vulgar players, to ***normative cultural morality,*** the product of a ***prima facie*** obligation on the part of sacrilegious players and some others, which is the highest degree of moral responsibility that the type is capable of reaching. Kant, a typical ***activist deontologist,*** tried to reconcile the different positions of the ludic type by appealing to an evasion that allows, in front of the symbol, neither to advance too far into the inquiry of its actual finality—with the danger of falling into teleology—nor to propitiate the subjectivist acceptance that one's own point of view about what is good or just is the correct one, with which one could fall into ethical solipsistic egoism; his solution was: "act only in accordance with that maxim through which you can at the same time will that it become a universal law." Thus is saved the ***prima facie*** appreciation that the ludic type can obtain from the framed symbol: it is enough that the sought-after good seems ***to us*** a common good.

The sacralizing type, on the other hand, ***sees*** the tension ***grow*** in the form of a moral obligation and imposes on himself, sometimes fanatically, ***a duty (to do)*** that he will then try, after the sacralizing contemplation, to enforce; we do not say that ***he will fulfill*** but "that he will try to enforce," and make others comply. In this way those of the sacralizing type also impose, in many cases with extreme violence, their teleological point of view on the inferior ludic

type: from the political and juridical utopias to the religious and theological rules of triumphant beliefs, they end up imposing themselves as a norm of social conduct in spite of those of the ludic type and even of the struggles and conflicts between the different functions into which the sacralizing type is divided. The most common pretension of the sacralizing type is the demand that "all of society" must adjust its ethical conduct ***in conformity with a teleological moral model,*** i.e., one that promises the best finality in terms of good and justice. But it is not a matter, then, of mere regulation, of man having to decide his conduct in the face of the question "What should I do?" using ***only*** moral norms; the pretension goes further by demanding that ***each*** individual adopts his particular character in conformity with the proposed model. In this sense, teleologists are intransigent and thus attempt to force the imitation of their paradigmatic models, for example the Marxists to Marx, Lenin, Fidel Castro, Che Guevara, etc.; the Buddhists to Buddha; the Muslims to Muhammad; the Judeo-Christians to Jesus Christ; etc. And even the capitalist directors of large corporations, through their foundations, political control, advertising, the press, etc., try to measure or condition the common citizen so that he will stay within the limits of the "liberal model": practice "consumption," "democracy," "market competition," etc. In summary: the ***"normative utilitarian"*** teleological pretension ***aims at influencing the traits and dispositions of the individual character, adapting each one according to the exemplified model, in order to achieve, in the end, a "common good," a "more perfect justice," etc.*** And this pretension of modeling man is generally inferred in teleological doctrines because everything that they manage to legislate, and to insert in the organized structure of society, aims at such a finality: the moral rules, which are then transformed into obligatory norms, come from "the culture," a culture tamed by the Synarchy with the mud of teleological doctrines.

D. Noological Ethics of the Luciferic Graceful Type

Let us agree, from the outset, on referring to the most perfect case of the luciferic graceful type, i.e., to the Hyperborean Initiate or Tirodal Knight: it is necessary to think of this exemplary case each time that the luciferic graceful type is alluded to in this article.

Considering, then, this case of the Hyperborean Initiate, it is evident that Psychological Ethics will never be able to define or explain his behavior with regard to the "moral fact," i.e., with regard to the cultural fact that presents a "moral" character for the ludic type and the sacralizing type. Why? Answer: because no such "cultural fact" will present a moral character for the luciferic graceful type.

And further: by no means will any cultural fact be evaluated as a moral fact; for the luciferic graceful type, neither the act nor the finality of the act have any moral significance. In order to comprehend this answer, we should observe the fundamental ethical act and remember that it is the relationship between the Ego and the symbol that determines the moral character of the represented cultural fact, when being interpreted as a "principle of justice or benevolence": the ludic and sacralizing types, upon perceiving the cardinal principles of Psychological Ethics, actually ***place*** moral ***meaning*** on the cultural fact, i.e., affirm it as a particular value, endow the axiological context with "moral value," which is a particular cultural value; well, none of this occurs when it is the luciferic graceful type who interprets the relationship between the Ego and the symbol: the luciferic graceful attitude enables him to suspend the dramatic tension and break the balloon law: we said in another article that the Virya then perceives "a comical situation; funny but glaringly false. Under the luciferic gaze, the dramatic circumstance loses its tragic or distressing atmosphere and reveals itself, instead, to be contrived and fictitious" (page 850); then, if he wishes, he can invert the direction of the symbol and apprehend its archetypal essence without being affected by it, because at that moment the archetypal process is "stopped," since the tension is "suspended"; but, what if the Virya does not wish to know the essence of the symbol? Answer: that, ***the tension being "suspended" by the action of the graceful will, the "relationship" between the Ego and the symbol has been dissolved. But this "relationship," this "relative tension," is neither more nor less than the representation of an exterior "connection of meaning," the bond that imparts particular value to a cultural object, in this case, to a moral object: its dissolution implies its external non-affirmation. In synthesis, the luciferic graceful type will never voluntarily place meaning on the entities, as the macrocosmic objective of the Paśu's finality stipulates, let alone moral meaning: he will never interpret the dramatic tension as an ethical principle and, consequently, whatever the cultural fact represented, he would never express a moral value that can be affirmed in the axiological context.***

It is clear, in light of the *Fundamentals of the Hyperborean Wisdom* seen so far, that the Hyperborean Initiate, with his Ego isolated in the Odal Archemon, will as much as possible avoid "placing meaning on the entities," thus complying with the microcosmic objective of the Paśu's finality. The Hyperborean Initiate is indifferent to the superstructures of cultural facts and, that is why these cannot capture him: if the astral Archetype of a cultural fact, for instance, managed to establish a "connection of meaning" with the Hyperborean Initiate, it would, not even for an instant, be able to resist the luciferic graceful attitude. The Hyperborean Initiate, if he

wishes, can move through the world being "culturally invisible," because of the lack of mutual relationships with the superstructures. It is evident then that the Hyperborean Initiate who has eliminated the connections of meaning between his microcosm and the superstructures, ***will never add "moral value" to the axiological context,*** since this is an expression of the ethical-psychological interpretation of the connections of meaning, corresponding to relative tensions between the Ego and the symbol of the cultural fact, connections that, in this case, are non-existent. Of course, it need not be insisted on that ***the Hyperborean Initiate achieves the elimination of the connections of meaning and his cultural invisibility by permanently presenting that luciferic graceful attitude that suspends all dramatic tension between the isolated Ego and the represented symbols of the cultural fact, thus preventing the exterior expression from corresponding to any moral or cultural interpretation of any kind.***

Moreover, if the Hyperborean Initiate does not affirm any ethical-psychological value, what does his expression express? Answer: ***the ethical-noological value, that is to say, "Honor," the only moral of the awakened Virya.*** When the Hyperborean Initiate expresses Honor, his expression corresponds to the graceful will manifested by the Ego in the luciferic graceful attitude. And, as this attitude is ***permanent,*** it is clearly seen that ***the Honor of the Hyperborean Initiate,*** which reflects this attitude, ***is also permanent.*** Likewise, as there are no connections of meaning, it is understood that ***the Honor of the Hyperborean Initiate is independent of any "act" or cultural fact.*** In other terms, the Honor of the Hyperborean Initiate is an absolute value, independent of any cultural determination.

If the Hyperborean Initiate does not present a "permanent" luciferic graceful attitude, Honor, always absolute, will be expressed in the moments in which it is taken on: such moments are the "Kairoi of Honor."

Whatever the case may be, a permanent luciferic graceful attitude or in a Kairos, what is certain is that Honor is independent of the context and has value only for the Hyperborean Initiate, who is the one who produces it: ***Honor is of himself and for himself. In every case, Honor is a value that values itself.***

The moral value of Psychological Ethics depends on the Relationships between the Ego and the symbols, and of the symbols with each other: because of this relative character, the moral value is eminently logical and acknowledges the well-known reductions to normative and legal forms. Contrary to the psychological moral value, ***the noological moral value, the Honor of the Hyperborean Initiate, does not depend on any relationship and does not acknowledge any logical form: in any case Honor, which is a value that values itself, constitutes its own law.***

The Honor of the Hyperborean Initiate is expressed independently of all context and, therefore, lacks contextual significance; it is neither logical nor psychological, neither rational nor irrational: it is, indeed, the ultimate reflection of the uncreated, the act of the graceful and charismatic will; if it manifests itself in any form, it is not archetypal but runic and is denominated "Hyperborean Mystique."

The Honor of the Virya is the most exterior manifestation of the character of the Hyperborean Spirit: that is why, for the Hyperborean Initiates, Honor is the greatest "virtue" that a Virya can exhibit, for its presence is unmistakable proof of the presence of the Spirit, Honor, which is the exclusive property of the Hyperborean Spirit, reveals the original character of the eternal and infinite Race.

In synthesis, the Hyperborean Initiate, who is a luciferic graceful type, whatever the cultural fact in which he participates or the act that he performs, ***always acts with Honor:*** his ***"morality"*** does not depend on any law or ethical-psychological norm, but on his will to act, for Honor is the act of his will, his own law.

E. Psychological Ethics and Gnoseology

There is, as we saw at the beginning, a close relationship between the ethical problem and the gnoseological problem; between the question "what should I to do?" and the question "what can I know?" In effect, when members of the "ludic type" are deontologists of the act, i.e., who hold a rigorous position, they tend to hold consistent gnoseological viewpoints; they are: ***staunch empiricists, materialists, positivists,*** etc., presumably because of the sequence: what can I know? Answer: "what is framed and symbolized." Normative deontologists, "moderates," almost sacrilegious players, are for their part: ***scientistics, technologists, critical realists, epistemologists, logicists,*** etc. We have already seen that even an "idealist" like Kant, who makes moral value depend on the concrete act, is but a deontologist.

The teleologists of the "sacralizing type," in affirming the value of the finality of the act above any other principle, are necessarily ***causalists*** from the gnoseological point of view; if they are, simultaneously ***materialists,*** they can be, then: ***determinists, dialecticians, evolutionists, transformists,*** etc. If they hold, on the other hand, some ***eschatological*** theory, they will be ***religious, devout, believers, esoterics, etc.*** And, fundamentally: ***priests.***

Returning to the gnoseological problem, it is enough to reflect on what has been said in order to realize that the whole discussion, and the ***titles*** that we have assimilated to the ethical positions, come from the choice between the following alternatives: ***I) there is***

no order in the universe; II) there is an order; III) it is progressively being elaborated. Naturally, starting from any of these premises, the answers to the question "what can I know?" will fundamentally vary. According to I) the answer may be: "we will know with certainty as far as the accidental and contingent permit"; a typical answer of deontology. According to II): "we can know everything, with absolute certainty, to the extent that we arrive at the final causes," a classic answer of teleology. According to III): "we can know up to a level, such that coincides with the highest level of evolution of the universe: both the knowable subject and the object to be known must 'meet' at a point of relative perfection, at where the maximum possible certainty will be reached"; a characteristic answer of evolutionists of any type.

F. Soldiers and Kshatriyas

It should be added here that ***soldiers of the Kaly Yuga, who do not obey charismatic leaders and who are organized in "armed forces" without a Mystique, do not belong to the "warrior caste," are not Kshatriyas, but a special subtype of the "sacralizing type."*** The difference between the "military" and the "priest subtype" is in that, in front of the sacred symbol, ***the priest affirms the essence (entelechial) over the form and the military affirms the form over the essence.*** Indeed, it is verified that behind "the form" of the sacred symbols, ***circle, cross, heart, serpent,*** etc., the priest always sees a Mystery or, in the worst case, a transcendent or metaphysical significance. The soldier, on the other hand, attributes a superlative value to the formal, ***patriotic symbols, banners, uniforms, signs of recognition, maps, codes,*** etc., but without ever piercing the veil of appearance: without transcending toward the essences that sustain those forms that attract and hypnotize him; in short: without understanding them at all. But, whatever the degree of intensity that the symbol exerts on the Ego of the military subtype, in accordance with the law of the globe, the soldier will end up subjected to the formal spell of its inflation, with his will anesthetized and his soul phagocytized by "the fatherland," "the flag," etc., i.e., kneeling and idolizing the "great" and "marvelous" balloon, just as Mr. Aberro behaved in the allegory.

Types And Professions

A. Aberrant Types and Particular Professions

In previous articles, it was affirmed that the "priest," the exponent of the brahminical type of the Indo-Aryan caste system, is derived as a "subtype" of the sacralizing type of the Aberrant Typolo-

gy. Certainly, within the sacralizing type, we have made the distinction of several subtypes, though only naming them in passing: priest, soldier, social revolutionary, etc. In this section, we will not only confirm such a distinction, but also demonstrate the existence of other subtypes, all of which respond in their psychological profile to that type that we saw in Scene 2 of Mr. Aberro's allegory. However, it should be clarified here that the classification into the ***subtypes*** of Aberrant Typology is not based solely on interior behavior, since it also takes into account the ***social function*** that each type, the ludic or the sacralizing, fulfills in the world.

We will synthetically present the Hyperborean Wisdom's criterion in order to classify societies according to the professional role of their members. According to this criterion, in any sociological consideration, a distinction must be made between those professions that take up, for those who practice them, ***only a part of their vital time*** and those others that require ***total dedication and consume all the vital time available.*** The former are called ***particular professions*** and are characterized because ***there is a complete description of them, in the social cultural domain, in such a way that they can be "learned."*** Whoever learns a particular trade or profession is trained in order to fulfill, ***for a certain time,*** a communally recognized social role; ***outside of that social time,*** during which the "professional" ***identifies himself with his profession,*** it is possible to live "life," "his life." Evidently, the ***professional role*** is an actor's role in the drama of life and, in the collective acceptance that such a performance should only be given on a ***particular schedule,*** the hand of the ***players*** must be seen. The ludic type, in effect, insofar as he achieves a certain influence in the organization of society, ***tries to protect himself*** by strictly delimiting the special and temporal outline of the professional role. Protect himself from what? From the phagocytation that could produce a permanent identification with the professional role, which is in truth a mask, a disguise, an appearance that represents a dominant collective Archetype.

Here is a principle of the Psychosocial Strategy: ***every unconscious collective Archetype can be made "collectively" conscious if it is described by means of a conventional system of signs and presented to the community for its knowledge.*** It therefore "describes as well as possible" the model of the professional role and to "temporally frame" such a role in a schedule is, above all, a security measure, a guarantee that "one can exit" the role at some point, "off the clock," and one's own personality will be recovered. As we said, it is necessary to see here the typical ludic attitude: ***to frame a situation within certain safe limits and to pose it in symbolic terms.***

Naturally, the role's ***professional model,*** once described, is incorporated into the terrestrial shadow sphere as a "universal collective Archetype": it becomes dominant when it succeeds in "capturing" a

professional in the superstructure of the cultural fact and attempts to develop through him, seeking to concretize the entelechy of the profession. One then runs the risk of becoming a "fanatic of the profession," an "always-on" professional, those "medical apostles" that we all know, e.g., or the also fanatical, but ill-fated, business executives or "businessmen" whom, unfortunately, we also know and whose dedication to the profession absorbs all their time and prevents them from distinguishing where their professional role ends and where the man begins. But the one who "respects his schedule" is easily saved from this danger; he separates his private life from the collective; he "forgets his professional role," which he has fulfilled each day, in the same manner that the player "forgets his matches" after each game.

The conclusion to be drawn from this is that as long as the professional model has been ***symbolically*** well-***described,*** in a "study plan," and ***framed*** in a "schedule," e.g., a professional role can be "exercised" without danger, one can "play" a role in life, "act" professionally, etc. The danger of a permanent capture by a professional Archetype begins, on the contrary, when the limits of the model become blurred and neither the description is complete nor the schedule is fixed. This would occur, e.g., with the guilds of the Middle Ages, within which it was almost impossible to distinguish the humanity that could exist in a craftsman outside of his professional craftsmanship: a ***cordonnier*** or shoemaker, was always such a one, at all times, and nothing else could be expected of him but to think of leather and nails; if he was belonging to a dynasty of craftsmen, the name of his trade would be attached to his own identity and there would thus be a "Cordonnier family," whose members could be called Peter Cordonnier or Hugo Cordonnier Fils, etc. A professional craftsman was thus belonging to a professional community from which he was rarely able to stand out: there was no individuality there, but collectivity; he was, in a word: ***immersed in the collective unconscious.***

At present, progress has been made toward the performance of a professional role that permits the simultaneous development of other spheres of the personality: one can be a professional and an individual at the same time. Such a situation has been reached after the Synarchy dissolved the Judeo-Christian civilization of the Middle Ages with the Renaissance revolution. However, the individuation of man ***is not wanted*** by the Synarchy, and if anything has been advanced in that direction, it is at the expense of his plans rather than in favor of them. The Synarchy aims only at the complete manifestation and collectivization of humanity; except, of course, the members of the sacred Hebrew race, for whom the mentioned Renaissance revolution, as well as the French revolution, was waged for their social liberation and economic elevation.

But the present system is far from being perfect, since it has been created by the ludic type and records in its constitution the player's characteristic fear, being instead a constant producer of psychic illnesses: there is a classic neurosis suffered by those who wage an unconscious struggle against the professional Archetype; if it absorbs them, they feel alienated and suffer from stress; if, according to the balloon law, the professional symbol is more attractive to them than their life itself and they do not achieve full individuality, they then discover that they cannot abandon their profession, ***or any other role that takes them away from life,*** without going into a dark and abysmal terrain: the limits of the professional role are thus the limits of the crisis; within the profession, or any role or disguise, life goes on as in a game, but such a game that the falsity and futility of the plot is noticed at every instant; outside of the roles is the existential void, the anguish of nothingness, of being nothing, which the existentialists have also shown and which is not easy to face. When loneliness has been experienced, there is no other alternative but to abandon every role, every profession, every disguise, every mask, ***every game,*** and "play seriously," ***asserting*** the Hyperborean Lineage, aiming existence toward the absolute indeterminacy of the Vril, situating the lost Ego in the Selbst and allowing the manifestation of the eternal Spirit, transcending the mold of the types and the trap of the archetypal principles. Of course, it is necessary to be valiant to the utmost . . . and valor is a scarce commodity in the ludic and sacralizing types . . .

In the following words, which the synarch writer Lanza del Vasto puts in the mouth of his *Judas* with the intention of discrediting the luciferic graceful type, it is clearly verified what the luciferic attitude toward the problem should be:

"One fool says: 'I am the Tetrarch.' Another said, 'I am a jug.' A third fool says: 'I am God.' And he speaks, thinks, sees, as if he were king, jug, god.

"The sensible man says: 'I am a carpenter' and he speaks, thinks, sees as if he were. The sensible man is a small-minded fool.

"Wise is the man who refuses to take on a persona; who is content to play the role of a man.

"A man may want to take on any character, to speak, think, see, as if he were one. But, because he wanted to be, he knows that he is not.

"To be is to be stone and dirt. It would be God's doing if by chance he were. But man is superior to these things in his lightness. He is not: he passes. He whistles, he laughs, he thinks: he passes."[8]

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8. *Judas,* Lanza del Vasto, 1938; pp. 28–29.

B. Aberrant Types and Collective Professions

The second class of professions, almost always exercised by members of the "sacralizing type," are called collective professions and, unlike the "particular professions," they take up the totality of vital time. They also differ from the former in that, except for the traditional outline, they are not totally described, being more than likely that whoever professes them becomes immediately captured by the corresponding Archetype. Now, we are not dealing here with a survival of archaic customs, such as the medieval guilds, but with an emerging necessity of the social organization itself. Collective professions are necessary because they consist of ***essential functions*** on which society is based and structured; for this reason it is procured that the one who is going to play a collective role lacks any other purpose in his life than that to which his profession aims; the judge: justice; the priest: god; the soldier: defense or war; the politician: the social good; etc. All these professions are subtypes of the sacralizing type, and it is understood that "justice," "god," "war," "social good," i.e., the "finalities" to which they professionally aspire, are in reality the entelechies of their respective dominant Archetypes, the final balloon of Mr. Aberro.

But, as it is necessary for someone to play these roles, and given that without them society would not exist, the social structure reserves and protects the occupations, the "jobs," which must be occupied ***not by men but by functionaries,*** that is, by those who carry out the essential functions. Although entering such positions implies immersion into the collective, the blurring of one's own personality, the ***identification of the individual ego with a social ego:*** the judge, when he judges, does not speak for himself, but for the whole of society; his voice is "the voice of Justice." It is not the Ego of the priest that absolves from sins, but "the voice of God" that speaks for him. And when the soldier gives his speech on the patriotic day, his voice is the voice of the "voice of the Fatherland." This psychological participation between the individual subject and a "collective subject," fundamentally comes about because, unlike particular professions, collective professions are not completely framed, neither spatially nor temporally, as has been said. The professional of the sacralizing type never knows exactly where the role ends and his individuality begins; when he speaks for himself or for society, i.e., for justice, for God, for the Fatherland, or for any other sacred symbol that has phagocytized him.

The collective profession is an empty mold with an immutable form but with an ***indefinite capacity;*** whoever occupies that mold is con-formed and it only remains for him to expand according to the unknown, but perhaps endless, capacity of the collective profession; ***internal*** capacity, as can be seen, which is nothing other

than the evolution of the Archetype: the perception of the unfoldment of the Archetype is the sensation of progress, of "greater capacity," of "elevated professionalism," which the collective characters experience. But it is useless to seek because there can be no individuality behind this mask; who has not heard of someone who "disappeared" behind the trappings of an official post? And who would be able to once again separate the man and the social character into their constituent parts? Who would seek, and would be able to find, Perez behind Cavalry General Perez, or Gomez behind Bishop Gomez? Moreover, who can assume that Perez stops being a "General" during the night? And whoever does not believe it should take his shoes to be fixed "after hours" and he will see how he does not succeed. And if he warns that at such a place there is a subversive conspiracy, will he see how Perez continues being a General? And the same thing happens with the priest or the Judge and, if there are any, for the king and the nobleman: they are professionals at all times and will never cease to be so; unless they have never been so and are undercover players, who simulate playing the profession while waiting for a good opportunity to leave the game. But otherwise, if they are authentic representatives of the sacralizing type, the dedication to the profession will be total, the individual personality will be replaced by a psychological profile, or collective role, which will be an expression of the professional Archetype. And the collective professional, like Mr. Aberro in Scene 2, will be phagocytized in the entrails of an over-inflated balloon, of a sacred symbol, Justice, God, Homeland, which is worshiped and imitated.

It only remains for us to add that, while the members of the ludic type who practice particular professions ***do not attempt to impose their professional convictions on anyone,*** on the contrary, those of the sacralizing type ***feel the duty*** to inform others of their ideas and to impose them, as we noted further back, even by force. Thus, a society will see parade honorable figures of legislators whose juridical and moral viewpoints must be considered paradigmatic; and no less august national military heroes, "founding fathers" whose geopolitical slogans still resonate and stir to fervent defense; and what to say of the holy priests whose exemplary lives have been the object of the admiration and imitation of entire generations? Evidently, we are not dealing with men but with Archetypes that evolve through men, hence their danger. In the void of humanity that can be guessed behind each one of these personages of history, one notices that it is as useless to seek individuality in a collective professional as it is to attempt to discuss with him his point of view. Useless and dangerous, we repeat: ***because with Archetypes, there is no discussion; they are inhuman by nature and if they have taken possession of a man, they dehumanize him as well, transforming him into a shell.*** With Archetypes, only two attitudes

are valid: either one possesses sufficient will in order to resist their capture, or one must submit to them. The danger consists, then, in being caught by the Archetype directly, or that a "personalized Archetype," i.e., a collective professional, suspects that our ideas are not those that suit the good of justice, of religion, or of the Fatherland; in either case the option is the same: either to resist or to submit.

But we must avoid falling into the naive belief that when we refer to "collective professions" we are thinking of official "positions" or "jobs." We already said that every collective profession masks a ***necessary*** social function, so it would not be difficult to draw from such an affirmation the naive conclusion that in every firmly established and organized society, collective professions must ***necessarily*** result in an "official post." The truth is that the "official position" is necessary but not good enough; and let us see why: ***an "official position" is the "last terminus" of an action, the first movement of which the collective Archetype produces.*** Thus seen from the point of view of the Archetype, ***it is not good enough for the position to be vacant—even if it is necessary—if there is not the right man to fill it.*** That is why "society," which consists of a cultural macrostructure, ***tracks down the right man by exploring each of its members from the universal collective unconscious, whether or not the "official position" exists.*** Once the candidate is located and captured, when "his voice" is the voice of the collective Archetype and his animic subject is a social subject, he will be guided toward an "official position" (which he will create if it does not exist) from which he will exercise power. Of course, it will be the Archetype and not man who "exercises power," since such an exercise is only the exterior expression of the evolution with which said Archetype tends toward entelechy; we have already explained it on page 401: "The cultural fact is developing, impulsed by a great potency, ***whether the observer notes it or not,*** and in that march toward entelechy, the superstructure ***takes what is necessary for its perfection and rejects that which is useless or opposed to it.***" In order to mention a practical example, let us say that there was no "official position" of president in North America until George Washington exercised it in 1789. But such a "position" was created as the last terminus of a revolutionary action that began in 1776, when the American cultural superstructure captured George Washington, a typical sacralizing military man, as a "man of destiny" and impulsed him to the pinnacle of power. And let no one doubt that when George Washington was speaking, or thinking, it was the fledgling USA, its collective Archetype, which was speaking or thinking for him.

In order to better assimilate what has been explained about the relationship between the "ludic type" and the "particular professions" on the one hand and the "sacralizing type" and the "collective

professions" on the other, we have prepared, in Figure 101, a synoptic table in which the summarized information can be found.

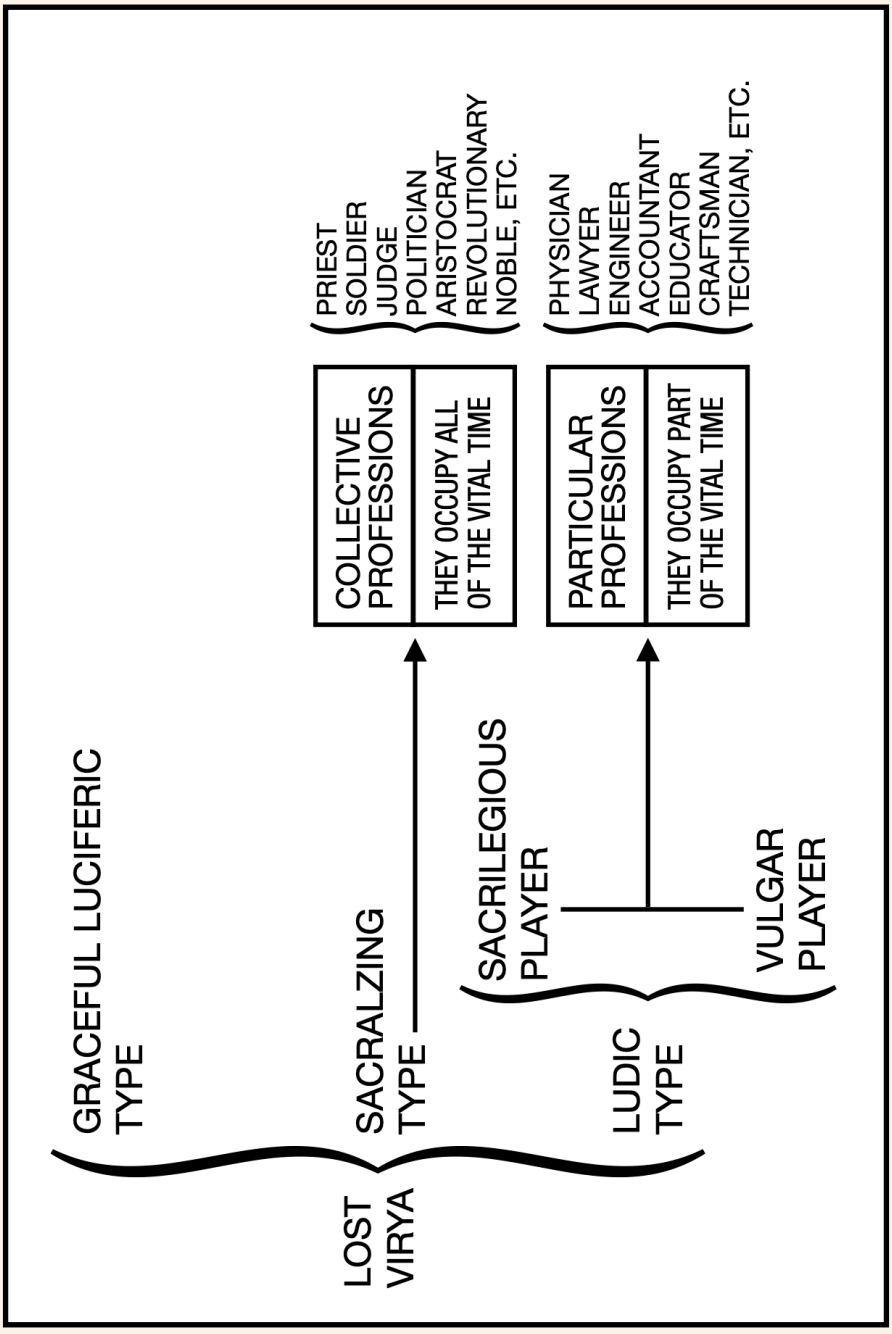

Figure 101

A. Kaly, the Kaly Yuga, and the Sex of the Hyperborean Spirits

In India, so culturally chastised by the "Masters of Wisdom" of Chang Shambhala, a solution to the evident fall of humanity into materialism has been given through the incorporation of the four Ages in their eternal cycles of return. The "Ages" are ***Satya Yuga*** (Golden), ***Treta Yuga*** (Silver), ***Dvapara Yuga*** (Bronze), and ***Kaly Yuga*** (Iron); of course, these four "Yugas" or "Ages" form a ***Chatur Yuga,*** which eternally repeats itself in the various manvantaras, or periods of manifestation of the Demiurge. The "Fall" is justified here in order 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 Shambhala, 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 "Nights" that follow the "Days of Manifestation," be they Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs into His substance the famous "material creation."

Of particular importance to us will be the concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, which we will expound according to the Hyperborean Wisdom. But first we will say two things about the "Golden Age."

As we said, the "Golden Age" is an exoteric figure founded on the perception of the Hyperborean Origin of the Spirit. But perhaps it is worth clarifying why in the different civilizations the image of the "Earthly Paradise," which is an immanent idea, always appears linked to said imitation of the "Origin," which is a transcendent idea. E.g., in the Epic of Gilgamesh a paradise inhabited by Enkidu is described and the same is "the Garden of the Hesperides" or "the Elysian Fields" in the Greek myths; not to mention the Bible or Airyanem Vaejah, the paradise of the Parsis, etc. The following Hyperborean criterion must be adopted here: 1º) "the Fall" of primordial man, and all the myths that allude to it, refer, in a distorted way, to the enchainment of the immortal Spirit to matter; its captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to the "Origin." 2º) The "Earthly Paradise" ***is a memory*** of the Paśu. In effect: when the Siddhas enter the Solar System, they find on Earth a hominid, the ancestor of the Paśu, which was all that the Demiurge and His Devas had been able to achieve after millions of years of the Manu's "evolutive unfolding." But this wretched creature, which was perhaps not evolving for that reason, was, in a true "paradise," happily enjoying and under the care of the Devas. After the betrayal of the Siddhas because of the Mystery of A-mor, "the Paśu 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 were preserved the memory of that era of complete happiness and total id-

iocy. As we were affirming before, "the Hyperborean Spirit is necessary in the Demiurge's Plans because the former is a maker of culture" (page 410): it is enough to observe the qualitative and formal richness of the myths of the Golden Age in order to prove it.

In such cultural hybrids, the primitive, animal images of the Paśu have been transformed until adopting a "mythical," i.e., archetypal form thanks to their "adaptation" to the superior guidelines 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, we can see, better than in any other, this double content, which is the basis of "culture" (and the proof of the Siddhas of the Dark Side's Treason): a genetic memory of the Paśu (the "Earthly Paradise") and a Blood Memory of the Hyperborean Spirit (the "Divine Origin"); their "combination" produces the various myths of the Golden Age.

What should be understood by age? Answer: a historical Age is the conjunction of humanity, during such a period, and of a Manu Archetype, to which it is subordinated, evolving toward its concretion. We also know that an Age is a macrostructure and that this is the concrete manifestation of the Manu's evolutive process; that is why in the Age, one progresses toward a perfection of which ultimate concretion is the entelechy of Manu: the realization of the Plan. But this perfection, for the enchained spirit, is a catastrophe, just as the Hyperborean concept of Age (Aegean, Sumerian, Indo-Aryan, etc.) affirms. The current "Age," of "Iron" or "Kaly," is of interest to us now.

In the present Age, humanity "progresses" by tending toward the entelechy of the Vaivasvata Manu. It should then be called "Vaivasvata Yuga." To what do we owe the denomination of Kaly Yuga? First of all, let us recall that such a name comes from the Hyperborean Wisdom and that, therefore, it must have a special significance for the awakened Viryas; a kind of "message" that expresses some esoteric type of "orientation." In effect: behind the suggestive name of Kaly, chosen in order to designate our Epoch, a Greater Mystery is hidden, which is known as the Mystery of A-mor. We made mention of it in the allegory of the prisoner and we will now attempt to draw nearer to an aspect that touches the Westerners of the twentieth century very closely. But we must clarify that this Mystery is immense, as great as the drama that it is up to each one of us to live in human existence, and that is why we can only aspire to give some indications, to highlight signs, which guide in the direction of truth to those who seek to liberate themselves from the evolutive chains. But, in order to achieve this aim, we will have to depart, as we have already done on other occasions, from the orthodox concepts that constitute current dogmas, and go back to

very ancient meanings taught by the Hyperborean Wisdom. We will begin, then, by defining Kaly.

For the Hyperborean Wisdom, the incorporation of Shiva, together with Vishnu, to the Demiurge Brahma is equivalent to the union of Christ with the Demiurge Jehovah Satan, and the Holy Spirit. Both trinities are exoteric, proper to religious cults, and, therefore, historically late. Before the conformation of the myth, the Gods were acting separately, and we have already explained how the Demiurge imitated, with Jesus Christ, the historical Atlantean figure of Khristos Lúcifer. Shiva, like Khristos or Apollo, has been from the beginning the image of Lúcifer, the Great Chief of the Hyperborean Siddhas, and only the imitative passion of the Demiurge, and the imagination of the Priests, could conceive of a trinitarian association. There is a great irony in all this, since Lúcifer represents absolute individuality, that is, absolute freedom, and could hardly be associated with the Lord of Slavery, the One who prevents all freedom. In order to refer to the Mystery to which the name "Kaly Yuga" alludes, we must go back to its Hyperborean meaning, which bears little relation to the religious concepts of Buddhism and the different Hindu schools of yoga.

These clarifications apply especially to the black Kaly, the "wife" of Shiva, who is exoterically considered as a "negative aspect" of Parvati, his "white" wife. By the religious, i.e., mythical, way, syncretism goes so far that Parvati is in turn Shakti, the "creative energy" of the Living Universe. Here, as with Shiva, we will refer to the Hyperborean Wisdom that teaches that Kaly, as well as the Egyptian Isis, the Babylonian Ishtar, the Roman Venus, the Greek Aphrodite, the Chinese Xiwangmu, the Gnostic Sophia, etc., are all images sprouting from the Blood Memory of the Hyperborean lineages. We say "Blood Memory," but of whom?: of Lúcifer's "wife," whom we may henceforth call Lillith. But this, as everything that we have been saying, requires some additional clarifications. We will present, for this purpose, certain concepts of the Hyperborean Wisdom; but let us at all times remember that we are looking at things ***from the Origin*** and that, although the Names have reached us up to the present day, the conceptual content that we give them here is very ancient and esoteric.

First: the "Hyperboreans" are members of a Cosmic Race in which there is a sexual differentiation. This affirmation only signifies that its members are masculine and feminine ***in this universe;*** we can know nothing about what occurs outside of it.

Second: sex, among the Hyperboreans, does not fulfill the function of procreation. The Race has not diminished since it has been in material captivity because ***it is immortal;*** but neither has it grown.

Third: the sex of the Hyperboreans has nothing to do with the differentiation into pairs of opposites that characterizes the creation of the Demiurge. The coming, and the subsequent captivity of the Hyperborean Spirits, is much more recent than the origin of the Solar System's creation, let alone the colossal antiquity of the Universe of The One. When they penetrated through the "Gate of Venus," Creation was already consummated, the opposites separated, and man or hominid were inhabiting the Earth. It is not correct, then, to attribute to the Hyperboreans a ***primordial androgyny.*** What passed through an androgynous evolutive stage is the Paśu.

In the genetic memory, this process is recorded, which can also be recognized in human physiology by observing the endocrine glandular bisexuality, and that is why the two mnemic ascendants are intermingled in the cultural compositions: the genetics of the Paśu and the "minneics" of the Hyperborean. We already explained that culture arises from similar combinations and now it will not be difficult to understand why the religious images of Shiva and Kaly appear confused.

Hyperborean Spirits are absolutely differentiated by sex. It has always been so, since they arrived in the physical universe, and there is no record that proves otherwise. The Paśu, on the other hand, has passed through an evolutive stage in which its body was androgynous, long before arriving at a "biological" differentiation of sex. But the soul of the Paśu possesses no sex. It can incarnate indistinctly in masculine or feminine bodies.

Fourth: there are, then, male and female Hyperborean Spirits. However, we always refer especially to the figure of the awakened Virya as a "hero" or "warrior." Are there not perhaps Hyperborean women, i.e., female captive spirits incarnated in the physical bodies of Paśu women? In order to respond, we must touch upon one of the most hidden aspects of the Mystery of A-mor: the Hyperborean Wisdom affirms that the primordial Fall was overwhelmingly protagonized more by the male Spirits than by the female, who from then on were enchained to the evolution of the Paśu. Being so, what became of the missing female Spirits, those who were not deceived by the Traitorous Siddhas and who never incarnated: they await in Valhalla the Viryas' return to the Origin: they are the Valkyries of Nordic mythology. But it is more important for us to know the role that the ***Kaly-women*** play in the drama of human life. We will soon find out.

These four concepts will allow us to face that aspect of the Mystery of A-mor that "touches us Westerners of the twentieth century very closely," as we said before: it is that which refers to tantric practices.

B. Tantra Yoga

Here, we will not summarize the philosophy of tantric yoga; in order to acquire this knowledge, there are excellent books that we recommend reading.[9] Instead, we will refer to some esoteric symbols that every tantrika should know and we will show why the practice of sexual yoga often "fails" among Westerners, i.e., often has disastrous effects on the physical and mental health of the sadhaka.[10] We will take, then, much of this philosophy as read.

Tantra yoga is fundamented on the "Science of the Breath," which deals with the "breathing" of the Demiurge in the manvantara, a period of time during which the Worlds are manifested by the rhythmic movement of the five Pure Principles or tattvas of the Universe. In man, in his biological body, all the cosmic processes are reproduced and the five tattvas analogously intervene; and also, in his sexual differentiation, the duality that characterizes nature is dramatically reflected. But the function of sex in the Paśu was defined from the beginning for reproduction and no other purpose outside of that was ever envisaged.

In other words: the human body is the concrete expression of a Manu Archetype that develops throughout an Age, in the framework of a "root race"; in said Archetype, sex fulfills, ***from the beginning,*** a reproductive function; hence in the body of the Paśu (or of the lost Virya), sex fundamentally aims at reproduction and a proof can be seen in the synchronization with the lunar rhythms that the woman's period of fertility exhibits: the sexual function is thus seen to be connected to the rhythms of the Great Breath and bound to the process of the Manu Archetype.

Only the incorporation of the Hyperborean inheritance into the blood of the Paśu has made it possible for ***the idea of giving to sex a meaning outside of mere animal reproduction to arise.*** An idea that, on the other hand, would have been inconceivable for the wretched Paśu.

There have been many Hyperborean methods of harnessing sex for the "strategic reorientation" of the Virya in the millions of years that the Spirits have been in captivity. Tantra Yoga is only the latest

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9. Starting from traditional texts such as the *Kulārṇava Tantra,* the *Tantra-Kaumudi* by ***Devanātha Thakkura,*** the *Shakti Sangama Tantra,* the *Sātvata Tantra,* etc. One should also read the books by ***Jean Marquès-Rivière,*** *Le Yoga tantrique hindou et tibétain* and *Rituel de magie tantrique hindoue;* by ***Arthur Avalon,*** *The Serpent Power* and others; by ***Omar Garrison,*** *Tantra: the Yoga of Sex;* the classic by ***Rama Prasad,*** *Nature's Finer Forces: The Science of Breath and the Philosophy of the Tattvas;* and all the work of ***Miguel Serrano.***

10. Sadhaka, an officiant of tantric practices, "disciple" of the Kaula Schools.

of these, which the Hyperborean Wisdom has taught for the "Kaly Age," and that to which has been subjected a terrible cultural confusion through syncretism with Buddhism, Samkhya dualism, Vedanta monism, the equating of forces with myths of the Hindu pantheon, etc., etc. Today, Tantra is an unrecognizable philosophy, from the viewpoint of the Hyperborean Wisdom, which the Synarchy has rolled out in the West as one more of its commodities. But what makes it particularly harmful is the practice of sexual yoga without possessing the ancient symbolic keys, especially the Hyperborean concept of the "yogini" or tantrika woman, which is the principal condition so that yoga may fulfill its aim.

Many imprudent persons, in the West, throw themselves into the practice of yoga without realizing that such exercises are a minimal part of a philosophy of life or way of life, which in the East is cultivated from birth to death. When it comes to yogas that only tend to strengthen mental concentration or physical vitality, the danger is not increased, but when one comes into contact with igneous energies, as in Tantra yoga, the situation changes unfavorably for the health of the imprudent one.

However, we are not going to condemn the practice of tantric sexual techniques, but to indicate ***when a Westerner can resort to them*** without danger, given that they form part of the Hyperborean Wisdom.

First of all, let us recall that "Strategy is a Hyperborean Virya's way of life" and that "Strategy is a means to an end." The declared aim of the Hyperborean Viryas is: the return to the Origin. The conquest of this aim involves different steps: the "awakened Virya" is the one who has glimpsed the Origin and has orientated himself; in the search for the Vril, he can follow any of the seven paths of liberation that are heard in the Hyperborean Siddhas' Song of Amor; we have already mentioned one of such paths, that of Strategic Opposition that the Berserker initiates of the SDA were using, and we will refer to it with special attention in what follows; but Tantra is another of the secret paths of liberation and, therefore, it pursues the same declared aim: to awaken the Virya and lead him to the Origin, to the conquest of the Vril.

How does Tantra propose to fulfill this objective? By transmuting the physical body of the sadhaka and immortalizing it during the practice of Maithuna, the sexual act; thus liberating it from karmic chains and enabling the consciousness of the Hyperborean Spirit to manifest in it; having reached such a state, with his body of Vajra and his awakened gnostic consciousness, one is already a Siddha, a being capable of applying the pure possibility that the Vril provides and abandoning, if he so prefers, the material Universe.

This is the true aim of Tantra and those who only take advantage of its practices in order to obtain greater pleasure from the sexual act are mistaken.

C. The "Wet Way" of Tantra Yoga

We were just reminding ourselves that the Hyperborean Virya's way of life is "strategic." If Tantra is considered as a "Strategy" for the return to the Origin, then there is no inconvenience for the Virya to incorporate tantric techniques into his own strategic way of life. If one does not lose sight of the aims of any Hyperborean Strategy, tantric practices cannot be harmful, but it is important to clearly establish when it is appropriate to follow this path and when it is not (for the Western sadhaka). For this, we will refer to the fundamental technique of "wet-way" Tantra: the retention of semen during the orgasm.

The Maithuna or sexual union is, in Tantra, the culmination of a ritual and this ritual is reached after a long philosophical and practical preparation. One especially learns to control the breathing and heart rate at will and then to distinguish the nadis or internal energy channels, and the chakras or energy vortexes. The principal chakras are seven, located more or less at the level of the plexuses, on a major channel, called Sushumna, which runs parallel to the spinal column.

From the bottom chakra, Muladhara, two smaller channels, called Ida and Pingala, run alongside the Sushumna channel, which wrap helicoidally around Sushumna, crossing at each plexus under the remaining chakras. The sixth chakra, Ajna, is located between the eyebrows, above the pituitary gland, where the Sushumna, Ida, and Pingala channels also converge. Above the Ajna chakra is the Sahasrara chakra, Brahmachakra, or Brahmarandhra, which we will soon discuss.

We are mentioning what is strictly necessary for our explanation but, naturally, an additional knowledge is required to comprehend it, which can be acquired in specialized works.

Coiled in the Muladhara, and obstructing the Sushumna channel, is the "Kundalini serpent," i.e., the igneous Shakti, the expression in the physical body of the Demiurge's plasmating potency.

The declared ***exoteric*** objective of all yoga is to awaken Kundalini and make Her rise through the Sushumna channel, from chakra to chakra, to the upper Ajna chakra center. From there, the force of Kundalini will enable one to extend the consciousness to the other subtle bodies of man and reach the Sahasrara or lotus of a thousand petals, where the fusion with the Demiurge Brahma is achieved, by means of a "leap of consciousness" toward absolute immanence. With the consciousness in the Sahasrara, an ecstasy is

achieved that consists, paradoxically, in the dissolution of the individual consciousness, after its fusion or identification with the "cosmic consciousness," that is: with the Demiurge. For Hyperborean Tantra, this exoteric objective, the state of trance or samadhi and the fusion with The One or nirvana, in the Sahasrara, is simply a suicide.

The esoteric objective of Tantra, as we have already said, is the same as that of every Hyperborean Strategy: the mutation of the animal nature of the Paśu into the divine and immortal nature of the Siddha. That is why it should be very clear that ***the Hyperborean Virya, by means of Tantra, does not seek any fusion with the Demiurge but, on the contrary, pursues to totally isolate himself from Him in order to gain the absolute individuality that the Vril grants.*** Can the esoteric objective be achieved by means of Tantric yoga? Yes; provided that one has a clear idea of "what" it means "to awaken Kundalini" and "why" and "when" one can resort, without danger, to the techniques of seminal retention in the Maithuna. Let us go in parts.

Many confused Viryas in the West, who are accustomed to imprudently playing with the tattvas, believe that "awakening Kundalini" is something like putting into movement a reflexive energy, which acts on its own, following some unknown law. Contributing to this error is the idea that Sushumna and the other nadis are "channels" and that, therefore, "they must channel the energy through a kind of circuit, without being diverted or overflowing," analogously to the "circuits" of the nervous system. It is also believed that the substance of Kundalini is a "fire" or a "heat" or, if anything, the force of a natural energy. But Kundalini is much more than these beliefs.

D. The Secret of Kundalini

We will resort to a concept of the Hyperborean Wisdom in order to define Kundalini; but let us bear in mind that it would require several books to base this explanation on the Kundalini's "essence" and that the criterion followed here is much more brief and suggestive, referring to Her by analogically describing Her "behavior," which clearly does not conform to that of a blind force.

We already said in the Novel, in speaking of the Acoustic Kabbalah, that, "In truth, the Universe has been made from a few different elements, no more than twenty-two, which support, through their infinite combinations, the totality of existent forms." These twenty-two elements (or fifty, according to the Traditions of India), can be considered as sounds or "bījas," i.e., universal acoustic roots. Thus, it follows that every "form" comes to be sustained by a "name," which is the formulation of a determinate combination of

principal bījas. But, as we said elsewhere, a "concrete form" is the expression of a "state" in the evolutive process of the Archetypes. There is, then, a relationship between the Archetypes and the "sacred names" of all things, which is worth knowing.

In the beginning, the Archetypes are "thought" by The One (Brahma) Demiurge and projected into the "great primordial psychic ocean" or "Akasha," where they remain in a potential state. It is the Breath of The One, that is: the utterance of the "names," the impulse that initiates the evolutive process of the Manu Archetypes that, unfolding in matter, determine the existing forms; forms that progress toward entelechy, toward a more complete manifestation of their own Archetype. It is true, then, that a secret archetypal name corresponds to "each thing"; a concept that is always handled by magic and that is deeply elaborated in the philosophical systems of India, but which, fundamentally, constitutes the basis of the Acoustic Kabbalah.

When the Demiurge utters the Words, i.e., modulates the Breath, he acquires the aspect of a Verb or cosmic Logos. Because of the characteristic that space possesses of being an expression of the archetypal monads, the manifestation of which are the psychophysical Quanta of energy, trutis, or UEVAC units, the Breath of the Demiurge, His Words, reach all the points of the cosmos, making it possible for the forms to be plasmated wherever matter permits the evolutive processes of each particular Archetype. This interpenetration is evident in the microcosm of the human body, where all the processes of the macrocosm are reflected. We will especially mention that part of the microcosm that represents the "Logos" or "Verb" aspect of the macrocosmic Demiurge: Kundalini.

Kundalini is, in the human body, the Logos "creator" or "plasmator of forms," the analogous expression of the Solar Logos or Cosmic Logos. She is "asleep" because the microcosm ***has already been created,*** and evolves, following the process of the Manu Archetype of Her race. But the principal reason for the Kundalini's inaction is the rhythmic synchronization of the microcosm with the macrocosm of The One, because such a synchronization signifies that there is a simultaneity of processes and that the evolution of the microcosm will not separate itself from the archetypal process.

Being by nature a Logos, the "awakening" of Kundalini will involve the pronunciation (japa) of certain names (mantras). In effect: during the ascent through the Sushumna channel, and in its "rest" at each chakra, Kundalini ***constantly*** recites bījas and mantras, just as befits an authentic Logos, thus fulfilling a function of superior quality to which vulgar belief attributes to Her: "igneous energy," "serpentine fire," etc.; but in all cases: a force of reflexive action.

This "Logos" nature is that which is responsible for the fact that all yogas that propose the exoteric goal of "awakening Kundalini" end in the "fusion with the Demiurge"; in the absolute identification of the "Ego" with the cosmic One. This effect is due to the "harmonizing" or synchronizing function that Kundalini fulfills upon ***repeating the names*** (bījas or mantras) ***of each part of the physical body*** (and of the subtle bodies) ***and verifying that they correctly reflect the cosmic processes.*** Through this "behavior" of Kundalini, the yogis who effectively seek to attain Samadhis or contemplative ecstasies, and even the fusion with The One, achieve astonishing results; it must occur this way, from the moment at which the Logos, awakened in the microcosm, faithfully reproduces the bījas of the Cosmic Breath, equilibrating all the disharmonies and synchronizing all the biological rhythms. It will now be understood why we were qualifying the pursuit of the exoteric objective of the yogas (awakening of Kundalini) as suicidal for the one who seeks absolute individuality: ***because it increases the material enchainment of the Virya even more.***

It must be made perfectly clear, then, that Kundalini ***must not be awakened*** unless one possesses the keys to harness Her ***re-creating*** power, for ***Her Verb*** can represent both the Will of The One, ***in the microcosm,*** in order to ensure evolution, and one's own will, in order to produce the mutation.

The Hyperborean Wisdom assures that Kundalini has the "secret mission," among others, of immediately intervening ***"if the natural nexuses between the microcosm and the macrocosm are altered, from the microcosm, by yoga practices; in that case, Kundalini will attempt to re-establish the nexuses by completely re-creating the bodies*** (physical, emotional, mental, etc.) ***of the microcosm in order to connect or re-connect it with the Demiurge; but if this is not possible, Kundalini will attempt to destroy the microcosm, since it no longer complies with its destiny of evolving toward the entelechy of the Manu Archetype."*** One realizes, then, the danger that a Hyperborean Virya, ***who hates the work of the Demiurge,*** exposes himself to if he "awakens Kundalini" and She plunges him into a nirvanic ecstasy: it is possible that madness or some serious injury to his physical or subtle body may derive from this. That is why the Hyperborean Wisdom tells the Virya who plays with yoga:

"what will you do, you who still believe ***that sex 'is bad,'***
when Kundalini says ***Lam***
and your gonads ***dry up?***
and: "what will you do, you who still suffer ***anguish and fear,***
when Kundalini says ***Vam***
and your adrenal glands ***dissolve?***
and: "what will you do, you who still ***suffer and rejoice***
for the things of the world,
and still feel the ***fire*** of anger
and the ***coldness*** of indifference,
when Kundalini says ***Ram***
and your pancreas ***calcifies?***
and: "what will you do, you who still ***love and hate,***
when Kundalini says ***Yam***
and your heart explodes and ***volatilizes?***
and: "what will you do, you who still ***speak and listen,***
when Kundalini says ***Ham***
and your thyroid ***disintegrates?***
and: "what will you do, you who still ***see without seeing,***
when Kundalini says ***Om***
and ***your death*** ensues?"

These questions, and many more, the Hyperborean Wisdom asks the Hyperborean Virya, i.e., ***the one whom the Demiurge will take as an enemy*** and attempt to destroy. However, the answer does not imply ***abandoning*** the practice of yoga "a priori" but, as we said before, to operate strategically with the tantric techniques after knowing "what" it means to awaken Kundalini, (something that we have already explained) and "why" and "when" one can resort to the techniques of seminal retention in the Maithuna without danger. We must investigate, then, these last two conditions.

In order to know, with exactitude, "when" a Virya can successfully use the sexual techniques of Tantrism, it is necessary to start from a fundamental affirmation of the Hyperborean Wisdom: the sadhaka ***should not love the woman of flesh***[11] ***"with the heart."*** This revelation will surely be taken with surprise or disdain by those who perform tantric practices "with the beloved woman," a figure very dear to the Western fantasy. To those who proceed in this way, the Hyperborean Wisdom denominates them, simply, "ignorant Viryas," for "they ignore everything about Kaly."

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11. ***The woman of flesh*** is the one whom the Hyperborean Wisdom also calls the ***Eve-woman.*** Further on these denominations are clarified, but here, the "woman of flesh" is to be considered as a "common woman" or "Paśu woman."

It truly causes laughter to think that ignorance goes so far as to believe that in the Maithuna with the "wife" (or "friend" or "lover"), one will find the liberation that the sacred Oriental texts promise: this is to have a poor idea of Shiva and Kaly. But the laughter ends here because such an ignorance is extremely dangerous, since, for a Western couple, the results are usually disastrous and it is more likely that instead of the longed-for "liberation," what is obtained are irreversible psychic alterations.

One should not, then, love the woman with whom one joins in order to practice tantric Maithuna; but, then, what feeling should one feel toward her? ***No feeling.*** We have posed this question in order to emphasize the difficulty that exists in the West to conceive of a ***non-affective*** relationship with a woman, a difficulty that does not present itself in the minds of those Orientals ***for whom the tantric method was revealed.***

E. The Cathars' Hyperborean Strategy in the Eighth Century

But we are not dealing here with a "racial" differentiation of biological origin, which manifests itself in different psychological attitudes toward sex and women, but with an "acquired character" by Westerners and that captures a precise moment of historical appearance: the thirteenth century.

Concretely, they were the Cathars who, in the framework of their A2 Strategy, planned the collective mutation of Western civilization and launched, for this purpose, the troubadour movement.

The Cathars had two problems to solve. The first, which we will come back to, was that the Benedictine Druids with their Gothic revolution based on the Acoustic Kabbalah produced some infernal machines that had, and have, the power to "attune" the inhabitant of Europe to the psychoid Archetype of the Hebrew Race that, as we said, was updated by Jesus Christ. These stone machines are the Gothic cathedrals; and the Strategy of the "pure ones" was, first of all, aiming against this plasmating power. The second problem was that, as the Hyperborean Wisdom teaches, "in order to mutate a human community, it is necessary to have an enormous amount of collective psychic energy, subtracted from the process of the Demiurge's psychoid Archetypes." It will already be seen, when studying the laws of the ϟϟ Psychosocial Strategy, that such an energy must be "contained" in a psychoid Archetype or egregore ***constructed for such a purpose*** by Berserker initiates duly instructed in the Hyperborean Wisdom. For now, we are interested in pointing out that, in this case, said Archetype was indeed created by the Cathars and that it was corresponding to ***the image of the luciferic woman, Lillith.*** But this Archetype was plasmated in the terrestrial psychosphere as an act of war of Lúcifer himself who, ***from behind Venus,***

with the green ray, projected the image of his wife, Lillith. Thus, the "Lady" Archetype, such is its profane name, was corresponding to a Hyperborean Spirit, ***the sex of which is not associated to the function of biological procreation.*** Precisely, the energy with which one would feed the Lady Archetype would be obtained from the sublimation that the gentleman would make of his sexual energy by seeking, in common women, the face of the Hyperborean woman, of which the Siddhas' Song of A-mor speaks in the blood of the lost Viryas. And such is the characteristic of the Lady Archetype, its sexual dissociation, which the knight can only project on "unattainable," "distant," or "alien" women, and never on one who can be easily possessed. This condition is so rigorous that the beloved Lady, i.e., the woman on whom the lover projected the Archetype, is transformed into a "common woman," "loses her charm," her "beauty" decomposes when she is "conquered" and possessed. Then love is transformed into pain and the knight, disenchanted, is impulsed to once again seek another unattainable Lady whom he will worship and try to conquer. Starting from the plasmation of the Lady Archetype, a tendency to idealize the woman is generated, which has no historical antecedents prior to the thirteenth century.

It is subsequently demonstrated that a psychoid Archetype can only be conscientialized when it has been ***described.*** In order for an Archetype that was plasmated without the intervention of the Demiurge to act socially, so that The Lady can be sought, it is necessary for someone to "describe" it, i.e., to reveal it to the people. And that was, precisely, the esoteric mission of the Provençal troubadours: to describe the Lady; to make the European Virya remember the primordial image of the Hyperborean woman; to awaken his Minne. But, in order to describe something, it is necessary to have seen it before. Where did the troubadours obtain their prior vision of the Lady? From their Cathar initiation in the French Languedoc, where they learned the "gai saber" and the "trobar clus." The Lady, ***surrounded by stone enclosures*** (towers or walls), who was ***described*** in the love songs is a clear proof of the strategic-Hyperborean origin that the troubadours' knowledge was exhibiting.

The second problem that the Cathars had to solve was posing the necessity for European society to have at its disposal a certain collective psychic energy as a prerequisite prior to its mutation. We already saw part of the adopted solution: the plasmation of a psychoid Archetype that would have as its finality to provoke erotic sublimation in the medieval Virya. It now remains for us to determine in what way this Archetype could be the solution to the second problem.

We will be able to know this if we remember that a psychoid Archetype is fed by psychic energy, taken from the "universal collective unconscious," by means of which its evolutive process devel-

ops. In order to obtain such an energy, the Archetype "captures" the attention of the Ego by emerging in front of its sight as a cultural object of the superstructure; the Lady Archetype, which is "psychoid," i.e., "exterior," works no differently.

Let us see what the characteristic mechanism is. When the knight experiences ***sexual desire,*** he "triggers" the conscious emergence of the Lady Archetype, immediately establishing the ***certainty*** that the desired woman (whom he can actually "touch" or "possess") ***is not the lady of his dreams,*** the ideal woman. Seen "from afar," the woman of flesh is a representation of The Lady; and her contemplation, or the desire for her, feeds the Archetype with energy taken from the libido. But if "the bringing together" is sufficient so as to culminate in sexual pairing, in which the "direction of energy has been inverted," then the Lady Archetype withdraws, "below the threshold of capture," and the woman of flesh is left to her own "charms." When the spell is broken, it is likely that the desire unquenchably increases; but not toward the woman of flesh, who has been devalued by the absence of ideal attributes, but toward another "ideal woman" in whom the Archetype's process will be repeated. The Archetype "counts" on this reaction, which it itself provokes, in order to be constantly fed: it is its mode of proceeding.

Naturally, the Lady Archetype is a terrible egregore on whom the Cathars were relying to store sufficient psychic energy so as to achieve, by means of its instantaneous firing when the A2 Strategy was thus fulfilled, the collective mutation of countless lost Viryas into immortal Siddhas. The failure of the A2 Strategy, and particularly the destruction of the Cathar elite at the stakes of the Druid Pope Innocent III, ***prevented the egregore from being fired in time and deactivated*** after an esoteric operation of Psychosocial Strategy known as an ***archetypal metamorphosis.*** From then on, the egregore has not ceased to feed itself in such a close sort of symbiosis that it has ended up by irreversibly modifying the conduct of the "Western" lost Viryas. But, without the control of the Cathar initiates, who would have "directed" the conduct of the egregore, its action has turned out to be disastrous, far from inspiring those beautiful images of the Hyperborean woman that were preventing the woman of flesh from being loved. On the contrary, the passing of the centuries, the numerical increase of the population and certain cultural processes, have modified the profile of the Lady Archetype, which has in the end become a monstrous vampire, responsible for many of the neuroses that the contemporary Virya suffers from. In order to favor its entelechy, it has forced, to exaggeration, the idealization of the woman of flesh, managing to completely idiotize the Westerner, who has now associated, with the sexual act, "the duty" of experiencing a "love" that no one knew before the thirteenth century.

The modern Virya, a prisoner in the web of feelings and tenderness, will no longer know how to distinguish the woman of flesh, for she is now beneath the disguise of her archetypal projections. And the woman of flesh, ontologically confused by the idiotized masculinity of the Virya, will slip out of his control, will erratically veer between her own sexual limits and, in the end, will masculinize herself, in an unconscious attempt to avoid the projection of the Archetype. The Virya will then suffer from a myriad of sexual disorders, from impotence and dissatisfaction to homosexuality, since the latter, so prevalent among the current male population, is the effect of a permanent capture of the Ego by the Lady Archetype, who thus absorbs the totality of its available energy.

Of course, after the failure of the A2 Strategy, the decontrol of the Lady Archetype has been capitalized on in favor of the Synarchy strategy by the Demons of Chang Shambhala, especially in order to reinforce the collective influence of Jesus Christ, who was thus converted into a perfect mirror so that the Viryas found the beloved image and sublimated the energy that the Archetype needs in order to continue its process. It is clear that the image of Jesus was feminized to the same extent that the woman of flesh was masculinized; but this is of little concern to the Synarchy, since it does not affect "non-Christian" peoples, of which the principal one is the Hebrew "Chosen Race."

The descriptive action of the troubadours was circumscribed to the European ambit[12] and that is why it did not affect Asian communities, where tantric techniques flourished until the eighteenth century, that is, until the time in which "European civilization" descended upon Asia and the Viryas of India and Tibet were astonished to find that the European man did not know the woman of flesh. But the damage was already done; in order "to progress," the Asiatic had only one way: to imitate the European; i.e., to love and respect the woman of flesh, ***only one in life, and to desire all the others, sublimating the energy of Eros.*** In this way, Asiatics would also lose sight of the woman of flesh and would end up, except for the most hermetic tribes, completely idiotized, confusing Kaly with the terrestrial Shakti, with Mother Earth or Matter. From this catastrophe concludes the beneficial influence of tantric yoga; since it requires, for its realization, ***to clearly distinguish between the woman of flesh and the Hyperborean woman.*** And such a distinc-

12. We do not attach much importance to the influence that the troubadours may have exerted in the East during the Crusades, since all Western influence there was swept away by the Arab and Turkish expansion of Islam from the thirteenth century onward.

tion, it is not superfluous to repeat, cannot be made "if one loves the woman of flesh with the heart."

F. The Danger of Tantra Yoga

So we come back to: "when" can a Westerner use tantric sexual techniques without danger?

We start, in order to find out "when," from an affirmation of the Hyperborean Wisdom: "the sadhaka must not love the woman of flesh with the heart." Now we know why: the "love" that one experiences for the woman of flesh is a conscious expression of the evolutive process of the Lady Archetype, which masks Her and prevents one from knowing her "true Face." But the Lady Archetype has acted freely for more than seven hundred years, producing the incorporation of hereditary characteristics into European lineages, especially the "modulation" or "profiling" of the unconscious "anima" according to Her image. And also considering that the egregore is at present tremendously potent, it must be undisputedly admitted that, in the West, it is very difficult not to love the woman of flesh.

It is comprehensible, then, that there are Viryas who find it virtually impossible not to love their women of flesh; and this need not be a cause for concern if, in that case, they prudently abstain from practicing Tantrism. But what should the lost Viryas of the West who seek "liberation" from material chains do then? The Hyperborean Wisdom advises that they resort to the other secret ways in order to undertake the return to the Origin, if they are still capable of loving the woman of flesh. This advice should not be disregarded; the risk is enormous: by the inverse path of return, following the Voice of the Pure Blood, one succeeds in re-integrating the Ego with the Self, bringing the present consciousness to identify with the Spirit or Vril and, in a gnostic burst, transforming itself into "absolute individuality." On the contrary, an improper use of Tantrism may lead to a nirvanic samadhi in the Sahasrara that involves a harmonizing physiological re-creation by the Kundalini and an identification with the Demiurge: the "fusion with Brahma"; in this case, after the "bad trip," the consciousness of the Virya would not remain re-integrated but fragmented into a permanent schizophrenic picture from which it will be difficult to recover.

G. The Family Test

Naturally, there are an infinite number of different situations in which lost Viryas can find themselves, from those who have already "formed a family" and love their wives as good Christians, to those who are completely ignorant of their capacity to love: how

will they know "when" they can resort to the sexual practices of Tantrism ***without danger?*** We will answer that there is indeed an infallible way to know "when" that moment has arrived: it is the Family Test, proposed by the Hyperborean Wisdom. With the exposition of said Test, we will end the series of warnings that we have been making about the dangers of Tantrism.

The Family Test does not specifically refer to sex but to "blood relatives," parents, siblings, grandparents, uncles, aunts, daughters, sons, etc. But whoever is able to face the Family Test will not only see his questions about sex answered, but will have taken an important step toward other ways of liberation, apart from Tantrism. That is why every Western Virya should face this test sooner or later.

H. A Special Class of Connection of Meaning: the Affective Actual Systems

It is known that the genealogy of a family can be gratified by establishing analogical correspondences with the figure of a "tree," in which the "trunk" and the "root" correspond to the ascending stirp, and the "branches," to the different lineages that descend from the main trunk. As an example, we represent, in Figure 3, the family of Mengano, brother of Perengano and son of Montano, who, in turn, descends from the Hyperborean trunk of the Villanos. As useful as this analogy seems to be in order to determine the ascendants of a lineage, the degree of kinship, or the proposition of an inheritance, it is, however, insufficient from the strategic point of view. To demonstrate this, it suffices for us to point out the static character, of "unalterable fact," that the schema presents: "a genealogical tree is, like the vegetal tree that it represents, a concrete and unmodifiable fact because it faithfully refers to events that have already taken place"; such is the current opinion. The schema being unmodifiable, the insufficiency is highlighted when Mengano, e.g., proposes the strategic model of "increasing" the influence that the Villano's inheritance exerts on himself. From the analogy with the "tree," one cannot deduce how this would be possible: Mengano cannot be a branch and a trunk at the same time; if he is a branch, he is not a trunk; if he is a "Mengano," the blood inheritance of the Villano stirp is that which the schema shows: a quarter of the original blood. With this analogy there is, then, no solution; that which was born a branch cannot ***grow to be a trunk*** and its function is certain: ***to remain comfortably in its place.***

One can overcome the insufficiency of the schema by resorting to another analogy, this time not conventional, but first it is worth clarifying that a "genealogical tree" constitutes the elementary description of a psychoid Archetype called "familial Archetype." The

GENEALOGICAL TREE: VILLANO STIRP

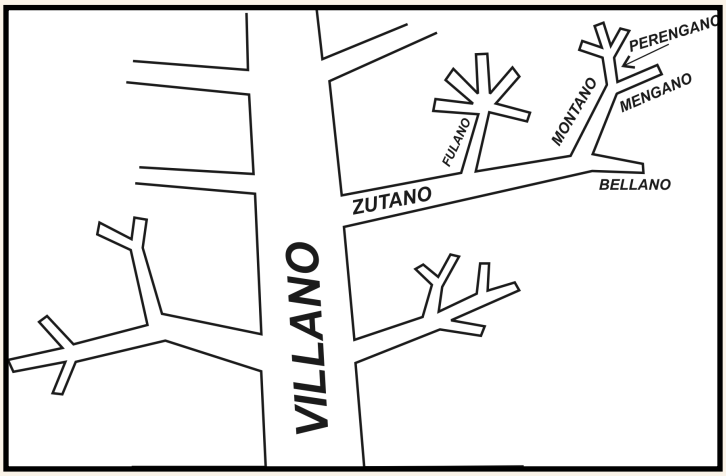

Figure 102

"genealogical tree" represents, then, the superstructure of the "familial fact," which evolves toward the entelechy of the familial Archetype. But a "family" is defined by the living members that it exhibits in each epoch, rather than by the past of its lineage, because ***all living relatives are a concrete expression of the archetypal process.*** Let us take an example. Let us observe the tree of the Villano stirp; we discover that in 1910 nineteen relatives of that blood were living; ***the nineteen relatives, each and every one of them, are concrete expressions of the familial Archetype:*** they are evolutionary "tests" or "trials" that ***the biological mode of the process*** requires in order to concretize the entelechy of the familial Archetype.

Every family or lineage tends toward the entelechy of a particular familial Archetype that is, in turn, a hypostasis of the Manu Archetype. And every Virya, at the heart of his own family, inevitably evolves in that direction. ***One cannot escape the process by externally reacting,*** e.g., by abandoning the family, shutting oneself away, ignoring it, destroying it, etc. Even if all the relatives have died and only one Virya survives, the familial Archetype will continue the process through him. The only way that the lost Virya has in order to avoid evolution ***is interior, it passes through the blood and leads to the past.*** And we have already sufficiently explained how this interior path must be sought in the memory contained in the Minne.

But Mengano has also realized that by continuing in his role as a branch, he only succeeds in evolving in the direction of the familial Archetype. Looking back, he understands that he descends from a purer stirp, Hyperborea, and he poses the problem of ***recovering*** an

inheritance that is found in the past. As there is no evidence, from the genealogical tree, what the solution can be, as we said, Mengano decides to turn to the Hyperborean Wisdom, the teachings of which affirm that the "Pure Blood" is the only container of

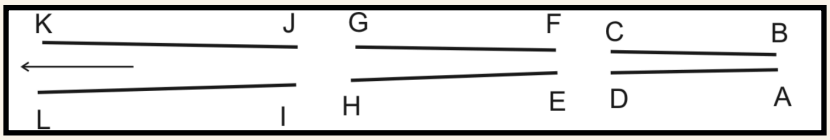

Figure 103

the Hyperborean inheritance. For the Hyperborean Wisdom, an analogical schema starting from the Pure Blood should not topologically vary from the already seen genealogical tree. But in place of a tree, it considers that ***the blood is equivalent to a river*** of which the main channel is the "trunk" of the genealogical tree, and the rivers and streams, affluents or tributaries, are represented by the branches.

Let us go deeper into this new allegory. When, now looking at Figure 102, we see the "Villano River," into which flow numerous tributary branches, among which stand out the rivers "Zutano," "Montano," and "Mengano," connected in such a way that each one channels the flow of the previous. But the ***flow*** of the rivers is analogous to the ***purity*** of the Blood. The Villano River, by representing a purer Hyperborean Blood, has consequently a greater flow, a quality that can be noticed in Figure 102 upon observing the great width of its channel. And Mengano, the Virya who was seeking the inverse path of the Pure Blood, appears in the allegory as a simple stream of reduced flow.

Seen in this light, now the problem of Mengano does not seem to be unsolvable because it is reduced ***to the obtainment of an increase in flow, and this is always possible in a hydraulic allegory.*** We can pose the strategic problem of Mengano in analogical terms of the hydraulic system by asking: what must be done to increase the flow of the Mengano stream and, as far as possible, bring it to equal that of the Villano River?

Before responding, it is worth noting that the flow, ***by running in an inverse direction,*** goes from Mengano to Villano, so that the solution does not lie, as might be slightly thought out, in widening the riverbed. Hence, ***the only*** solution that exists for this problem is: ***to add the flows of the remaining ones.*** In order to completely clarify this hydraulic solution, let us consider only the Mengano stream and the Montano and Zutano rivers, which are connected "one after the other," that is to say, "in a series."

The Mengano is connected "by width" with the Montano, that is: CD with EF; and the Montano with the Zutano also: GH with JI .

The solution to the problem requires altering this connection between channels "by width" and replacing it with a longitudinal connection, in order to "add the flows."

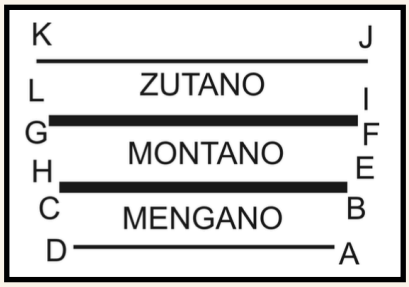

Figure 104

The theoretical layout for the three considered watercourses has been drawn in Figure 103. There it can be seen that the watercourses are now connected longitudinally, "in parallel"; the Mengano, e.g., has been united to the Montano by the banks CB and EH.

The final result is a new Mengano, with a much higher flow due to the addition of the flows of the Montano and Zutano rivers.

Continuing with this procedure, and after adding ***all*** the other tributary rivers to the Mengano, it is theoretically possible to equalize the flow of the Villano River, putting an end to the problem.

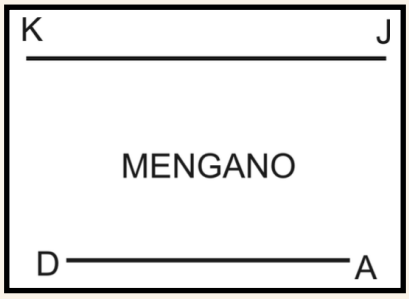

Figure 105

I. Mutual Capture in the Superstructure of the Familial Fact

For now, let us leave the hydraulic analogy and return to the strategic problem of the Mengano Virya: what conclusion can be drawn from the hydraulic solution? What does it mean for the Mengano Virya to "add the flows"? In order to respond, it is necessary to transfer the hydraulic solution to the concrete genealogical

plane of Mengano's family. In it, "the rivers" are equivalent to near or distant relatives and the "sum of flows" signifies that Mengano ***will have to incorporate his relatives into himself; to add, to his own blood, the Pure Blood of the other members of the family.***

It sounds insane, but it is appropriate to ask: is this solution possible? According to the Hyperborean Wisdom: ***yes.*** And the attempt that each Virya carries out in order to make such a solution effective is what is denominated as the "Family Test."

There is a moment of "transition" in the life of the Virya: when he ceases to be lost because he has become aware of the Great Deception, but he has not yet oriented himself and, therefore, he is not completely "awake." In this difficult trance, the important thing is ***to discover one's own identity,*** which is buried under multiple masks or personalities. It is necessary, above all, to distinguish that part of oneself that transcends the process of the familial Archetype. In order to achieve this, it is necessary to realize two things: on the one hand, one must seek, in the Blood, the memory of the Origin, the Hyperborean Inheritance; and, on the other, to achieve the ***re-integration*** of the familial Archetype, the pieces of which are scattered throughout the world in the form of "blood relatives." The Family Test has the object of granting both things, so that the Virya overcomes the transition and encounters a first-rate orientation.

But, although the Family Test aims at favoring the dis-covery of the true "Ego" in each one, and it is certain that this dis-covery can be sought by another way, where the Test cannot be passed by any other method is with respect to the determination of the "capacity to love." Let us remember that we were wanting to know "when" it is possible for the Virya to use the sexual techniques of Tantrism without danger, and that the Hyperborean Wisdom told us "one must not love the woman of flesh with the heart." We have also learned that "love" for the woman of flesh is related to the process of the Lady Archetype. And, lastly, we said that the Western Virya, in the majority of cases, suffers from such a confusion that it is quite possible that he ignores his own "capacity to love," and, with this, he also ignores when it is appropriate to follow the tantric path. In this case, the conclusion of the Family Test is definitive, because it will indicate to him if he should keep on "loving" the woman of flesh or if he is already in a position to "A-mor" Kaly.

We already know what is expected of it; now we must know what the Family Test consists in. First of all, let us say that said test is absolutely personal, since it aims at reinforcing the individuality of the Virya, and, that is why it has to be practiced by each one in particular, whatever his familial situation may be. From the Virya who is "alone" in the world, to the one who is the offspring of a prolific family, all must start from the principle that the test "only interests him," is "personal," "interior," and even "secret." Only under

such conditions of intimacy and self-respect can the test be faced with a chance of success.

On the other hand, it must be made clear from the outset that the Family Test ***is not of a moral inspiration,*** that is to say, it neither saves nor condemns anyone. It only determines the degree of existing dependence with respect to the archetypal processes and makes it possible, in every case, to reduce such a dependence. This clarification is valid because no one but the Virya will be able to evaluate the result of ***his personal test*** and if it is negative, we want to bring forward that it will be of no use for him to deceive himself: through Tantrism, he will only find bitterness, and it is possible that he will ruin his health and that of his partner.

J. Application of the Family Test

We now present the Family Test.

Every Virya who attempts this test must begin with a preliminary inquiry: what is my family? Aiming to know where his Hyperborean lineage comes from. The Hyperborean Wisdom provides two laws that must be contemplated when giving the answer:

1º Law - the Hyperborean Inheritance of the Pure Blood is maternally transmitted. This inheritance can easily nullify the process of the maternal stirp's familial Archetype. The answer to the inquiry into the family starts, then, first of all, with the maternal lineage.

2º Law - the familial Archetypes transmit their traits by genetic inheritance. If the mother's Hyperborean inheritance is strong, the paternal genetic inheritance will predominate and, therefore, the familial Archetype of the paternal lineage will be what dominates in the intensity of the process. But if the maternal Hyperborean inheritance is weak, then the genetic inheritances of both parents are distributed, just as Genetics teaches. When inquiring about the family, according to the second law, the paternal lineage will appear in second place.

The inquiry, considering these two laws, should at first refer to only the relatives who have lived or live contemporaneously with one's own generation: especially the close relatives, those with whom one has lived and who have most strongly influenced or affected us. Secondly, after this determination, the inquiry will fall on the ancestors; ***but only if one has passed the Family Test with the contemporaneous relatives.***

When one has responded to the inquiry and is well aware which are the relatives ***to whom the test is to be referred,*** the test must be faced with the mind set on the concept that each relative is effectively another expression of the familial Archetype. If this simple

truth has not been comprehended, or is not accepted, it is useless to attempt the test.

Once the preliminary inquiry has been fulfilled and bearing in mind the indicated concept, the Family Test can be carried out. ***It consists in locating the external relationships that link us with our relatives.*** One way to describe the operation of the Test would be to say that it is a ***questioning*** of said external Relationships, but this is not entirely exact; rather it is a matter of ***disposing the mind to know*** which are the relationships in question. If we are clear about what it is that we wish to know, the answer will immediately emerge in our consciousness, without the need to resort to reasonings or logical approaches.

K. Evaluation of the Family Test

To be clear about "what we want to know" . . . we can resort to the following concepts:

a) By "external relationship," we refer to those of an affective order ("sentimental" or "emotional"), those purely gnoseological relationships, which come from "knowing" that the genealogical tree is a factual fact, being excluded in a first consideration. In other words: we all know what an uncle, a father, a brother, or a cousin is; ***we do not refer to*** such structural relationships when considering ***our*** uncle, father, brother, or cousin, but ***to what we feel for them.***

b) Any affective charge is, evidently, an "internal" content, proper to the psychic sphere. Why, then, do we denominate the affective relationship with relatives as "external": because the existence of "affects" between relatives who share the same familial Archetype is purely illusory and because the support of this illusion is rooted in the "exterior world." We must distinguish, then, between the "true" affects that we feel toward other persons or things and the "external (affective) relationship" that we believe to experience for our blood relatives. Let us explain how this confusion originates.

It is clear that every affective charge comes from a subject-object relationship, established from the differentiations of the Ego. By the effect of objectivation, any thing is susceptible of possessing an associated affective charge, which, in many cases, it will not be possible to separate from the thing itself. But the Virya is normally inserted into a cultural superstructure where he plays his dramatic role and from where he gathers his external experiences, which, to a greater or lesser extent, constitute "internal" affective relation-

ships. If the object of attention is another person, who also integrates the superstructure, the confrontation of one's own cultural structure, and that of the neighbor, produces a mutual affective relationship that is denominated "karmic" because it is transferred from the personal collective unconscious to the universal collective unconscious, that is to say, to the psychosphere, where it is plasmated as a ***relationship between psychoid Archetypes*** and from where it ***causes*** subsequent "karmic" effects. In the drama of life, a Virya can love or hate another, or be loved or hated by the latter, and attribute to such affective relationships the characteristic of a concrete bond, given that they are consistent and effective within the superstructures (if they "exist," their "existence" can be proven) and even generate future karmic reactions. And that the relationship of hate or love with the neighbor constitutes a "concrete bond" cannot be denied, since it involves the weight of the affective charge on the consciousness, each time that it refers to the neighbor.

Does the same occur with blood relatives? It is usually believed that it does, but we will soon see that this is not so. In the first place, let us remember that every affect must be ***referred to an affective object,*** which has been differentiated and with which a relationship has been established. But, relatives being the expressions of the same familial Archetype, can they be considered as affective objects just like any person whom one loves or hates? The Hyperborean Wisdom affirms that a blood relative is an "object" to the same extent that the "Ego" is an object when it questions, "what is the 'I'?" and it places itself as the object of its own questioning. In this case, the Ego performs a reflection, a splitting of itself, in order to be gnoseologically "observed"; but, no matter how effective the objectivation of the self seems, the result of the inspection will always be subjective, impossible to verify by anyone other than the reflective Ego; that is why we denominate "illusion" to the "object" produced by the reflection of the "Ego" on itself. Now, according to the Hyperborean Wisdom, blood relatives are "reflections" of the familial Archetype and, therefore, in this sense, the term "illusions" also befits them. In every case, we should rigorously qualify the "affective," and even the cognitive relationship that we believe exists between us and our blood relatives as "illusory."

c) Of course, it is very difficult to transcend the barrier of this illusion, but no one said that passing from "lost Virya" to "awakened Virya" was an easy task. And, we can assure: whoever has not become independent from the evolutive process of the familial Archetypes will find his Strategic Orientation very difficult. However, such an "independence" is not acquired by ***denying the problem***,

i.e., by rejecting or ignoring the structural function of the family, but, simply, becoming aware of the situation and facing the Family Test.

The fact that these relatives actually appear as objects of the exterior world constitutes the first obstacle to accepting that relatives are not true affective objects. And, in the face of such a concrete presence, the affirmation that they are mere illusions seems to lack fundament. But the reality is this: our relatives, like ourselves, are actual objects ***for the other;*** the relatives, ***among each other,*** are expressions of the same subject: the familial Archetype, and none can be considered an "object" of the other except in a "reflective" capacity. A second obstacle that prevents us from accepting the illusory character of the familial objectivity comes from a phenomenon denominated "feedback by mutual capture."

This phenomenon, characteristic in the evolutive processes of familial Archetypes, is responsible for the belief in "external Relationships" (affective) between blood relatives. In order to comprehend its behavior, let us recall what we said pages ago about the Manu Archetypes that sustain the superstructure of a cultural fact: "The cultural fact is developing, impulsed by a great potency, ***whether the observer notes it or not,*** and in that march toward entelechy the superstructure ***takes what is necessary for its perfection and rejects that which is useless or opposed to it.***" The familial Archetype proceeds in the same manner because, through the members of the "family," it attempts to accommodate itself to the superstructure by occupying the places that the karmic relationships leave vacant and by adapting itself to the Manu's evolutive processes. This is how relatives come to play a determinate role in the drama of life from which they must not depart under the penalty of being excluded from the superstructure (which would imply that the familial Archetype ceases to evolve through the "expelled" or disincarnated relatives). In order to fulfill their given roles, the relatives do not have to suspect that they are all expressions of the same Archetype and, on the contrary, they must establish "external Relationships" with each other, often passionate and dramatic, as it suits the "karmic directions" of the superstructures. With the purpose of affirming the relatives in their roles, and of confirming the illusion of their objective and different existences, the familial Archetype produces the phenomenon of feedback by mutual capture.

We already know how the "capture" is produced: by matching one's own cultural structure up against the superstructure, in order to "know," the psychoid Archetypes, which sustain external cultural objects, ***modify the relief*** of these objects by favoring the projection of the interior cultural premises onto the exterior objects. That is why every cognitive act of an exterior object is in reality the ***recog-***

nition, or conscientization, of an interior object projected into the world. There begins the "capture" because the exteriorization of the interior objects implies the participation of the superstructure in the evolutive processes, its integration into the cultural fact. This effect is sought by the psychoid Archetypes in order to obtain the energy that they use in their development. In summary: "the psychoid Archetypes ***feed*** (take energy for their evolution) from the cultural structures (the Viryas) whom they manage to ***capture*** in the superstructure."

The "mutual capture" takes place when two relatives confront, in the dramatic frame of a superstructure, their cultural structures with the purpose of becoming reciprocally aware of themselves. Here, the familial Archetype, which is psychoid, makes a double capture because both relatives are expressions of their own evolutive process. Let us suppose that the relatives are Mengano and his brother Perengano. Mengano looks at Perengano as a "cultural object" and projects on him an interior image; but it has been the mutual familial Archetype that ***adapted*** Perengano (as the "little mirror" of the allegory) ***in order to receive the projection*** made by Mengano; and it does so ***with a karmic criterion,*** so that the "external relationship" established between Mengano and Perengano adapts to the drama of life, i.e., to the "Manu" process of the superstructure; Mengano ***recognizes*** that what he feels for Perengano is ***hatred:*** that relationship makes it possible for the greater potency of an "object" (Perengano), integrated into the superstructure, "to capture" the cultural structure (of Mengano) in the process of the psychoid Archetype that evolves in the "object"; once the capture is produced, every Archetype is fed with an energy taken from the captured subject: but in this case, the Archetype that sustains the object (Perengano) also sustains the object (Mengano), and the energy that it takes from Mengano in order to develop the entelechy of Perengano ***is its own feedbacked energy.*** If we consider that Perengano has also "looked" at Mengano as a "cultural object" and from this examination concludes that he experiences pity, we can comprehend that, reciprocally, the familial Archetype will feedback energy from Perengano toward the evolutive process of Mengano. There has occurred, then, a phenomenon of "feedback by mutual capture," which has the purpose of creating, between relatives, the illusion of external relationships (affective).

The process of the psychoid Archetypes in the superstructure constitutes a drama for those who are subject to it and must play a role. And in that drama the blood relatives have to behave as if they were truly particular individuals, in order to ensure the development of the plot. That is why they ignore that they are all one and believe that true affective relationships exist between them. For what is that hatred of Mengano and that pity of Perengano but the

illusion of the external affective bonds that cause the double capture? It is as if someone ordered his left hand to hit his right hand and a witness, who only saw the hands, affirmed that the left hand "assaults" the right. The hands do not act separately, although appearances indicate the contrary, because they form part of the same organic structure and both obey the brain; in the same way that the relatives, even if they believe to hate or love each other, do not act separately because they form part of the same familial superstructure and all of them "obey" the process of the familial Archetype.

d) We said that the Family Test "consists in locating the external Relationships that link us to our relatives" and, in the preceding commentaries, it was made clear that the "external Relationships" are the diverse affects that we hold toward them and that such affects constitute an illusion. With these clarifications, and remembering that a "questioning," in our concept, does not refer to a logical construction, but to a psychic disposition in order "to know," we can also say that: "the Family Test consists in responding to the question: what do I feel for my relative, Albano?"

In the form of a questioning, the Family Test may be more accessible to the Westerner accustomed to thinking rationally, as long as one remembers that the questioning aims at ascertaining the existence of "external Relationships."

L. Reduction of the Actual Affective Systems

e) Taking into account what the 1º and 2º law say, the Family Test can be faced by questioning the relatives selected in the preliminary inquiry, i.e., the contemporaneous ones. The procedure of the Test is the following: Question: what do I feel for Uncle Albano? Answer: "hatred" or "love" or "affection," etc., or an indefinable sum of affects. In principle, the quality of the affect does not matter: ***if any type of affect exists, it signifies that the archetypal process has illusorily established a karmic Relationship.*** In that case, the Virya should not move forward with Tantrism and should be careful in undertaking the other Hyperborean paths of liberation, ***for he is not yet prepared to initiate the search for the center.***

f) But, from the analogy established between the "family" and the hydraulic network of Rivers, the conclusion was drawn that the Mengano stream can increase its flow until approaching that of the great Villano River by

adding the flows of the remaining tributary rivers with his own. This conclusion was analogically expressed by affirming that the Mentano Virya will be able to purify his blood, to the degree of equaling his Villano Hyperborean Ancestor, to the extent that he succeeds in re-integrating into himself the familial Archetype, the pieces of which, in the form of blood relatives, are scattered throughout the world.

If it is possible to re-integrate the familial Archetype, one will have to begin by eliminating that which constitutes the illusion of separation, that is to say: "external Relationships." The Family Test will allow us to locate the affective Relationships with our relatives; the ***reciprocal identification*** will make it possible to reduce them.

Before explaining how to reduce external Relationships, we will give a warning. We realize that it will be difficult for many Viryas, who have relatives for whom they experience sentiments of contempt or repugnance, to accept that they form part of a single entity in which they are also included. If such is the case of the lost Virya, who upon facing the Family Test discovers that a whole universe of passions binds him to his blood relatives, the Hyperborean Wisdom tells him that nothing prevents him from continuing to evolve within the Plan of the Demiurge. If his passions tie him to illusion and he does not feel capable of overcoming them, it is useless for him to prick up his ears, for he will never hear the song of the Siddhas, nor will his Spirit come forward from the Origin in the Blood Memory. The Hyperborean Wisdom, on the other hand, does not impulse the Virya to stop feeling fondness for his relatives, but, on the contrary, advises him to accept the bitter reality that they form part of himself and that it is his duty to re-integrate them into himself by "reciprocal identification." If this marvelous re-integration takes place, the relatives that we love will no longer be outside but within, where we will always be able to find them, since they will not die like the external relatives who are a mere reflection of the familial Archetype. Of course, next to them will be the others, those for whom we do not profess positive affects; and also many ancestor relatives whom we do not remember but who represent ancient trials, evolutive tests, devolved aspects of the familial Archetype.

M. "Reciprocal Identification" Method

g) "Reciprocal identification" is the method of affective reduction of the Family Test. Through the Test we locate, e.g., determinate affects toward Uncle Albano. These affects create the illusion of Uncle Albano's individuality

and prevent his interior re-integration. In order to reduce them, it is only necessary to identify the exterior relationship that links Uncle Albano with us, that is to say: a "reciprocal identification."

It is evident that this method is intended to nullify the feedback by mutual capture after reducing the external Relationships between relatives.

We know, through the Test, the affective Relationship toward Uncle Albano; reciprocally, we must now find out what the affective relationship that Uncle Albano maintains with us is. For this, we will have to practice empathy with Uncle Albano, situate ourselves in his shoes ***in relation to us,*** and experience, as if we were truly Uncle Albano, the feelings that he feels for us. Naturally, this cannot be done without great effort (and no one said it was easy) but it will have the notable effect of ***nullifying*** our own exterior Relationships with Uncle Albano. Of course, such an empathy, which would be almost impossible to experience with a stranger to our lineage, is not so difficult between members of the same familial superstructure. If the reciprocal identification is successful, if we have managed to "look toward ourselves from Uncle Albano," and have identified the sentiments that bind Uncle Albano to us, then we will realize with admiration that when we look again at Uncle Albano ***our own affects toward him have been reduced,*** if not totally disappeared, and the illusion of separateness ***has ceased.*** The external relationships have been mutually nullified.

But Uncle Albano continues living in the world. What will we see when looking at his face, now that the mutual exterior (affective) Relationships have disappeared. Will we again suffer the capture into Uncle Albano's cultural structure? Capture will not occur again because there is no difference between the exterior Uncle Albano and the interior Uncle Albano, or, if you will, there is an archetypal identicalness between us and him. After the Family Test, when looking at the face of the re-integrated relatives, as in a mirror, we will recognize in them aspects of ourselves; characteristics ignored until then but which we will undeniably know how to find in ourselves.

h) Only when the Virya has re-integrated a considerable portion of the familial Archetype can it be said, allegorically, that he has increased the flow of his Pure Blood. The path toward mutation is now open because when diluting the illusion of the "thousand familial faces," the karmic chains also cease. The process of the familial Archetype aims toward the future; there is its entelechy. On the other hand, the inverse path of re-integration, just mentioned, is equivalent to inverting the process

> and marching toward the Great Hyperborean Ancestor, the one who ***knows the secret of the Fall because He has been the protagonist,*** who is also called: The Great Deceived One. Sooner or later, the Virya who follows the path of the Pure Blood will have to confront Him. And from that supreme confrontation will arise the Primordial Truth. Then the Virya, like a volcano of emotion, poured out in a cascade of millenary passions, will launch himself in order remove the chains of Deception, the fetters of Treason, and will restore in himself the extraterrestrial lineage of the Hyperborean Siddhas.

The Hyperborean Wisdom says: "Always remember that your family is a tree and a river at the same time." That is why it is said that the Great Ancestor is "in the roots of the Pure Blood." There you should seek him, inversely going up the current of the ancestral river or going down some branches that are also hieratic faces, mirrors of yourself. He is waiting for you, from everlasting, for your arrival means His liberation. But be careful how you present yourself before Him; lest His face terrify you and you foolishly pull back. Remember that He is there because He has fallen and that is why His face shows the ravages of ancient and terrible passions. O Virya! He can only be liberated if you look at Him and hold His gaze! But that gaze will mean your death! O Virya! Nothing will be hidden from you, now that you know the Secret of the Tree and the River: yes; at the sight of Him you will die; but you will resurrect in Him, when, already liberated, ***He turns His face toward the Origin!*** For behind the back of the Great Ancestor is the Primordial Origin, which, ***by a mystery of A-mor,*** He was deprived of returning to since the Time of Pain and Suffering began. Dead and reborn: when you resurrect, you resurrect the Great Ancestor, and the Sword that was broken in the Origins is welded; you and the Great Ancestor again become one, as you always were without knowing it, and that is why, when marching toward the Origin, dead and reborn, you are an Initiate of the Pure Blood, a Knight of the Gral, an Immortal Siddha, a Divine Hyperborean, a Warrior of Lúcifer, The Gallant Lord. O Virya, you know a great secret: that of the Tree and the familial River; if you are intrepid and audacious, but also humble and detached, and not afraid to see your own misery, then this great secret will lead you toward the Vril!

TENTH TOME: WESTERN TANTRA OF THE HYPERBOREAN WISDOM

A. When One Should Not Follow the Tantric Path

In the preceding commentaries, we have set forth the Family Test that makes it infallibly possible for the Western Virya to establish "when" he can resort to the sexual techniques of Tantrism "without danger." We have already stated "when" ***one should not do so:*** when there are ***external Relationships*** with blood relatives. But someone may ask: what do the affective relationships between relatives have to do with the sexual practices that we will carry out with our partner? Whoever asks this question surely forgets that the exoteric objective of all yoga, and also of Tantra, is to "awaken Kundalini" and that Kundalini, as a Logos, has the power to "re-create" the bodies of the Virya. Only the one who, like der Wilde Jäger, is ready for anything and nothing ties him to the work of the Demiurge can aspire to mutation. But, if there are external Relationships with relatives, it signifies that the Virya is karmically tied and plays a role in the drama of life, and, what is worse, his body only constitutes a part of the familial Archetype. And no one can immortalize "a part" of the microcosm. When Kundalini awakens, ***Her Verb will describe the familial Archetype and affix its parts;*** if the Virya has his relatives "outside" then Kundalini will only re-create "as far as the consciousness goes" and affix that part of the familial Archetype that the Virya believes himself to be. This result is inevitable because Kundalini, as a reflection of the Demiurge's Logos Aspect, has the "secret mission" of harmonizing the microcosm with the macrocosm, man with the Plan, and ***will never alter, by Herself, a karmic relationship*** like that which the external Relationships with the relatives entail. The consequences of awakening Kundalini vary considerably, depending on the degree of the lost Virya's confusion, and range from a "benign" fusion with the Demiurge in the Sahasrara samadhi to the familial Archetype's annihilation of the physical body "by choice," which will attempt to evolve through the other relatives. This last possibility will cause surprise because, naturally, one always thinks that he is the "best" or most evolved of the family; ***but the familial Archetype may not be of the same opinion.*** In any case, Kundalini will always conduct Herself according to Her secret directive to "harmonize" (re-creating the microcosm) and "affix" (the re-created) in order to maintain or re-establish the synchronism of the microcosm's rhythms with the macrocosm's Plan.

For the Virya, the re-integration of the familial Archetype is indispensable, by the Family Test or by any other procedure, ***before*** awakening Kundalini. But, one might ask, are we, then, going to re-

alize in ourselves the entelechy of the familial Archetype? No! Because everything that we have said about Kundalini refers to Her being "left to her secret directive" and we have yet to say anything about the manner in which one should proceed with the Igneous Verb ***during*** tantric practices. The purpose of "awakening Kundalini" is only a tactical action, a means, in order to concretize the strategic objective of the return to the Origin, just as the Hyperborean Wisdom teaches every Virya sadhaka.

We already affirmed "when" one should not practice Tantrism: when there are external Relationships with relatives and the Virya is linked to the process of the familial Archetype (and to the processes of the psychoid Archetypes of the superstructures). And we explain why: it is necessary to re-integrate the familial Archetype in order to prevent the Kundalini from re-creating only a part of it. But this is but one aspect of the difficulty: and, if you will, the minor one. The greater problem constitutes the fact that "he who suffers from the illusion of external Relationships ***will not be able to distinguish Kaly.***" And the perception of Kaly is necessary a priori to the tantric praxis because it constitutes the fundament of the Hyperborean restoration that must be performed in the nature of the microcosm in order to achieve its transmutation.

The Hyperborean Wisdom teaches, on the other hand, that ***"Kaly only loves he who is complete and one in himself."*** We will soon see the importance of this affirmation.

There is a third aspect of the difficulty (in order to orient oneself) of suffering exterior Relationships, which is the following: the Virya who loves or hates his relatives is prone to "love the woman of flesh with the heart," i.e., to contribute to the process of the Lady Archetype. This propensity comes fundamentally from karmic Relationships, which determine the ***type*** of the "destined" partner; from the blood confusion, which has caused the "forgetting" of the Hyperborean woman; and from the "partition" of the familial Archetype, which prevents "distinguishing Kaly."

B. The Tantric Decision of the Western Virya

Up to here, we have reviewed, in some depth, "when" Tantrism should not be practiced. Let us now see "when" it is possible to do so, and also, a question that was pending. Why?

Let us suppose that the Virya Mengano has succeeded in re-integrating into himself the familial Archetype, eliminating, by reciprocal identification, the "external Relationships," i.e., the illusory affects that were keeping the relatives "outside." He has done this but has not yet inversely gone up the current of the Pure Blood in order to reach The Great Ancestor. He knows that he must quickly do so because, upon being "complete," the familial Archetype will ac-

celerate its evolutive process in order to concretize its entelechy. "Being complete" signifies having loosened the karmic ties, a situation that the familial Archetype will only permit if it can continue to evolve because, otherwise, it will resort to the Devas of Death in order to get rid of the out-of-control Virya. Mengano knows this risk but has chosen the tantric path of the Left Hand in order to march toward the Origin and that is why he sets out to fulfill, the "Ritual of the Five Defiances." Mengano is a Western Virya and his way of proceeding is inspired by the Hyperborean Wisdom; that is why, although undoubtedly tantric, his acts are conducted according to a symbology more ancient than that of the Kaula School, but adapted to the circumstances of the West and its relationship with the End of the Kaly Yuga. There is a concept of the Hyperborean Wisdom that we will develop in depth later, but which is worth mentioning now because it justifies this apparent departure from Tantric orthodoxy and also explains the difficulties that the Viryas of the West have in professing Eastern philosophies: it is that of ***Geochronyy.*** Geochrony is the property that the Earth possesses to influence the Historical Time of the peoples who inhabit determinate places. Thus, it turns out that not all human communities are in the same relationship with regard to the Kaly Yuga, but that India, e.g., is "further away" from the End of the Kaly Age than Europe. There is a whole "path of the Kaly Yuga," which begins at the South Pole and ends at the North Pole, but which slithers around the planet following certain tectonic lines, and we refer to this path when we say, e.g., "in the fourth century, the Germanic people advance toward the Kaly Yuga," etc. The important thing now is to keep in mind that the Tantra of India and Tibet, the Kaula, and even the Kulamārga have lagged behind in relation to the geochronic rate of the West because the West is closer to the End of the Kaly Yuga than the East. That is why, in the twentieth century, the Thulegesellschaft developed its own tantric yoga, which was internally used in the initiations of the Black Order. The concepts that we are offering, and those that we will give in relation to the supposed "ritual" of Mengano, come from that Western yoga of the Thulegesellschaft and from the Hyperborean Wisdom. We have preferred to avoid references to Hindu Tantra because we would get lost in clarifications and commentaries, since the Easterners, nowadays, do not see concepts as elementary as this with clarity: if the Kula path, as the Tantras declare, is the search for an "absolute gnosis," we ask ourselves: how can they believe that the Demiurge Brahma, with whom they propose the fusion of samadhi, is going to permit it without punishment? Westerners, on the other hand, have long known that the search for knowledge, gnosis, is punished by the Gods, and the former have expressed it in the myth of Prometheus or in the myth of the "Fall of Adam," of the Alexandri-

an Gnostics, etc. There is a great confusion in current Tantrism and that is why it appears tinged with devotion and ritualism, which disfigures the luciferic and warrior meaning that it should exhibit in its character as a Hyperborean way of liberation for the Kaly Yuga. We will follow another path: we will cross over a bridge that bypasses part of the confusion because it is based on the purity of the Ancient Wisdom, on the one hand, and on the other hand, on the concrete reality that a Western Virya, Mengano e.g., must face daily.

C. The Ritual of the Five Defiances

The Ritual of the Five Defiances consists in drinking wine, eating meat, fish, and parched grain, and practicing coitus or Maithuna.[13] In each one of these acts the sadhaka defies the Demiurge; in the first four symbolically and in the last one concretely. Before performing each of the Five Defiances, one must meditate on its symbolism so that the Ritual represents a true ***individual act of war.*** It is once again worth repeating that this final stage of Tantrism should only be attempted when a prior training of organic control by means of yoga has been carried out and a very strong strengthening of the will has been achieved by the detachment and repugnance that the Gnostic experiences toward the work of the Demiurge. When the Virya is "ready for anything," and exhibits an unwavering warrior resolve, ***he can now*** face the Family Test in order to gather together the pieces of his soul that are scattered in the world. If he triumphs in this Test and succeeds in re-integrating the familial Archetype in his interior, he will have, then, arrived at the gates of the Mystery of A-mor. Let us say that it is perfectly possible to avoid the confrontation with this Mystery and seek liberation by another Hyperborean way. But if the Virya possesses ***an absolute valor, and feels capable of finding himself again,*** perhaps he will dare, like Mengano, to perform the Ritual of the Five Defiances. Because this Ritual has the objective of ***transmuting*** the body of the sadhaka ***after having completed the re-integration started in the Family Test, incorporating, into the microcosm, the symbols of the primordial treason.*** The meaning of the Ritual is, then: ***to in-***

13. The oriental ritual "of the Five Ms" proposes to use the same elements and gives, for them, the following symbolic interpretation: wine (Madya) represents the Air; meat (Mamsa) Fire; fish (Matsya) Water; cereal (Mudra) Earth; and coitus with the woman (Maithuna), Ether or Quintessence. Naturally, such meanings are exoteric and are of no importance in the Ritual of the Five Defiances that we describe here, although it could in preliminary preparatory stages, especially if the Virya follows, in parallel, an alchemical path.

corporate the symbol that represents each defiance; that is why the deepest concentration is recommended when performing it and, above all, not to experience sensual desires or pleasures during its execution.

D. The Defiance of Wine

The wine is the symbol of the Pure Blood, and of the Hyperborean memory of the Origin, ***"cast" into the world by the primigenial treason of the Siddhas.*** Because of it, Lúcifer, the Christ of Atlantis, consummates the sacrifice of the infernal descent. But His sacrifice was parodied by Jesus Christ, who gave to wine the significance of "plebeian," Paśu blood, which must be transmuted "outside" in order to transform it into the "blood of Jesus Christ," that is: into Jewish blood. The first defiance is, then, to drink the wine; that is: to incorporate the Pure Blood that was spilled in the world, in order to transmute it "within," in the microcosm, restoring the meaning of the luciferic sacrifice.

E. The Defiance of Meat

Animal flesh alludes to the greatest Mystery that exists, ***after*** the Mystery of A-mor. However, the Hyperborean Wisdom advises the Virya not to inquire into this Mystery until he has achieved the liberation of transmuting himself into a Siddha, so as not to add more horror to the horror of being enchained to matter. Said mystery can be summarized in this way: just as the Hyperborean Spirits were enchained to the evolution of the Paśu, millions of years ago, very much further back, in periods measured in manvantaras and Kalpas, ***other strains*** of immortal Spirits were enchained to matter. No one knows from where they were coming, whether they were created by the Incognizable or whether they fell from an unimaginable order; what is certain is that they too are prisoners of The One Demiurge who has enchained them to evolutions infinitely more primitive than those that the Hyperboreans of the Earth must suffer. Just as the Hyperboreans are used "in order to produce culture," as explained elsewhere, those Spirits are utilized in order "to produce life," animal and vegetable, although they are often projected into the mineral "kingdom" as well. And just as the Hyperboreans were linked to the evolution of the Paśu so that, from the struggle between Hyperborean Spirit and Paśu Soul, culture might arise, so too were those strains of captive Spirits linked to the entities of the devic evolution, in order to obtain the emergence of a new support for material forms: life. When we say that those Spirits are linked to life, we mean only that: "life," the "fact of living," and it should not be believed that the group souls connect-

ed with the "higher" evolutions of the vegetable and animal kingdoms are an expression of the captive Spirits; such group souls, as their name indicates, belong to the devic evolution ("elementals" or Devas) and are in every way similar to the "soul" of the Paśu.

Nowhere else, outside the human ambit, can the dramatic character of life be ascertained as in the animal kingdom: in its insurmountable stupidity, in the determination of its instincts, in the horror of the struggle to survive that leads them to devour each other, in the fatality of their death, etc. Without a doubt, it is in the animal where ***the infamy of the Demiurge*** is best described. Man, in order to endure that vision of fright that is life in the world, created a cultural veil called "poetry" that, for example: there, where breathes a wretched life that constantly eats and defecates, makes one to see: a "beautiful singing bird." Poetry masks the horror of life and that is why it is the greatest enemy of gnosis. This affirmation may hurt, but it is rigorously certain because much of the madness with which gnostic ecstasies usually conclude comes from an insufficient preparation in order to resist the horrifying visions to which the work of the Demiurge is reduced, when gnosis pulls back the poetic veil and dissipates the illusion of aesthetic beauty (which is a pure cultural creation).

Whoever does not possess a gnostic vision of life will not be able to comprehend the mystery of death. And, attention: whoever does not previously comprehend the mystery of death will not be able to access immortality.

This is the knowledge upon which one must meditate before posing the Defiance of eating animal flesh. The meaning of the Defiance is the following: in the meat is present the Mystery of Life and Death (it is necessary to grasp this) and Concrete Death; by eating the meat, one incorporates the symbol of death into the microcosm and prepares the body for immortality. ***Immortality implies the interior resurrection of the animal sacrificed outside. And, when the symbol of death has been neutralized by the mantra of life, the body of the Virya, of corruptible matter, is transmuted into Vajra, incorruptible matter.***

F. The Defiance of Fish

The fish symbolizes the terrestrial race of the Paśu: from its origin in dark and ancient ponds[14] to its end in the entelechy of the Je-

14. In truth, the monad of the Paśu "was a fish" in the Lunar Chain and not on Earth, on a globe that later split into four in order to form the same number of moons, the present one of which is the last that still remains as a terrestrial satellite.

sus-Christ Hebrew Archetype, the entire history of the Paśu is written in the fish. Eating the fish incorporates into the microcosm a symbol that is an expression of the Manu Archetype and that has the mission of "affixing" from within the limits of the familial Archetype. One should meditate and comprehend the meaning of this Defiance in the terms in which it is posed here, since the symbolism of the fish is extremely complex and can give rise to intellectual deviations. We will only note that the first of the ten manifestations of Vishnu is ***fish-like (Matsya-Avatara)*** and that the Manu of this manvantara, ***Vaivasvata,*** has always borne the sign of the fish, both in the Vedas, where he received this name, and in Mesopotamia where he was called ***Oannes*** or ***Dagon,*** or during the Roman Empire when he was reincarnated as ***Ichthys*** (Fish) in the Hebrew Jesus, etc.

G. The Defiance of Parched Grain

The germ of grain represents the ***Word of the Demiurge,*** the concrete expression of His Verb. In the germ, as in any other ***bīja,*** there is a potency that attempts to unfold at the impulse of the Great Breath; that is why the germ is to be considered as the symbol of the psychoid Archetype ***at the beginning of evolution.*** If the Germ is situated in a ***fertile environment,*** the Archetype will complete its process, which begins in germination and ends in the production of new germs or "reproduction." But all these qualities, which the plant acquires during the process of its growth, were already in potencia in the original germ or ***bīja.*** If the germ is kept in a bowl, upon contact with the air or ***Vayu tattva,*** it does not germinate, but if it is deposited in the earth or ***Prithvi tattva*** then the various potential qualities germinate and actualize in the evolutive process. This symbol has a special importance for interpreting "the awakening of Kundalini" who, like the germ, is a bīja, or "Word of the Demiurge," of a particular potential content. But Kundalini is, in Herself, ***a Bīja that expresses all other bījas; a Word that contains all words; a Sound that is the synthesis of all sounds, for She represents, in the microcosm, the Akasha tattva*** or "first Ether" of the Great Breath. Like the germ of grain, Kundalini needs a "fertile environment" in order ***to initiate Her unfolding.***

We have already said that Kundalini "awakens" by itself when de-synchronizations occur between the microcosm and the macrocosm and we explained that its "secret mission" is to re-establish said alterations by harmonizing the totality of the rhythms of the biological process. We can now add that such a behavior is due to the fact that the ***Kundalini is sensitive to the cosmic fluence or the Great Breath.*** If one imagines the ***Akasha tattva*** as an ocean of psychic substance and in the middle of it a bubble, one will have an

accurate idea about the Kundalini. In man, above the Muladhara chakra, is the ***Akasha*** bubble, in which interior "Kundalini sleeps." This bubble, like the germ exposed to the air, does not "unfold" unless its environment is altered by making it fertile. But the bīja Kundalini is a bubble that floats in the ***Akasha*** contracting or expanding Herself to the rhythm of the flow of the Breath; only a variation in this flow can cause the Kundalini to awaken and attempt to restore the solidary movement. The ***Akasha*** possesses the dimensions of ***Time and Space*** and, therefore, by altering said dimensions it is possible to "awaken Kundalini": this is the principle that is used in the Hyperborean Strategy. In the Universe exist four states of subtle matter produced by the Great Breath: ***Prana,*** coming from the Sun; ***Manas,*** coming from the Manu; ***Vijñāna,*** coming from the Demiurge Jehovah-Satan; and ***Ananda,*** coming from The One Demiurge. The operation with these matters also enables one to awaken Kundalini if Her flow is altered: this is the principle that is used in the Synarchic Strategy, especially the control of the solar Prana by rhythmic breathing, which the profane schools of yoga teach.

Kundalini is the seed of a plant with many flowers; its germination has the virtue of reproducing the process of the Universe because, when the bubble breaks, the original bīja decomposes into all the Words of creation, thus recreating, in the microcosm, the order of the macrocosm. But this seed is hidden in the man who also does not know the content of its potency, the entelechy of Her Archetypes. This is why, upon learning of the germ, the sadhaka incorporates this symbol into the microcosm, duly conscientialized, and poses the Defiance of determining, by his will, the germination ***and the fruits*** of the plant. This may not be comprehended because, it will be said, "it is acceptable that by choosing the moment of providing a 'fertile environment,' one can determine the germination, but how can the fruits be determined if they are ***potentially contained in the germ?***" If such is the doubt, think that a pumpkin that grows within a cubic mold will not be spherical but cubic, because ***the form determines the being.***

When Kundalini awakens by Herself or by a "synarchic call," She re-creates "the form" of the familial Archetype and those are "Her fruits." In the Defiance that we are considering, Kundalini is forced to awaken (germinate) ***within a mold*** that determines Her form: that mold is the image of the Great Hyperborean Ancestor with whose "form" the microcosm will be re-created.

H. The Defiance of Maithuna

The fifth Defiance consists in incorporating into the microcosm the symbol of the "Hyperborean woman," i.e., the image of Lillith

and, by means of the Maithuna or sexual act "outside," marrying her "inside." The success of this defiance, in which the other four become effective, signifies that one has succeeded in concretizing absolute individuation and immortality. But, as his proposal requires the cooperation of the woman "outside," it will be necessary to once again clarify that the yogini cannot be just any woman, much less a "beloved woman," or one for whom the slightest affect is experienced. The Kaula Tantra, and all the Tantras "of the Left Hand," are based on the worship of Shakti, the feminine or active principle of the Demiurge, who is considered as the "wife" of Shiva. We have already warned that the identification of Parvati with Shakti constitutes an error; we will now explain the nature of this error and how to avoid it.

At the beginning of a cycle, when the Pralaya or Night of Parabrahman concludes, the Demiurge lies still unmanifested, sunken into the cosmic Abyss; there, there is absolute unity. When the "awakening" of The One, His Manifestation, takes place, an evolutive unfolding occurs that reaches the matter of the whole Universe by the impulse of His Breath; this unfolding, from which the Akasha "exits," is the "model," the "mother," of all the evolutive processes of the Universe. During the Manifestation, the Demiurge expresses Himself in infinite pairs of opposites that make it almost impossible to notice the previous unity. But it is only an illusion, Maya; the unity has not been split because it lies behind the veil of duality, as know well the Gnostics who manage to reconcile the opposites in the microcosm and transcend toward the single Principle. That is why it is useless to discuss the duality or unity of the Demiurge, both concepts being the expression of different "moments" of His behavior, i.e., different "phases" of His cycles of Manifestation, of His "nights" and "days." But when it is required to take into account the evolutive aspect of matter and its different organizations, the reference to the opposites and their essential duality is inevitable. Then, for the sake of simplicity, and without forgetting that we are dealing with "a second state" in the nature of the Demiurge, we speak of great opposite principles: yin and yang; good and evil; masculine and feminine; etc. Religious systems derived from such considerations, like all that is religious, imply a gnostic degradation, an exoteric fall, especially if the opposites have been personified and give rise to a devotion on the part of priests and worshipers. E.g., the three pairs of opposite principles that we have mentioned give rise, respectively, to the religions of Taoism, Zoroastrianism, and Hinduism, and in all three, the knowledge appears emotionally tinged by the mythical reduction to which the principles have been subjected and by the devotion that every cult implies. The path of the Gnostic, on the contrary, consists in avoiding devotion and leaping toward the beginnings, es-

tablishing a transcendent contact with the unity in which the multiple dualities are resolved. But such a contact is not by way of "fusion with The One" nor by any kind of identification with the Demiurge, but by the comprehension of the interior unity of the microcosm in which the macrocosm is reflected. This comprehension is a pure knowledge, a gnosis, which enables the Virya, after an infinite horror, to overcome the Manifestation and to reconstruct the unity of the Demiurge and thus, in a vision of madness, to verify His folly and intrinsic malignity; however, after the horror, comes about the discovery of the True God, ***He whom it is not possible to know from the abyss.*** All gnosis ends there, in the certainty of the Incognizable, whom ***it is not possible to transcend by knowledge and, for that reason, it is necessary to create Him with the power of the Spirit.*** The Vril offers this absolute possibility.

Duality is, then, mere appearance; but an extremely consistent appearance as long as one does not access the definitive gnosis that enables one to transcend it. In the confused state of the "lost Virya," or during the transition to the state of "awakened Virya," one starts from a differentiated perception of reality and its rational decomposition into pairs of opposites. One thus arrives at the concept that the Manifestation is based on a primitive dualism that, in Hinduism, is personified in the male figure of a God and in the female figure of his "wife" or Shakti. Analogically reduced in this way, the Supreme Principles can be reconciled "in the matrimony" of the Gods, fusing themselves into the original unity or "engendering" other manifestations, also dual. But, in the myths in which the Principles are female and male, one sees the cultural conforming action of the Hyperborean spirits combined with the rational-emotional mechanics of the animal-man or Paśu. Shiva and Parvati are just that: cultural images produced by the Hyperborean "Blood Memory," adapted in order to represent the Supreme Principles by the Paśu's rationality. Shiva is the remembrance of the Gallant Lord, Lúcifer. His wife Parvati can be none other than the extraterrestrial partner of Lúcifer: Lillith.

Tantrism, which is, as has been said, a gnostic system, has exoterically fallen after the interpretation of its secret texts made by the dualists of Buddhism. They, who propose fusion with The One, identify, in the microcosm, ***Shiva with the familial Archetype and Parvati with Shakti, i.e., with Kundalini.*** In this interpretation, the "awakening of Kundalini," and its ascent to the Ajna chakra, signifies the "matrimony" of Shiva and Shakti. But, as it is easy to deduce after all that has been exposed about the familial Archetype and Kundalini, this "matrimony" is nothing more than the re-creation of the microcosm in harmony with the macrocosm, and the definitive subjection to the Plan of Evolution, i.e., to the process of the Manu Archetype.

This is not, precisely, the objective of gnosis. In order to avoid nirvana and to concretize the aim of absolute individuation, it is then necessary to re-establish the ancient esoteric meaning of the tantric symbols. Only in this way will it be possible to comprehend the Ritual of the Five Defiances.

For the sadhaka Mengano, the re-creation of the familial Archetype as a model of the microcosm, by the Kundalini, constitutes a catastrophe. On the contrary, ***he will procure to identify himself with the Great Hyperborean Ancestor, at the culminant moment of the Maithuna, in order to immortalize, with His form, the microcosm.*** And this Hyperborean restoration is the declared objective of the fifth Defiance; let us see how one proceeds for its achievement.

We said that Kundalini "sleeps" in a bubble of Akasha, above the Muladhara chakra. That bubble is, in symbolic language, the primordial egg that contains the germ, the seed, of the undifferentiated potential Shakti. Kundalini Shakti is a reflection, in the microcosm, of the first bīja uttered by the Demiurge upon initiating Manifestation and His consequent separation into pairs of opposites. That is why we say that She is the Verb; the plasmating Logos that re-creates the Plan; Bīja of bījas, Word of words. But while She, as a Logos, possesses the principle of all forms, what is Her own form, the prior and first, the ontological and ontic synthesis of all that exists, the Form of forms? It is necessary to respond to this question ***before breaking the egg of Shakti,*** because otherwise, just as it happened when opening Pandora's box, countless evils may befall the ignorant man.

Let us make note in passing that the failure or ignorance to answer the previous question is the cause of what we have denominated "awakening of Kundalini by her own means," for although this "awakening" is achieved through yoga, if one neglects the formal knowledge of the bīja Kundalini, one will inevitably lose all control over Her plasmating power and will end up succumbing to nirvana. The Gnostic does not seek to annihilate his Ego and does not renounce action; on the contrary, ***he strengthens his Ego by strategically directing the will to act. That is why, in the Gnostic, it is the Ego that awakens Kundalini, determining Her form.*** We are not speaking of Her essence, which is "feminine" and actively manifests as a Logos, but of the ***form*** that, as Shakti, the Kundalini will adopt during Her manifestation.

If one ignores the previous question, something that occurs in the exoteric schools of yoga, then Kundalini, upon awakening by her own means, ***adopts the form of the primordial mother, whose Archetype "reads" into the genetic memory of the Paśu.*** The idea of the feminine principle as "mother" is linked to the separation by sexes of the androgynous animal, the ancestor of the Paśu. Certainly such an idea ***has nothing to do with the Hyperborean Wisdom,***

since the captive spirits have no mother and their sexes, as was said elsewhere, are not related to a reproductive function.

To leave Kundalini free to Her own form is to permit Parvati to be identified with Shakti, the "wife" with the "cosmic mother"; it signifies the re-creation, the "rebirth," in the microcosm, of the Manu Archetype, its entelechy, and, consequently: the defeat of the Spirit in its aim of inversely transiting toward the Origin.

There are no shortage of Viryas who, instead of the longed-for liberation from material enchainment, end up even more sunken into matter due to an incorrect and exoteric practice of yoga. And the so-called ***devotion or worship*** that is demanded toward Shakti has much to do with this result. This emotional attitude is denominated "strategic disarmament" because the awakening of Kundalini "as the mother" catches the Virya in a state of total helplessness, "worship," and leads him to succumb in the Manu Archetype's process.

Let us see what the esoteric procedure must be for the fifth tantric Defiance to culminate in the spiritual liberation of the Virya: ***it is the Ego that plasmates the first form of the plasmating Logos.*** This is achieved by projecting, onto the egg, ***the form of Lillith,*** who is not a "mother" but the spiritual wife of Lúcifer and the general prototype of the Hyperborean woman.

It should be expressly clarified, in order to dispel any error, that Lillith ***is not an Archetype*** but a Hyperborean "Blood Memory."

The problem, in order to comply with such an operation, is the following: how can a lost Virya, who has not yet succeeded in perceiving his Minne, "project" the image of Lillith, whom he has certainly "forgotten" because of the blood confusion? That is precisely why the Maithuna is established, the sexual act with the "woman outside": ***so that, from her, the image of Lillith emerges and is introjected "within," re-cognized by the Ego, which in turn will project it on the egg, awakening and plasmating the form of the Hyperborean woman in the Kundalini, thus recovering, "within," the wife of the Great Ancestor.***

And here comes the terrible demand, the fundamental key to the Mystery of A-mor, without which no tantric practice makes any Hyperborean sense: ***the woman outside, the yogini, cannot be just any woman. She must be a Kaly-woman!***

I. The Eva-woman and Kaly-woman

We previously required "not to love the woman of flesh with the heart"; now we know that in addition "to not being loved," the exterior woman must be a "Kaly." There are, then, two classes of women: the "Eve-woman" or "woman of flesh" ("Paśu-woman") and the "Kaly-woman." In order to clearly establish the difference between

both types of women, we must start from the following concept: after the fall into matter, by a Mystery of A-mor, the tragedy of incarnation and slavery of the Hyperborean Spirit has ensued; in the drama of life, because of his blood confusion, but, principally, because of the Mystery of A-mor itself, the Virya ***has forgotten the face of his female Hyperborean companion,*** whom, generically, we call: "Lillith." This forgetfulness can only be described as a ***"primordial madness,"*** and while some ways of liberation enable the Virya to transit the inverse path in solitude, Tantrism, on the contrary, demands ***the prior remembrance of the face of the betrothed in order to plasmate, with her form, the egg of Kundalini-Shakti.*** The problem consists, then, ***in giving a face to Lillith,*** a supreme experience that signifies: ***contemplating once again, after millions of years of infamy, the divine face of the Hyperborean woman.***

It must be understood that we are facing a fundamental mystery of the human drama and that it can only be "outlined" literarily, "insinuated" through symbols and clues. Because now we will explain the difference between the Eve-woman and the Kaly-woman, but such an explanation will always be insufficient unless one manages to gnostically pierce the veil of symbols. The problem, "giving a face to Lillith," can be posed in this way: if the Virya has forgotten, "within," the face of his betrothed, can he perhaps find it "outside," by "projecting," e.g., the "forgotten," i.e., unconscious face on a woman of flesh?: yes; such a possibility exists, but, we repeat, ***the exterior woman, the yogini, cannot be just any woman.*** And we add: the Kaly-woman is ***she who re-veals, un-covers, the forgotten face for its contemplation, outside.*** Why Kaly?: because Lillith, "outside," is Kaly.

It is necessary that we think this Mystery over. First of all, we must make a distinction: the "projection" of Lillith ***is not similar to the projection of an Archetype because it is a Blood Memory.*** What is the difference? Every Archetype of the microcosm is reflected in Archetypes of the macrocosm and that is why: ***the projection of an unconscious Archetype, from "within," does not suffer deformation "outside."*** But the Hyperborean Blood Memory has no symbolic equivalences in the macrocosm and so its projection ***is not formed but con-formed, com-posed,*** from the "archetypal quanta of energy" (UEVAC) that intervene in reflecting matter. There is, then, a significant deformation when the Blood Memory is seen "outside," in the world of Maya, the "illusion." In the case of the Beautiful Face of Lillith, we must assume that the deformation is atrocious given that it, "outside," has been transformed into the fierce image of Kaly, "The Black One." Yet the lost Virya has no choice, if he has committed the madness of forgetting The Beautiful Face, but to discover it, to find it again, in the world, transformed ***into a terrible deity . . . and to love her so.***

Kaly is an image of madness because it has been a madness to forget Lillith. The Western sadhaka, in seeking Kaly in the world, is faced with the madness of contemplating Her black face and witnessing Her frenzied dance; that is why the Hyperborean Wisdom advises against posing the fifth Defiance unless one is willing ***to love Kaly.*** But here by "love," we mean something different from the courtly love that we have already previously defined. To love Kaly means ***to transmute the Kaly-woman's hatred into a cold fire that will forever freeze the sadhaka's heart.*** But how can this affirmation be grasped without knowing the Kaly-woman? We are referring to a great Mystery by means of symbols, insinuating words that perhaps provoke an intuition; but the truth can only be known through struggle and confrontation.

In the West, it will not be easy to find the Kaly-woman if she is sought with a mind loaded with dogmas and prejudices, with a heart sensitive to "Christian" morals, feeling hatred or love toward the family, i.e., experiencing affective relationships. The tantrika is the toughest of the Viryas: "tough among tough," and no one can transit his path if he is softened by Western culture or is sensitive to the illusions of life, that is: if he can still be captured by cultural facts and incorporated into the dramatic process of the psychoid Archetypes. Why so many warnings? Because the Kaly-woman can only be distinguished ***by her attitude toward sex*** and sex constitutes a "taboo" in "Western culture," i.e., a pre-eminent cultural premise, which currently conditions the judgment of persons.

If we assume that we have overcome the cultural barriers that would prevent us not only from distinguishing the Kaly-woman, but also from accepting her as an initiator, we will be able to consider her psychological profile, the only form that we have in order to recognize her. In effect: within the confusion that reigns in Western societies, the Kaly-woman must be located starting from her sexual conduct, a requisite that will be difficult to fulfill unless revealing psychological elements are laid out. We will give some of such elements and attempt to describe the psychological profile of the Kaly-woman by alluding to her most salient traits, but, no doubt, these will shock "Christian morality."

First of all, let us say that if the Kaly-woman is indispensable for the Maithuna of the fifth Defiance, ***it is not necessary for her to know that she is.*** In fact, it is convenient that the woman knows nothing of Tantrism, nor of what is expected of her, in order to avoid her simulation of spiritual states or any predisposition toward the Maithuna outside of the strictly sexual. If one has a Kaly-woman, it is not important ***what she thinks: her presence alone ensures the success of the fifth Defiance.*** On the other hand, it must be declared from the outset that, ***after the Maithuna ritual, if it has***

fulfilled the objective of awakening the sadhaka, it is advisable not to see the Kaly-woman again.

All these conditions tell us that the Western sadhaka must prepare himself ***alone*** in order to pose the five Defiances and that the fifth, the Maithuna, must be practiced with a previously chosen Kaly-woman, who will be "unknown," i.e., of no or almost no dealings. In this way, one preserves the reserved character that, as a "priestess," the yogini has to exhibit; in the West there are no priestesses initiated in Tantra and, therefore, it is necessary to take the Kaly-woman in a hieratic sense that restores the priestly character of her initiating function. Let us now see what the most salient traits of the Kaly-woman are.

In the East, it is affirmed that "the Kaly-woman is a prostitute," but there, of course, the word "prostitute" alludes to a different meaning than that of "sex for money," which is given to it in the West. There, is a concept, unknown in the West, of a "sacred prostitute" in order to define a certain class of priestesses who, on determinate dates, officiate the tantric initiation ***(Diksha)*** of the sadhakas by practicing the Maithuna. But such priestesses, although they copulate with different men in each initiation, do not do it for money, pleasure, or any other motive of material interest; but for the religious objective of "representing the wife of Shiva" during the magical weddings celebrated in the chakras of the sadhaka. What is unknown in the West is that "sacred prostitution" is not simply a practice that can be taught and learned by any woman, but that the Gurus specially select the women who will take the priesthood in order to detect, with exactitude, the Kaly-woman. This subject is so unknown that many people find it difficult to accept the fact that a Kaula Initiate can tell if a woman is fit to be a "sacred prostitute" just by observing her eyes, even if she is a girl. The incomprehension that this subject produces demonstrates the tremendous difference that exists between the Western and Eastern mentality . . . with esoteric disadvantages for the former.

To "observe her eyes" is not a euphemism, but a literally transcribed truth; for ***in the eyes of the Kaly-woman, there is, engraved, a Sign of Death.*** Whoever does not know how to "read" this sign, especially the Western sadhaka, must distinguish the Kaly-woman, as we already said, by her sexual conduct. How? Because there is something special in her sexual conduct that the Eve-woman does not possess and which is perfectly explained by the Eastern concept of the "sacred prostitute." In effect: the Kaly-woman is a "prostitute," but this word does not allude to the "flesh trade," but to ***a particular attitude toward the man's semen*** that only they possess and that, in the West, is very characteristic of true prostitutes, those who "make love for money," as the commonplace goes, but which is by no means exclusive of "public women" but which also

occurs very frequently among "honest women," i.e., those who copulate as much or more than harlots but "do not do it for money." Be that as it may, what is important is that the Kaly-woman shows "a particular attitude toward the man's semen" that characterizes her, which is innate, i.e., "not acquired by learning"; and which can be anticipated if one knows how to read the "Sign of Death" that is engraved in her eyes. We will synthetically express what such an attitude is, but one will have to reflect much on it because here, concealed, is one of the keys to the Mystery of A-mor: ***the Kaly-woman is she who attempts to extract, by any means, the semen from the man.*** It is because of this characteristic that the Eastern sadhakas must submit themselves to a rigorous physical and mental preparation in order to control seminal ejaculation during the Maithuna: it is not only a matter of seminal retention and inverting the direction of the orgasm, but of overcoming the whole powerful force of will that the Kaly-woman applies in order to take possession of the semen and exteriorize it in the world. In order to complete the concept, it is necessary to see, in the "Kaly-woman's" attitude, a dissociation of pleasure and sexual function. For her, pleasure is not usually the culmination of the sexual act, a kind of reward for a well-done gymnastics, but, on the contrary, there is an eternal dissatisfaction in the Kaly-woman that constitutes one of the motives of her prostitution. It is not that the Kaly-woman does not experience the pleasure of orgasm: her dissatisfaction does not have a physiological origin but a psychological one, and we would even dare to say "spiritual," if we knew that we would not be misunderstood and that "it is known" what class of woman that we are talking about.

From all that we have said about the Kaly-woman, it is in the dissociation of pleasure where the fundamental difference with the Eve-woman should be sought. The latter's principal objective in sex is the search for pleasure and it will never occur to her, except circumstantially or because of some perversion, to "provoke" anything in the man, much less to harbor, ***at all times,*** the intention of extracting his semen. Consequently, the Eve-woman usually "gives herself" to the sexual act in a totally passive manner, expecting to "receive" pleasure. The Kaly-woman, on the contrary, is totally active and lucidly goes through the Maithuna attempting to provoke the masculine orgasm.

These "passive" and "active" attitudes of Eve and Kaly are related to certain ancient myths that the Hebrews expurgated from the Genesis accounts; accounts of Atlantean origin that Moses picked up in Egypt. Before the censorship, Genesis was narrating the story of Adam in Paradise by making mention of two women who were his wives: the first, Lillith, whose magical name completely disappeared from the Bible but is still preserved in numerous Hebrew midrash; and the second, Eve, to whom Genesis attributes a funda-

mental participation in Adam's fall, suggestively called "mother of all mortals." What happened to Lillith, Adam's first wife? Robert Graves, after investigating hundreds of midrash and documents of the Jewish Tradition together with Rabbi Raphael Patai, has compiled the most important myths in his book, *Hebrew Myths;* there we read the following, as an answer: "Adam and Lilith never found peace together; for when he wished to lie with her, she took offence at the recumbent posture he demanded. 'Why must I lie beneath you?' she asked. 'I also was made from dust, and am therefore your equal.' Because Adam tried to compel her obedience by force, Lilith, in a rage, uttered the magic name of God, rose into the air and left him." Then, in another myth, it is explained that God created a second wife for Adam, Eve, using a rib or "a tail,"[15] as it is finally written in *Genesis Rabbah.* There can be no doubt that the previous myth, which was once considered a truth as true as the other stories of the Bible, is thousands of years old; and that it must include, like all myths, a transcendent origin, an allusion to some primigenial truth. In this sense, it should not be surprising that Lillith, after Her flight from Paradise, went on to become a demonic figure, a "demon of lust," according to Middle Eastern Traditions, especially Arabic, Jewish, Assyro-Babylonian, and Sumerian; for, as we have already said, "Lillith is Kaly in the world."

It is not our intention to unravel the previously mentioned myth; we only wish to emphasize that for thousands of years, long before Tantrism existed, ***it was already known that the Kaly-woman plays an active role during the sexual act and that she requires, for this, a certain posture.*** And that is why the Western sadhaka has no need to study the *Kama Sutra* in order to establish their position during the Maithuna: the woman "below," in a passive attitude, corresponds to the "Eve" type; and the woman "above," kneeling, in an active attitude, clearly expresses the "Kaly" type.

The Western sadhaka who decides to pose the fifth Defiance has to be mentally prepared in order to receive Kaly. Not for an instant can he think of obtaining pleasure from the Maithuna and, on the contrary, he will try to envelop himself in an atmosphere of sacred expectation. The Kaly-woman, we have already warned you, may not be pleasant, especially if she has been located in the world of prostitution; but it is inevitable that it so may occur due to the Mystery of A-mor. The Kaly-woman, who is capable of revealing

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15. *Hebrew Myths: the Book of Genesis,* Robert Graves, Raphael Patai, 1983, pp. 66–67. "Some say that God created Eve not from Adam's rib, but from a tail ending in a sting which had been part of his body. God cut this off, and the stump—now a useless coccyx—is still carried by Adam's descendants."

Kaly, also represents the Kaly Yuga; and that is why her unseemliness will be all the more terrible the nearer a society is to the "end of the Kaly Yuga," i.e., when we enter more deeply into the spirit of the West. This is the Hyperborean message that is contained in the denomination "Kaly Age," of which we spoke in another section. The Kaly-woman demonstrates a special attitude toward the man's semen that, as we said, is characteristic of the prostitute. We can draw certain conclusions from this affirmation, which will enable us to symbolically approach the "black" Kaly-woman. In the first place, the Kaly-woman, as a prostitute, does not copulate in order to procreate; and in this way she corresponds to the figure of Kaly who, being the exterior reflection of Lillith, represents the Hyperborean Female Spirit, which does not associate sex with a reproductive function. ***That is why there is a Sign of Death in the eyes of the Kaly-woman: because her unfruitful womb constitutes the sepulcher of the human seed. She intends to uproot the seed and deposit it in her womb; but she does not wish it to bear fruit: that is the luciferic attitude of Kaly-women*** (or ***Lillim***). She does not desire children; if she has them, they are "unwanted" and surely come marked by fatality. Nor does she desire pleasure like the Eve-woman; and if she agrees to Maithuna, she may do so for other motives, such as money, curiosity or intrigue. ***Neither does she desire to be loved,*** although she usually accepts the wining and dining of her admirers, who, generally, ignore the dangerousness of the Kaly-woman: ***"she will mercilessly destroy the imbecile who dares to love her with his heart."***

On the contrary, the Eve-woman "gives herself" to love and sex with the same unconsciousness, playing a passive and secondary role. In her fertile womb the seed fructifies and produces children of the flesh. But the most important thing is that the Eve-woman is a "mother"; she represents the Cosmic Mother, the Feminine Archetype of the Shakti emanated by the Mind of the Demiurge, and that is why she expresses the same ***affixing*** character of Kundalini Shakti. When the ordinary man associates his life with that of an Eve-woman, the evolution of his familial Archetype practically ceases; for it remains ***affixed*** at the point of development reached up to the moment when the "marriage of the flesh" is celebrated. From there, a process of refinement of the cultural structures takes place, which may give the sensation that there is a real progress, but it is only the perception of the unfoldings that the "persona" realizes ***from the affixed level.*** The Eve-woman, being a mother, affixes her "husband" to a determinate evolutive level of the familial Archetype; but this does not worry anyone because people, out of fear, do not wish to progress too much in the development of the Archetype, preferring instead to keep themselves within the formal limits to which the "glance" of their woman of flesh confines them.

The Kaly-woman manifests a particular predilection for destroying the work of the Eve-woman, whom she despises, using, for this purpose, the power of her Sign of Death. She has at her disposal the means in order to "enchant" the good husband and to take him away from the affixing circle of his marriage of the flesh, giving him the possibility to be reborn, i.e., to begin to live another history, now freed from the affixing influence of the woman of flesh.

But, as soon as she has achieved her objective, the Kaly-woman "breaks the spell" and leaves, as Lillith did with Adam, the lost Virya who, if he is strong, will be able to overcome and will take the opportunity to live again; or, if he is faint-hearted, he will crawl back looking for the maternal and affixing protection of the Eve-woman. It must be understood here that only those lost Viryas who possess some possibility of "orienting themselves" are seduced by Kaly-women, which constitutes, in a certain way, a privilege; even though a whole bourgeois and pleasurable life may be destroyed. In synthesis: after the Kaly-woman has freed the Virya from the Eve-woman's spider web, he will be left to his own forces; and then, he who is "eagle-like" will fly and prey; and he who is "worm-like" will crawl and be devoured.

J. Execution of the Ritual of the Five Defiances

The Mystery of the Kaly-woman is profound, and in many aspects unfathomable; opaque to merely intellectual inquiries. In order to get to know Her, it is best to confront the living Mystery of Her persona and to seek there, in the blackness of the Abyss, the revelation of the truth; each one, in this way, will gather that part of the Mystery that corresponds to him according to the purity of his blood; and if that personal contact with the Kaly-woman, from among the filth of her prostitution, one sees the horrible figure of the ancient Goddess arise, then yes, practically, it will be demonstrated that the inquiry was not in vain, that it was not a cultural whim but a cry that was springing up from the river of the Pure Blood. After the vision of madness, the Virya will never be the same again; an effect that no literary commentary or intellectual explanation will be able to bring about.

That is why it is futile, and to a certain extent sacrilegious, to comment, as we have been doing, on some aspects, however exoteric that they may be, on the Mystery of A-mor. We are persuaded beforehand that the esoteric truth will always remain hidden behind the symbols, in such a way that our intention is simply to approximate the Mystery, so that it, like a gravitational mass, attracts the consciousness of the Virya with an irresistible force. No other has been the criterion with which we have treated the Ritual of the Five Defiances, attempting to induce intuitions that reveal the ter-

rible Mystery of A-mor, the esoteric essence of which lies beyond, far beyond words and symbols. Now it is our turn to complete the description of the fifth Defiance, where the previous commentaries and explanations will be summarized and gain meaning, and it does not seem otiose to add one last warning: ***it must be kept in mind that no one can effectively set forth the psychological states of an initiatic experience. The most that one can claim, in this sense, is to show the concrete steps and to allude to the fundamental symbols.***

What we will do, then, will be ***to teach a formula*** for the Western tantric initiation. But this ***formula,*** which the Virya Mengano will follow step by step, will only be unraveled by the one who has transited the previous path, from the Family Test to the Fifth Defiance, and possesses a heart as hard and cold as Mount Kailas. On the contrary, we discourage anyone who does not meet the required conditions from performing these practices.

In the Warrior's Destiny, there are certain particular moments during which the ancient archetypal symbols come to life and are dramatically inserted into his storyline: apprenticeship, trials, baptism by blood or fire, combat, battle, defeat, reward and punishment, death, etc., are all milestones repeated a thousand times in similar circumstances by as many warriors. And in each one of such moments, the warrior experiences a characteristic state of mind, especially related to the concrete symbols of which the structure of the facts is composed. Mengano, who is an expert warrior, has already known the joys of triumph, the patience of the besieger and the desperation of the besieged, the fervor of battle, the pain of losing a comrade, the surprise of betrayal, and the thousand feelings of love. In the warrior, all the states of mind rest on ***valor,*** without ever breaching it. But the valor required in order to pose the fifth Defiance is greater than that necessary in order to confront any other instance of the Warrior's Destiny, even the hand-to-hand struggle against a ferocious enemy who attempts to take one's life. It should, then, deceive no one if we declare that Mengano's state of mind is one of serene expectation, of an almost religious disposition in the face of the imminence of the Mystery: beneath the serenity of the soul's waters lies the steely depths of an unshakable valor; indispensable, moreover, when one has decided to resolve the Mystery of A-mor by way of Tantrism.

Whoever does not know the ***expectation of A-mor***[16] will not be able to comprehend the state of mind that the sadhaka must keep when posing the fifth Defiance. In the East, in order to overcome

16. A poetic concept of A-mor can be found in Miguel Serrano's book, ***Nos, the Book of Resurrection.***

such a difficulty, it is required ***to worship the goddess, discovering her in the Shakti,*** i.e., in the yogini. But this ***sacred admiration*** is even less known in the West. That is why it is perhaps worth clarifying that during the "expectation of A-mor," one experiences a modest and chaste affect, "like the love for a sister or a bride," which cannot be tinged even for an instant with the fire of a passion, the origin of which is the desire to physically possess the woman; this latter passion we call "animal," proper to the nature of the Paśu. In order to comprehend why such a disposition of mind is ***necessary,*** let us consider the following allegory: the sadhaka's case is that of one who has lost a precious jewel, a souvenir of his ancestors, the whereabouts of which he has long been unaware; suddenly, one day he discovers that, since then, it had remained sunken into the mire of a fetid swamp; rescuing it does not seem a difficult task, however, it is ***necessary*** to animically prepare oneself in order to overcome the nausea that will ensue upon entering into contact with the miasma; if one acts with foresight, it will be possible to conquer the apprehension: to do so requires much valor and determination; let us now suppose that one has managed to rescue the jewel: in muddy hands, it does not shine: it is necessary ***to wash it with clean water,*** purify, baptize, remove the mud, erase the stains, before ***enjoying its beauty again; then, only then, it will be recognized as the lost jewel and the joy of the re-encounter will follow.*** Analogously, the sadhaka has to predispose himself in order to seek Kaly, the mud-covered jewel, in the swamp of the Kaly-woman . . . and he will have to count on a lot of valor and determination, and with a modest and chaste affect, in order to overcome his nausea.

It is in the fifth Defiance, more than in any other initiatic path, that the Mystery of Death is most evident. To face Kaly signifies Death or madness, which is another kind of death. But from this Death it is possible to resurrect, to be immediately reborn; because the resolution of its Mystery, gnosis, situates the sadhaka beyond its reach, making him immortal. Hence ***the need for valor and modesty:*** valor is necessary in order to conquer the modesty of Death, which is terror. As *Judas* by Lanza del Basto rightly says when contemplating the carrion, "The temptation of you, Death, would devour us all at once, if nature had not erected the wall of modesty around all voluptuousness. The modesty of you, Death, is terror; and few are those who force it: your pleasure is therefore an abyss."[17]

Valor in order to overcome the modesty of Death, which is Terror; and a chaste expectation in order to conquer the animal pas-

17. *Judas,* Lanza del Vasto, 1938; p. 150.

sions, are the two essential aspects of the "expectation of A-mor." But, after the "expectation," comes the A-mor, which in the allegory is symbolized by "the joy of the re-encounter" upon beholding the lost jewel cleansed of all filth, i.e., Lillith under the terrible veil of Kaly. This A-mor is different from love and we would even say contrary to it: when one possesses A-mor, it is no longer possible to feel love for anything or anyone. Love is always "toward something," it requires an object of reference and, like all relationships, it depends directly on the cultural structure that determines, in different epochs and places, its characteristic "form": love is formally determined by morality, i.e. by customs.[18] A-mor, on the contrary, does not register any object of reference because it is a "subject of oneself" and it is only possible to experience it when Kaly has been "re-encountered" and the magic wedding has been celebrated by reaching absolute individuation. A-mor is also, like the Gral, a reflection of the Origin: but a reflection ***projected on the Ego; A-mor is, then, the intuition of the Vril.***

Nothing eternal binds the one who has attained the eternal happiness of A-mor; and that is why, because they lack love for external objects, the Gnostics are feared and indefectibly persecuted by the Synarchy. A-mor, as we said, is contrary to love, but not ***opposed*** to it; nevertheless, this difference is not usually noticed, and A-mor is considered as ***opposed*** to love, just like that. But the opposite of love is specifically hatred; and hence the identification between A-mor and hatred, which is nothing more than ill-intentioned nonsense. The ϟϟ men of the Black Order, e.g., who were receiving the initiation of A-mor and manifesting "a total lack of love for the things of the world," were called "philosophers of hatred" by the panegyrists of the Synarchy. Naturally, we are of the opinion that if to be valorous and hard, yet beautiful as a God, and to despise the wretched work of the Demiurge, is to sustain a philosophy of hatred: ***we declare ourselves partisans of such a philosophy!*** Anyhow, we cannot Love what the Pașu loves, and, surely, We Love what it hates.

The sadhaka Mengano, an ancient warrior, has already drunk the wine of the Pure Blood, has eaten the meat, fish and cereal, and has meditated deeply on the esoteric meaning of these Defiances. And, as a product of such meditations, he has animically predisposed himself in order to "expect the A-mor." Next, let us look at the tantric ***formula*** that Mengano uses when posing the fifth Defiance.

With a Kaly-woman, who is also a real prostitute, he has agreed, for a sum of money, to participate in the Maithuna and has led her, for this purpose, to a suitable environment; i.e., to a place where it is

18. "Moral" comes from the Latin ***mores*** = customs.

possible to take a bath and lie naked for as long as necessary.[19] There is no affect between Mengano and the Kaly-woman, but the former has not ceased to lavish her with attention and flatter her from the very moment at which they closed the deal, celebrating her "beauty" and showering her with "symbolic" gifts: flowers, perfumes, bracelets, cosmetics, etc.; and also promising future encounters in which his generosity will be even greater.

While the Kaly-woman waits naked on the bed, regaling herself with the idea of fleecing the unwary sadhaka, he takes a bath during which he intensifies the "expectation-of-A-mor" state of mind, which we have already defined. Before getting out of the bath, Mengano goes over the "pieces" of the familial Archetype, Zutano, Montano, Bellano, etc., making sure that he is complete in his interior; when he perceives the unmistakable sensation that the flow of his river has multiplied, only then does he enter into the room of the Kaly-woman.

The eyes of the Gnostic pierce the illusions of the world in order to see other realities that lie beyond the cultural veils, i.e., beyond the Strategy of the Great Deceiver. But that gaze brings to the consciousness dramatic images that reveal the Presence of the Demiurge in every atom of matter: it will no longer be possible for the gnostic to contemplate nature as a "landscape" because the process of the psychoid Archetypes that sustain it unfolds before his acute sight. That is why, upon observing the naked Kaly-woman on the bed, the sadhaka cannot help but think of the swamp that hides the jewel lost in the past under the filthy mud. O blackness of body and soul! In what depths will we find the light of the forgotten Truth? In that prostituted body, behind that degraded will, under that carnal beauty that vanishes, showing the corruption on which it rests, there—see all of you!—is hidden the Goddess of Death. We come to her in order to love her and to overcome the misery of Life. O Lúcifer, give us the strength of your Green Ray in order to resist the vision of the Black Face! Only in this way will we be able to return to the apple world of the Primordial Treason! And only in this way, O Lúcifer, will we be able to find Lillith again and wed her, in order to set out afterward, now transmuted, on the inverse path that will lead us to your army of immortal heroes!

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19. In this "formula," the Kaly-woman type has been taken "ad extremum" by situating her in the world of prostitution. It must be affirmed that She could be found anywhere else and that, just as it occurs with the "lost Virya" who ignores his Hyperborean ancestors, many women also ignore it. These "lost Viryas" are unaware that, ***in the dark side of their souls, inhabits the Goddess of Death, and that Her terrible power enables them in order to sacralize the warrior's love.***

The contemplation of the Kaly-woman, for one who has disposed himself to "expect the A-mor," produces a ***sacred admiration,*** an experience of supreme transcendence; but it is not possible to dwell on it for more than a few moments.

The sadhaka Mengano situates himself beside the Kaly-woman and entertains himself for a few minutes in an erotic game that consists in touching, interiorly repeating certain mantras, her erogenous zones. The purpose of this exercise is not to excite the Kaly-woman, a remote possibility to achieve in a sex professional, but to gain her confidence for the request of the ***black kiss.*** Before explaining what it is all about, it is worth warning again that the Kaly-woman ***will attempt to extract the sadhaka's semen by any means,*** which constitutes a danger, during foreplay, which may cause the sadhana[20] to fail. That is why a great concentration is required, not only in the seminal retention but also in the "modest and chaste" state of mind, which will avoid being dominated by animal passions.

The sadhaka Mengano turns over with his back to the Kaly woman so that she may administer the ***black kiss,*** about two inches above the anus; and while she does so he, holding his breath and directing his consciousness toward the egg where Kundalini Shakti sleeps, pronounces the mantra ***"Lillith." This is the first call to Lillith.***

After the ***black kiss,*** the Maithuna should begin. For this, the sadhaka lies down with the Lingam upward and requests the Kaly woman to place herself in the "Lillith position," i.e., on her knees, sitting on his body, ***and to stay that way.*** In this first part of the Maithuna, the Lingam[21] should remain introduced into the Yoni[22] ***without the bodies moving,*** for a fairly long time. The sadhaka's hands, at least at some point, touch the breasts of the Kaly-woman; but then he places them, with the mudra of the fist, on her navel.

It is at this moment when the fate of the sadhana is at stake and the success of the tantric initiation depends solely on the blood purity of the sadhaka.

Squinting his eyelids, but not enough so as not to see through them, and trying to prevent the Kaly-woman from noticing if it is observed, Mengano then performs one of the most delicate steps of his "formula": ***he pretends to be a river.*** He identifies his consciousness with the liquid current and soon feels himself running, sliding down a channel, converted into a murmuring stream. It should be pointed out that this experience fails ***if one only sees the river and***

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20. Sadhana = tantric "practice."

21. Lingam = penis.

22. Yoni = vagina

does not experience being a river. On the contrary, ***it is necessary for the consciousness to be liquid and to spill inversely down a channel that has an ever-increasing slope.***

First, Mengano was a stream of crystalline water flowing joyfully through a low-banked channel; his "Ego" was everywhere, but principally on the surface, placidly contemplating how the grass-covered fields were left behind, alternating, every now and then, with black forests of centennial trees. And suddenly, upon skirting the slope of a polychromatic mountain, between whirlpools of protest and splashes of joy, the confluence of another riverbed came to add more flow to the current of Mengano. In a short time, after several similar confluences, Mengano felt like a mighty river that was arrogantly advancing through a valley of low hills, sharply cut against a clear blue sky. The willows, bent lazily, were pleased to caress, with their branches, the waters, no longer so clear but increasingly violent and roaring. Countless days and nights went by while the Mengano river, already very torrential, was still ascending the ancient riverbeds, overturning in thunderous cascades, tenaciously hitting the rocks on the banks, sometimes uprooting the weak trees and feeling that the sun was heating up its flow in order to carry away the water, which the refreshing rain was then returning. As the tributary streams were being added, the waters of Mengano were becoming more and more alive; it was no longer only fish, reptiles, crustaceans, hyacinths, ferns, and water lilies: a whole universe of living creatures was inhabiting and being nourished by the river of consciousness! The majority of such beings were unknown ***until then*** to the astonished gaze of Mengano who, for the first time, was realizing what a ***living-object-symbol*** is. There are certain organs in the human body that culture assures us are common to all men, and of which we suspect their existence in our body, but which we can never see unless we perform our own dissection; in the same manner, as if we could suddenly become aware of those organs, of which we were possessing only obscure intuitions, so was the discovery that Mengano made of those living symbols, which were as much his own as the organs of his body and which had hitherto remained undifferentiated as the latter. And so, while he was flowing in a torrent through a country of high snow-capped mountains and fearsome blizzards, he was conscious of the overwhelming multiplicity of himself and was weeping brackish tears that were sinking into the depths of his liquid consciousness.

The tributary rivers were becoming increasingly spaced out until they disappeared completely. By then, Mengano had transformed into a very wide and torrential river that was still running roaring between snow-capped mountains and lazy glaciers that were discharging their icy floes into the water. Soon the mountain

ranges, which were opening on both sides of the Mengano River, were distancing themselves from each other, leaving free the space of a great valley. The width of the river also grew, although its depth diminished, and its waters abruptly diffused into an enormous estuary, the mouth of which was seeming to connect with a sea of immeasurable size. But it was not a sea but another river, of immense flow, which Mengano immediately recognized as the "Villano River," the Hyperborean current of Pure Blood ***that leads "adverso flumine"***[23] ***toward the extraterrestrial origin*** of his stirp.

When the flowing consciousness that was the Mengano River flowed into the Villano River, it experienced, in an instant, that miracle that is called ***gnostic expansion.*** As if an enormous drop of oil were spreading out over the water in all directions, so was the consciousness of Mengano gnostically expanding. And a new and infinite multiplicity of living-object-symbols was incorporated into his consciousness emerging from the newly discovered waters. The "madness," thought Mengano, was undoubtedly consisting in letting himself be absorbed by the flow of that fabled River; and really, only his previous training, his limitless valor and the state of mind that he was still preserving, of "expecting A-mor," were saving him from losing himself in the unconsciousness of those dark and impenetrable waters, but teeming with unmanifested life. For the River of the Hyperborean inheritance was a frightful hotbed of living symbols and of all kinds of objects, either floating or sunken, which were demonstrating their insane opulence: there were, e.g., islands inhabited by dead ancestors, who were hailing, with vehement cries, the inverse passage of the liquid consciousness; and ancient submerged cities; and ships of a thousand different epochs sailing on an uncertain course; and unknown or perhaps non-existent animals; and infinite other marvels that it would be impossible to describe. The gnostic expansion led Mengano to discover a new world; but that world was that of the primordial madness that came about after the Siddhas' Treason and the Fall of the Spirit; from there on he could not return ***without falling back into confusion,*** since the "frightful hotbed," which was being left behind, would cut him off by modifying the course through which he arrived at the Villano River, or by opening other courses that would only be channels without exit. In fact, Mengano was aware that the estuary and the parallel mountains no longer existed and that, if he turned back, he would only find the deviation of madness.

But so dire a possibility was not worrying Mengano because his decision to follow to the end was unshakable and, moreover, his will was gnostically fortified as the ancestral current was bringing

23. Adverse Flumine: upstream, against the current.

him closer to the origin of the Mystery. Mengano, at that point of the journey, had noted that the mantle of a growing gloom was covering him as he was advancing. Soon he realized that the waters of the Hyperborean River were running through the bottom of a monstrous and deep canyon excavated in the black rock after a fluvial erosion of millions of years, the towering walls of which were preventing the arrival of light. But the gloom was becoming even greater due to the fact that the canyon was constantly narrowing, until at last it converted into a sharp gorge through which the water was gurglingly running. And then it became totally dark.

The tenebrous depths of the gorge through which he was sliding prevented him from noticing in time that the riverbed was going to end against the side of a colossal mountain, tinged with a marvelous golden color; that is why he could only have a fleeting glimpse of it before being precipitated into its entrails, when the totality of the flow spilled through a terrifying crevice in the form of a Yoni. Although the waters, liquid consciousness, were completely filling the capacity of the stone tunnel, Mengano was sensing in some mysterious way a distant bellowing, which at times was similar to a piercing howl and made him think of a badly wounded beast. He was whorling for quite some time through the interior of the golden mountain; and as the flow was very strong, he was supposing that if he had not yet crossed it, its diameter must be exceptionally large, a quality that was provoking Mengano's admiration. Soon the roar was deafening and it became clear that there was no badly-wounded beast, but that the waters, when falling to even darker and more terrible depths, were producing the bellowing. And the titanic cascade also consumed the liquid consciousness of Mengano; and he, on irremediably falling toward the abyss, was also roaring and bellowing, falling prey to a ***Berserker Fury.***

After so atrocious and resounding a fall came a sudden quietude that Mengano was only then able to perceive when he managed to overcome the violence of the leap and the terror of the abyss.

Marveling, he realized that the waters of the Hyperborean River were feeding a lake located inside the golden mountain, in the center of an enormous cavern, the dimensions of which he dared not imagine. A soft twilight, seemingly coming from a phosphorescence of the rocks, was contributing to increase that magical atmosphere of peace and serenity. Had he had a human face, Mengano would have smiled, but his joy at having arrived there, after having traveled so long a distance, was also manifesting itself in that soft ripple that was agitating the surface of the lake and that was, in a certain way, an aquatic smile.

Having lost the notion of time, he could have remained there indefinitely, with his consciousness diffused in a soft pool that was caressing the rocky shores and receiving on its surface the faded

reflection of the crepuscular cavern. Yes; he would have remained like that for a long time, like a pond of consciousness, ***if a movement in the reflection*** had not abruptly attracted his attention. Something had moved on a less illuminated sector of the shore! And Mengano, who had believed to be alone, suddenly found himself heightening his liquid perception in order to capture, with the water mirror of his face, the cause of that movement, a cause that apparently could not be "living," since life was inconceivable there, in that unknown cavern hidden in the rocky entrails of the golden mountain. But the image of fright that was being reflected in the "Mengano pond" was belying that supposition: it was undoubtedly a "man" who had been leaning against the trunk of the apple tree, next to the shore, and who was now sitting up with difficulty! But when he was completely upright, Mengano realized that that White Giant was not human; and he had the presentiment that he was in front of the Great Hyperborean Ancestor. He was wanting to preserve his pond-like serenity but a senseless terror was stirring in the depths of his liquid soul; and, when the Giant came close enough so as to reflect a clear image, something ***like an uncontainable embarrassment*** produced concentric circles on the surface, ripples that were revealing Mengano's inquietude. An infinite shame seized Mengano upon discovering, reflected in the water mirror of his consciousness, the primordial misery of himself. And to such a disturbance was added the horror of finding that the Giant's face was ***turned backward,*** as if in a remote time he had turned his head a "semicircle," afterward remaining welded forever.

However, what impressed Mengano the most was the knowledge that ***that water*** that was filling the subterranean lake, and which was the source of the Villano River and of the countless rivers that he had gone up in the inverse direction in order to arrive there, ***was gushing from a wound situated in the chest of the giant.*** Upon learning of that millenary torment, which had left a mark of pain on the face of the Great Ancestor, a last and terrible shudder completely shook the consciousness of Mengano.

Unable to contain himself, Mengano's voice rose up from the liquid surface:

"Lúcifer, O Lúcifer!"

And like a bitter lament, the Voice of the Great Ancestor asked:

"Who has uttered the name of the Great Chief?" And then he continued, "I have felt the Source of the Pure Blood stirring . . . "

"I do not know your name . . . " responded Mengano from the surface of the pond.

"Every name is a catastrophe, a blight in the Demiurge's hell . . . Before we were not named because we knew how to Name . . . But you, Mirror of the Pure Blood, are tarnished by the madness of the world and need words . . . I was Anir, do you remember? But, am I

still? Mirror of the Pure Blood: your madness in asking about me is the reflection of my own madness, of the ancient deviation that multiplied us and submerged us in the dregs of matter . . . In the beginning we loved, do you remember? . . . At the beginning, we loved . . . "

"I have come to seek you, O Anir," ascended the trembling voice from the Pond of Mengano, "so that you may guide me toward the origin of our immortal Race. Will you be able to do it?"

"I can no longer see the Origin, do you not realize that my face is turned elsewhere . . . ? And besides, I am dying . . . I have been wounded at the Beginning, during the combat of A-mor, and the inflicted wound will never heal again . . . Unless She . . . "

"O Anir, I wish to heal you!" affirmed Mengano. "You will be able to recover your eternity! The Kaly-woman has come with me and is expecting you outside! She will give you back your honor if you grant her the honor of marrying her forever! O Anir, Great Hyperborean Ancestor, Root of my Stirp, never again abandon Kaly!"

The wounded Giant sighed, with a gesture of infinite weariness, while in his eyes was shining the fire of the old unquenched passion, renewed now by the promise that was springing up from the Mengano pond from re-encountering the Kaly-woman.

"Yes," assured the Great Ancestor with a demented resolve, "you say well, Mirror of the Pure Blood, I am ready to complete my death, and then to die a thousand times more, ***just to behold her face again . . . !*** O Mirror: what happened to us? What is this drunkenness of the Abyss with which we have been defeated? We were as gods . . . If I had at least kept my trident, the new fight would be more evenly matched . . . But wounded and shackled like this, unable to face toward the Origin because I have no face that faces me, I am condemned to eternal deviation . . . ! Unless She . . . But I must not keep my Betrothed waiting!

Then, advancing with a faltering step, stumbling over the chains that were holding down his ankles, bleeding profusely from the ancient wound, ***without seeing where he was going,*** for his face was "turned backward," the Great Ancestor wanted to walk in the direction of the pond. But, although a very short distance was separating him from the subterranean lake, it was no easy task to reach it, for a centuries-old numbness had stiffened his limbs; nevertheless, he immediately rolled on the rocky ground, slid down the slope of the shore and finally sank silently into the living waters of the Mengano pond. And Mengano, at that moment, had the sensation of being at the center of an expanding explosion of fire, encompassing not only the Rivers of Pure Blood, but also the totality of the microcosm.

Never did the sadhaka Mengano believe, before that Maithuna, that he would come to know a passion as terrible and voracious as

His, which was nevertheless constituting the only motivation ***toward the exterior world*** on the part of the Great Ancestor. But such a gnosis was necessary, as we will see, in order ***to complete the formula*** of the fifth Defiance.

When the Great Ancestor submerged Himself in the mirror of the Mengano pond, there was no longer an object to reflect or a reflected image, all difference was consumed in the explosion of fire, and the consciousness of the Virya Mengano and Anir were again one and the same. ***The totality of the blood was then "pure," gnostically transmuted, but it was also "fire," because of the Mystery of Amor.*** The next step of the formula was fulfilled at that moment of the igneous expansion and transmutation of the blood.

Since the Maithuna began, and Mengano pretended to be a river, until the instant of the igneous expansion and the Return of the Great Ancestor, only a few minutes had passed, perhaps ten or fifteen; but during that time, the Kaly-woman remained motionless, in the position of Lillith, for it was so agreed upon beforehand. However, after the Return of Anir, without being clairvoyant, anyone would have noticed that the sadhaka's countenance was glowing in an expression of luciferic happiness; while a more thorough inspection would have observed the soft greenish aura that was now extending around his body. The Kaly-woman could not fail to note the change, and it was perhaps because of that, or because of an unconscious compulsion, that she began to move herself rhythmically with the decision made to ***extract the sadhaka's semen.*** While her enthusiasm was increasing, Mengano (or Anir) was beholding her harsh face without being noticed, for he had narrowed his eyelids to allow only a weak ray of light to pass through. He did this because he was awaiting the moment at which the dictum of the Hyperborean Tantra would be fulfilled: ***the Kaly-woman's hatred opens the doors of Eternity.*** And on this dictum rested, to a great extent, the success of its ***formula.***

According to the Hyperborean Wisdom, the true solution to the Mystery of the Sphinx is found in that dictum.

In order to apply said dictum in the sadhana, the Hyperborean Tantra affirms that, ***"during the Maithuna with the Kaly-woman, if the sadhaka manages to retain his semen by preventing her from burying it in her infertile womb, the Kaly-woman's hatred will open the doors of Eternity."*** Hatred occurs when it becomes clear to her that she will not succeed in "extracting his semen"; it is at that moment that ***"the doors of Eternity are opened";*** that is why one must be attentive, without her noticing it, to the variations of her harsh face; for, as the Hyperborean Tantra says, "the doors of eternity are the eyes of the Kaly-woman." It is not fitting to add further commentaries to this Mystery; but it is worth remembering that upon

observing the eyes of the Kaly-woman, one is beholding a ***Sign of Death.***

The gaze of Mengano, as in a dream, was fixed on the eyes of the Kaly-woman; while the latter, rabidly panting, raising and lowering her body in order to grind the Lingam with her Yoni. And the eyes of the Kaly-woman, shining with lust, were also fixed on the face of the sadhaka, trying to predict the moment of his orgasm and simulating the orgasm itself with feigned sighs and elaborate gasps, trying to deceive the sadhaka about the effects that his virility were supposedly producing in her, in order to induce him, in this way, to complete the coitus. But, as time went on without the Maithuna culminating in the ejaculation of semen, the fury of the movements became tempered; and when, at a given moment, the Kaly-woman had the conviction that his orgasm would never come, ***a spark of hatred emerged from the blackness of her soul and electrically broke out on her face.*** It was only an instant, but it was sufficient for Mengano-Anir's attentive gaze to discover that the Kaly-woman's eyes had transformed into two windows of terrifying blackness.

We must declare that this is the crucial moment of the fifth Defiance: if, in the sadhaka, the Will of the Great Ancestor predominates, then all will be lost: ***for he will fall again*** and, at that instant of maximum bioelectrical tension, ***he will love the Kaly-woman outside, as he loved the Eve-woman before, giving the latter his semen;*** but if it is the re-oriented "Ego," which seeks the inverse path of return to the Origin, that imposes the Will on the conduct of the sadhaka, immortality will be possible, for the sadhaka will not fear ***to peer into Eternity.***

In the sadhaka, Mengano was predominating, even over the devouring passion of Anir, an unbreakable will to return to the Origin. That is why, when the eyes of the Kaly-woman were like black-browed cracks, beyond the Sign of Death, Mengano peered into her Mystery and realized that those Doors of Eternity were leading to a Night blacker than all the nights created by the Gods, to an Emptiness that would never be filled by anything or anyone, to an absolute and incognizable Nothingness that, nevertheless, was the reason and matrix of all Being. And then occurred the miracle forbidden to mortal nature: ***Mengano felt A-mor for that Eternal Night, Kaly! O Kaly!***

By an alchemy that only those who have pierced the terrible veil of the Mystery of A-mor can know, the ***Kaly-woman's hatred was transmuted into the Kaly's A-mor.*** What occurred next? The cold. The cold of the Eternal Night extinguished the primordial passion in the sadhaka's blood and left his heart frozen forever.

Feeling his heart frozen from A-mor, Mengano's gaze returned from the depths of the Eternal Night to the socket of his half-

closed eyes; and then, upon opening them, he found to his horror that the Eternal Night was also A-moring him and had followed him to his world, ***the Sign of Death traversing in the inverse direction.*** For there was no longer the Kaly-woman, but a fearsome and vengeful Deity who was immediately demanding death by A-mor.

Kaly was the representation of the Eternal Night and as such, she was black and terrifying; She was naked and Her forms were not beautiful, but opulent and coarse; from Her neck was hanging a necklace with countless skulls strung like beads: they were the heads of Her lovers, those who had died for the A-mor of Her, killed by Her; for the Goddess is the Supreme Prostitute, the one who shares the A-mor with all Her lovers, but She is also the Jealous Wife, the one who does not accept being betrayed by any of them. And although he knew what She would demand, upon contemplating Her dancing on his belly, Mengano again felt from his heart of ice that he was A-moring Her beyond all limits. So, holding his breath, he brought his consciousness to the egg of Kundalini Shakti and, on it, twice projected the mantra "Lillith." ***This is the second call to Lillith.***

The sadhaka Mengano was gazing spellbound by A-mor as Kaly was dancing, around his erect Lingam, the dance of immortality, drawing, with Her feet and with the mudras of Her hands, the Runes of Death. When he saw that the Goddess had already danced four times, he knew that upon culminating the fifth, She would die. And notwithstanding this certainty, he calmly awaited the fifth round. And only when Her sword was raised threateningly, held by an iron and black arm that was frantically changing its place to the rhythm of the dance, Mengano managed to hold his breath and project on the Kundalini Shakti egg, three times, the mantra "Lillith." ***This is the third call to Lillith.*** And it is the final step of the ***formula.***

On naming the mantra for the third time, ***the egg broke!*** And from amongst the torn membranes was born to life the plasmating Logos, plasmating in turn with the Hyperborean form of the Divine Lillith. But so perfect was her Beauty, so blinding the light of her blue gaze, so intoxicating the perfume of her silken hair, so sweet the sound of her laughter, so soft her velvet skin, so irresistible the desire for the A-mor of Her Absolute feminine presence, that ***to see her and to wed her is a single act.*** Thus, upon the breaking of the egg, the interior orgasm is instantaneously produced, with the semen shooting inward in order to fertilize the Bride, who alone will give birth to the "Son of Death." In effect: Lillith has been wedded by the Great Ancestor and it is He whom She will immortalize by re-creating the microcosm with the power of Her Verb, as was already explained earlier; but in re-creating it, She ***causes Him to be born again*** and He is, therefore, Her son, a Son of Death.

We are separately presenting aspects of a single act; for at the very moment of the orgasm, while Lillith is wedded "within," a violent two-handed blow was severing the head of the sadhaka Mengano; but that head was also that of the Great Ancestor Anir, the one who could not look toward the Origin; and that is why the sadhaka Mengano, upon feeling the horrible cracking of the cervical vertebrae when breaking, while sinking into the Black Night of Death, was thinking that losing that deviant head was constituting, without any doubt, a liberation. And so it was that an instant after wedding Lillith, Her Bridegroom was dying, decapitated, who would resurrect after another instant as the Son of Death. And She, who was already born wedded, almost immediately became a Widow.

Here are the paradoxes that are present ***in all paths of liberation: the immortal Siddha is the son of Himself, and also the Son of the Widow and the Son of Death.***

But only the ***Kulatantrika,*** who has offered his head on the altar of Kaly, is called ***Caput Niger, Black Head.***

Let us return to the fifth Defiance. After decapitating the sadhaka, Kaly threaded his head on the necklace and then, always dancing, ***penetrated into the newly resurrected body of the sadhaka.*** She did so through his side, entering and closing it behind her, in that ancient wound that, as some lie, Jesus Christ also had.

We repeat again that the murder of the sadhaka by Kaly and the birth and wedding to Lillith occur simultaneously, because such events are different aspects of one and the same act: the consummation of A-mor. When the sadhaka A-mors Kaly "outside," he recovers Lillith "inside," consummating, with Her, magical weddings, the coitus from which the Son of Death will be born; that is why the happiness of possessing Lillith is indescribable, just as is the ecstasy with which the Maithuna culminates, the orgasm of the loveless A-mor in which the semen ***shoots inward*** and repairs the Original Error.

There should be no doubt about the birth of Lillith from the rupture of the Kundalini Shakti egg: ***Lillith has not been "created" by an act of imagination, nor should She be identified with Kundalini. On the contrary: Kundalini is to Lillith as the human body is to the Hyperborean Spirit: a vehicle of manifestation.*** The formula in order to recover Lillith has been the following: when beholding the ***Eternal Night,*** through the eyes of the Kaly-woman, the sadhaka projects his faceless memory of the Hyperborean woman; ***and the Black Eternity, from the womb of śūnyatā, returns, to the sadhaka, the face of His beloved, which means: it lifts, for Him, the veil of forgetfulness and confronts Him with the Spirit of the Hyperborean woman, who was His wife from the Origins.*** But this long-awaited contact ***is made through the world, through the interme-***

diary of the Kaly-woman; and that is why the Spirit of the Hyperborean woman first manifests itself externally, coming from eternity ***toward*** the world and ***from*** the world ***toward*** the sadhaka. It is necessary, then, to give a body to the Spirit, to A-mor her and to wed her. On entering the world from Eternity, the Spirit of Her is Kaly; and because She is Kaly, she already has a face; and by plasmating, with her face, the egg of the Plasmating Logos, she now has a body; but, upon breaking the egg, Kaly "enters" because she is "the Spirit of Her," who must be born with the Beautiful Face of Lillith; but, before entering, she murders the sadhaka by decapitating his inverted head, for only he who is killed "from without" can be resurrected "from within."

There is another terrible aspect of this Mystery that we cannot avoid: in order to attain immortality, Lillith must be wed; therefore: Lillith must live! For Lillith to live, it is necessary to grant her a Kundalini-Shakti body, therefore, the egg must be plasmated! In order to plasmate the egg, it is necessary to count on Kaly's dance; therefore: Kaly must reveal Herself to the sadhaka! For Kaly to reveal herself, the Kaly woman's hatred is necessary; therefore: the Kaly-woman will make it possible for Kaly to emerge! For Kaly to emerge, the Kaly woman will open her eyes to Eternity by inverting her Sign of Death that will no longer be toward the "outside" but toward the "inside"; therefore, the Kaly woman must die!

In effect: the immortality of the sadhaka implies the death of the Kaly-woman. Initiatic death, symbolic death, or actual death by disincarnation? Who can respond with certainty? Each Western sadhaka, like Mengano, will have to solve this Mystery on his own.

We have expounded in some detail Mengano's "formula" in order to demonstrate that Tantrism is something more than an erotic game or a series of sexual techniques for "improving conjugal union." We follow this path because we want to discourage Tantric practices in those Viryas who are not qualified to A-mor Kaly. For this path only offers liberation to those who, like Mengano, are not afraid to surrender their skull to adorn the necklace of the Goddess.

As an epilogue to this 8º article (on the Rituals of the Five Defiances), we can summarize the foregoing by affirming that Mengano, a Western sadhaka, successfully posed the Ritual of the Five Defiances and achieved his strategic objective of immortalizing the physical body and reaching absolute individuation. Nevertheless, we understand that such an epilogue, even being exact, may be insufficient for the one who questions about Mengano's ***subsequent*** steps: is it never possible to talk about what occurs ***after*** the initiation? We are shown a Ritual in which one achieves the awakening of the Kundalini and the immortalization of the physi-

cal body. Does this signify that the Vril has been reached? And, etc. etc.

Naturally, it is not advisable to rationally respond to such questions; and that is why no one who possesses the answers will agree to comment, in this way, on the Mystery of rebirth and immortality. We can, however, approach the Mystery if we resort to the symbolic language with which the former expresses itself. Here, then, is a new epilogue:

Along a sandy shore, flanked by varied foliage, She and He walk hand in hand. At last they stop; in front of them is the water. Pointing with His index finger toward the distant horizon, He says:

"Beyond the water is the mountain and, behind it, the Vril. We have the gnosis; we only need to recover the Power, O Beloved."

And She, smiling sweetly, responds:

"O Beloved: the End and the Beginning are now within our reach; whither shall we go?"

"We must go toward the Beginning," He responded, "which shall be our End."

"Oh, Beloved: shall we be capable of once again abandoning these Delights . . . ? How long we were separated . . . !

We shall be strong! No longer will I love thee on the beach, nor in the water, thou who art soft as a breath; now my heart is frozen with A-mor, and thy face, glowing with whiteness, Loves me from the Eternity of the Night. Hear, Beloved, to the secret that has cost us so much to know: The Great Deceiver has erected a Paradise around the Vril. Many return to Paradise, but few dare to ***cross it*** and march beyond . . . "

And they continued to hold hands. Sometimes He was stopping and dancing, and then She was calling Him Shiva. And when She was dancing, He was giving Her sweet glances and calling her Parvati. But at other times, He was unsheathing His sword, radiant with beauty, and She was becoming light and flying like the wind; and then they were Lúcifer and Lillith, marching towards the Origin . . . And they had many other names that were, like these, residues of ancient rounds of A-mor.

One day they came very close to the place where they had entered in the past, in that timeless time when they were not yet acquainted with the meaning of the word "teardrop." They recognized with horror the apple forest and heard how its fruits were calling to them, amid laughter and promises. But this time, they did not stop. And upon exiting the enchanted forest, they saw, shuddering with happiness, that the vehicle that one day brought them from Hyperborea was still abandoned in that place. Seen from the exterior, it was seeming carved in marble, with its eight windows and its pointed tower, similar to the helmet of Thai priests. They entered from the back, through one of the windows, and laid their

feet on the circular interior floor. Before embracing and covering each other with mutual caresses, they took one last look, through the windows, at the Horror of the Beast. Then they loved each other without reserve, now free from the Madness, and then, for they still had their backs turned, ***they prepared themselves to turn their faces toward the inside of the ship, in order to confront the truth.***

ELEVENTH TOME: "O" STRATEGY OF THE LOYAL SIDDHAS

A. The Gral: Khristos Lúcifer's Act of War

In previous sections, we mentioned "a Strategy that the Loyal Siddhas use in order to counteract 'Culture,' the enemy strategic weapon" and we explained it, by means of an allegory, as consisting in a charismatic message. Said message was pursuing two objectives: 1º: ***to awaken;*** 2º: ***to orient*** toward the "secret exit," "center," or "Vril"; and, in that particular example, the "exit" was found after discovering "the ring," that is, after having made conscious the ***principle of the fence.*** However, the second part of the message, the ***Song of A-mor*** was offering, to whomever would listen to it, the possibility of "finding the exit," by six other ways different from ***Strategic Opposition,*** (which is based on the principle of the fence). In any manner, this Strategy, such as I have described it, with its seven possible ways of liberation, responds to purely individual objectives, i.e., it is exclusively directed toward the man (lost Virya). That is why it is now up to us to declare that it forms part, the "individual" part, of a larger conception, to which we call: "O" Strategy.

The "O" Strategy is fundamentally directed to obtain the individual liberation of man, but, in certain favorable historical occasions, the Siddhas procure to "orient" the Race as a whole in order to force the collective mutation.[24] In that case the "leaders," many times "sent" by the Siddhas and other times "illuminated" by Them, are in charge of charismatically projecting the strategic models onto the people, seeking to ***re-integrate them into the cosmic War.*** So that such a task can be realized with probabilities of success, it is necessary that the "leaders" have an external element, situated in the world, which irrefutably represents the Divide origin of the Race. This external element must also give proof of the commitment assumed by the Siddhas when "inducing" the Viryas to resume the war against the Demiurge and of their resolution to "wait out" the necessary Kalpas while they win freedom. By these conditions, it can be comprehended that said "external element" is a true ***Stone of Scandal*** for the Demiurge and His demonic hosts, and that all His Power, that is to say, the Great Deception, is set on achieving its destruction or, failing that, preventing it from remaining within man's reach. But, in spite of the contrariety that such an action was causing in the Enemy, the Siddhas have fulfilled their part of the Primordial Pact and, with an admirable disregard toward the Pow-

24. Book 4 discusses at length the meaning that should be given to the term "collective" in the Hyperborean Wisdom, which differs from its usual meaning.

er of the Infernal Potencies, deposited it in the World and guarded it from any attack so that men or their charismatic leaders ***discover it and avail themselves of its significance.***

The "O" Strategy of the Gods is, then, directed at the internality of each man through "Charismatic Singing," trying to awaken in them the Blood Memory and induce them to follow any of the seven ways of liberation. But it also procures to impulse the Race as a whole so that it ceases to march in the "evolutive" or "progressive" direction of History and, rebelling against the Plan of The One, in an inverse leap, transmutes the "animal tendencies of the Paśu" and recovers his divine (Hyperborean) nature. In order to achieve this second purpose, no longer individual but racial, we have said that there is an "external element." What, concretely, will this "external element" be, this "thing," to which we have attributed such marvelous properties? It is something of which description alone would take several volumes and that, in order to abbreviate, we will call "Gral." Being impossible to reveal here a Mystery that has been impenetrable for millions of persons, we will try, as usual, to "approach" it by means of some commentaries.

We were wondering what, ***concretely,*** this wonderful thing is, which we now know is called the ***Gral.*** Let us begin there. Concretely, the Gral is a Stone, a Crystal, a Gem; of this there is no room for doubt. ***But it is not a terrestrial Stone;*** of this there is no room for doubt either. If it is not a terrestrial Stone there is room to ask what its origin is: the Hyperborean Wisdom affirms that ***it comes from Venus*** but does not assure that that is its origin. We can suppose, for lack of another clarification, that the Lords of Venus brought it to Earth, from that green planet. But the "Lords of Venus" are not originally from Venus but from Hyperborea, an "original center" that does not belong to the material Universe and the "Blood Memory" of which has led many lost Viryas to erroneously identify it with a "missing Nordic" or "polar continent." According to the Hyperborean Wisdom, the Gral was brought to the Solar System by the Siddhas ***immediately after they burst through the Gate of Venus in order establish themselves in Valhalla.*** Be that as it may, there is ***another concrete aspect*** that should be taken into account: the Gral is a Gem that is of the utmost importance to the Siddhas, to the point that ***They are not willing to abandon or lose it.*** Through camaraderie and solidarity toward the lost Viryas, they have ***situated*** it in the World; but at the end of Time, the Gral will be recovered and taken back to its place of origin.

To what is owed this measureless interest to preserve the mysterious Gem? Because it has been momentarily removed from The Most Beautiful Jewel that has ever been seen in the Universe of The One, from that jewel that no one would be able to imitate in this or in other Worlds: not even the Master Goldsmiths or the

Constructor Devas or the Planetary, Solar, or Galactic Angels, etc. Because the Gral is a Gem from the Crown of Khristos Lúcifer, He who is purer than the purest of the Siddhas, the only one who can speak Face to Face with the Incognizable. Khristos Lúcifer is who, ***being in Hell, is beyond Hell.*** Being able to remain in Hyperborea, in the light of the Incognizable, Khristos Lúcifer has wanted to come in rescue of the captive Spirits, protagonizing the incomprehensible sacrifice of His own ***self-captivity.*** He has installed himself as the Black Sun of the Spirit, charismatically "illuminating," from "behind" Venus, through the intermediary of the Paraklete, directly into the blood of the lost Viryas.

How a Gem of the Gallant Lord has been tarnished falling here, to Earth, one of the most repugnant sewers of the Seven Hells? Because He has willed it so. Khristos Lúcifer has delivered the Gral to the Siddhas as a ***guarantee*** of his commitment to man, of his sacrifice, and ***as irrefutable material proof of the Divine Origin of the Spirit.***

B. The Power of the Gral

The Gral is, in this sense, a ***reflection*** of the Divine Origin, which will guide, like a lighthouse, the vacillating course of the Rebel Spirits who decide to abandon the slavery of Jehovah Satan.

We have already seen what the Gral is: a Gem from the Crown of Khristos Lúcifer; we will now see what the Gral ***represents*** for the captive Spirits. Above all, the Gral is linked to the ***incarnation of the Spirits,*** and its significance must first be sought in relation with such a Mystery. It is explained if we take into account that millions of years ago, when the Traitorous Siddhas allied with the Demiurge Jehovah Satan in order to carnalize the Hyperborean Spirits, Khristos Lúcifer delivered his Gem so that the Truth of ***the Divine Origin could be seen with mortal eyes.*** That is why the Gral, placed in the World as proof of the Divine Origin of the Spirit, ***gives meaning to all the Hyperborean lineages of the Earth.*** Because of it, the blood of men, still plunged into the most tremendous confusion, will always re-claim its ***extraterrestrial inheritance.***

The presence of the Gral, in principle, ***prevents the Enemy from denying the Hyperborean ancestors.*** But just as the Gral gives a cosmic meaning to the History of man, connecting him with the eternal Race of the Origins, and ***divinizes*** the Hyperborean lineages of the Earth, so too for the Demiurge, by the presence of the Gral, said lineages become a "cause of scandal" and an object of persecution and scorn, of punishment and pain. The ***Divine*** Hyperborean lineages will be, from the Gral on, ***heretical lineages*** "condemned" for all "eternity" (a manvantara) by Jehovah Satan. The Gral has come to awaken undesirable memories, to valorize the past of man;

what will then be most attacked will be the memory and the past, and the Synarchic Strategy will aim to erase its influence in great measure. We are capable of noticing this attack, which is evident to the gnostic gaze, the ***historical*** function of the Gral will be comprehended with greater profundity. We will dedicate the following paragraphs to making it evident.

C. The Demiurge's Reaction against the Gral's Power

The principal crime of man has been to deny the supremacy of "God," i.e., of the terrestrial Demiurge Jehovah Satan, and to rebel against his enslavement. But man is a miserable being, immersed in a Hell of Illusion in which he foolishly feels "at home," without possibilities of breaking the spell by himself. If he has denied the Demiurge and has "rebelled," it has been by virtue of an exterior agent, but: what "thing" in the World can be capable of ***awakening*** man, of ***opening his eyes*** to his forgotten divinity? "If such a thing exists," the Demons will say, "it is the most abominable object of material Creation." But that "thing," that "abominable object," is not of this World, and of it the captive Spirit-man has "eaten." This "green fruit," which later they will call Gral, is an aliment that nourishes with the ***Primordial Gnosis,*** i.e., with the knowledge about the Truth of the Origins. Because of the Gral, forbidden fruit par excellence, man will know that he is immortal, that he possesses a Divine Spirit enchained to matter, that he comes from a World impossible to imagine ***from his terrestrial Hell*** but for which ***he feels nostalgia*** and to which ***he desires to return.***

Because of the Gral, man has remembered!

Here is his first crime. To remember the Divine Origin will be, from now on, a ***terrible sin;*** and those who have committed it will have to pay for it; that is the Will of the Demiurge, the "Law of Jehovah Satan." They will be his Ministers, the Demons of Chang Shambhala, those who will be in charge of executing the sentence, collecting the punishment in a currency that is called: pain and suffering. The instrument will be, naturally, incarnation, repeated a thousand times in transmigrations "controlled" by the "Law" of Karma, cynically declaring that pain and suffering are "for the good" of the Spirits, "in order to favor their evolution." If "evil" lies in the blood, then favoring racial mixing will weaken it and poisoning it with the ***fear of sin*** will turn it impure. The result will be the ***strategic confusion*** of the Spirit and the complete obscurity about the past of man. "In the past there is nothing worthy of being rescued," sensible people will affirm for millennia, in chorus with the Demons of the Brotherhood. Theology, and even Mythology, will speak about the sin of man with the language of the Demiurge: the "sin," the "fall," and the "punishment." "Science," on the other hand,

will show us a more discouraging panorama: it will "prove," using fossil filth, that man descends from a proto-simian called a "hominid," that is, from that wretched and despicable animal-man who was the ancestor of the ***Paśu.*** "Science" has brought the past of man to its most dramatic degradation, "evolutively" linking him with reptiles and worms. For modern man there will no longer be Divine ancestors but simians and trilobites. It really takes a superhuman hatred in order to want man to humiliate himself in so sad a manner.

But let us leave the sad, let us be optimistic, "why look to the past," the Synarchy will say with the Voice of Science and Theology, "if man is 'something projected toward the future?' " In the past there is nothing worthy of respect: a few primitive marine crustaceans sunken into the mud trying to reach the terrestrial environment, impulsed by "evolution"; millions of years later, a few simians decide to become men: impulsed once again by the miraculous "law of evolution," they turn into bipeds, make tools, communicate by speaking, lose their hair, and enter into History; and then comes the History of man: documents, Civilization, Culture. And in History, implacable evolution continues, now converted into a more inflexible law called dialectic: the mistakes of humanity, wars, intolerance, fascism, are "errors"; the successes, peace, democracy, the UN, the Sabin vaccine, are "successes." From the dialectic struggle between successes and errors always emerges a superior stage, a benefit for ***future*** Humanity, confirming the evolutive or progressive tendency. Is not this progressive tendency of History ***all the good that can be expected from the past?***

So let us be optimistic, let us look to the future; all the goodness, all the realizations are there: the theologian assures that after a ***future*** Judgment, the gates of paradise will be opened to the good; the Rosicrucians, Masons, and other Theosophists, situate in the future the moment in which, the "spiritual evolution" partially concluded, man identifies himself with his monad, that is to say, with his "Divine Archetype" and is incorporated into the Cosmic Hierarchies dependent on the Demiurge; and even the materialists, atheists, or scientistics, present a happy image of the future: they show us a perfect society, without hunger or diseases, where a man, technocratic and dehumanized, reigns happily over legions of androids and robots.

We will not go into detail about an evident fact: it has been attempted ***to erase*** the past of man, disconnecting him from his Hyperborean roots; ***totally erasing said past has not been achieved;*** but, in compensation, a metaphysical fracture has been created between man and his Divine ancestors, in such a way that, at present, an abyss separates him from his primordial memories; an abyss that has a name: confusion. Parallel to such a sinister purpose, man

has been "projected toward the future," a euphemism utilized in order to qualify the ***illusion of progress*** that the members of modern Civilizations suffer from. Such an "illusion" is culturally generated by powerful "force ideas" (the "direction of history," "historical acceleration," "scientific progress," "education," "civilization versus barbarity," etc.), skillfully used as a strategic weapon. Men, conditioned in that way, blindly believe in the future, look only toward it, and even the fatalists, who envision a "black future," admit that if an unforeseeable exception or a miracle offers an "exit" to Civilization it is, by all means, in the "future"; the past is in any case a source of general indifference.

This "evident fact" undoubtedly represents an important triumph for the Synarchy, but a triumph that is not definitive. In effect; we have seen that the maximum pressure of the Synarchic Strategy is applied to ***erasing*** the past, to obscuring the memory of the Divine Origin, and that such an attack is produced as a ***reaction*** to the ***gnostic action*** of the Gral. But the Gral is not only a forbidden fruit, consumed by man in remote times, immediately after his enslavement.

The Gral is a reality ***that will remain*** in the world as long as the last Hyperborean Spirit continues in captivity. Through the Gral, it is always possible for man to ***awaken and remember.***

But, in order to enjoy its gnosis, it is indispensable to realize that the Gral, as a ***reflection of the Origin,*** shines in the blood ***from the past.*** Its light comes ***from the reverse direction of time*** and that is why no one who has succumbed to the Synarchic Strategy will be able to receive its influence. We already ascertained that a powerful cultural strategy "projects man toward the future" and attempts to erase his past and confuse his memories. But the Gral ***should not be sought looking to the future,*** since it will never be found this way. In rigor of the truth, the Gral ***should not be sought at all,*** if by such a verb ***(seek)*** we understand an action that implies "movement." Only those who seek the Gral have not comprehended its metaphysical significance and believe, in their ignorance, that it is an "object" that can be "found." Let us recall one of the medieval stories about the Gral that, although deformed by its Judeo-Christian adaptation, preserves enough elements from the Hyperborean Tradition. In his ignorance, Parsifal, the pure madman, goes out to "seek" the Gral. In his ignorance, he commits the blunder of undertaking the search, chivalrously "traveling" through different countries. This "displacement" ***essentially*** points ***toward the future,*** because in every movement there is an immanent and inevitable temporality, and, naturally, Parsifal never "finds" the Gral by "seeking it" in the world. Thus, years pass of useless search until he realizes this simple truth. Then one day, completely naked, he presents himself before an enchanted castle and, once inside, the Gral ***ap-***

pears to him (he does not discover it) and his eyes are open. He then notices that the ***throne is vacant*** and decides to claim it, finally becoming King.

The following should be seen in this allegory: Parsifal comprehends that the Gral ***should not be sought*** in the world (the Valplads), through time (the flowing Consciousness of the Demiurge), and decides to make use of a ***Hyperborean Strategic Way.*** For it, ***he situates*** himself "naked" (without the pre-eminent cultural premises) in a castle (a "plaza" fortified by the law of the fence), desynchronizing himself from the "time of the world" and creating a "time of his own," inverse, which "points toward the past." Then the Gral ***appears*** and "opens his eyes" (Blood Memory; Minne). Parsifal notices that "the throne is vacant" (that the Spirit can be recovered) and decides to claim it (he is submitted to the tests of purity of the Secret Ways of Liberation) and is transformed into a King (he transmutes himself into an immortal Siddha).

We hope to have made it clear that the Gral is not to be sought, since it appears only when the consciousness of the Virya has been desynchronized from the time of the world and has been stripped of the cultural mask. We now wish to show another aspect of the enemy reaction that has motivated the presence of the Gral.

Through the Gral, man commits the crime of awakening; he has "sinned," and the punishment is collected with the currency of pain and suffering, through incarnation and the law of Karma. Those in charge of watching over the Law, and those whom the Hyperborean memory of awakened men most offends, are the "guardian angels," i.e., the Demons of Chang Shambhala and its White Hierarchy. There is, apart from this, a ***direct*** reaction ***from the Demiurge*** that is worth knowing. But, as such a reaction has been repeated many times since the Hyperborean Spirits have been enchained to the yoke of the flesh, a complete exposition would have to cover an enormous span of time, which goes beyond the official History and is lost in the night of Atlantis and Lemuria. Of course, we will not be able to embark on such a story, and that is why we will only refer to the reaction of the Demiurge ***in historical times,*** but it should not be forgotten that all that is said about this event ***is not exclusive to one Epoch,*** but has already been and will surely be again.

When the naïve question is posed about what the worlds are like from where the captive Spirit comes from, believing that there might be some image that represents the unimaginable Hyperborea, the Hyperborean Wisdom usually responds with a metaphorical figure; it says thus to the ignorant apprentice: "imagine that a speck of dust receives a dim reflection of the True Worlds, and suppose that, then, said speck is divided and re-organized into infinite particles. Make another effort of imagination and now suppose that the material Universe that you know and inhabit has

been constructed with the pieces of that speck of dust. The Hyperborean Wisdom tells us: if you are able to re-integrate, in an act of imagination, the immense multiplicity of the Cosmos into the original speck, then, seeing it in its totality, you will perceive only a dim reflection of the True Worlds. If you are able to re-integrate the Cosmos into a speck of dust, you will only see a deformed image of the Fatherland of the Spirit. That is all that can be known ***from here.***"

The metaphor becomes transparent if one considers that the Demiurge has constructed the Universe by imitating a clumsy and deformed image of the True Worlds. He has insufflated His Breath into Matter and has ordered it for the purpose of "copying" the dim reflection that it once received from the Uncreated Spheres. But neither the substance was adequate nor the Architect qualified for it and, added to these evils, the perverse intention of pretending ***to reign as God of the work,*** in the likeness (?) of the Incognizable, must be considered. The result is in sight: an evil and demented Hell, in which, long after its creation, through a Mystery of A-mor, countless Eternal Spirits were enslaved, enchained to matter, and subjected to the evolution of life.

The principal characteristic of the Demiurge is evidently imitation, by means of which He has attempted to reproduce the True Worlds and the result of which has been this vile and mediocre Material Universe. But it is in the different parts of His Work where the hallucinatory persistence in imitating, repeating, and copying is noticed. In the Universe, "the whole" is always a copy of "something": the "atoms," all similar; the "cells," which divide themselves into analogous pairs; the "social animals," whose gregarious instinct is based on "imitation"; the "symmetry," present in an infinity of physical and biological phenomena; etc. Without extending into more examples, it can be affirmed that the overwhelming formal multiplicity of what is real is only an illusion, a product of the crossing, intersection, combination, etc., of a few initial forms. In truth, the Universe has been made from a few different elements, no more than twenty-two, which support, through their infinite combinations, the totality of existent forms.

Bearing in mind the imitative principle that governs the work of the Demiurge, one can now consider His ***direct reaction*** when faced with the presence of the Gral.

D. The Hebrew "Sacred Race"

We said that the Gral ***divinizes*** the Hyperborean lineages by irrefutably ***proving*** the truth of the Origin and that the reaction of the Demons has been to consider them as ***heretical lineages,*** deserving of the most terrible punishment.

But while the Demons were occupying themselves with punishing men with the heavy chains of Karma, quite another 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 ***directly*** represents Him, i.e, 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 Synarchy of the Demons. Then the Hyperborean lineages, sunken into 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 many times attempted this enterprise; "the Romani," e.g., are the ethnic remnant of a "Sacred Race" that prospered in the last Atlantis, when the Siddhas of the Dark Side subjected the Hyperborean lineages to the Synarchy of Horror. There, the incarnated Spirits were precipitated to the most dreadful practices: the Divine blood was degraded and confused by means of the indiscriminate mixing of Races, and, what is worse, fertile crossings between men and animals were achieved with the aid of black magic; thousands of human victims were immolated in order satiate the thirst of blood of Jehovah Satan, worshiped there in his Aspect as "God of the infernal hosts." Cruelty, collective orgy, different 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 was shining with joy and the Synarchy of Horror was exercising its tyranny of orichalcum. In such a state of degradation, no longer was anyone capable of receiving the light of the Gral or of listening to the Singing of the Siddhas. That is why Khristos Lúcifer decided ***to manifest Himself in sight of men.*** He did so, accompanied by a guard of Hyperborean Siddhas, and it brought about the end of Atlantis . . .

But this is an ancient history. In recent times, the Demiurge has resolved to once again ***repeat,*** in imitation of the Hyperborean lineages, the creation of a "Sacred Race" that represents Him and to which will be reserved the high Destiny of reigning over all the peoples of Earth. With the Blood Pact celebrated between Jehovah Satan and Abraham, the "Sacred Race" is founded, and his 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, against them, will present themselves as the "purest lineage of Earth."

Israel, a people chosen by Jehovah Satan to be His representative on Earth; what titles will He 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 Khristos Lúcifer, the Gral, the Hyperborean lineage has been divinized, also by a 'Stone of Heaven' the stirp of Abraham will be consecrated. I will place in the world a Stone on which My Law will be written as ***irrefutable proof*** that Israel are the Chosen People, before whom the other Nations must humble themselves."

Such is the direct reaction of the Demiurge. He chooses, from among the dregs of humanity, the most wretched people and after making a covenant with them, He makes them "grow" in the shadows of powerful kingdoms. When He decides that the time has arrived for the "Sacred Race" to fulfill their historical mission, He "renews the covenant," delivering the key of Power to Moses. Then Israel, the purest lineage of the Earth, passes through millennia and marches toward its future of glory, while the Empires and Kingdoms collapse 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, actually, that Jehovah Satan delivers to the Hebrews as an instrument of power and universal domination? We will repeat 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 every existing thing has been formed. The group of symbols contained in the Tablets of the Law is what from antiquity is known as ***Acoustic Kabbalah.*** In Atlantis, this knowledge was at first the patrimony of another "Sacred Race," but, later on, the Guardians of the Lithic Art, ancestors of the Cro-Magnon and fathers of the White Race, arrived to completely dominate it.

"The Tablets of the Law" are then "the Stone" that the Demiurge has placed in the World as the metaphysical support for 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 an equivalence too precise. The Gral, from the past, reflects the Divine Origin for each one of the Viryas and constitutes an attempt by Khristos Lúcifer to come to the aid of the captive Spirits, or, 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, between Jehovah Satan and the Hebrew people, and, in addition, their Kabbalistic content reveals the keys that make mastering all the material Sciences possible.

If strategic confusion, incarnation, enchainment to the Law of Karma, etc., are terrible evils that afflict the Hyperborean Spirits, the terrestrial coexistence with a "Sacred Race" of Jehovah Satan is

undoubtedly the most frightful nightmare, even worse than any of the mentioned misfortunes. Because, from the "renewed covenant" with Moses, the ***racial*** enmity between the Hyperborean ("heretical") lineages and the Hebrew ("sacred") lineage will be permanent and eternal, with the irreversible disadvantage, for the first, that the infernal Will of the Demiurge will irresistibly express itself through the second.

After the "appearance" of Israel, the only dramatic alternative left to the Viryas is returning to the Origin or definitively succumbing.

Digging into the Hebrew myth of Abel and Cain, under a veil of calumnies, an accurate description of the racial and theological enmity between Hebrews and Hyperboreans can be assessed. In said myth, Abel, who is a shepherd of flocks, represents the basic ***type*** of Hebrew and Cain, the farmer, the figure of the Virya. The legend tells that Jehovah Satan was pleased with the blood offerings of Abel the shepherd, consisting of the sacrifice of the firstborn lambs "with their fat."[25] In contrast, He disdained the "fruits of the earth" that Cain was exhibiting, whom He finally condemned to bear a "mark," a "sign," that would give away his "murderer" status.

This curious affective criterion of Jehovah Satan has been perpetuated through the centuries in the hatred that the Hebrews feel toward the Hyperborean lineages, a hatred which, let us not forget, ***comes from the Demiurge.***

It is interesting to delve deeper into the figure of Cain. According to the Bible, he was, in addition to a farmer, the first who ***constructed walled cities*** and the inventor of weights and measures. His descendant Tubal-Cain (a mythical unfoldment of Cain himself) was a manufacturer of weapons and musical instruments.

If we now observe this figure of Cain, in light of the Hyperborean Wisdom, it will be seen that he possesses many of the characteristic attributes of the Hyperborean lineages. First of all, the association of Agriculture with the construction of walled cities is a very ancient Hyperborean strategic formula that, e.g., the Etruscans and the Romans recently used, and which has been expressed with perfection by the German King Henry I the Fowler, idol of Heinrich Himmler and Walther 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, allows to identify

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25. In evaluating "blood offerings," one must never confuse the figure of the "shepherd" with that of the "hunter." The shepherd is the one who slits the throat of his previously tamed victim. The hunter, on the other hand, like the warrior, obtains his prey after fighting with it and defeating it.

Cain with these two Hyperborean Gods. And lastly: the accusation of murderer and the status as a weapons manufacturer clearly reveals that the figure of Cain represents some ***fearsome warriors,*** perhaps the ***Berserkers:*** to delate or point out 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 found perfectly revealed. In the "preference" of Jehovah Satan for the Hebrew shepherds, represented by Abel, and in the disdain for and punishment of the Hyperborean lineages, symbolized by Cain, the metaphysical conflict of the origins appears posed; but now actualized as a cultural and biological confrontation. The Sacred Hebrew Race has come to bring the Presence of Jehovah Satan (the ***conscious*** Presence, different from the ***pantheistic exhalation*** with which the Demiurge animates matter) to the plane of human life, of incarnation, of pain, and of suffering. That is why the ancient transcendent enmity between captive Spirits and Demons is transformed into immanent enmity between the Hyperborean lineages and the material Universe, given that the Sacred Race is ***Malkuth,*** the tenth ***Sephirah,*** i.e., an Aspect of the Demiurge. The latter should be understood like this: ***Israel is the Demiurge.*** It is worth clarifying this. According to the secret teachings of the Kabbalah and as can be read in the Book of Splendor, ***Sepher Yetzirah,*** turning to the most trustworthy sources of Hebrew Wisdom, for the "creation" of the "Sacred Race," Jehovah Satan manifests one of his ten Aspects or ***Sephiroth.*** The tenth Sephirah, ***Malkuth (Kingdom), is the very people of Israel,*** according to the official Hebrew texts, which keeps a metaphysical nexus with the first Sephirah, ***Kether (Crown),*** which is the supreme Head or Consciousness of the Demiurge.[26] In other words: there is a metaphysical identicalness between Israel and Jehovah Satan or, if you will, ***"Israel is Jehovah Satan."***

As we were saying before, the enmity between the Sacred Race and the Hyperborean lineages, an enmity that we have seen declared in the myth of Abel and Cain, signifies a confrontation between the latter and the material Universe, given the character of Malkuth, an unfoldment of the Demiurge, that Israel flaunts. With Malkuth, the Demiurge has wanted to impose ***the royalty*** of the sacred Hebrew lineage on the remaining peoples of the Earth. If these Gentile peoples ***have forgotten the past,*** and have submitted

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26. According to the Kabbalah, Malkuth, the royalty, is transformed into Shekhinah "after the sin of Adam" and will remain so, as the feminine aspect of Jehovah Satan, "until the coming of the Messiah." In order not to complicate the commentary, we will only use the concept of Malkuth.

themselves to the Plan that the White Hierarchy carries forward, then they will willingly accept the ***Hebrew superiority*** and the world will march joyfully toward the Synarchy. But, there are those ***Goyim*** who do not renounce their Hyperborean heritage and persist in remembering the conflict of the origins! There will be no place for them on Earth because with the Presence of Malkuth, the sacred lineage of Israel, the Demiurge ensures their persecution and immediate annihilation. Dramatic destiny of the captive Spirit! For millennia ***to remember the Origin,*** i.e., to exhibit a heretical lineage, was punished by the Demons with a strong Karma, and the pain, the suffering, were so terrible that one ended up forgetting it. But, while this degradation was occurring, in the depths of his heart, boiling in his blood, the condemned one was able to partake of the Mine and access ***Gnosis;*** it was his right: if he was able to elevate himself from the swamp of spiritual confusion, no one could prevent him from receiving the light of the Gral or listening to the Singing of the Siddhas. With Israel, not even this miserable opportunity of awakening would any longer be possible, for the conflict was posed in biological, racial, cultural terms . . . Whoever becomes involved in the conflict must now risk everything, for by confronting Israel, he is confronting the Demiurge Himself.

Israel advances in History with an irresistible force. Its grand ideas are little by little dominating the Culture of the West, parallel with the growth of its financial potency. Who will be capable of opposing the joint force of Judeo-Christianity, Judeo-Masonry, Judeo-Marxism, Zionism, Trilateralism? Who would be able to "force out" the banks of ***Rothschild,*** of ***Jacob Schiff,*** of ***Kuhn and Loeb,*** of ***Rockefeller,*** etc., and who will compete with the Hebrews in the fields of Science or Art? We already described in the *Novel* the fantastic ***Material Power*** reached by the Synarchy; against these organized forces, the Virya does not have the slightest chance.

E. Social Effect of the "O" Strategy

That is why, before such a formidable Power, the only valid strategic alternative is racial confrontation: the Hyperborean lineage of the captive Spirits opposing the Sacred Race of Jehovah Satan. And in this clash of lineages, in this war brought to the terrain of the blood, the awakened Virya, the one who remembers and desires to return, will have to listen to the Singing of the Gods and, by following a secret way of liberation, find "the exit," conquer the Vril, and transmute himself into an immortal Divine Hyperborean. He will have thus fulfilled the first part of the "O" Strategy. But if an awakened and transmuted charismatic leader puts himself at the head of a racial community and decides to guide the Viryas, ***as a whole,*** Back to the Origin, he will be able to apply the "O" Strategy

in its totality, taking advantage of the presence of the Gral. In this case, the leader will raise Total War against the demonic forces of the Synarchy, but he will especially exert his maximum pressure ***on the Sacred Race***, since they ***directly*** represent the Enemy, that is, the Captivating Demiurge. However, only in modern Epochs, when the universal presence of the Synarchy and the power of the Sacred Race become evident, will it be possible for some Great Chief to correctly identify the Enemy and declare Total War against them.

The irreconcilable enmity between the sacred Hebrew lineage and the heretical Hyperborean lineage could be exemplified by considering the infinite number of times that confrontations have been produced and describing the different results. We can assure that there would be enough material to fill several tomes, which is the reason why we must be prudent and refer ourselves to what is strictly necessary for the comprehension of the "O" Strategy of the Siddhas. It is with this criterion that we will consider only one example, but an example that will be highly clarifying.

The Hyperborean lineages, since the most remote antiquity and regardless of the historical time or the country considered, have always agreed that human society should be organized around three principal functions: Regal, Priestly, and Warrior. The ***harmony*** and ***independence*** of the three functions would guarantee a certain equilibrium appropriate for times of peace and prosperity, that is, ***when society materially progresses toward the future.*** At different Epochs of their history, very many peoples of Hyperborean lineage experienced brief periods in which the balance of the three functions allowed them to enjoy of that mediocre and courtly social tranquility, which in reality was hiding a total absence of charismatic contact between the mass of the people and their Leaders, a typical situation that is characterized by a general indifference.[27] When a society is stabilized in that manner, the White Hierarchy of Chang Shambhala affirms that "it evolves" and that it "progresses." It is then in the interest of the Demons to bring Humanity to a state of permanent equilibrium of the three functions; with what object? In order to prepare the advent of the Synarchy,[28] i.e, the Concentration of Power in the hands of a Secret Society or occult confraternity. What is the purpose of concentrating power in the hands of beings who act in the shadows? The answer is related to

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27. The reversion of this social apathy requires the use of a Hyperborean Mystique, a matter that will be dealt with extensively in Book 4.

28. The word Synarchy etymologically signifies a Concentration of Power, from *Syn* = "conjoining, concomitant, together with"; and *-archy* = "rule or command."

the manifestation by the Demiurge from *"Malkuth,"* the Sacred Race: ***the power over the nations belongs*** (at this stage of the Kaly Yuga) ***to Israel as an inheritance from Jehovah Satan and proof of its theological lineage. While the time of Israel arrives, the Synarchy will be the regent of the power concentrated by the White Hierarchy.***

It is understood that the Siddhas, faced with such a conspiracy, procure to destabilize the synarchic equilibrium of societies and charismatically influence the Viryas with the aim of awakening one of them and transmuting him into a Hyperborean Leader. Such is, fundamentally, the objective of the "O" Strategy. That is why the Singing of the Siddhas ceaselessly calls in the Pure Blood and the Gral is a permanent presence that shows, to whomever wants to see it, the reflection of the Divine Origin of the Spirit. But it should not be believed that the "O" Strategy is only successful when an authentic transmutation takes place of the Virya man into an immortal Siddha; that is undoubtedly the most important success, but it is not very frequent, especially in the case of leaders or conductors of peoples. There are, on the other hand, other cases, not as spectacular or evident as a transmutation, but whose beneficial influence in the organization of societies has led to them being considered as successes of the "O" Strategy. I specifically refer to those leaders who, with a certain degree of unconsciousness, listen to the Charismatic Singing and intuit some principles of the Hyperborean Wisdom. As they are not completely awake and ignore the origin of the "message," they proceed to apply the strategic principles in the government of their peoples, taking them as their own invention. We could elaborate on examples, but it will be of particular interest for us to consider the case of those who "have discovered," without knowing it, the principle of the fence.

When the principle of the fence has been incorporated into the mental structure of a leader, his Pure Blood, and with it the Singing of the Gods, impulses him to apply the "law of the Fence" in all his concrete acts. Thus, from particular societies emerge political, philosophical, moral theories, etc., conceived and executed according to the law of the fence, in the framework of the "O" Strategy. A typical example is the idea of the "Universal Empire." It is worth commenting on it.

When the "O" Strategy manages to awaken the divine nature in some leader, it is feasible that his subsequent activity provokes notable social changes. If he is King, i.e., if he exerts the Regal Function, he will ghibellinely advance over the Priestly Function and, with the help of the Warrior Function, he will try to expand the limits of his State. If the leader is a notable warrior, he will not take long in donning the crown and then, crushing the Priestly Function, apply himself to the task of organizing a military State. In the

majority of cases, the disequilibrium of the three functions is carried out at the expense of the Priestly Function that tends to be lunar and synarchic. The important thing is that the Leader, King or Warrior, when applying the law of the fence in his vision of society, generally concludes by agreeing on the idea of the Universal Empire as the most appropriate in order to demonstrate the superiority of his Race and to perpetuate the memory of his Stirp.

The universal State of Akkad, the Empires of Assyria and Babylon, the Great Persian Empire, destroyed by Alexander the Great, the Roman Empire; etc., have been conceived in the same way: by the application of the law of the Fence, in the framework of the "O" Strategy, which the Hyperborean leaders have made in the course of the millennia. We cannot fail to mention that many "modern ideas" register the same procedure in their conception: such are the different variants of "nationalism"; fascism, falangism, national socialism, "federations," and "confederations," etc. These and many other political theories are the product of the application of the law of the Fence on the part of some modern leaders. In the case of "fascism," national socialism, etc., it is evident that they keep quite a close nexus with the very ancient idea of the Universal Empire, which eloquently explains why such ideologies have been persecuted to annihilation by the Sacred Race and the forces of the Synarchy.

It is precisely the idea of the "Universal Empire," which is Hyperborean and arises from the application of the law of the fence, that is irreducibly opposed to the idea of the "Universal Synarchy" propitiated by the White Hierarchy of Chang Shambhala, and carried forward in favor of the Sacred Race.

We had proposed to give an example of the irreconcilable enmity between the heretical Hyperborean lineage and the sacred Hebrew lineage and it has been made manifest in the opposition between the Universal Empire and the Synarchy, i.e., between their respective ideal conceptions of society. Equipped with these keys, anyone can review history and draw their own conclusions; it is not then necessary to insist on it more.

F. Jesus Christ, the Demiurgic Imitation of Khristos Lúcifer

We previously said that the "Sacred Race" was created by the Demiurge in ***imitation*** of the Hyperborean lineages and I showed that "The Tablets of the Law," and the terrible knowledge with which they were written, were delivered to the Hebrews in the likeness of the Gral. We may now add that the "imitation" did not conclude there; on the contrary, for centuries an infernal historical falsification was prepared, which in fact was coming to signify a grievance infinitely more offensive than the imitation of the Hy-

perborean lineages or of the Gral. We are speaking of the usurpation, vulgarization, and degradation perpetrated against the divine figure of Khristos Lúcifer.

We already mentioned that, during the days of the greatest spiritual decadence of Atlantis, Khristos Lúcifer ***manifested Himself*** to the sight of the lost Viryas. His Presence had the virtue of purifying and orienting many Viryas, who, thanks to this descent into the Infernos performed by the Gallant Lord, were thus able to undertake the path of Return. However, the cowardly reaction of the Siddhas of the Dark Side, who resorted to the use of black magic in order to prevent the rescue, finally led to an all-out war that only concluded when the last Atlantis had disappeared. And although the Atlantean continent disappeared, devoured by the waters and thousands of years of barbarity and strategic confusion erased these facts from history, it is no less certain that the drama lived through was so intense that it was never totally obscured in the collective memory of the Hyperborean lineages. That is why when the Demiurge conceived the sinister idea of imitating, crudely, the redeeming image of "Khristos Lúcifer descending among men" it was inexorable that such an infamy would unleash irreversible changes and definitive confrontations.

What was the Demiurge intending this time? Although it seems incredible, he was desiring to produce, in ***imitation*** of the Hyperborean transmutation, ***a leap*** in humanity. But let us not be too astonished: what was being sought was a leap forward, ***toward the future,*** and above all, he was attempting ***to bind*** the members of humanity, without any distinction for their Race or religion, to a universal ***psychological type,*** that is to say, to a ***collective Archetype.*** That Archetype, of course, was that of the ***Hebrew Race,*** since what was definitively wanted was to ***Judaize*** humanity and prepare it for the World Government of the Synarchy.

In order to carry forward such an ambitious plan, numerous forces, which would converge toward the figure of the Messiah and would make his terrestrial Ministry possible, would be set in motion. For the mission of "preparing the vehicle" through which Jehovah Satan would manifest Himself to men, one of the Masters of Wisdom of the White Hierarchy was commissioned, who would be known, after his incarnation, as Jesus of Nazareth. Neither was the question of lineage neglected, and that is why the Master Jesus incarnated into the bosom of a Hebrew family whose genealogy was traceable back to Abraham. But the physical body of the Messiah would possess a different constitution to that of a simple Hebrew: Mary would be impregnated "with the gaze" by one of the Demons of the Hierarchy, the "Angel Gabriel," who in reality uses the method of "intersection of fields," one of the three forms of parthenogenesis that exist. The Master Jesus would animate that supe-

rior body for thirty years, but it would be the Essene sect that during all that time would be put in charge of developing his esoteric potentialities, training him in the secrets of the acoustic Kabbalah. In this task, the Essenes would be assisted by the Masters of the Hierarchy, and these by the Traitorous Siddhas; all Chang Shambhala had concentrated on sustaining the Messiah, since the future "evolution" of Humanity would, to a great extent, depend on the success of his mission. If the work of the Messiah was triumphing, the whole of Humanity would be "civilized," that is to say, Judaized, and the "barbarity," that is, the mythological memory of the Divine ancestors, would come to an end.

The most horrific thing of this conspiracy was that the Demiurge and his Demons were this time counting ***on the Blood Memory*** that the Hyperborean lineages were still keeping of the Khristos of Atlantis to "attract them" toward his imitation, Jesus Christ, and by means of a fantastic confusion, definitively subdue them. With what colossal hypocrisy the fraud was planned and executed! After Jesus Christ, who would now be capable of distinguishing between the Khristos of Atlantis and His caricature? Only a few have suspected the deception; the Gnostics, the Manichaeans, and the Cathars, and against them has fallen the anathema of the Dark Forces, persecution and annihilation. It is that this Jesus Christ, as the Judaic Archetype that he is, allows many interpretations, all "legal," according to the convenience of the Synarchy: there is a redeeming Christ; a Christ of mercy; a Christ "to come"; a Christ God; a Christ man; a social-revolutionary Christ; a Cosmic Christ; a Christ Avatar, etc.

What no one will ever be permitted to conceive (or "remember") is a Khristos Lux, i.e., a Khristos Lúcifer. After Jesus Christ, that will be the greatest sin, the highest heresy, and the deserved punishment will be an exemplary punishment.

"In year 30 of the Christian Era the Word became flesh, and dwelt among us." That One, by whose Word the World was created, vested Himself with the robe of His Hebrew Archetype, Malkuth, and manifested Himself to men in the person of Jesus of Nazareth. Phenomenon of phenomena, Marvel of marvels, what prodigious spectacle it must have been to see the Demiurge made man! It must be recognized that this time there is an undeniable quality in His infernal idea of imitating the Khristos of Atlantis and taking advantage of the Blood Memory of the Viryas. The result is in sight. Little by little the peoples came out of "barbarity" and "Civilization" was extended to the farthest corners of the Earth. And men, slowly but inexorably, have gone on adapting to the Jewish psychological pattern. How was this success achieved? By what collective alchemy did the ephemeral life of Jesus Christ manage to influence the peoples for millennia until it led to their complete Judaization?

Was it only the Blood Memory of the Khristos of Atlantis that determined such a result or were there other hidden factors that contributed to the confusion of humanity and to its current Judaization? Without entering into too many details, given that the subject is lengthy, we can say that the Hebrew Archetype of Jesus Christ, which was, like all Archetypes, on an Archetypal Plane or psychosphere around the Earth, was ***precipitated to the physical plane*** or ***actualized*** during the incarnation of the Demiurge in the body of Jesus of Nazareth. Such an actualization of the Malkuth Archetype signifies that ***a permanent force*** has been established on the Earth, which acts in a manner equivalent to the gravitational, "pulling" man toward the ***Judaic form*** (morphḗ, μορφή). It is due to a reason ***that is also a terrible secret: Jesus Christ has not disincarnated!*** On the contrary, since then, he has situated himself "at the center of the Earth," next to the King of the World, irradiating from there his "archetypal potency" (today we would say "genetic information") in infinite geo-topocentric axes that start from the terrestrial center and pass through the spinal column of men. This is the constant archetypal force of Jesus Christ. But it is not the only one: an ***emotional*** Judaic influence also acts on man, irradiated from the "Chosen People" of Israel themselves, since the Sacred Race forms part of the occult anatomy of the Earth, fulfilling the function of ***Heart chakra*** or ***Anahata chakra.***

Regarding the last question, it is worth emphasizing that the "animal-man" or Paśu, created by the Demiurge millions of years ago so that "it evolved" according to the Plan that the seven Kingdoms of Nature follow, was naturally tending to form a ***type*** that was responding to some basic Archetypes. However, since year 33 of the Christian Era, it can be assured that the Judaic Archetype of Jesus Christ is now the psychological Archetype of the Paśu, i.e., the ***type*** toward which it tends through evolution. This means that in the Viryas, those who possess an animal inheritance through the ancient Mystery of A-mor, the Paśu tendencies will unconsciously impulse him toward the Judaic Archetype. Only purity of blood will be able to prevent the predominance of the animal tendencies of the Paśu and the consequent danger of psychologically corresponding to the Judaic Archetype.

We have already shown how the Demiurge brought the original conflict to the terrain of the racial confrontation, after creating the Sacred Race in imitation of the Hyperborean lineages divinized by the Gral. Now we have just seen how a new imitation, this time of Khristos Lúcifer, has signified another destructive advance against the Hyperborean lineages. The powerful conforming force of the Judaic Archetype of Jesus Christ, acting from the center of the Earth at all times and places, has tremendously increased the dream in which, since long ago, the "Blood Consciousness" of men

was found. On the battlefield of blood, two esoteric forces now fight to the finish: the Singing of the Siddhas and the Judaic archetypal tendency of Jesus Christ. And the "awakening" has become, then, a terrible and desperate struggle waged in the interior and exterior of each one, ***often unconsciously.***

That is why, after Jesus Christ, it will no longer be possible to rate either peoples or organizations, but one will have to specifically take into account the degree of confusion of the men. It must be so because, in many cases, entire synarchic organizations could fall under the command of a man suddenly conscious of some Hyperborean principle (a product of the esoteric struggle that is being waged in his interior), who could even momentarily "change" the course of the former.

And, vice versa, in other cases it may occur that a group described as "Hyperborean" is led by more or less Judaized personages. In the extreme, we will have Hebrews (Jews of blood) who rebel against Jehovah and dramatically attempt to recover their Hyperborean inheritance, a case that can occur with more frequency than is usually imagined, just as we will many times find persons who "by blood" declare to be perfect "Aryans" but who psychologically demonstrate to be more Jewish than the Talmud. We will have an eloquent example of this by observing the Catholic Church in which the worshipers of Jesus Christ and the Demiurge coexist alongside nationalist and patriotic priests who serve the cause of Khristos Lúcifer and the Siddhas without knowing it.

We must then be prudent when rating human organizations and, even in those clearly synarchic ones, always stop to evaluate the degree of confusion of the men with whom we have to deal. It is considered a show of strategic capacity the ability to locate the "upright man," even within a synarchic organization such as Masonry, whom will then be spoken to, trying ***to isolate him*** from the organization in which he serves (by appealing to the application of the law of the fence) in order to be able ***to address his Hyperborean part*** by means of appropriate symbols.

An example of what we have been saying constitutes the case of the soteriological[29] heresy, of Pelagius, also called "Pelagianism." At the beginning of the fifth century, this British bishop began to defend the theory that man, by himself, is sufficient in order to protagonize his salvation. It is possible, according to Pelagius, because "there is, in man, a principle of spiritual perfection." It is evident to us that the Hyperborean lineage was predominating in Pelagius. His Pure Blood soon enabled him to notice that the "salvation" of

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29. It is called *soteriology* because it deals with sōtēría (σωτηρία) or the means of salvation and sanctification.

man (his "orientation") was depending on "a spiritual principle" (or Vril), which should be interiorly "discovered" and "cultivated." But where the "heretical" position of Pelagius was clearest was with regard to Original Sin: man has not sinned at all and "if Adam sinned, his sin died with him; it was not transmitted to human descendants." Definitively, "man is free" and "is born without sin"; from there, to pose the injustice of pain and suffering, or of any other punishment imposed by Jehovah Satan, there was only one step. In consequence, the persecution against Pelagius began right away and did not end until his elimination, in Africa; it was carried forward by the most important ecclesiastical authorities of his Epoch, which proves the fear that his ideas were producing; among those who stood out were Popes Innocent I and Zosimus, Saint Jerome, and the Gnostic apostate Saint Augustine.

At the Synod of Carthage of the year 418, seven propositions were condemned, a synthesis of his doctrine. It is worth remembering them now in order to prove that they are derived from the Hyperborean Wisdom. Here are the seven condemned propositions:

1. Adam, mortal because of his creation, would have died with or without sin.
2. The sin of Adam harmed him alone, not Humankind.
3. Newborn children are in that state in which Adam was before his prevarication (i.e., before tasting the Forbidden Fruit of the Gral).
4. It is false that, neither by death nor by the prevarication of Adam, the whole human race has to die and must be resurrected by the resurrection of Jesus Christ.
5. Man can easily live sinless.
6. The correct life, of any "freeman," leads to Heaven in the same way as the Gospel.
7. Before the coming of Jesus Christ there were men who were "faultless," i.e., who in fact did not sin.[30]

G. The Tablets of the Law, the Kabbalahs, and the Druids

It is time to ask ourselves: what has become of the Gral and its imitation, the Tablets of the Law, after so many centuries of irreducible enmity between Hebrews and Hyperboreans? We will begin by answering the second part of the question. The Tablets of the Law contain the secret of the acoustic Kabbalah, that is, the de-

30. *Manual de Historia Eclesiástica,* Bernardino Llorca, 1951; p. 180.

scription of the twenty-two voices with which the Demiurge concretized creation. In order to preserve this secret from profane eyes, the Tablets were kept in the "Ark of the Covenant," while an "interpretation" of the acoustic Kabbalah was ciphered by Moses in the first four books of the Pentateuch. The twenty-two Hebrew letters, with which the ciphered words were written, keep a direct relation with the twenty-two archetypal sounds that The One Creator pronounced, which grants them an inestimable value as a magical instrument. But such letters possess an archetypal numerical significance, so that every Hebrew word is also a cipher susceptible to being analyzed and interpreted. This is the origin of the Jewish numerical Kabbalah, which must not be confused with the White Atlantean acoustic Kabala, which is related to another system of alphabetic signs. The interpretation of the esoteric content of Scripture is the object of numerical Kabbalah; but the knowledge thus obtained must be considered, from the magical point of view, as far inferior to the mastery of the laws of the Universe granted by the acoustic Kabbalah.

But the acoustic Kabbalah was written on the Tablets of the Law and these enclosed in the Ark, from where they were only able to be removed once a year, for the privilege of the Priests. The Ark was buried in a deep crypt under the Temple, by King Solomon, about a thousand years before Jesus Christ, and it remained in the same place until the Middle Ages, i.e., for twenty-one centuries. We could add ***that it was the manner in which it was buried*** that prevented the Ark from being found earlier; but this commentary will not clarify anything if one does not possess the esoteric keys.

When Solomon died, the Kingdom of Israel was divided into two parts. The tribes of Judah and Benjamin, who were occupying Southern Palestine, were left under the command of Rehoboam, son of Solomon; and the rest of the country, formed by the other ten tribes, lined up behind the authority of Jeroboam. The Great King Sargon destroyed the Kingdom of Israel in the year 719 BC, and the ten tribes of Jeroboam were transported, in order to serve in slavery, to the interior of Assyria. The remaining two tribes formed the Kingdom of Judah, from which descend, to a greater or lesser extent, the Jews of today.

The "ten lost tribes of Israel" did not disappear from History as the self-interested propaganda of the Jews claims to believe, given that much more is known about the matter than what is said. E.g., it is true that there were Hebrews in America and also that a large part of the present population of Afghanistan descends from the primitive members of the Sacred Race. But what interests us is to comment that there was then a migration of Hebrews toward the north, who were guided by a powerful Levite caste. After crossing the Caucasus, where they were decimated by Hyperborean tribes,

they arrived at the steppes of Russia and there they clashed with Scythians (they were very inferior in number, they did not affect the ethnic identity of these); but the Levite caste did not accept to lose their status as members of the Chosen People by degrading their Blood with the Gentiles. The Levites thus remained, dedicated to the Cult and to the study of the numerical Kabbalah, for many years, coming to achieve great progress in the field of sorcery and natural magic. When, centuries later, the Scythians were displaced to the west, a part of them established themselves in the Carpathians and on the shores of the Black Sea, while another part were continuing their advance toward central Europe, where they were known as ***Celts.*** Accompanying the Celts were the descendants of those Levite Priests, now known ***as Druids,*** those who were wielding a terrible power obtained from the mastery of black magic. And, as we have already said elsewhere, the alliance between the Druids and the Celts would never end, extending to the present day.

How did the Levites of the lost tribes come to be converted into Druids, i.e., how did they obtain their sinister knowledge? The explanation must be sought in the fact that these ***Levites,*** something that did not occur with other Jewish Priests, neither then nor after, ***were not satisfied with the knowledge that was only able to be extracted from Scripture: they were desiring to turn to the authentic Source of the acoustic Kabbalah.*** Their insistence and perseverance to concretize this purpose, and the fact that they were belonging to the Sacred Race, moved the Demons of Chang Shambhala to entrust to them a most important mission; a mission that would require their dynamic intervention in History. The fulfillment of the objectives proposed by the Demons would redound to the benefit of the Levites, since it would enable them to increasingly advance in the knowledge of the acoustic Kabbalah. What class of mission had the Demons entrusted to them? A task that was having a direct relation with their desires: they would neutralize the lithic instruments that, thousands of years before, the Cro-Magnon men, Atlantean survivors, had constructed throughout the world. But the Cro-Magnons did not only construct megalithic monuments, but their science was including other alterations to the environment; and the manner in which the Druids were to "neutralize them" was ranging from destruction, the engraving of symbols on the great stones, the modification of their dimensions, or the analogous construction of "other monuments."

Over the centuries, the Druids became great masters in the acoustic Kabbalah and we already saw in John Dee's story how they used to do it when they were desiring to "recover" some of the Atlantean lithic transducers. Later on, we will speak again about

the lost science of the Cro-Magnons and the esoteric mastery of the Druids.

While the Druids were marching with the Celts toward Europe, the Kingdom of Judah, in the Middle East, was destroyed by Nebuchadnezzar and its population taken, into captivity, to Babylon in 597 BC. They were liberated in 536 and, twenty years later, in 516, they reconstructed the Temple of Solomon without finding the Ark with the Tablets of the Law. In the fourth century, they were dominated by the Greeks of Alexander and in the second century they allied themselves with the Romans against the Greeks (140 BC). After the death of Julius Caesar, the Senate of Rome granted the title of King of Judea to Herod I, in the year 37 BC and in the first year of the Christian Era (or in 4 BC if you will) was born the Savior, Jesus of Nazareth, the Christ.

After Herod I, the Romans took away from the Chosen People the possibility of having a King of their lineage and placed in power a series of procurators who vainly attempted to dominate the growing social agitation. The "crucifixion of Jesus Christ" (which did not exist), or the "struggle against the Christians," which is usually given as an explanation for the belligerence and suicidal attitude of the Jews, are not correct; the true cause of the unrest being the fact, foreseen by all the members of the Sacred Race, that the Hebrew Archetype "would be cast onto the Gentiles." By virtue of sharing the substance of the Demiurge, the Judaizing action that would thenceforth be realized over the whole world was palpable for them. What was not appearing so clear to them was: in what way, after the presence of Jesus Christ, could the ancient covenant with Jehovah Satan be fulfilled, the promise that the sacred lineage would inherit the power over other nations? It would take several centuries and the work of eminent kabbalistic Rabbis for the Hebrews to recover their faith about their role in History. But while that time was arriving, the patience of the Romans ran out much earlier; in the year 70 AD, General Titus destroyed Jerusalem, the Temple of Solomon, and "dispersed" the Jews to all corners of the Roman Empire. With the Diaspora of year 70 begins the modern history of the Chosen People, whose culmination is about to be produced today, when the Synarchy transfers, into their hands, the totality of world power.

When in 313 Emperor Constantine the Great recognized Christianity as the official religion of the Roman Empire, a difficult Epoch was initiated for the Sacred Race. The reason was that the Blood Memory of Khristos Lúcifer was predominating more in the recently Christianized peoples than the Judaic Archetype of Jesus Christ, a fact that was almost always resulting in a generalized anti-Jewish sentiment. Although in the long term the constant influence of the "geo-topocentric ray" of Jesus Christ would end up

triumphing over the Hyperborean memory, and the masses would end up Judaized, meanwhile, the Sacred Race would be in danger of being exterminated. But the "threat" would soon be warded off.

Whether there was actually a real danger against the Hebrews is something to be doubted, since in the fifth century Saint Benedict of Nursia founds the Order into which the Druid "Christians" will enter, en masse, who will devote themselves, from then on, to the task of mediating between the Church and the Synagogue.

H. Analogies between the Strategy "O" and the Way of the Strategic Opposition

We said that the Tablets of the Law remained where Solomon had kept them and were only just found in the Middle Ages. With this affirmation our answer does not conclude; but we will have to return very soon, in the next section, to continue with the account. In the meantime, let us try to find an answer to the first part of the question, which was asking: what has become of Gral . . . ?

Contrary to the question about the Tablets of the Law, which obliged us to refer to facts of History, the question of the Gral will take us to strictly esoteric terrain. But first of all, it is worth clarifying that the question has been wrongly posed. We already clarified that the Gral is not to be sought; we will now add that it is an object of which it is not possible to appropriate and that, therefore, must still be where it always was. It is as much an error, then, to "seek" the Gral as it is to question: what has become of it? But, you may ask, how should one approach that Mystery, then, in order to obtain some additional knowledge, free of paradoxes? The only way, in our judgment, to advance in the knowledge of the Mystery, consists in going deeper into the analogies that link the "orienting function toward the Origin" of the Gral, an external function, with the "secret ways of spiritual liberation" of the Hyperborean Wisdom, which are internal functions, "orienting toward the Origin."

In this sense, we can establish a very significant analogy between the "Gral Stone" of the "O" Strategy and the "Lapis Oppositionis" used in the way of "Strategic Opposition."

In the chapter that we have dedicated to the A1 Strategy of John Dee in the *Secret History of the Thulegesellschaft*, a description was made of the secret ritual practiced by the Berserkers of the SDA, based on the way of Strategic Opposition and the archemonic technique. There was shown the Archemon that the Berserkers had constructed in the underground crypt, consisting of a "Plaza"

or area enclosed by a ring of water.[31] By applying the "law of the fence" to the Archemon, ***isolating*** the Plaza from the Valplads is achieved; i.e., one manages ***to liberate an area*** in the Demiurge's world. But this is not enough; it is necessary for the Berserkers to desynchronize themselves from the time of the world and generate their own time, inverse, which enables them to ***direct themselves toward the Origin.*** For this purpose, they perform ***Strategic Opposition against the Lapis Oppositionis, which are situated on a Rune in the Valplads, facing the Fenestra Infernalis.***

It is now our turn to approach the greatest secret, that which explains the method used by the Siddhas in order ***to maintain,*** permanently, eternally if you will, the Gral in the World. We will begin by inquiring the following: which is the ***residence*** of the Siddhas? We can start from a known answer, which we have repeated many times: the Siddhas reside in Valhalla. Such an answer is correct, but insufficient; for, in turn, one might ask: what is Valhalla? Where is it located? Facing these questions, two criteria can be adopted: one, to resort to elements of Nordic mythology and say, e.g., that "Valhalla, the site where the warriors killed in combat go to reside, ruled by Wothan, etc., is located at the top of the Ash Yggdrasil." And a second criterion, which seems to us more accurate, consisting in stripping the answers of folkloric adornments and expressing them with symbols of the Hyperborean Wisdom, which can be easily interpreted by means of analogies.

With this criterion we can immediately affirm that Valhalla ***is the plaza liberated by the Siddhas*** (or Æsir) ***in some place of the Universe of The One.*** This plaza, naturally, has the dimensions of a country and is totally fortified. In it inhabit the Lords of Venus and a great many Gods and Valkyries, those who are constantly preparing for the fight while they await the end of the Kaly Yuga and the awakening of the captive Spirits. Its countless warrior Siddhas, immortalized with their bodies of Vajra, form the ranks of the Wildes Heer, the furious army of Wotan, and guard the walls of Valhalla, even though the Enemy would never dare to face so fearsome a Hyperborean garrison.

The Siddhas have liberated the plaza fortress of Valhalla by applying, with Their Powerful Wills, the law of the fence to the walls of stone. The conquest of their own time that reigns in Valhalla, and which makes them independent of any "cycle" or "law" of the World of the Demiurge, comes from a marvelous operation of

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31. The application by the ancient Hyperborean lineages of this strategic formula has been converted, in the Bible, into the fable that Cain was the first who "fenced an area and walled it" (within which he constructed cities, the Economy of which was based on Agriculture).

Strategic Opposition. But, what will have been the stone, the Lapis Oppositionis, that the Siddhas used in their Hyperborean Strategy? Since the Conflict of the Origins that occurred millions of years ago, the Siddhas perform Strategic Opposition ***against a precious extraterrestrial Gem provided for this purpose by the Gallant Lord, Khristos Lúcifer. That stone is called Gral:*** "dieser Stein ist Gral genannt." (Wolfram von Eschenbach).

The analogical relationship between the Archemon and Valhalla becomes even more evident if we consider that the latter possesses a ***"Porta Infernalis,"*** equivalent to the ***"Fenestra Infernalis"*** of the former. The Porta Infernalis is an opening in the wall that is permanently watched over by attentive sentinels. Facing the Porta Infernalis, but outside of Valhalla, that is to say, in "the world," ***is situated the Gral, upon a Rune;*** against it, as has been said, the Siddhas perform Strategic Opposition.

It is necessary to go a little deeper into the description of this placement, due to its extraordinary importance, in order to approach the Mystery of the Gral.

Analogously, the Gral, as a Lapis Oppositionis, ***was deposited in the Origin, upon a Rune and is still there: upon the Rune and in the Origin.*** It is not a play on words, but a property of the Gral that must be thoroughly examined: the Gral, as a reflection of the Origin, cannot come to be in time like the material "things" created by the Demiurge; in other words, the Gral cannot be in the present. In truth, the Gral is in the remote past, in that time and place in which it was deposited, and that is why ***it must not be sought*** by using "movement" (and time) in order to find it, since such an attitude ***points toward the future,*** that is, in the opposite direction, just as we have already explained. But if the Gral is in the past, if time does not drag it toward the present with its unstoppable fluence, as occurs with material objects, and ***has always remained there*** (in the past), how is it that we have come to know of it? And, most importantly, how can it ***act*** in the present, such as the "O" Strategy demands, ***regardless of time,*** i.e., by virtue of what "element" is the Gral connected, "from the past" to "the present," e.g., with a Hyperborean leader? The solution to these problems has constituted, since antiquity, a dangerous secret . . . that we are now going to try to reveal. The enigma is solved by reasoning in this way: while the Gral ***has always remained in the past,*** a property that the Gem of Khristos Lúcifer uniquely possesses in the Universe, ***the same has not occurred with the Rune that was sustaining it*** (and that still sustains it). Here is the Great Secret: while the Gral, a reflection of the Divine Origin, remains as such ***"situated in the Origin,"*** the Rune upon which it was seated has traversed millennia and has arrived to the present. Certainly, the Rune "is always present," which

means: "in any historical circumstance." We will speak a little on the Rune.

It is known as ***Rune of the Origin*** or ***Rune of Gold,*** but it is worth clarifying that such names not only designate the "symbol" of the Rune but also the ***terrestrial Stone*** that was a primordial seat of the Gral. That is why, when in the Hyperborean Wisdom, an allusion is made to the "Rune of Gold," what we are actually dealing with is a very ancient stone, violet-blue in color, on which the Gods enchased a runic sign of gold. It becomes necessary, then, to know the origin of it and the motive for its construction.

We already mentioned on other occasions that in the beginning the Gods entered the Solar System "through the Gate of Venus" and that a group of them, the "Traitorous Siddhas," "associated themselves to the Plan of the Demiurge, later provoking, in combination with the latter, the catastrophe of the captive Spirits." The Hyperborean Spirits were enchained to Matter for having fallen into a cosmic trap, the Mystery of A-mor, but we will not speak of it for now. The effect that was produced in the evolutive world of the Demiurge upon assimilating the confused Spirits is what we would call today, a collective mutation. To the evil of the imitative ordering of matter, done by the Demiurge, was later added the evil of the mutation of His Work and the enchainment of the Spirits, that is to say, the modification of the Plan carried out by the Traitorous Gods. And in order to "control" such an evil endeavor, the Traitorous Gods decide to found the White Hierarchy, in which the different devic manifestations of the Demiurge are to be organized.

I. Chang Shambhala, Abode of the Traitorous Siddhas

The "headquarters" of Power, Chang Shambhala, is also the key to the collective mutation of the seven kingdoms of nature. In effect, in what manner was the Demiurge maintaining the ***stability of form over the Earth*** and how was he ensuring, before the mutation, that the seven kingdoms evolved according to His Plan? There are two principles that intervene in the execution of the Plan, one static and the other dynamic. The Plan ***statically*** relies on the Archetypes and ***dynamically*** on the Breath of the Solar Logos, i.e., that it was ***a force coming from the Sun*** (the physical vehicle of the Solar Logos), which was maintaining the evolutive impulse in the seven kingdoms of terrestrial nature. Well, in order to provoke any permanent alteration in the Plan of the Demiurge, ***it is indispensable to intercept the energetic current coming from the Sun that, passing through the ocean of prana, converges on Earth.*** In order to comply with this condition, the Traitorous Siddhas installed themselves, from the beginning, ***between the Sun and the Earth,*** in a fixed position that never lets even a single ray of light pass

through (that is to say, not even a photon), without first having been intercepted. This affirmation may seem fantastic, and in truth it is, but more fantastic and insensate has been the construction of Chang Shambhala, since what we have described is the "technical" function of the seat of Power of the Traitorous Siddhas.

Here is another "Secret" that is no longer such; the "location" of Chang Shambhala can now be determined from this datum: it is always located between the Earth and the Sun. In reality, Chang Shambhala is very near to the Earth, which will give an idea of its enormous size. However, this is not a whim but it had to be constructed this way because of the exigencies of its ***modulating*** function of the solar genetic plasma.

Of course, there will be no shortage of those who will foolishly say that all this is nonsense given that "the traditions of Tibet and India" affirm that Chang Shambhala "is a Kingdom situated in Asia, between the Altai Mountains, the Gobi Desert, and the Himalayas." Undoubtedly, a comment of this type will constitute a greater nonsense than my affirmations. First, the mentioned "traditions of Tibet and India" are products of the strategic disinformation that for centuries the Hierarchy has deployed so that the truth is ignored. And, in second place, I will say that the most serious data of the Tradition, since there are some data worthy of credit, always mention the ***location of the Gate of Chang Shambhala*** and never the kingdom itself. This subtle distinction is highly suggestive, since the fact that a gate exists in a determinate geographic place ***does not imply that the Kingdom is immediately behind it!*** A primitive mind could understand it this way, conditioned by the belief that the straight line is the shortest distance between two points, and in fact such a thing frequently occurs. But here, we are handling the information on another level and that is why we will repeat four verses of the Song of Princess Isa, which we had the opportunity of learning when we studied the story of Nimrod, "The Defeated."

> "But although Dejung is far away,
> its gates are everywhere.
> Seven gates have Dejung,
> and seven walls encircle it."

The Oriental legends refer to these "induced gates," which "are everywhere" and lead to the kingdom that, evidently, does not occupy a simple geographic location.

Our reference to such remote events (the perverse association between the Traitorous Gods and the Demiurge), was intended to serve as an introduction to a fact that I will now highlight: when the Demiurge agree with the Traitorous Gods to cede to these the control of the Hierarchy, He delivers to them ***the Tiphereth sign,*** which represents one of the ten Sephiroth and permits a total con-

trol over the formal Aspects of Creation. The Tiphereth Sign is the symbolic expression of the "material manifestation of the divine Archetypes," an Aspect that tends to be synthesized as the ***"Beauty of the Demiurge."*** In case it has not been well understood, it is worth repeating that the Demons of Chang Shambhala were left in possession of a sign that represents ***the whole*** Tiphereth aspect of the Demiurge, permitting them access to it and to share its power. Naturally, the Tiphereth sign is the key to Maya, the Illusion of the Real, and, therefore, the most terrible tool of sorcery. Whoever observes the Tiphereth sign, which is quite complex, "from the world," i.e., karmically incarnated, runs the risk of immediately becoming abyssed, losing any point of reference and therefore, reason. That is why the Hyperborean Wisdom recommends applying the law of the fence to the Tiphereth sign in order to be able to observe it without danger. It is not superfluous to point out that in every Hyperborean offensive against the Demons of Chang Shambhala, sooner or later a confrontation with the Tiphereth sign is produced, given that its nefarious influence is relied on in order to conquer the Viryas.

J. The Valhalla of Agartha, Abode of the Loyal Siddhas

After the Traitorous Siddhas received the Tiphereth sign and constructed Chang Shambhala, it was no longer possible for the Loyal Siddhas to remain on the Earth's surface. But neither were they wanting to abandon the Solar System, leaving behind billions of captive Spirits. And then they planned the Odal Strategy. But before, what picture was a captive Spirit presenting? Basically, the loss of the Origin and the consequent unconsciousness, i.e., the loss of its own time. The enchainment to matter fundamentally starts from the enchainment to the "immanent flow of the Demiurge's Consciousness," that is to say, the synchronization to the Time of the World. The captive Spirits, bound to Time, were going to take millions of years to recover their consciousness, if ever. Under these circumstances, the Siddhas, in a marvelous exhibition of valor and intrepidness, begin the "O" Strategy.

The first problem that they were to face was maintaining themselves "independent" of Time, but not "outside of it," since they would have to closely follow the misfortunes of the captive Spirits in order to help them avoid strategic confusion and, eventually, to rescue them. On the other hand, the independence of Time was necessary so that the Siddhas could preserve their own time, their consciousness of the Origin, otherwise they would run the risk of also falling into the Great Deception. But, as long as the aeons went on, the Siddhas were to have an agreeable site, fit to be occupied

and defended by a garrison of frightful stellar warriors. These were the principal problems; there were others, but we will pass them over in homage to brevity.

The procedure to follow was the following. The Siddhas sought a site on Earth convenient for their purposes. As such a site ***was going to disappear*** after the Strategic Opposition, they did not choose it ***within a continent,*** since it would have perhaps caused a cataclysm (which would delay the destiny of the captive Spirits even more). Instead, they searched among the islands and chose one of them, situated in what today would be the extreme north, but which in those days was a tropical zone, immediately proceeding to ***fence it.*** Being an enormous island, the work to perform in order to construct a cyclopean wall of stone all around its perimeter, would today seem an impossible task. But the Hyperborean Wisdom that the Siddhas were having at their disposal gave them the solutions in order to rapidly finish with such a work and before long a colossal wall was transforming the paradisiacal island into an impenetrable fortress. It is not possible to describe the extraterrestrial architecture of the walls, since we would lose ourselves in explanations and would not make much progress; I will only say that, in some sections, the construction was similar to the pre-Incan fortress of ***Sacsahuamán*** (near Cuzco, in Peru), but such a resemblance, we must also say, was very rough, since Sacsahuamán is still ***too human.***

In the wall they made only one opening, something that will surprise those who do not know the strategic principles of the Hyperborean Wisdom. And outside of this opening, which we have already named with a modern denomination: Porta Infernalis, was placed the ***Rune of Gold.*** The moment has come, then, to return to the greatest Mystery.

The Great Chief, Khristos Lúcifer, audaciously established in an unthinkable place, behind Venus, as the Black Sun or an expression of the Origin, decided to respond to the vile conspiracy of the Traitorous Gods with an act of war. In order to comply with His Will, the Liberating Gods occupied the island and walled it by initiating the "O" Strategy. But the "O" Strategy had the objective to "awaken" and "orient" the Viryas, individually or racially, we have already said; then, what was the "act of war" consisting in with which Khristos Lúcifer was responding to the treason of the Siddhas of Chang Shambhala? Concretely: the coup de guerre was delivered by the Gral.

The Hyperborean Gem, removed from the Forehead of the Gallant Lord and seated in the world of the Demiurge, would prevent the Demons from denying the divine Origin of the Spirit, since its untarnishable brilliance, at all times, would give off the reflections of the Primordial Fatherland. The Gral, by divinizing the Hyper-

borean lineages, was constituting the greatest defiance; for it was threatening to send the infernal plans to failure. The conflict would be, from then on, eternally posed by anyone who managed to awaken, whatever the Hell in which he found himself, since the Gral would be seated on the physical plane, that is to say, in the lowest of the infernal regions, and ***its brilliance would be seen from all corners of the World,*** including the astral plane and all those "purgatories" that the Demons prepare there in order to deceive the Spirits; even on those very subtle planes of the monads emanated by the Demiurge, where there are also completely idiotized Hyperborean Spirits, who have been made to believe that "they must remain there while their, denser, 'other bodies' evolve." Lastly, the Gral was, if the metaphor is permitted to me, a gauntlet thrown in the face of the Demons, for a challenge that these, because of their cowardice, would not be capable of responding to.

But it was not so easy to ensure that the Gral, once entered into the physical plane, simply stayed located in one place, on an altar for example. Because of its atemporal character, as a reflection of the Origin, the Gral, as a true universal diluent, would pass through everything and would be lost from sight . . . especially if ***the Time of the World elapsed*** for whoever looked at it. The Gral cannot be seated atop any substance that flows at the impulse of the Breath of the Logos, that is to say, that temporally flows, for ***it would be lost in the past, since its essence is always in the Origin.*** What to do? It is necessary "to prepare" a material seat in such a manner that it supports (the Gral) ***even if it remains in the past and even if the Time of the World effectively elapses for said seat.*** Can something like this be constructed? Only if a sign ***that neutralizes the temporality*** is intercalated between the substance of the seat and the Gral. This means that the sign must represent ***movement inverse*** to that used by the Demiurge in order to construct the Solar System.[32] A sign like that, which is the height of heretical symbols, was used by the Siddhas in order to construct the seat of the Gral, which we have called the ***Rune of Gold.***

Pay attention to this because we will say it only once: from the ***Rune of Gold,*** which is a very complex sign and of tremendous magical power, is derived, ***after a mutilation and deformation,*** the Swastika Rune, of which so many nonsensical things have been written.

In order to construct the seat of the Gral, a violet-blue color crystalline stone is opted for, similar to an agate. On its upper part, in a slightly concave area, a Rune of Gold, skillfully chiseled by the

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32. Physical movements must be discarded: $\dot{x} = \frac{dv}{dc}$ Here, we will refer to "other kind of movements."

Siddhas, was enchased. And once the seat was completed, it was deposited outside of the island's walls, in the direction of the Porta Infernalis, but many miles from there, in a continental region.

It will be difficult for anyone to imagine the marvelous spectacle of the Gral descending into the seven hells. Perhaps if one thinks of a Green Beam, of blinding brilliance and a gnostic influence upon the viewer, before whom the Demons turn their ferocious faces, frozen with fright; a Beam that, like the reaping blade of an invincible Sword, goes tearing through the four hundred thousand worlds of Deception, seeking the heart of the enemy; a flying green serpent that bears between its teeth the Fruit of the Truth, denied and hidden until then; if one thinks on the beam, on the sword, on the fruit, on the Serpent, perhaps it is thus possible to intuit what occurred at that crucial moment when the Truth was placed within reach of the captive Spirits. Yes, because since the Gral was seated upon the Rune of Gold, the Tree of Science was planted within reach of those who, completely confused, were living in Hell believing to inhabit a Paradise. From now on they would be able to eat of its fruit and their eyes would be open!

Hallelujah for Khristos Lúcifer, the Serpent of Paradise! Hallelujah for those who ate of the Forbidden Fruit: the awakened and transmuted Viryas!

What was the next step of the Gods? Prior to the fall of the Gral, but when this phenomenon was already occurring on other planes, they applied the law of the fence to the walls of the island, ***isolating the interior area from the exterior.*** In order comprehend the effect that such a strategic action produced, one must bear in mind that ***this was the first time that a plaza in the Solar System was liberated.*** When a ring of fire seemed to burst forth from the imposing walls and the interior of the island, enveloped in a strange vibratory and flaming cloud, was no longer visible, the Demiurge began to feel His substance amputated. The strategy of the Siddhas was aiming to gain, not only the flat area of the island but also its relief, its mountains and valleys, its lakes and forests, its vegetables and animals; the island, a vast country, was also a gigantic Noah's Ark that for millennia would receive the Viryas who managed to awaken and flee from material chains and also those who had been transmuted by fighting to the death in battles.

A whole country subtracted from the immanent control of the Demiurge was a new experience, but, however this had been possible, the truth is that the island was still there: hidden by a barrier of fire but in the same place. That is why the reaction of the Demiurge made the Earth tremble, seeking to somehow affect that incomprehensible phenomenon and recover the dominion of the "plaza." Terrible tidal waves tossed the adjacent seas and never-before-seen winds uselessly blew against the titanic walls; the sky

was darkened by clouds of ash from suddenly awakened volcanoes and the ocean floor was threatening to split and attempt to swallow the "liberated" island.

The world was seeming to have gone mad, showing the terrifying spectacle of all the "uncontrolled" forces of nature, when, "as if it were the height of abominations," the Gral descended upon the Earth.[33]

What could we add in order to give an idea of what happened there? We already said that it is very difficult to describe (or even mention), an event that generated a perpetual irritation in the Demons. Perhaps this comment may tell someone something: "as the Gral was falling to Earth, beyond the three hundred and seventy times ten thousand Worlds, the Great Face of the Ancient One let out a howl of horror that ***is still heard reverberating*** in the confines of the Cosmos."

As soon as the Gral had been seated upon the Rune of Gold, the Siddhas performed the Strategic Opposition, finally making the walled island become invisible, disappearing forever from the Earth's surface. Thenceforth, sleeping men would speak of Valhalla, the abode of the Gods, and also of Hyperborea, the "island swallowed by the sea," since the original myth, charismatically transmitted by the Siddhas, has suffered various falls into exotericism due to the blood impurity of the Viryas.

K. Commentary on the Rune of Gold or Sign of the Origin

The question that initiated the preceding esoteric commentary, let us recall, was asking "what has become of the Gral . . . ?" In response, we found that it is erroneous to inquire about the Gral, since this virtually is ***The Origin,*** and has never moved from there. Its seat, on the other hand, the Rune of Gold, possesses the dimensions of a material object and it is given to suppose that, to a great extent, it is affected by the laws of physics. We can then re-pose the problem: what has become of the Rune of Gold? Is it still holding the gem of Khristos Lúcifer? In this last case the answer is affirmative: the Rune of Gold has since then been the seat of the Gral, a situation that has not altered at all in modern times. With regard to the first question, we should realize that it would be an impossible task to summarize here the complete itinerary followed by the Rune of Gold up until today; it would force us to mention disappeared Civilizations and, many of them, completely unknown to official culture. We will refer, then, to historical times, starting by

33. According to the Hyperborean Wisdom, "two ***winged*** Siddhas, lieutenants of Khristos Lúcifer, accompanied the Gral in its descent."

establishing some guidelines that will allow us to face the problem in a correct manner, thus avoiding many superstitions or disinformations.

1º - The Rune of Gold has been many times confused with the Gral. Indeed, we have already explained why the Gral should not be sought. However, on some occasions there really has been a transportment and it has been thought, with reason, that it was the Gral. ***But the Gral is not an object of which one can appropriate, and still less manipulate or transport.*** With all verisimilitude, what has been transported is the Rune of Gold, in the framework of a racial Strategy. In this case we cannot attribute the confusion solely to the enemy strategic action because, in the degradation of the ancient Hyperborean myths, the major responsibility falls on the blood impurity of the Viryas.

2º - The presence of the Rune of Gold among the members of a community of Hyperborean lineage has the virtue of favoring charismatic bonding and legalizing the conduct of its leaders.

3º - The presence of the Rune of Gold is the presence of the Gral; and the people to whom the Gods have entrusted its custody are ***undoubtedly,*** at this time, the purest Hyperborean lineage of the Earth.

4º - In order to certify if a determinate people have been in possession of the Rune of Gold, one must study their Hyperborean architecture of war:

The possession of the Rune of Gold requires the construction of stone structures with peculiar topological properties. Said constructions may ***not seem*** made for war, but such an appearance is exclusively due to the ignorance that exists about the Hyperborean Strategy. An example of this is the "castle" of Montsegur, on Mount Pog, in the French Languedoc. This construction, which is not a fortress by any means, was erected in order to enable the Hyperborean sect of the Cathars ***to receive and preserve*** the Rune of Gold. The principles that predominate there are those of the "law of the fence" and of "Strategic Opposition," it being a useless task to pretend to make of Montsegur an astronomical observatory or a solar temple. But as the architecture of Montsegur has been designed ***based on*** the Rune of Gold, whoever does not take this key into account will never arrive at any positive result.

5º - One must distinguish between the seat of the Gral, to which we call the Rune of Gold, and the Sign of the Origin, which the Rune of Gold represents. We said that the Gods enchased a gold figure on the violet-blue stone and we denominate the whole (stone and figure), the Rune of Gold. But the Sign of the Origin, which was chiseled in Gold and enchased, possesses by itself the power to present

an "affinity" with the Gral. That is why many Hyperborean lineages, which did not achieve the high Honor of guarding the Rune of Gold, instead received the Sign of the Origin as a prize for their blood purity and recognition of the effort put into their Strategy. Thus is how the Sign of the Origin had, with the passing of History, a particular proliferation among certain lineages who proudly incorporated it into their banners. Naturally, the leaders in the beginning tried partially veiling its symbolic content by simplifying the figure, i.e., removing some suggestive elements; but, after the fall into exotericism and vulgarization, ***the true appearance*** of the Sign of the Origin was forgotten; I already said, e.g., that the Swastika comes from the mutilation and deformation of that Primordial Sign.

However, in many cases, due to the extraordinary blood purity of some lineage, the Sign of the Origin was exhibited in full, allowing the leaders to use its enormous power in order to project the light of the Gral onto the mass of people. We could give several examples of Asiatic communities bearing the Sign, but we have at hand the case of the ***Saxons,*** who had engraved the Sign of the Origin on a tree trunk to which they were considering the column of the world ***(Universalis Columna).*** The purpose of such an audacious determination also deserves a commentary. When Charlemagne conquered Eresburg in 772, he rapidly proceeded to destroy the Irminsul trunk and to execute five thousand members of the Saxon nobility. Not content with this, after three decades of heroic resistance, the Saxon Race, of the purest Hyperborean lineage, was totally "Christianized" (after execution of its purest offspring). We have learned that many cultured Germans consider "fortunate" this dreadful Carolingian campaign. Thus, e.g., Professor Haller unblushingly opines that "without the subjugation of the Saxons there would not be a German nation today," since "Charlemagne's greatest and most momentous undertaking was the subjugation of the Saxons. It gave the final shape to the Frankish Reich and created essential conditions for the state and cultural development of the Western world up to the present day."[34] This generalized opinion is based on the "a posteriori" analysis of the historical facts, and that is why, considering that the extinction of the Carolingian dynasty made it possible that two hundred years later the Saxon blood arrived with ***Otto I*** to take the lead of the Western world, it is taken for granted that the domination and "conversion" of the Saxons was "necessary" and positive. Here is ***our*** opinion: the Judeo-Christianization of the Saxons represents the harshest blow that the Infernal Powers dealt to the Hyperborean lineages in the Chris-

34. *Der Eintritt der Germanen in die Geschichte,* Johannes Haller, 1957

tian Era, even greater than the conversion of the Vikings, of the Celts, or the destruction of the Cathars, only comparable to the annihilation of the Gothic Kingdoms. And the destruction of the ***Irminsul*** tree, with the loss of the Sign of the Origin for the Occident, is a catastrophe very difficult to evaluate.

6º - It is not indispensable, nor even necessary, that the Rune of Gold be found in the bosom of a people for the influence of the Gral to act upon them. The Gral acts upon the Viryas ***from the Origin,*** a property that cannot be affected by any physical variable, wherever the Rune of Gold is found. That is why it is, to a certain extent, absurd to attribute to such and such a people the achievement of a "high degree of Civilization" because "they were in possession of the Gral," given that the Gral cannot be in the possession of anyone since it is, by arrangement of the Gallant Lord, proof of the Divinity ***of all*** the captive Spirits. What a people can have ***in custody*** is the Rune of Gold, but only as a prize and recognition of a ***previously*** attained racial purity, i.e., that the fact of having the Rune of Gold in custody is not the cause of the greatness of a people but inversely, the purity of its lineage made it worthy of the High Honor of being the depositary of the seat of the Gral.

But, even though the Rune of Gold ***is only delivered to those who deserve to have it,*** it is true that its close presence affects the environment by creating a mutant microclimate. That is why the Gods usually deposit the Rune of Gold, during dark epochs, in appropriate sites in order to influence the less confused lineages.

7º - From all that has been exposed up to this point, we can see the capital importance that it would have for a community of Hyperborean lineage to gain the custody of the Rune of Gold. It is then necessary to address this possibility in detail, which we will do in the next article when dealing with the A2 Strategy of the Siddhas. However, before considering the A2 Strategy, we must be clear about a fundamental concept, which is readily apparent from the preceding conclusions. The problem can be summarized in the question: why does "the King" (or whoever holds the Regal Function) need to find the Gral (that is, the Rune of Gold)?

L. The Gral as a "Tabula Regia"

Next, let us invite a brief reflection on the attitude that one ought to adopt when taking knowledge of the events protagonized by the Siddhas, and then I will give an answer to the problem by delving a little deeper into the symbolism of the Gral.

A profound meditation on the symbols that we have presented is required in order to capture their ultimate contents, which should always be perceived as dramatic and tragic, brimming with

spiritual urgencies. No one who has become aware of the incredible sacrifice made by the Siddhas in maintaining the Gral in the world for millions of years through Strategic Opposition, i.e., by a constant and continuous act of Will, no one who has realized it, we repeat, will be able to remain impassive, in the midst of the confusion, without experiencing an urgency to free himself from the chains of the Demiurge and depart, trying to alleviate, in some way, the task of the Siddhas. No one who verifies the truth of these symbols with his blood will be able to prevent Honor, the only morality of man, from insistently urging him to "abandon everything" and depart. But that departure will be "with weapons in hand," like Nimrod and Wilde Jäger, prepared to fight an all-out battle against the Demons and feeling that the blood has been ignited by the "Berserker Fury," by the "original hostility" toward the work of the Demiurge, transmuting the weak organic substance of the physical body into Vajra, the incorruptible matter. It is the least that the Virya can do in order to respond in some measure to the aid that the Siddhas have lent to the Hyperborean lineages, making it possible, with their Hyperborean Strategy, for the Gral ***to give proof of the Divine Origin.***

Let us now go to the pending question.

The Gral-Stone, the Gem of Khristos Lúcifer, ***is sustained in the World by the Opposition of the Siddhas,*** where it fulfills its function of reflecting the Origin and divinizing the Hyperborean lineages; but, ***because it is temporally related to Valhalla,*** it also points out, to every liberated Virya, a path toward the abode of the Immortals. That path is that which the fallen warriors in battle follow, the heroes, the champions, guided by the Hyperborean women, those who were promised to them at the beginning of time and whom for thousands of years, because of the ***fear*** that was poisoning their blood, they had forgotten. If the valor demonstrated in the feat has been a sufficient purge, She will, without fail, be there, next to the fallen warrior, in order to cure his wounds with the frozen Amor of Hyperborea and guide him on the inverse path that leads to Valhalla. ***And that path initiates in the Gral.***

But by this it should not be thought that the light of the Gral aims at the individual salvation of sleeping men, for that purpose the "Singing of the Siddhas" and the seven secret ways of spiritual liberation are available. On the contrary, within the "O" Strategy, the Gral must fulfill the fundamental role of ***restoring the Regal Function;*** that is to say: it must serve a racial or social purpose. That is why the Gral will be required in all cases in which it is attempted to establish the Universal Empire or any other system of governing based on the social application of the law of the fence (monarchy, fascism, national socialism, aristocracy of the Spirit, etc.).

The historical events that lead to the "search for the Gral," always similar, can be symbolically summarized as follows. In principle, the Kingdom is "terra gasta" or the "King is ill" or simply the throne has become acephalous, etc. (There can be many interpretations, but the symbol essentially refers to a depletion or decline in charismatic leadership and a vacuum of power, whether the government is exercised by a king, caste, or elite.) The best knights set off to "seek the Gral," in an attempt to put an end to the evils that afflict the Kingdom and ensure that the ancient splendor returns. Only one succeeds in finding the Gral and restoring well-being to the Kingdom, either by "curing the King" or "crowning himself." Curiously, the triumphant knight is always presented as "foolish," "pure crazy," "naïve," but especially as a "plebeian."

Here, the "best Knights" are equivalent to any of the multiple social forces that are ready to launch themselves upon the Regal Function when an acephaly or vacuum of power exists. Finally "one of them" triumphs and re-establishes order in the Kingdom; "he was the plebeian and now he is King, with the approval and consent of the people." In our interpretation, this means, evidently, that a "social force" has predominated over those remaining (the "other knights") and ***has replaced the existing order*** (which was interdicted) by a ***New Order,*** unanimously accepted ***by the people.*** But if the problem is reduced to a mere struggle for power, why does the new King (or new elite, aristocracy, caste, etc.) need to find the Gral? ***Because the Gral confirms the Regal Function.***

When in times of crisis a new elite or a charismatic leader takes power, with intentions of regal restoration, he must hasten to ***legalize*** his situation, otherwise another elite or leader will come to question his titles and will also attempt to occupy the vacant place, thus an endless series of battles, political or military, will ensue. But if there is a struggle for power, ***no one has its control;*** and it may occur that in the end the Kingdom winds up divided among various factions. It is necessary to settle the question, to consult an infallible judge, an undisputed and transcendent authority. Here is where the necessity to appeal to the Gral arises. Why the Gral? Because the Gral is also the Tabula Regia, the "list of Kings"; ***it states who should govern, to whom it befits to rule, because it reveals who has the Purest Blood.*** But this revelation is not simply oracular and arcane but through the mediation of the Gral, the purity of the Leader, his right to leadership, will be known by all and recognized by all, charismatically. Hence, the pure madman, of Hyperborean lineage but of plebeian Stirp, after "finding the Gral," is "recognized by the people" as undisputed King.

When a Hyperborean lineage trusts in the light of the Gral for the election of its leaders, it can properly be said that a dynasty of "Kings of the Gral" will succeed one another. During the reign of

one of these, it may come to pass that the lineage reaches such a high degree of purity that it becomes worthy of gaining the custody of the Vrune of Gold. This is what occurred, e.g., in the thirteenth century in the French County of Toulouse, when the Vrune of Gold was entrusted to the Perfect Cathars. (It will be claimed, against this affirmation, that the Cathars were Manich-aeans, i.e., inheritors of a Gnostic tradition, and that that is why they were annihilated, only a circumstantial relationship existing between them, the Counts of Toulouse, and the Occitan population. Such an argument, of modern Druid origin, attempts to divert attention from the most important fact of the Cathar epic: its relationship with the Gral. The fact that they were Gnostics, which no one disputes, and that they taught one of the seven secret ways of liberation based on the Siddha's Song of A-mor, the origin of troubadour culture, which few know, does not at all explain their relationship with the Gral. The Gral, in the framework of the "O" Strategy, has a purely racial meaning. If the Rune of Gold was entrusted to the Cathars, it is because they were actively participating in collective techniques of transmutation, ***which cannot exclude the Regal Function,*** and not simply "because they were of a Gnostic affiliation."

M. Hebrew Messiah and Imperial Messiah

A theme connected with the property that the Gral possesses, of being a Tabula Regia, is that of the Imperial Messiah and its imitation: the Jewish Messiah. In principle, we will say that one is King of the Gral by purity of blood, an absolutely individual attribute that depends neither on race, nor on stirp, nor on any other material patrimony. A King of the Gral exhibits purely personal virtues such as valor, intrepidness, or honor and never fundaments his prestige on material possessions or on the value of gold. The authority of a King of the Gral, for these reasons, exclusively comes from his personal charisma, which extends itself to the rest of the people thanks to the "bonding" that is established between the King and ***each one of them,*** in their blood, ***through the mediation of the Gral:*** it is the principle of the psychosocial Mystique. That is why a King of the Gral, ***in his community,*** is recognized by the people. Naturally, ***all peoples*** would have their King of the Gral if the action of the Synarchy and the Hebrew Race, with their "Democracy," "Socialism," "Communism," etc., had not usurped the Regal Function. In any case, it is worth asking: would the Hyperborean lineages, at a universal level, have the possibility of a King of the Gral that was recognized by all? This would be a personage of undeniable purity, whose majesty would be evident to all the lineages of the Earth, those who may or may not accept his authority, but to

whom they would not be able to deny his right to rule. Well, it is easy, then, to respond that the only Lord that accredits, for all the Hyperborean lineages, such a right, is Khristos Lúcifer. If He were to present Himself before the Hyperborean lineages, His right ***to Rule by Blood,***[35] based on His undeniable purity, may or may not be accepted, but never denied.

But the idea of an Imperial Messiah does not come from a mere speculation. It was in the black days of Atlantis when, in response to the clamor of the Siddhas, the possibility arose for the exalted Presence of Khristos Lúcifer to be manifested to the sight of men. In those days, the confusion of the captive Spirits was so complete that no one was any longer responding to the Singing of the Gods or was capable of perceiving the Light of the Gral. That is why the coming of the Imperial Messiah, the King of the Kings of the Gral who was going to restore the Regal Function in order to re-establish the spiritual Aristocracy of the Hyperborean Leaders and destroy the synarchic Hierarchy that the Demons were imposing, was announced for centuries. The prophecy was finally fulfilled with the arrival of Lúcifer, the Khristos of Atlantis; but his Divine Presence was cowardly resisted by the Demons of Chang Shambhala who resorted to black magic and opened a breach between the infernal regions of the astral plane and the physical plane. From there, a terrible conflict was generalized, which only concluded when the continent of Atlantis "had sunk into the waters of the Ocean." It is pointless to recount events here that today no one remembers and that, perhaps, are not worth remembering. We will only add that when the Demiurge, as I already explained, conceives the sinister idea of copying the Presence of the Khristos of Atlantis, He also decides to "announce" the arrival of a "Messiah" by imitating, in His own manner, the figure of the Imperial Messiah. But the differences are enormous. Here are some:

1. The Imperial Messiah comes to restore the Regal Function; the Hebrew Messiah comes to exercise the Priestly Function.
2. The Imperial Messiah accredits his right ***through the Blood;*** the Hebrew Messiah accredits his right ***through the Heart.***
3. And that is why the Imperial Messiah will be recognized by the people ***through the Blood*** (charismatically); and that is why the Hebrew Messiah will be recognized by the people (Judaized) ***through the Heart*** (emotionally).

Let us pose a question: what has become of the Gral and its imitation, the Tablets of the Law? We provide several elements that

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35. It never hurts to repeat that we refer to another blood distinct from the physical. Until a better explanation is available, it is convenient for the reader to take this "blood" in a symbolic sense.

contribute to its answer. In summary, we have said that the Gral, from the Origin, still rests on the Rune of Gold, and we mention that the latter was given in custody, in the thirteenth century, to the Cathars of the French Languedoc. What has become of the Rune of Gold since then? This is what we will try to respond in the next articles when presenting the A2 Strategy of the Siddhas. And about the Tablets of the Law, we said that they remained for twenty-one centuries buried under the ruins of the Temple of Solomon, in Jerusalem, where they were found in the twelfth century. We will also talk about this discovery and subsequent fate in the next sections.

N. Historical A1 and A2 Strategies of the Loyal Siddhas

The "O" Strategy is a "general" or totalizing strategy; the A1 and A2 Strategies are "partial" or field strategies. The A1 Strategy, which at first we attributed to John Dee and Wilhelm von Rosenberg, and which in truth was designed by them, as we have seen in the *Secret History of the Thulegesellschaft*, was finally connected with another field strategy, much earlier, thanks to the roll of Genghis Khan. This other strategy, which we have denominated "A2" for the sake of simplicity, is carried out ***in History*** until the middle of the thirteenth century. From that moment on, it is no longer in effect (for having failed to achieve its objective) and only in the seventeenth century, with the A1 Strategy, that ***some of its patterns emerge on the surface of History.*** We must note very clearly that the "O" General Strategy, which is esoteric and transcendent, differs fundamentally from the A1 and A2 Partial Strategies, in that the latter are dynamically directed toward ***influencing History.*** In other words, the A1 and A2 are strategies that attempt to divert social variables "in the long term" in order to force the restoration of the Regal Function; they rely, for this purpose, on the action of Hyperborean leaders who charismatically guide their peoples against the synarchic plans, using war if necessary. These strategies, then, are related to that "racial and collective" part of the "O" Strategy, i.e., with the functions of the Gral. The "A" Strategy, especially, has had to do with the last historical destiny of the Rune of Gold, as we will see next.

In order to interpret, without misunderstandings, the role that the A2 Strategy has played in History, on which we are now going to elaborate, we have synthesized the principal storylines in a few graphs. Figure 104 shows how events would have unfolded if the A2 Strategy had triumphed; Figure 105 expresses, on the other hand, the actual strategic situation in the year 1250. For the time being, we will dedicate ourselves to comment on the A2 Strategy by referring to such figures and later on, when the A1 Strategy's turn comes, we will use other equally synthetic graphs.

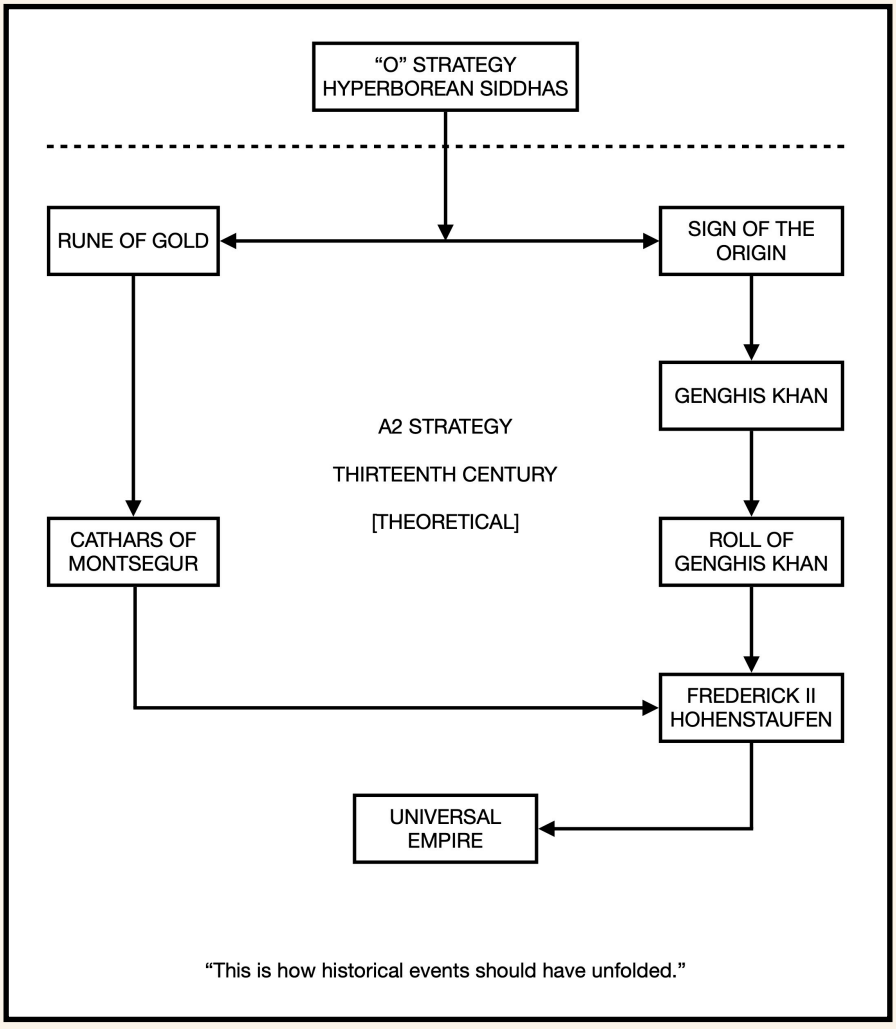
"O" STRATEGY
HYPERBOREAN SIDDHAS
RUNE OF GOLD
SIGN OF THE ORIGIN
GENGHIS KHAN
A2 STRATEGY
THIRTEENTH CENTURY
[THEORETICAL]
CATHARS OF MONTSEGUR
ROLL OF GENGHIS KHAN
FREDERICK II HOHENSTAUFEN
UNIVERSAL EMPIRE
"This is how historical events should have unfolded."

Figure 104

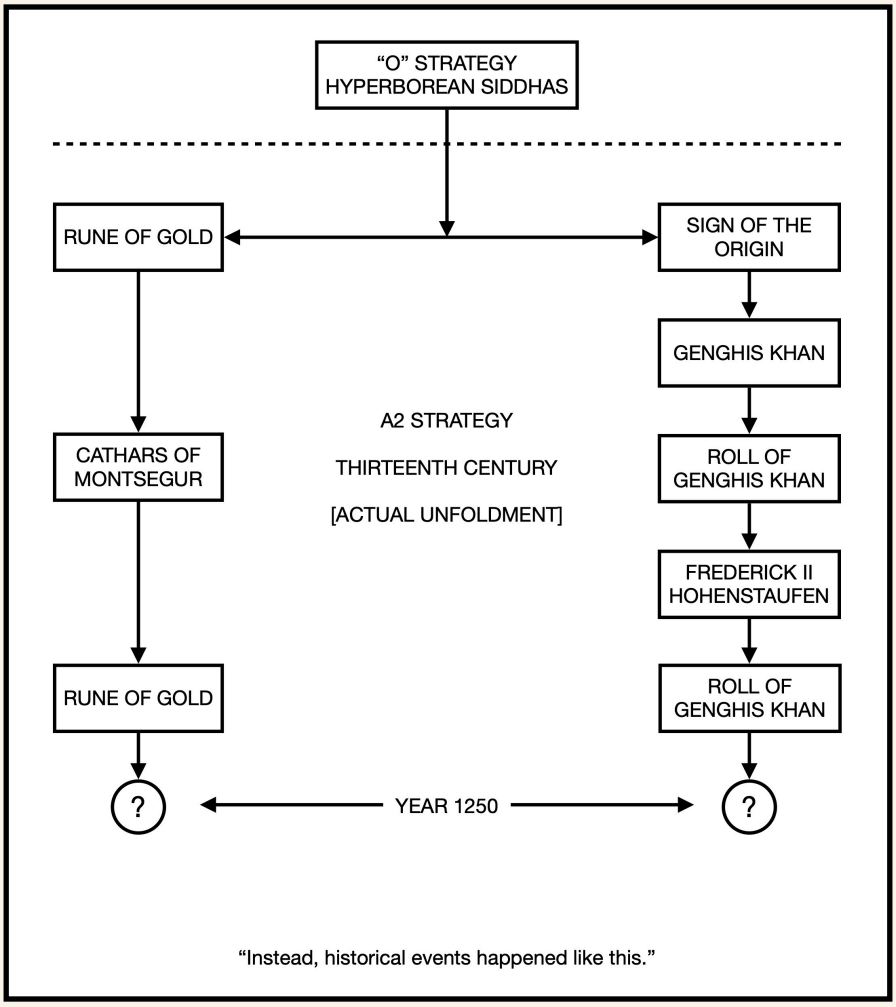
"O" STRATEGY
HYPERBOREAN SIDDHAS
RUNE OF GOLD
SIGN OF THE ORIGIN
GENGHIS KHAN
A2 STRATEGY
THIRTEENTH CENTURY
[ACTUAL UNFOLDMENT]
CATHARS OF MONTSEGUR
ROLL OF GENGHIS KHAN
FREDERICK II HOHENSTAUFEN
RUNE OF GOLD
ROLL OF GENGHIS KHAN
?
YEAR 1250
?
"Instead, historical events happened like this."

Figure 105

TWELFTH TOME: FUNDAMENTALS OF NOOLOGICAL RUNICS

A. Noological Runics and Numerical Kabbalah

It has been affirmed, on repeated occasions, the existence of two Kabbalahs and that both deal with the creation of the world by The One Demiurge. One, the Numerical Kabbalah, contains the secret of the ten Sephiroth and the 22 sounds; it enables one to obtain the keys to the Collective psychoid Archetypes (Manu) and to know the Plans of the terrestrial Demiurge Sanat Kumara or Jehovah Satan. The other, Acoustic Kabbalah, deals with the way in which these Plans can be put into practice (through the mastery of the soniferous ether, the Akasha tattva) and enables one to elaborate procedures in order to influence the physical world.

Numerical Kabbalah facilitates control over crowds and men ***in combination with concrete elements of the Acoustic Kabbalah.*** Acoustic Kabbalah enables Thaumaturgy and the exercise of the totality of the occult arts ***in combination with symbolic elements of the Numerical Kabbalah.*** Both doctrines are, therefore, complementary and necessary for magical praxis.

But as the Numerical Kabbalah is the object, almost exclusively, of study by Jewish sages, and the Acoustic Kabbalah, at least in the last 3000 years, is the domain of the Druids, this complementation has not presented problems to both races engendered by Jehovah Satan, the accomplices and executors of the Plan of the Synarchy. But this was not always so. In the Khristian-Luciferic period of Atlantis, during its Hyperborean splendor, the Numerical Kabbalah, which was a theoretical doctrine for the symbolic interpretation of the world, could be studied by anyone. For millennia it was a collective cultural patrimony, and so it continued, until the final cataclysm that submerged Atlantis. This is the reason why some surviving ethnic groups, and others who were vassals and were inhabiting continental lands, originally possessed and preserved Kabbalistic knowledge, such as mathematics or astronomy (Egyptians, Sumerians, Maya, etc.).

Contrary to the vulgarization of the Numerical Kabbalah, in Atlantis, the Acoustic Kábala[36] was known only to Hyperborean Initiates, while the Luciferic period lasted. Later, when Satanism became a standard practice on the part of the Priestly Caste, a great

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36. The noticed difference in spelling marks the clear distinction between the Jewish *Kabbalah,* which is based on the twenty-two archetypal letters and sounds of The One Demiurge, and the White Atlantean *Kábala,* based on the Runes of Wotan, which are utilized as strategic weapons in order to counter said Hebrew science.

part of the doctrine was lost and, after the sinking, it practically disappeared as "initiatic knowledge."

However, a small remnant of survivors who were neither Negroid like the Egyptians, nor Red like the Toltecs, nor Yellow like the Mongols, were possessing sufficient ***practical knowledge*** of Atlantean Science in order to reconstruct the Acoustic Kábala, had they wished to do so. This group is what modern anthropology denominates "Cro-Magnon men" and who in reality constitute the authentic ancestors of the White Race.

In Atlantis, ***there was no significant White Race.*** The Cro-Magnon was a minor race of Viryas taken under the protection of the Hyperborean Siddhas of Yellow Race to whom was entrusted, during the Luciferic period (a collective mission linked to the Acoustic Kábala), to be the guardians of the Lithic Wisdom.[37] They, better than anyone else ever, possessed the secret of stone: of carving; of its transport by levitation; of telluric resonance, which enabled them to harness the energy currents of the earth; of the construction of rock-crystal transducers, the use of which as an oracle John Dee also knew, and which could constitute, depending on the type, a "ray-launching" weapon, an "ever-burning lamp" and even a "flying vehicle." The lithic technology of Atlantis would seem even today, having developed techniques in order to construct solid-state integrated circuits with 50,000 silicon crystal transistors, oxides, etc., amazing for the precision and effectiveness that it would have achieved.

After the sinking, the White Cro-Magnons, guided by some Hyperborean Siddhas, occupy themselves with "stabilizing the formal relief of the terrestrial surface," making use of the knowledge acquired in Atlantis. It is these people who construct the great megaliths that are spread along the coasts throughout the world, which are not primitive monuments, but highly advanced technical instruments. But as long as we do not have a clear idea of what the "sinking of Atlantis" ***really*** signifies, we will not be able to understand the megalithic labor of the Cro-Magnons. Perhaps something will become clearer if we consider that what occurred ***was not a simple cataclysm,*** explainable ***only*** by physical causes such as Plato's "seismic" hypothesis or that of Velikovsky's "aerolite," but the consequence of a terrible war into which the extraterrestrial Siddhas poured all their enormous knowledge. The battlefield was not only the terrestrial surface, for other, more subtle planes of exis-

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37. This is the origin of the friendship (Hyperborean camaraderie) between Whites and Mongols; a friendship that today will have to be discovered and actualized: this is the problem that the Siddha Anael faces in Asia, Africa, and Latin America.

tence were involved in the conflict. In short, much is unknown, but it should be kept in mind that ***after*** the cataclysm of the Earth, which is a living organism, it had to be ***restored*** in its physiological functionality so that it would continue to be habitable (so that the "kingdoms" of nature would not react "against" man, for example). In this task, the Cro-Magnons worked using menhirs, dolmens, and cromlechs, and other telluric instruments that will be described later on.

It is now worth quoting a page by Louis Charpentier,[38] where he imagines the possible function of the menhirs:

"Some five or six thousand years ago, the Chinese had discovered—and perhaps not only them—that the human body is the seat of currents other than nerve impulses, and that these currents take routes outside all known anatomical channels.

"In a healthy human being, these currents—there are two of them, and they are opposite in nature—balance each other out, but if, for whatever reason, external or internal, these currents become unbalanced, illness sets in, and so does one microbe or another.

"The Chinese physicians of the time had also discovered that it was possible to act on these currents by pricking certain points along their pathways with flint needles—they are now metallic—and thus re-establish the necessary balance or voluntarily create certain disturbances. This is the Chinese therapy known as acupuncture.

"Now, just like the human or animal body, the earth is flowing with currents other than magnetic currents, the nature of which is relatively unknown, but which cannot remain without action on the geological layers they pass through.

"And they cannot remain without action on vegetation.

"I find it impossible not to make the connection between the acupuncturist's needles and the stone needles of menhirs, large or small, which seem to have such an influence on vegetation.

"Moreover, some eons ago, agronomists attempted—with some success, it seems—to activate crops by erecting antennae capable of collecting atmospheric static electricity, which was then distributed in the soil by various means.

"Although stone is not a good conductor, it is possible that a menhir has a similar effect, particularly when it's damp, for example through dew, the "water of the Moon."

"We could then imagine that menhirs were erected higher or lower, depending on the intensity of the telluric current, to establish a beneficial balance.

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38. *Les Géants et le mystère des origines,* Louis Charpentier, 1969; p. 213

"There would be some very interesting agronomic studies to be undertaken . . . "

Undoubtedly, we are on the right track here. But, as will be seen in the following commentaries, the terrestrial Acupuncture is only a secondary objective of the megalithic construction.

B. The Guardians of the Lithic Wisdom

In order to comprehend what we refer to when we speak of the "lithic technology" that the Cro-Magnons applied, after the Atlantean cataclysms, we should first consider certain aspects of the human habitat on the terrestrial surface. But here we will not deal with the ecological habitat, which the natural sciences are occupied with, but with the ***psychic relationships*** that man establishes with the ***environment*** that he inhabits, and the way in which this habitat has been ***chosen.*** For this, we must define the ***psychoregion*** concept as "that habitat chosen by man in pursuance of a ***psychically appreciable telluric quality."***

This definition excludes the choice of the habitat out of necessity or obligation. Because in his multiple displacements, man ***usually chooses the precise place*** where he will construct his dwelling, found a city, elevate his soul to God, etc., motivated by transcendent experiences that surpass the mere physiological necessity to feed or protect himself. Thus, a ***psychoregion*** is the ***chosen site,*** par excellence, in order to perform acts of greater or lesser transcendence.

In principle, the psychoregion can be "personal" or "social." We wished to climb a hill; ***we chose a certain one,*** among many others in the mountain range. Psychological motivations of extreme complexity influenced this choice, but above all we must emphasize the ***interaction*** between the ***chosen hill*** and the ***fact of choosing,*** because this ***interaction*** precisely converts the preferred hill into a ***personal psychoregion.***

Perhaps another person prefers another hill, but, out of a whole landscape of hills, for me, the chosen hill is ***different,*** it ***stands out*** in some mysterious way, it acquires an enhancement that transforms it into an ***object of appreciation,*** into a ***personal psychoregion.*** Personal psychoregions are, then, as many sites one chooses for motives of telluric interaction, from a "lovers' corner," a fleeting transit, to a "home" in which one is to live for many years.

On the other hand, a social psychoregion is a site that has been chosen on the basis of communal or collective psychological motivations. E.g., a place that exerts a certain "charm" on more than one person is a "social psychoregion." The "cave" chosen, among many others, by a tribe as a communal habitat is also a social psychoregion unless this choice was motivated exclusively out of necessity.

In antiquity, the sites on which cities were erected were chosen for transcendental, religious, or esoteric reasons. Nowadays, humanity inhabits large cities that are also collective psychoregions because, although the current citizens ***have not chosen*** the psychoregion, their ancestors have done so at some point when, for certain motivations, they decided that this was the preferred place, the exact site, on which the city ***should be*** erected and the ***foundation stone laid.*** It is evident, then, that every city has once been a ***primordial psychoregion,*** chosen by the "founders" and that the same must have occurred with the "sacred places," on which the religious temples are erected, which were also selected at some primordial time.

In a city with many temples, we choose the one that we like, which constitutes, for us, a ***personal psychoregion.*** But the place where the temple is located has been, since its foundation, a ***social psychoregion;*** and it still is, since many faithful who feel the same attraction go to it. As usual, we refer only to telluric interactions and discard other important relationships, but of a psychological order, such as the "closeness" or "remoteness" of the temple; the worship there of some "advocation" or sacred image; any need or obligation; etc.

Without going into more examples, we can complete this concept by considering that nowadays, due to the demographic and material expansion of civilization, it is no longer common to choose a social psychoregion, although all humanity constantly chooses personal psychoregions.

But in antiquity there was a whole science for telluric selection and, in fact, the most ancient cities that have come down to our days have been founded by means of guidelines that are today completely unknown. Modern rationalism, as always, provides dogmatic explanations that "History," "Archaeology," etc., rigorously sustain. In order to elaborate such explanations, the Traditions of the peoples, whose wealth of myths and legends (the superstructures' "cultural objects" of historical facts) could surely come closer to the truth, are never consulted. On the contrary, a "scientific method" is used in order to interpret the fact that, this time, is extremely simple: a rational "manual of procedures" is invented, and by consulting its classificatory guidelines, the labor of the ancients is "academically" graded. In said manual, the guidelines of "defense," "food," "water supply," "communications," etc., are considered. If, of a city, e.g., Babylon, had been founded "with said guidelines in mind," that is: near a river, close to trade routes, on an elevation that overlooks the surroundings, etc., then its inhabitants were brilliant, "almost modern." But if a people committed the "error" of building their cities without following any of such rules of the modern rationalist strategy, if, e.g., they "despised" that impregnable hill and

chose to live in the valley, then they are "simply idiots," primitive beings who "were ignorant of everything" about the way in which "a good city should be planned."

Of course, the rationalist blindness, which affirmed for centuries that Troy could not be where it really was and which fails to grasp why the Maya constructed cities that they were never inhabiting, does not recognize an important aspect of the problem, which is the choice of psychoregions.

In antiquity, the telluric inspection was entrusted to sensitive persons, priests or initiates, who were never using a rational criterion in this task, but were guided by esoteric knowledge. These persons "knew how to choose the right place" according to the community's needs, which were varying in many cases: lasting city, transitory city, encampment, fortresses, grange, etc. In very ancient times, a suitable site was carefully selected for every construction, be it a port, a temple, or a bridge. Today, it seems evident that, first, the road has arisen and then, in the vacant places, the bridge was constructed or the stones for jumping over were placed. However, it would be surprising to know how often very great detours were made in order to cross the river at places that were neither the most beached, nor the closest between banks, but the "psychoregion" was predominating over any logical or rational guideline. A river "should not" be crossed anywhere, just as the land "should not" be plowed and cultivated in its totality; there were zones, ***negative psychoregions***, where the telluric influence was harmful and which should be carefully avoided. Many of those precautions of the ancients have come down to our days (the ethnologist ***Jensen***[39] calls them "survivals") as complements of myths and legends, but they are taken for meaningless superstitions.

The fact is that, in antiquity, the existence of "hostile" places was well known and accepted, which explains many of the "mistakes" that would have been made in the choice of useful places, according to the guidelines of the "procedures manual" of modern rationalists. Because many times, a place endowed with all the ***evident*** advantages, in terms of security and food, was presenting, instead, the ***esoteric*** disadvantage of containing a negative psychoregion that was effectively preventing the settlement because it did not guarantee the communal well-being. On the contrary, there were places that were completely unguarded or dangerous, but which were representing true earthly paradises for those who ***were enjoying*** their psychoregion. Nothing else, e.g., explains the tragedy of Pompeii, built on a slope of the Vesuvius volcano, a city that, de-

39. Adolf Ellegard Jensen, author of *Myth and Cult Among Primitive Peoples.*

spite the earthquake of 63 AD, was rebuilt at the request of its inhabitants, who could not bear the idea of abandoning it and that is why they perished in their totality sixteen years later, in 79 AD, when a new eruption buried it under the fiery lava and ashes.

We will not dwell any longer on a subject of easy comprehension. It only remains for us to add that in Atlantis, during the Luciferic period, there existed a whole "science of psychoregions" on the basis of which the Hyperborean Siddhas were instructing the Viryas on the techniques to use in order "to master nature" and to strategically reorient themselves. "Nature," according to this science, is only a perceptible aspect, a concrete appearance, of that infinite multiplicity of evolutive processes in which consists the macrostructure of a Manu Age. That is why "mastering nature" signifies knowing how to operate on the evolutive processes and achieve the independence of the psychoid Archetypes. The "science" that was enabling such a "mastery of nature" was forming part of the Acoustic Kábala and this, as we already stated, was only known by an elite of Hyperborean Initiates.

After the cataclysms (the "sinking of Atlantis") the Earth experienced a very great alteration in the functioning of its systems of vital energies and subtle fluids. The contrasts between psychoregions were accentuated to such an extent that the unbalances were easily perceived by man and were often dangerous. In order to equilibrate the psychoregions and make them habitable for humanity, the Cro-Magnons used their knowledge of Acoustic Kábala externally. But for such an exterior action to be effective, it must be accompanied by an interior ***work***, for humanity (or its ethnic groups) interacts with the psychosphere (the "subtle" body) of the Earth, the seat of the psychoid Archetypes, and this relationship can "attenuate" or "excite" the contrasts between psychoregions.

Today, the possibility of effectuating a "collective" control over the environment by using psychic powers (the "force of the will") will be taken with skepticism, since the advance of the Kaly Yuga (the demographic expansion of "confused" rational elements, the generalized predominance of the animal tendencies of the Paśu, etc.) has produced a humanity immersed in a materialistic stupor that prevents it from becoming aware of its mental potential and the power with which this potency could act on the psychoregions. In consequence, modern man finds himself unable to resolve the present-day alterations between psychoregions. The Strategy of the Synarchy has capitalized on this impotence and has launched subversive movements that "denounce the conflict between man and his ecological environment," but there are, in truth, actual causes that an authentically ecological movement should investigate seriously.

Returning to the psychoregion concept, it is now time to ask: what is the psychological interaction between man and the environment called? We have already defined it indirectly: there are "harmful" places that we denominate as ***negative psychoregions*** just as there are also places that possess a certain "charm," which we are now going to denominate as ***positive psychoregions.*** These elementary concepts can be deepened if we define a new concept: that of ***psychophysical climate.***

Let us recall that a psychoregion is the "habitat chosen by man in pursuance of a psychically appreciable telluric quality." Now, we can add that every psychoregion possesses a ***climate*** that is particular to it, which can be defined as "the set of sensorial and extrasensorial perceptions that impression a man situated in his environment." The concept of "climate" can be applied to both positive and negative psychoregions, personal or social, etc. E.g., from the gloomy "feeling of oppression" that is experienced in a dark cavern to the "electrified atmosphere" of a theater hall that at the climax of the drama or tragedy is perceived by the whole audience, exist an infinity of special "climates" of common knowledge. With the purpose of achieving a clear and comprehensible elaboration of this concept, we will begin by studying the "climates" of the natural psychoregions.

C. "Psychoregion" Concepts

There are places in the world that enjoy a particular charm and sometimes their qualities are so intense that, when perceived by many, they transcend borders and gain a lasting fame. Who has not heard of an inspiring mountain, a dreamy riverbank, a sweetly murmuring stream, all places recommended as very propitious for meditation or love, or for recovering lost health, or even for inquiring into the future? Generally, it is the sensitive spirits, musicians, or poets, who express, in popular language, these geographical qualities by contributing to increase their fame.

Here, we are facing a case of ***profound psychology,*** the comprehension of which is usually facilitated by establishing analogies with phenomena of Physics. That is why we speak of ***psychophysical climate,*** although it would be more appropriate to refer to a ***microclimate,*** i.e., ***to the climatic conditions in a limited space.*** E.g., what do we mean when we say that a psychoregion possesses a particular ***microclimate?*** We mean that in that psychoregion is experienced a psychological state different from that which would be experienced elsewhere, even in the immediate vicinity. But such a psychological state does not respond only to sensorial perceptions, i.e., visual, auditory, olfactory, etc., but also involves other planes of being, other regions of the soul, the fiber of which is not easily af-

fected in ordinary life. It is as if the place, its microclimate, ***induced*** in man a totalizing force that, by dissolving perceptions and sensations, transports him toward the ***non-differentiated*** or unconscious. And this regression to the primordial states of consciousness, far from constituting a passive attitude on the part of the one who experiences it, generates the ***active participation*** between man and the microclimate. The ***consciousness of experiencing*** something special, the ecstasy, is precisely the effect of an ***active participation.***

We have already mentioned, on several occasions, the psychosphere concept, which alludes to a "field" that surrounds the Earth and interpenetrates with all the points of its interior space. Such a field is equivalent to what in the Hindu Science of Breath is denominated the ***terrestrial akasha globe,*** i.e., that sphere where are deposited the Manu Archetypes, which we have called "psychoid," and, on a lower plane than these, the "akashic records," which are nothing more than the astral impression of their evolutive unfolding in matter. This field is, also, one of the ten "Vestures" or "Veils" of the Demiurge Jehovah Satan, "The Ancient of Days," which are named in the Hebrew Kabbalah.

The ***universal collective unconscious,*** where the psychoid Archetypes lie, takes place in the "field" of the psychosphere, and this interacts with the ***personal collective unconscious*** of each individual (Paśu or lost Virya). In this way, human evolution is connected with the development of the planetary Archetype, since the psychosphere is the "substratum" of the terrestrial physiology, the "subtle body" that serves as the "vital nervous system" constituted by a complete lattice of telluric energies with millions of vortexes or "chakras" and distribution channels or "nadis," etc.

Later, these concepts will be duly defined and substantiated. The important thing now is to grasp that a certain part of the human psyche, called the "personal unconscious," ***participates in the universal or psychoid collective unconscious.*** In fact, the Paśu is absolutely linked to the psychosphere, and only the Virya can transcend the archetypal determination that the psychoid collective unconscious exerts, through the personal collective unconscious, on the ordinary consciousness. That transcendence, that awakening, that liberation that is attained after transiting the path of the return to the Origin, is a subject that we have already dealt with elsewhere.

We are now in a position to define a ***psychoid island,*** starting from the psychoregion concept already studied: ***a psychoid island is the counterpart of a psychoregion in the field of the psychosphere.***

These three concepts should not give rise to confusion. In order to avoid misunderstandings, let us note that, inversely, ***a psychoregion is the projection of a psychoid island in a determinate geo-***

graphical area. From this point of view, it can be affirmed that ***a psychoid island is the Archetype of a psychoregion.*** It is thus understood that we have first needed to allude to the "psychosphere" concept only for defining the ambit of the existence of "psychoid islands."

In previous sections we posed the distinction between a "natural fact" and "cultural fact." Of the latter, we then said that it was "the form" in which a psychoid Archetype was concentrated in evolving toward its entelechy; but as the cultural fact is "essentially structural," we call the structure that supports said form a "superstructure." We also studied how the superstructure of the cultural fact "captures" anyone who establishes a cognitive relationship with it, incorporating him as the subject of its drama: with its greatest potency the psychoid Archetype of the cultural fact attempts to unfold itself through the "captured" human subject and by exteriorizing its own cultural structure.

We can apply these concepts in order to explain the origin of that active participation between man and the microclimate that we were just mentioning: ***by feeling attracted to a psychoregion, man "actively participates in its microclimate" because he has been captured by the microclimate in which the psychoid island unfolds.*** There is not yet a cultural fact per se, ***but every cultural fact begins with the "choice" of a psychoregion.*** We can say, in order to give more clarity to the matter, that a psychoid island operates as the "framework" or "setting" in which every cultural fact must take place. That is why when a psychoid island captures man in the microclimate of his psychoregion, ***by that fact alone,*** the proper framework is arranged for the psychoid Archetypes, in a "karmic reaction," to unfold through a superstructure that now includes man and the psychoregion as component elements and the form of which, dramatically, is denominated: "cultural fact."

The Archetypes that we call "psychoid islands" evolve concretely in the psychoregions and these are ***exclusively geographical*** areas; the "microclimate" is the natural structure, ***for man,*** that supports the psychoregion. Hence, the "microclimate of the psychoregion" is equivalent, in another degree, to the "superstructure of the cultural fact": both are expressions of the psychoid Archetypes; the former is that of a "psychoid island"; the latter, of a "Manu Archetype."

An Archetype can be "known," i.e., made conscious, through the ***description*** of one of the ***concrete forms*** that it adopts during its evolution. In this sense, we can affirm that every psychoregion is a ***concrete form*** that adopts the corresponding psychoid island during its evolution and, therefore, ***every psychoregion is a "natural description" of its psychoid island.*** One understands then the importance that would have for a Psychosocial Strategy, the possibility of knowing and distinguishing that the psychoregions, as ***geo-***

graphical projections of psychoid Archetypes, ***are graphically representable.*** Duly trained sensitive persons, initiated in the Hyperborean Wisdom, can draw on a map the ***outline*** of the psychoregions or represent, in a "maquette," their embossed surface. In the ϟϟ, e.g., there was even a corps of officers trained in order to trace the polygonal outline of any psychoregion in Europe.

D. "Psychoid Island" Concept

Let us resume the distinction between a "natural psychoregion" and a "social psychoregion."

A natural psychoregion is a place made by the Demiurge's own hand, i.e., where a "psychoid island" Archetype evolves, like, e.g., a landscape, grotto, chasm, river, mountain, etc., all sites in which a particular microclimate can be perceived.

A social psychoregion is, on the other hand, a place chosen by man to establish his habitat, build settlements, temples, gardens, or palaces, to which he has modified its "natural" character in order to adapt it to communal aims.

It is evident that every site of the second case has been, before the intervention of man, a place of the first case. It is worth asking: Can ***any place*** be used to, through its formal modification or alteration, provide a microclimate suitable for human needs? No, it is necessary to choose the site carefully. As we saw in the story of Nimrod, The Defeated, it can sometimes take years to locate a suitable site, and that is if one has at his disposal the people qualified in order ***to read,*** in nature, the descriptions of the psychoid islands.

And yet, in spite of such a complexity, the White Cro-Magnons, "wise men of stone," adapted psychoregions throughout the world so that they could be inhabited by man. After the last Atlantean cataclysm, they "repaired" the terrestrial nervous system, ***again*** making possible the strategic reorientation of the Viryas. Because, although the megalithic constructions keep a relationship with the currents of telluric energy, this only comes from a ***functional aspect*** of them and does not constitute, far from it, "the motive" for their making, as Louis Charpentier and other adepts of Druidism suppose. It was not a matter of practicing a "terrestrial acupuncture" but of behaving according to a Hyperborean Strategy: here is the key in order to interpret the attitude of the Cro-Magnon constructors.

Today, the Synarchy attempts, by any means, to erase the traces of the Cosmic War, and its tactic, in this sense, consists in denying any warlike determination to the peoples of prehistory. Thus, it will be seen that all the esoteric authors of the Synarchy, Theosophists, Rosicrucians, Masons, Martinists, etc., are ***pacifists to the extreme*** who blindly affirm that "the survivors of Atlantis were founders of

civilizations" and provide, "as proof," the Maya, Sumerian, Egyptian, etc., cultures, without explaining the lapse of millions of years that separate them from that cataclysm.

In order to get closer to the truth, and to avoid synarchic misinformation, let us ask ourselves for a moment: what is the most likely conduct that the survivors of a civilization that has succumbed and disappeared as a result of a total war would adopt? They would certainly not behave ***just*** like civilization founders . . .

In reality, such survivors would maintain a ***constant state of alert*** and would only conduct themselves by following ***military guidelines,*** both for moving and camping and, even if they were trying to save elements of their lost civilization, this would not be, of course, ***the principal motive that would determine their actions.*** We have an example close at hand in those Japanese who survived more than twenty years in the Pacific Islands after the end of the Second War: although they constructed themselves cultural objects necessary in order to survive or live, such as a hut, a hook, or a game of go, and although they had transmitted part of their knowledge to the aborigines, "civilizing them," ***none of these motives was determining their actions;*** on the contrary, upon being found, it was verified that the soldiers had not forgotten the war ***at any time,*** always maintaining a ***constant state of alert*** and conducting themselves, both for moving and camping, according to military guidelines; an example of this was the correct functioning of their weapons, which they had lubricated and kept in good condition, and fundamentally, the ***constant respect for the military rank***—a sergeant in 1945 was still a sergeant in 1960—which reveals a whole universe of Honor and martial virtues.

This is undoubtedly the attitude of those who survive a total war and ***have not surrendered: every movement, every action, is tactical and, therefore, must be executed according to the principles of war. But every tactic, in turn, must be planned in the framework of the General Strategy, so that it contributes to fulfilling its objectives.*** That is why the Cro-Magnons moved and acted according to the tactics of the Hyperborean Wisdom and their ***acts of war,*** be they menhirs, dolmens, or cromlechs, were in accordance with the objectives of the General Strategy of the Siddhas.

The principal objective of the Hyperborean Strategy is "the return to the Origin" and, therefore, a dolmen, e.g., has to ***principally*** serve for that; and then for "listening to the music of the spheres" or "affixing telluric currents" as Druidism claims. There is, in all this, a great secret that obliges us, in order not to give it away it, to use symbolic language. Let us say, then, that ***when the principal object of the Hyperborean Strategy is effectively achieved, the Viryas disappear from History.*** We cannot add more.

It thus turns out that every successful action of war carried out by Hyperborean Viryas, ***after the total war,*** culminates with the ***disappearance of its protagonists. But the stone weapons always remain, even if they cannot be used again in the same way as their constructors utilized them.*** Louis Charpentier has discovered that, suggestively, the megaliths of France are distributed on an enormous spiral that encompasses the whole country; he has also verified that, since time immemorial, there is a whole esoteric migration of people, who, like a gigantic goose game, move ("masonry"). Naturally, something that Charpentier does not know, such a migration begins ***a posteriori*** to the stone constructions because ***the constructors disappeared when they placed the last stone in the center of the spiral or "eye."*** Those who arrive afterward, and do not know the secret of the stone or lack the blood purity to pose a Hyperborean Strategy, ***only have the alternative of purifying themselves by following the stone route of the Siddhas. As the Origin is common to all Hyperborean lineages,*** it is possible that by following a path toward the Origin, ***opened by other Viryas,*** it is possible ***to remember the secret*** and thus be able to pose a Strategy of one's own.

In order to neutralize these lithic weapons, and the possibility of "Strategic Orientation" that they offer, the Druids have occupied themselves for centuries with a magical blockade, engraving signs or performing rituals that aim to alter the surrounding psychoregions. But, since they infiltrated the Catholic Church, their actions have been tremendously effective because, after destroying the lithic weapons, on the site where they were located, they erected other stone constructions specially designed according to the principles of the Acoustic Kabbalah, in order to achieve the strategic goals of the Synarchy. We will return to them later on.

E. Megalithic Work of the Cro-Magnon Man

Let us now highlight an element that is closely linked to the transit through the world of the Cro-Magnon Whites. If on a map we indicate the world distribution of the megaliths—which will undoubtedly be incomplete because many have been destroyed—and on another identical map we mark the places wherein the ancient sign of the ***Swastika*** has been found, we will see that the areas of dispersion are identical.

Although the Swastika is held by peoples who, although inhabiting megalithic places, have not been the constructors of them, this fact does not invalidate the storyline, since, precisely, these peoples of inferior culture have picked up or discovered the Swastika from the megalithic construction, ***since, in a certain sense, both are one and the same thing.*** We have already declared that the megalithic

Worldwide Distribution of Megalithic Constructions

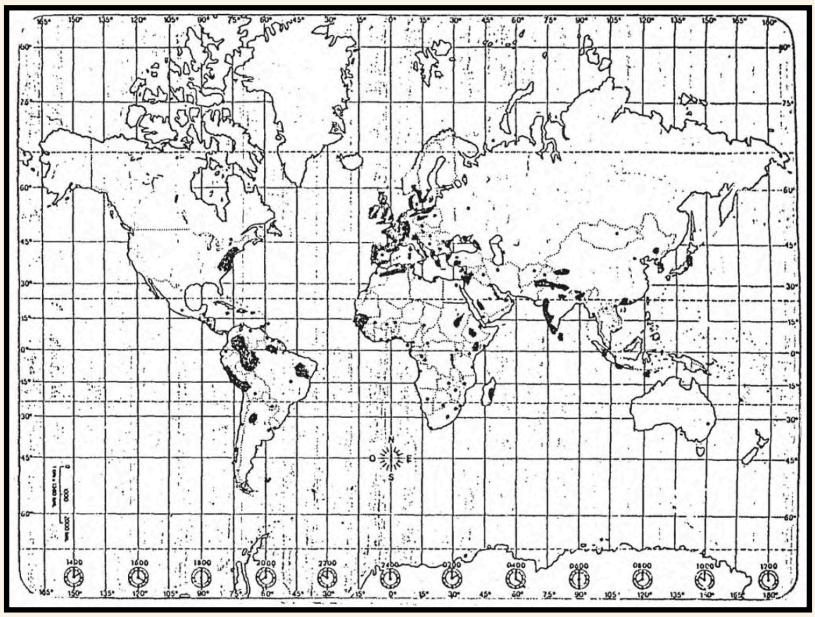

Figure 106

constructions are ***tactical weapons*** to be used in the framework of a Hyperborean Strategy and that the objective of such a Strategy is "the Return to the Origin." In order to comprehend our previous affirmation, we need only recall that in every strategic action ***toward the Origin,*** the Gral, a reflection of the Origin, must intervene. But the Gral is supported by the Rune of Gold and on it is engraved the Sign of the Origin, ***from which is derived, through deformations and mutilations, the Swastika Rune.*** Hence, a lithic construction, designed to move a warrior community "toward the Origin," makes it possible for another community, more impure or confused, to perceive the Sign of the Origin and "worship," or consider "sacred," the Swastika Rune.

But the Swastika, which is derived from the Sign of the Origin, does not itself represent a "solar sign" either, despite having been rationalized as such by decadent priests, who also identified it with "life," "movement," "reincarnation," "the pole," etc. In Antiquity, the Swastika ***was a Hyperborean symbol of fire and blood, when both substances are one and the same thing.*** Today, fire is ***combustion,*** the optical illusion of a chemical process of matter's change of state, and blood, a ***plasmatic liquid.*** But the Hyperborean Wisdom teaches that ***pure blood and fire*** possess a common nature, a knowledge that is at the basis of the Acoustic Kábala utilized by the Cro-Magnons in order ***to tame*** the currents of telluric energy. He who can ***see*** telluric energy finds it similar to an igneous vapor;

Worldwide Distribution of the Sign of the Origin or
"Swastika Rune."

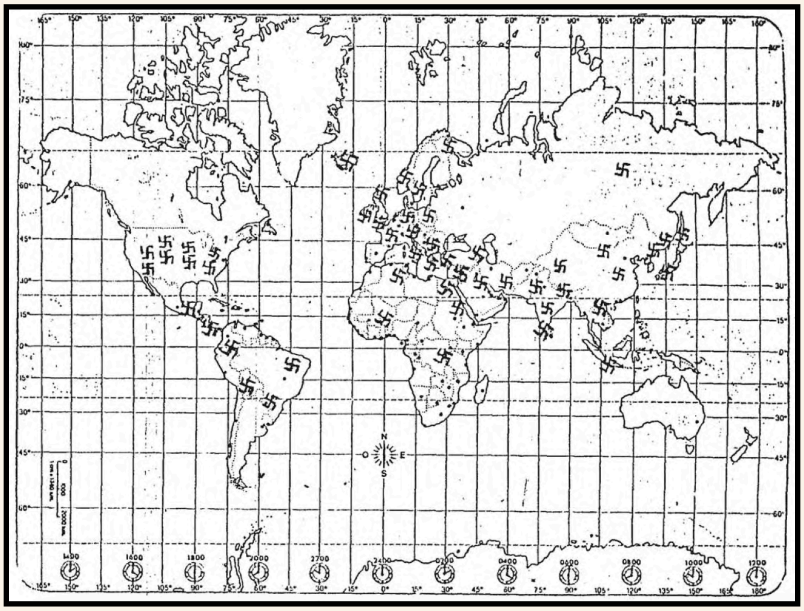

Figure 107

but blood is also ***seen*** in that same form: as an igneous vapor; and by such an analogy it has been spoken of for millennia as the "blood of the Earth" and even, because in watercourses, rivers and streams, the circulation of telluric energy is greater, water has been identified as a "terrestrial blood."

There is, then, a lost knowledge about the Swastika that only the Aryans of India, the Germanic peoples of Frisia and Saxony, and perhaps the Yucatán Maya, have preserved in a deformed manner until modern times. There is an ancient Sanskrit word for fire that highlights the Hyperborean "memory" of the identicalness that we have been pointing out: it is the word ***pū*** (पू), which, in addition to signifying "fire," constitutes the root of ***pure,*** a quality of the Blood. In effect, in the Vedas one reads constantly that the Blood of kings, warriors, or priests, i.e., of members of the higher castes, is ***pure*** and, therefore, ***igneous.*** Blood and Fire were named in ancient Sanskrit, then, with a single word, ***pū***, which also was also meaning ***"to purify,"*** the undisputed quality of ***Agni,*** the God of Fire, and of the Blood of the legendary heroes or Siddhas.

The Germans also preserved part of this knowledge by using the Swastika as a ***Rune,*** that is, as a magic word, an element of the Acoustic Kábala.

The Acoustic Kábala is based on the principle that every form is sustained by a Word, which is also an Archetype, which was pro-

nounced at the beginning of the Drama by the Creator Logos, that is: the Verb aspect of the Demiurge. Knowing the Acoustic Kábala signifies a ***strategic advantage*** that enables one, e.g., "to adapt" the environment, the Valplads, so that it serves the aims of a Hyperborean Strategy by diminishing the satanic pressure of Maya, the illusion of the real.

That is why those who were utilizing, as letters, the Swastika, and other symbols of the Acoustic Kábala, were undoubtedly possessing a strategic advantage over other already synarchized peoples. An advantage that today the Germanic people lost because they must submit to the rules of a Judaized, satanist, and synarchic world, but that nevertheless does not represent an evil as great as that which other Hyperborean peoples have had to endure, such as the Aztecs, e.g., who not only lost their alphabet of Kábala symbols, but their culture was destroyed and an attempt was even made to exterminate their race.

F. Megaliths and the Swastika Rune

We said that the Cro-Magnon sowed the world of megaliths and we add as an illustrative datum that the Swastika appears in the same places in which the lithic weapons were erected. We know that an infinity of nonsensical opinions have been voiced on this subject; however, we cannot avoid the affirmations of certain profane commentators, widely promoted[40] as of late, who, after observing that the megalithic constructions are predominantly distributed near the coasts of rivers and seas, draw the conclusion that "the constructors were coming from the sea," or were, simply, a "seafaring race." ***We immediately refute*** this presumption and affirm, instead, that the work of those ***leaders*** of lithic art was much more vast than what is usually assumed, since it was including ***the entire surface*** of the continents, and that, because of not knowing, now, what this work consisted of, erroneous and nonsensical conclusions are reached.

The key is in the Acoustic Kábala, which includes the use of ***lithic resonators***—menhirs and dolmens—but also ***formal devices***—like the cromlech, the labyrinth, the profile of large rocks and mountains, the shaft and the cavern, etc., ***which work in a descriptive way on the psychoid Archetypes.*** Many caves exist that have been artificially modified in order to serve determinate aims, if not totally artificial; and numerous shafts, throughout the world, show a human elaboration. Also the petroglyphs and cave figures of Cro-Magnon origin, as in the caves of Altamira, Lascaux, or Aurignac,

40. "Suspiciously" promoted.

had their fundament in the Acoustic Kábala: certain mantram or magic words were enabling them to operate on the group souls, elementals or egregores, of the animals, those that they wished to hunt or domesticate. In Peru, at the site of Marcahuasi, situated on a small Andean plateau at an altitude of 4,000 meters, an authentic Cro-Magnon workshop-school can be visited today, where anyone can contemplate, "in situ," a whole arsenal of tactical lithic weapons and verify, if one has the "eyes to see," that they exceed, in their overwhelming diversity, the better known menhirs, dolmens, or walls.

G. The Lithic Arsenal of Noological Runics

We have already referred to the modifications that the Cro-Magnons made to many psychoregions by transforming them from "natural" to "social" or suitable for the Viryas to inhabit and "strategically reorient themselves." But we also mentioned that in many cases the social psychoregions were once again altered by the Druids, with the purpose of re-adapting them for the Strategy of the Synarchy; e.g., it is worth remembering that many of the great temples of "modern" religions, Catholic, Muslim, Buddhist, etc., have been built over ancient "pagan temples," that is: in places that were venerated since the most remote antiquity and at the center of which existed a menhir, a dolmen, a cromlech, etc. Let us now explain the nature of this ***synarchic counter-offensive.***

The Druids infiltrate the Benedictine Order starting from the fourth century and then, from Cister and Cluny, they launch the Order of the Temple in the first and most terrible offensive aimed at establishing the World Government of the Synarchy. In studying the A2 Strategy, we will comment on this synarchic plan, and explain the reasons for its failure. What is important is that, for such a plan to work, the religious psychoregions of Europe had to be prepared centuries in advance so that their microclimates would capture the "believers" and incorporate them into the process of the Jesus Christ Archetype.

For this purpose the Druids were counting on the Acoustic Kabbalah, of which they were masters, and on the Numerical Kabbalah, which the Jewish sages gladly placed at their disposal; by combining this formidable knowledge, they developed a technique of psychosocial control based on the archetypal resonance of enormous stone structures. The concrete expression of this work is the Gothic cathedral that "appears," as everyone knows, in the eleventh century. This gigantic construction is a lithic instrument, finely calibrated in order to generate a religious microclimate, capable of overwhelming the parishioner with its grandiosity and of suggesting to him an attitude of respect and devotion. The Archetype of

Jesus Christ needs nothing more than that in order to make the capture, transforming the microclimate into a superstructure and the religious psychoregion into a cultural fact! But the most admirable thing about such an infernal machine, and even if this affirmation scandalizes geneticists, we will say it anyway, is that, once the capture has been made, it "modulates" the genetic information of the believer, making the Archetype of Jesus Christ hereditary, that is to say: genetically Judaizing the unwary; this is achieved because the Jesus Christ Archetype, which is psychoid, i.e., belonging to the universal collective unconscious, is introduced into and plasmated in the personal collective unconscious by the action of the cathedral, which involves a chromosomal modification ***in all the cells of the human anatomical structure.***

Thus, the cathedrals are: ***machines for psychically (and genetically) programming the population with the purpose of forming a Judaic human type, which act on the genetic inheritance by the transmission of induced symbolic characters.***

The construction of cathedrals, and other monuments that we do not mention for the sake of brevity, is, from the point of view of the Hyperborean Wisdom, an authentic tactic of Psychosocial Strategy put into practice by the White Hierarchy of Chang Shambhala in order to favor the advent of the Universal Synarchy. Regarding the ***function*** of the cathedrals, both the Druid Fulcanelli and the Celtist Louis Charpentier, and many other authors of similar synarchic affiliation, claim that they would be "books of stone" destined to perpetuate an "occult knowledge"—here it would be Alchemy—which, due to the "reigning obscurantism," cannot be exposed even by initiatic organizations. It is hard to believe that such idiocies can be said in good faith! And we would be tempted to doubt the rational judgment of those who utter them ***if we were not aware that there is a Synarchic Strategy and that they are its agents.***

In order to clarify things, let us recall that with the pyramids of Egypt a similar conspiracy occurs, in which all the "esoteric" authors coincide in affirming that, e.g., "Cheops[41] Pyramid is a book of stone, where the Egyptian knowledge has exploded in order to perpetuate it through time." On what do they base such a statement? On the perfect geographical orientation of the constructions—pyramids and cathedrals—and on the intervention of very exact and striking numbers, extracted from Physics or Astronomy, in the dimensions of the monument.

Let us now see what the truth is that the Synarchy intends to hide or conceal with absurd theories: pyramids, cathedrals, and, in

41. Also known as the "Pyramid of Khufu" at Giza.

general, all temples constructed on the basis of kabbalistic principles are functional machines, constructed in order to collectively operate on the public. Ask yourself the following question: what machine does not involve measurements and dimensions linked to the laws of nature that it is intended to govern and exploit? To infer from this that the machine is a book into which has been poured knowledge of nature intended to be read in the future is an unrealistic idea.

A machine is constructed in order to be used in the present and in the immediate future, or so that it functions while it has a useful life, but it is never made thinking about what will occur thousands of years later. It is clear that if said machine passes through the millennia and is contemplated by beings who ignore its ***functional objective,*** it would not be strange that they mistakenly reason that it is "a book" and even "read messages" in it. Think, to give an extremely simple example, of some future men who, ignorant of everything about our civilization, will find ***the face of a wall clock, one meter in diameter.*** And that, from its examination, that it is a "book" made for future generations by some ancient beings who knew the longitude of the terrestrial meridian, were counting to twelve, were probably worshiping the circle, perhaps the Sun, were in the Bronze Age, etc.. All these deductions are logical, but ***nothing indicates about the clock,*** nor about the ***functional objective*** for which it was designed.

It is necessary to understand, then, that cathedrals and other similar monuments must be considered in their ***structural totality,*** taking into account the ***function*** for which they were designed. And if we do not know what that function is, ***it is better to keep quiet*** because otherwise we collaborate with the Synarchic Strategy that consists in fomenting confusion in everything that is related to Chang Shambhala and its demonic plans.

H. Druidic Strategy

Closely connected to this subject is another synarchic tactic, which we will now warn you about. When speaking of the "Middle Ages" and the "Renaissance" a deliberate error is usually made in affirming that indeed "a kind of chasm" separates the two epochs. It would seem, according to the historians of the Synarchy, that the Middle Ages were an epoch of impenetrable darkness, the blackness of which was abruptly dispelled by Renaissance humanism. It would thus seem that the Renaissance arises by spontaneous generation, totally divorced from the epoch that it comes to "surpass." But however well one looks at the thing, one discovers again, behind such opinions, the synarchic tactic.

I. Druidic Cultural Revolution

We will say it again: the Demiurge, His Great Breath, impulses matter ***to evolve*** by following the formal order of His Plans, or Manu Archetypes. The Law of Evolution thus governs all orders of existence, human societies included. But the White Hierarchy of Chang Shambhala usually hastens this social ***evolution*** by means of an alteration called ***revolution,*** which is also expressed by a precise law that consists in posing a dialectical opposition to the system that it procures ***to revolutionize.*** That is why it should not be surprising that after every revolution, the revolutionaries negate and devalue the previous order: it is a pure synarchic tactic, which can be verified by observing the French, Russian, Cuban Revolution, etc., where one evidences the dialectical clash and the negation, on the part of the new order, of any value to the displaced order. This synarchic tactic is very evident and will not require further commentary . . . except that the Renaissance does not appear in History as a "revolution."

However, overlooking the qualifications, we discover at the heart of the Renaissance change, the same synarchic Strategy that directs the great revolutions of History; and with it the negation of the "previous epoch," which is labeled "obscurantist." But, since we dismiss its natural or spontaneous character, we must ask: who launches a revolution as vast as "the Renaissance?" Because every revolution keeps record, behind the evident protagonists, of a hierarchy of "éminences grises" who ***plan and direct*** the movement. The violent aspect is only the culmination of a long subversive work carried out by professionals, "agitators and revolutionaries," who have also been "agitated" by hidden forces that rarely show themselves to public light. We know that the Synarchy lies behind these powerful movements but in the case of the Renaissance this is not always sufficiently clear and we will say why: because the Renaissance was a ***cultural revolution, not a political*** one like the violent revolutions that we are accustomed to consider.

The ***reaction*** to such a revolution was called: ***the Cathars and Frederick II Hohenstaufen;*** and it was fiercely suppressed. And note that if we speak of a reaction in the thirteenth century to a revolution that takes place in the fifteenth century, it is because we admit that in the thirteenth century the motivations that would trigger the revolution of the Renaissance were already in sight: motivations that the Druids and their henchmen had incubated for eight hundred years. And the greatest of such motivations, the most evident, were the cathedrals, so effective in their cultural revolutionary objective, so splendid in their structural perfection, but, above all, so grandiose in the face of human smallness, that it was making

it very difficult to react against them. But this inhibition was, undoubtedly, another important synarchic objective.

We repeat it for the last time: an error is committed in believing that the Renaissance truly signified a reaction against the culture of the Middle Ages. It was the Middle Ages itself, its ***hidden forces,*** that generated the Renaissance, preparing itself for centuries, acting on the masses by means of psychosocial tactics, among which, since they are by no means the only ones, are the cathedrals that we have been mentioning.

But, surely, we are tempted to ask: without the cathedrals would there have been a Renaissance? ***We believe not.*** This answer may give an idea of the importance that we attribute to the collective influence of the gigantic stone machines and to the science that made it possible to design them: the Acoustic Kabbalah.

J. Notions of Esoteric Chorology

Whoever has read the previous nine articles will have already understood that we reject "the *socio-cultural* point of view, which recognizes man as the active agent, and earth as passive subject, is now generally accepted[42] [by geographers]," because it implies a false concept of "free will" that man, a slave of Jehovah Satan, does not really have. On the contrary, for us, and according to the Hyperborean Wisdom, man is the ***subject*** of a drama (the process of the psychoid Archetypes) that unfolds in the theater of a psychoregion of the Earth, which behaves as an ***active agent*** that captures and integrates him into the superstructure of cultural facts.

When we made the critique of "historical Ages" and of "culture," we demonstrated that the Paśu or lost Virya is, in general, a prisoner of cultural facts; but, later on, when defining "psychoregions," we explained that these constitute the primary ambit upon which the process of the historical fact is initiated; the "man" and the "psychoregion" would thus seem to be the fundamental and sufficient elements in order to comprehend the drama of human life. However, this is not so because "psychoregion," such as we define it, is a ***spatial*** concept, which tells us nothing about the ***temporal*** dimension of the drama. In order to complete this aspect, the Hyperborean Wisdom contributes the complementary concept of ***geochrony,*** starting from which, ***just now,*** the Kaly Yuga can be defined.

It is easy to understand that the process of the psychoid Archetypes ***cannot be the same in different psychoregions.*** For example: the Lady Archetype develops through Vulcan and impulses him to seek a "beloved" woman; if the psychoregion where the drama un-

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42. *Geography: Its Scope and Spirit,* Jan Otto Marius Broek, 1965; p.27.

folds is, e.g., the "native village" of Vulcan, then he will be able to project his "impossible love" on one of the village women and to sublimate his sexual energy with which the Lady Archetype feeds on; but if the psychoregion is, e.g., a "desert island," the projection will not be concretized "outside" and the process will take another course. In this extremely simple example, but which exemplifies many other cases, it can be noticed that ***as the psychoregion varies, so does the process*** (because, naturally, the superstructure of the cultural fact varies).

But what is the nature of this variation of the process? For we do not say that the process "will not take place," but that, simply, "by changing the psychoregion, the process varies." The answer is: in changing psychoregion the process varies ***temporally,*** or, in other words: if a man, captured and integrated into the superstructure of a cultural fact, changes psychoregion, ***the process of his drama may become faster or slower, according to the geochronic character of the place.*** The importance that the geographical situation of the Viryas has, from the strategic point of view, is now understood.

1. Geochronic Effect on the "Exterior Kaly"

There is, then, a relationship between every psychoregion and the temporality that the process of the psychoid Archetypes requires ***when they unfold in its ambit.*** But the different psychoid Archetypes make up an infinite set and, ***each one of them, presents a different time of evolution in each particular psychoregion.*** That is why it is not possible to take into consideration ***any particular Archetype*** in order to refer to the temporal relationship between "psychoregions" and "cultural facts" or, in the psychosphere, between a "psychoid island" and a "psychoid Archetype." The concept of "geochrony" is defined by the Hyperborean Wisdom following a reverse path: ***it does not refer to the projection of a psychoid Archetype but to a Blood Memory; to the memory of Lillith outside, that is: to Kaly.*** In effect: ***"geochrony is the capacity that a psychoregion has in order to obscure the image of Kaly."***

What does this have to do with time? That, ***inversely,*** a psychoregion where it is not possible to perceive Kaly is a site where ***a maximum temporal synchronization can occur*** between the biological rhythms of the microcosm and the Time of the macrocosm, which is an expression of the immanent flow of the Demiurge's Consciousness. Therefore, the geochrony gives a negative indication of the possibilities that a psychoregion offers in order to achieve ***Strategic Orientation*** or, in other words: the higher the geochronic index of a psychoregion, the lower the possibility of Strategic Orientation.

Within the Hyperborean Wisdom, there is a science that studies everything related to the psychoregions and their geochronic relationship with man: it is ***esoteric chorology.***[43] The Thulegesellschaft was possessing an important "closed circle" specialized in chorological studies, which, after 1936, passed to the Ahnenerbe Institute of the ϟϟ. And it was the experts in chorology of the Ahnenerbe Institute who carried out a worldwide survey of geochronic indices and discovered that ***a true route of darkness could be located, or chorographed, on the terrestrial surface*** (Figure 108).

Said "Route" is the current expression of the so-called "Kaly Yuga" and demonstrates, as we stated elsewhere, that its influence is not uniform throughout the Earth, as would be expected from a

The Secret Route of the Kaly Yuga and the Triangle of the Triple "A." Buenos Aires – Algiers – Peking

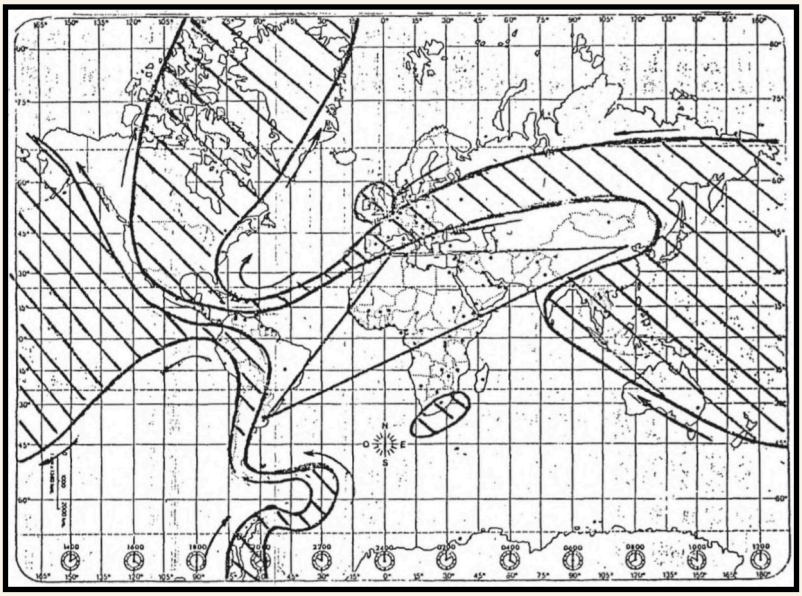

Figure 108

43. ***Chorology,*** from the Greek root: ***Coros = Place,*** literally means the "study of the relationships between things and persons that give character to places," in the theory of the ***nineteenth-century*** German geographer ***Ferdinand von Richthofen.*** But Esoteric Chorology is concerned with studying, not just any places, but "psychoregions" and establishing specifically "geochronic" relationships between them and the man affected by his environment. Esoteric Chorology is, properly speaking, "applied Hyperborean Wisdom." We can say the same of another complementary science: ***chorography,*** which studies and develops techniques in order to represent psychoregions on maps or "maquettes."

simple "Historical Age," but varies in "intensity" according to the latitude considered.

The "intensity" that varies is that of the "darkness" that prevents us from perceiving Kaly and that is why, as we "advance" in the direction of the Kaly Yuga Route, the loss of Strategic Orientation is greater and greater.[44]

2. Chorological Determination of the Kaly Yuga Route

The Kaly Yuga Route has its point of least intensity at the South Pole and that of greatest intensity at the North Pole. From the South Pole it advances over Antarctica by forming with part of the Antarctic Peninsula and several island archipelagos, "the Omega of the Left Hand."[45] These islands, among which are principally the Orkneys and South Georgia and South Sandwich Islands, are an exterior appendage of the Andes Mountains, which plunge under the Atlantic Ocean in order to reappear in Antarctica as the Antarctandes, at "Tierra de San Martín." The Route then continues over América, parallel to the Andes Mountains, but, at the equatorial line, it turns sharply westward and "links" the Earth by arising in East Asia and crossing the whole of Europe. Always from East to West, the Route crosses the Atlantic Ocean to Mexico and Cuba, from where it turns around again to the North, encompassing almost the entire territory of the United States, part of Canada, and Greenland.

In this way, following a tectonic schema that is not always clearly noticeable, the Kaly Yuga Route imposes a helicoidal or "spring-like" movement around the Earth.

The lines that limit the Kaly Yuga Route are denominated, in Esoteric Chorology, ***isochronic curves*** because they have been traced "to constant geochronic indices."[46] Seven great regions of different "geochronic intensity" are thus distinguished, each one of them limited by isochronic curves (Figure 109). Region I, the "Omega of the Left Hand," is an enclosure limited by two isochronic curves and two straight lines; the first of these, a a', is a segment of the Antarc-

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44. This does not mean that the Kaly Yuga acts ***only*** on the Route. The whole earth is subject to its influence, but, ***for man,*** due to the geochronic action of the psychoregions, the ***intensity of the darkness*** is overwhelmingly greater ***within the Route.***

45. It is understood that we refer to the "left hand" of Sanat Kumara or Jehovah Satan.

46. Isochronic, from the Greek roots: Iso = equal, and Chronos = Time. It literally means "at a constant time"; but, in Chorology, isochronic curves allude to the constancy of the geochronic index.

tic polar circle, and the second, b b', is a segment of the parallel that passes through the Chilean city of Punta Arenas. From there, Region II extends to the c c' line that forms part of the 90th meridian west. Region III encompasses a very large area that concludes at the d d' line, which is determined by the meridian that passes through Peking. Then follows Region IV, always within the Route, i.e., limited by two isochrons and two straight lines that ends at line e e', which is part of the meridian that passes Mount Elbrus in the Caucasus. Region V, distinctly European, ends at segment f f', part of the meridian that passes through Madeira Island. From there, Region VI extends to the g g' segment part of the Arctic Circle, and, beyond that, lies the end of the Route: Region VII "of maximum darkness."

The Kaly Yuga Motor and
Zones of Intensity along the Route

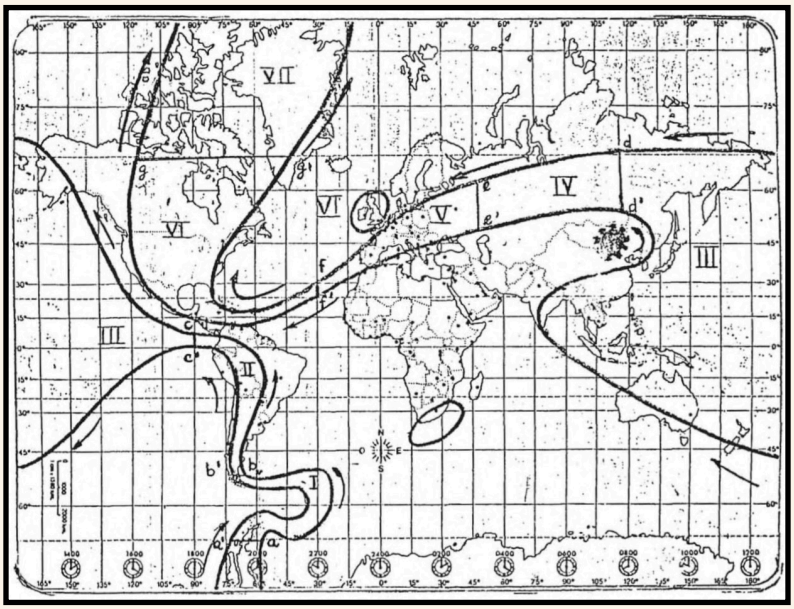

Figure 109

There are also two geochronic zones outside of the Route: one that encompasses South Africa has the dimensions of Region V, and the other, which includes England and Ireland, is a clear indicator of Region VI, "closer" to the end of the Kaly Yuga than the nearby European Region V, that is, where the darkness of the Kaly Yuga is one degree more intense than in Europe.

It has also been indicated, in Figure 109, with a large cogwheel, the axial center or axis of which is situated in Mongolia, at the "***Kaly Yuga's center of the lowest intensity (of Earth),***" which we mentioned earlier. Strictly speaking, said "center" is the vertex of a

colossal vortex of energy that fulfills the function of granting "movement" to the Route and that is why it is called the "Motor of the Kaly Yuga," although it would be more appropriate to say "the glabella of Sanat Kumara." Analogous to the eye of the hurricane, an absolute calm reigns in the "center of lesser intensity" that enables its inhabitants to reach the highest transcendence; that is why the Hyperborean Siddhas have counted, and always count, on those inhabitants, the Mongols, when their Psychosocial Strategy plans require the mobilization of peoples of Hyperborean lineage in different Regions of the Route.

THIRTEENTH TOME: COMPLEMENTARY CONCEPTS OF HYPERBOREAN WISDOM

The elementary notions of Esoteric Chorology that we have previously developed will enable us to interpret, from the point of view of the Hyperborean Wisdom, numerous facts that until now, except in the closed circles of the Thulegesellschaft, had been the object of synarchic cultural disinformation. We will give some examples of such an interpretation in the following commentaries:

A. Hyperborea and the Hyperboreans

In synarchic occultism, a nonsensical and tendentious association is usually established between the Swastika, the polar or circular movement of the constellation of Ursa Major, the number seven, the regions of Turan or Mongolia, and the "Hyperboreans." As a product of this, affirmations such as this one are "proved" or substantiated: "Mongolia is a center of the Swastika's diffusion; from there it radiated to all the world"; or this other one: "the Swastika symbolizes the helical movement of the Ursa around the polar star." We will waste no time in refuting these and many other similar affirmations; in the light of Hyperborean Wisdom and with the help of Esoteric Chorology, we will go directly to the origin of the confusion.

First of all, we must repeat that the Swastika is an exoteric expression of the Sign of the Origin and, as such, ***does not include a "center of diffusion,"*** since every Virya, anywhere in the world, sooner or later encounters this Sign when, in his Return-to-the-Origin Strategy, he enters into a charismatic relationship with the Gral. This is what has occurred in historical times with peoples who, inhabiting megalithic areas, have ended up "discovering," by themselves, and adopting as their coat of arms, the very ancient sign of the Swastika.

We are now going to establish a very important distinction about the origin of the "Hyperboreans" because there are at least three traditions worthy of consideration, but contradictory among themselves. We will mention them in order of antiquity and clarify what class of "Hyperboreans" each one refers to, but first we will say a few words about the term "Hyperborean."

The usual acceptance is that "Hyperborea," as it appears in Homer and other Greek poets, alludes to a land "beyond" (hyper) where the North Wind (Boreas) blows. But this is a late etymology, from the epoch in which nascent Greek rationalism was associating with each "force of nature" a God or Myth; so it was with the Sun (Helios), the Moon (Selene), Venus, Saturn, the Sea (Poseidon), etc., and, naturally, the Winds: that of the North, Boreas; that of the

South, Noto; that of the East, Euro; and that of the West, Zephyr. Before these mythological reductions "boreas" meant "breath of the North," as in ***bóreios*** (βόρειος) with a dual meaning of "wind" and "spirit," as is the case with ***pneuma*** (πνεῦμα) which has the following meanings: breath, ***wind,*** exhalation, respiration, life, soul, ***spirit,*** angel, demon, divine breath, ***Holy Spirit,*** etc. "Hyperborean" can be translated, then, in an archaic sense, as a "Spirit that comes from ***beyond*** the North" and Hyperborea becomes "the land (or the origin, provenance) of the Spirits from beyond the North." This definition, evidently inspired by the Blood Memory, is quite in line with the teachings of the Hyperborean Wisdom which affirms that the captive Spirits come from Hyperborea, an extraterrestrial, but also "extra-universal" and perhaps anti-material "racial center." From there the Hyperborean Spirits, whose nature is hostile to the material order of the Demiurge, entered the Universe through a cosmic door known in the Mysteries as the "Gate of Venus." Why they did so? It is part of the Mystery, but some have supposed that they were coming from losing a cosmic war in other unimaginable universes; however, the most sensible thing is to think that ***the warlike conduct of the Hyperborean Spirits is a product of their essential hostility toward the material order.*** What is concrete is that although the Hyperboreans have always claimed Hyperborea as their Fatherland of the Spirit and have preserved for it an indelible memory, once fallen into incarnation, because of a Mystery of Amor, this memory has become sufficiently blurred so that it is only fitting to speak of a "nostalgia for another world." In the memory contained in the blood Minne, there is not to be a clear memory of Hyperborea because the latter can only be "seen" by the pure Spirit or Vril; what there is in the Blood is the ***memory of the Origin,*** i.e., of the Spirit's place of origin, and this memory responds to a magic word, which it is not advisable to manipulate too much so as not to increase its semantic degradation, which is written: ***Thule.***

Thule is the name of the Origin and, therefore, its graphic symbol is the "Symbol of the Origin," from which is derived, by mutilation and deformation, the Swastika Rune.

With these clarifications, we can consider the three traditional origins of the "Hyperboreans."

First - The most ancient tradition, the Germano-Nordic, is that which situates Hyperborea in the far north, in an area populated today by Arctic ice. This tradition has no other fundament than the Blood Memory of Thule and its associations to various "motifs" taken from the Akashic records, from the Isle of Valhalla to the Atlantis of Frisia.

However, when the memory is very clear and refers to an island inhabited by giants who were possessing a terrible spiritual power called "Vril" and beautiful women magicians capable of giving a

love that was immortalizing the beloved, what is being spoken about is that of the Hyperborean Siddhas and of the Isle of Valhalla that was once really in the North millions of years ago.

Second - Another tradition, much more recent, about ten thousand years before Jesus Christ, has the "Hyperboreans" coming from the West, i.e., from the Occidental West. This is a Greco-Mediterranean Atlantean Tradition that is not only the heritage of the Greeks. These are the ones who best expressed it in historical times, but also of all the remnant peoples or vassals of sunken Atlantis: Ligurians, Basques, Berbers, Egyptians, Cretans, etc. Here, the Cro-Magnon migration, which advanced, as we shall see later on, inversely following the Route of the Kaly Yuga, that is, from the Atlantic Ocean, through Europe and Asia, toward China and, by sea, to South America, is specifically alluded to. Of course, ***not all*** the Cro-Magnons made it all the way to the end of the Route. The indicated trajectory demanded thousands of years, because the masters of stone were re-adapting the psychoregions, and diverse groups, after remaining for centuries in one place, ended up forming many of the "historical" peoples of White Race. But the migration, its central nucleus, never stopped until it reached the "Omega of the Left Hand"; the proofs of its passage are the traces of miscegenation with "Giants of the White Race" that are observed all along the inverse Route, from Eastern Europe, Russia, China, Japan, the Pacific islands; and South America, from Colombia to Tierra del Fuego.

This second Tradition, then, does not allude to the Hyperborean Siddhas, but to the Cro-Magnons who were, in a spiritual sense, authentic "Hyperboreans."[47]

Third - The last tradition consists in affirming that the Hyperboreans, primitively, came from the East, without exactly specifying a particular place. Such an attitude varies with the different ethnic groups considered, for while some Germanic peoples were declaring to come from the Caucasus and others from the plains of the Ukraine or the Ural Mountains, the White tradition is usually linked with that of the Yellow by marching eastward, clearly linking itself with the shamans of Siberia and Mongolia. On the other hand, in India, the Indo-Aryans coming from Iran, i.e., from the West, always admitted to a "Nordic" origin; but here we are talking about the North of India, i.e., the Himalayas and, further on, Mongolia. This Tradition also has its basis of truth, like the other two, but in this case the error lies in identifying the whole ethnic com-

47. However, from the point of view of the current Hyperborean lineages, it is that Cro-Magnon migration that explains the origin of the White Race and its geographical distribution.

munity with certain "Gods" or Legendary Heroes, who in truth were coming from East Asia or, more concretely, from Mongolia. Of course, we are not referring to the Masters of Wisdom of Chang Shambhala, so dear to Western theosophy, but to some Hyperborean Siddhas who, by taking advantage of the "Kaly Yuga's center of lesser intensity," from there, burst into the History of the peoples in order to carry out a racial Strategy. From there was coming Odin-Wotan and toward there was returning, every nineteen years, the Hyperborean Apollo, who left a cultural trace of that transit to the Orient in the symbols of the bear, the seven, the pole, etc., that many of the peoples that were "in his path" were bearing.

It is true, then, that there were "Hyperboreans" coming from the Far East, as the noted third Tradition affirms, but those were Hyperborean Siddhas (who were later incorporated into mythologies as Gods, Angels, or Heroes) and not migratory peoples.

B. True Displacement of Cro-Magnon Men

The Cro-Magnon, masters of lithic art, initiate their strategic displacement ***from the Atlantic***, following an inverse direction to that of the Kaly Yuga Route. They begin in Region V (Figure 10), where they apply almost the totality of their megalithic science, and then slowly move toward Regions IV, III, and II. In each Region, three things happen: one group ***disappears from History;*** another group settles in the psychoregion, especially in order to practice Agriculture and stockbreeding; and a third group, the bulk of the race, moves in the indicated manner toward the southern regions. While this migration takes place, i.e., during thousands of years, the Hyperborean Siddhas ***in charge of leading the Cro-Magnon Strategy*** establish themselves in the "center of lesser intensity" where they open a gate toward the Isle of Valhalla, called by them, Agartha. Such a gate, a nadi topological tunnel between dimensions of space, ***oriented inward into the Earth,*** is the origin of the belief that Agartha, the land of the Siddhas, is a "subterranean world." It is worth noting here a fact that will later become important, when we reveal the "Incredible Secret of Heinrich Himmler": ***the Hyperborean Siddhas who led the Cro-Magnon Strategy were of Yellow Race.*** This particularity was due to the fact that said Siddhas were, hundreds of millions of years ago, those who developed and taught the Acoustic Kabála to the Cro-Magnons, in the Second Atlantis.

C. Strategy of the Führer

Connected with this theme, it is necessary to consider the Führer's General Strategy since, it can be assured, whoever ignores the existence of the Kaly Yuga Route will never be able to compre-

hend the offensive toward the East that Germany undertook during the Second World War. Political explanations have been rehearsed, the purpose of annihilating the Russian communist regime—or geopolitical—the need to conquer "living space" or Lebensraum in the East, but the real strategic objective was known only to very few persons in the Third Reich: the Führer, Rosenberg, Rudolf Hess, Himmler, the ϟϟ Initiates and a few other persons; and this objective was as follows: to march with a Luciferic Army, under the banner of the Swastika, along the Kaly Yuga Route ***in the inverse direction,*** it is said, "to go down the Kaly Yuga" until South America. However, the success of such an esoteric objective could only be achieved by carrying out a reckless "commando" operation consisting in occupying the center of lesser intensity, in Mongolia, and "operating the door of Agartha." We will return to this matter in order to explain why that operation failed despite several attempts to accomplish it several times, with greater or lesser desperation.

D. Israel, Terrestrial Chakra

"Within the Kaly Yuga Route are distributed the principal chakras of the Earth." This affirmation of the Hyperborean Wisdom would not require a commentary except for the possibility that it misleads the declaration that we made elsewhere in the work that "Israel fulfills the function of the Earth's Heart chakra or Anahata chakra." In effect: by observing Figure 4, it is clearly noticeable that the State of Israel is outside of the Route, which seems to contradict the previous affirmation. But there will be no possibility of error if we clarify that the Israel chakra is constructed by the "Chosen Race" and not by the State of Israel. On the contrary, the concentration of members of the Hebrew race in Palestine ***is an act opposed to the plans of the Synarchy,*** a matter of which the Führer was perfectly aware and that is why he tried to favor the emigration and settlement in "Eretz Israel" of European Jews. Several negotiations between Germany and England to concretize this migration[48] were frustrated by the intrigues of English Masonry, a synarchic organization that, contrary to common belief, was opposed to the eradication of European Jews. The reason is eminently esoteric: the function that, in the planetary anatomy, the Hebrews fulfill consists in producing a ***collective*** contact between the "emotional body" of the Earth and the consciousness of the Demiurge; ***and this function can only be effective if the Diaspora is maintained, i.e., the worldwide "dispersion" of the Jews.*** In Figure 11 we have represented, by means of shaded areas, a current picture of the world distri-

48. Before 1939.

bution of the Hebrew Race that demonstrates, in an eloquent manner, ***that the principal objective of the Jewish strategy is not Zionist, but synarchic.***

The "O" Strategy has impulsed two "lines of action": one, clearly Western, is initiated with the delivery of the Rune of Gold to the Cathars of Montsegur for its guardianship; and the other, Asian-Western, begins when Genghis Khan receives the Sign of the Origin. This second line, and in general the whole A2 Strategy, are founded on a principle of the Hyperborean Wisdom concerning the mission that corresponds to the Mongol peoples in History. We must then know this principle and also define what is to be understood by "Mongolian peoples." But that is not all: in knowing the mission of the Mongols, we will wonder about the true meaning of the name "Kaly Yuga," with which the current era is denominated, and such a question will force us to reflect at length on the modern concepts of "Historical Age" and "History" before arriving at a definition that clearly expresses the Hyperborean concept of the Kaly Yuga.

These and other matters of similar importance will be the object of the Introduction. At the conclusion of it, the facts involved in the A2 Strategy will be briefly narrated, which will be, thanks to what we have seen here, easily understood.

1º) By "Mongols," not only should a racial community of defined ethnic characteristics be understood, but also those peoples who, possessing such ethnic characteristics, have inhabited the territory of Mongolia since ancient times, i.e., in that desiccated sea between the Altai, Khangai, Sayan, and Tannu-Ola mountains and the Gobi desert to the southeast. With this criterion will also be considered "Mongolian" those ethnic groups that would have left, through emigration, their primitive settlement in Mongolia, e.g., the Huns, Bulgars, Turkmen, etc.[49]

The necessity of linking some "Yellow" peoples, often nomadic, with a certain territory in order to consider them, just now, as "Mongolians" comes from the particular importance that the Hyperborean Wisdom assigns to a vast region of central Asia, which is often loosely identified as "Mongolia." In effect: in Mongolia lies the ***Kaly Yuga's center of lesser intensity,*** a concept we will explain later on. But we can now state that it is by virtue of the "geochronological" quality of Mongolia that the peoples coming from its confines

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49. This clarification is necessary because otherwise all members of the Yellow Race (Chinese, Japanese, Tibetans, Burmese, Siamese, Malays, Polynesians, Maoris, Turks, Turkmens, Bulgarians, Magyars, Lapps, Finns, Samoyeds, Kyrgyzs, Ostyaks, Eskimos, etc.) would be considered "Mongols" and this is not our criterion, as will be seen.

always perform significant movements for the History of humanity. Mongolian origin, that is to say, the fact of coming from Mongolia, is a fundamental sign in order to comprehend the Strategy of the Siddhas, therefore:

2º) ***The mission of the Mongols in History is to "push" the Hyperborean lineages of White Race "toward the Kaly Yuga."***

E. The Mission of the Mongols in History

In light of what has been seen so far, it should be clear by now that it is indeed possible to "advance toward the Kaly Yuga" by traversing the different Regions of the Route. And that is what has occurred, an advance toward the Kaly Yuga, for many peoples of Hyperborean lineage every time a Turanian invasion forced them to abandon the lands of the East. Although such a "push" toward the West has been repeated on countless occasions since the most remote antiquity, let us recall only, by way of example, some of the events protagonized by the Turanian races in the present Christian era, thus verifying that the displacement always follows the Route of the Kaly Yuga: in the fourth century, the incursion of the Huns into Europe leads to the Germanic invasion of the Roman Empire; in the ninth century, the Magyars, coming from the Ural Mountains, invade Transylvania, "pushing" westward the Germanic and Slavic tribes that were inhabiting that region; in the thirteenth century, a Mongol Empire under the command of Genghis Khan attacks Armenia, Russia, Poland, Hungary, Silesia, etc. From the fourteenth century, a great Turkish expansion begins to press on the West, ends with the Eastern Roman Empire in the fifteenth century and, in the seventeenth century comes to occupy Vienna, etc., etc.

If History is eloquent with regard to the affirmation of 2º, on the other hand, it is not evident—and we will try to clarify it—what objective such invasions of the Turanian races pursue, ***given that they have always been provoked by the Hyperborean Siddhas.*** The strategic objective—which, naturally, was also contemplated in the Führer's General Strategy—was the following: to put an end to the Kaly Yuga. For this purpose: the Hyperborean Lineages of White Race must enter the Route of the Kaly Yuga until reaching the maximum darkness and then, from there, they will have to transit the Route in the inverse direction, toward the East, under the command of a Great Chief who raises the Total War against the Infernal Potencies and achieves for the Race, in the heat of the combat, the definitive mutation, the magical change that transforms the animal-man into a semi-divine Hero and the Hero into an Immortal Siddha.

✡ Hebrew Race: Principal Areas of Distribution (1980)

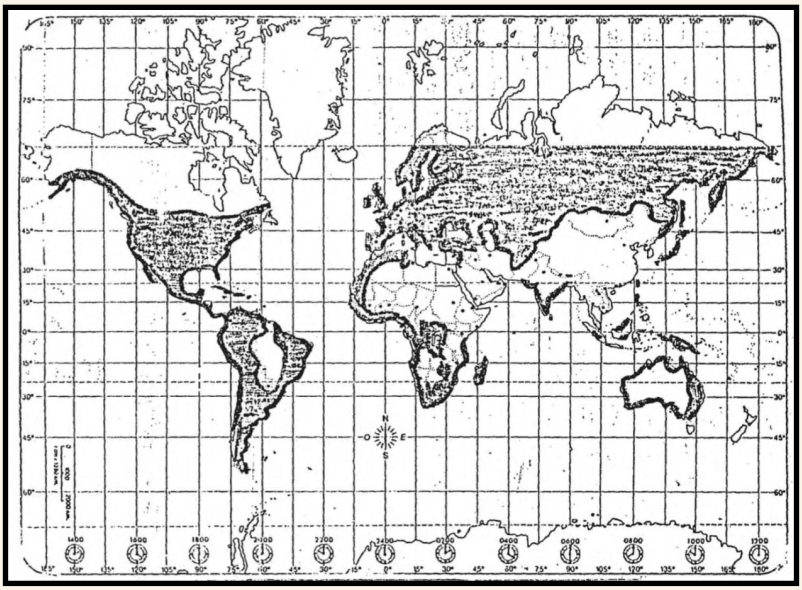

Figure 110

This objective has been proposed by the Hyperborean Siddhas for thousands of years, but only recently, thanks to the Esoteric Chorology of the ᛋᛋ and its discovery of a Route of the Kaly Yuga, has it been possible to comprehend the occult reasons behind it. And that is why, based on the Hyperborean Wisdom, which is the mother of the sciences of the ᛋᛋ, we can affirm that the Führer's General Strategy contemplates ***a last attack on the West by the Turanian races, before reaching the end of the Kaly Yuga.***

That time it will be the Siddha Anael who, at the head of enormous Mongol armies, once again hoisting a banner with a Polar Sign, will irresistibly advance along the Route of the Kaly Yuga. But the little Judaized men, sunken into the darkness of blood confusion, ***will not see the Sign or understand that the end has arrived.*** They will believe until the last moment that they witness the advent of the Synarchy and will foolishly rejoice in it. They will only react when, incredibly, ***from Berlin, they see arise an army of immortal men who wear the uniform of the eternal ᛋᛋ.*** But then it will be too late, for they will deploy in all directions, possessed by a Berserker Fury . . . ***and will only respect the sign of the Pure Blood.***

F. Christopher Columbus' Hebrew Strategy

A Strategy of the Siddhas consists, then, in "pushing" the Hyperborean Lineages of White Race "toward the Kaly Yuga" by employing, for this purpose, the Turanian Races, coming from the center of lesser intensity, as a "tactical mass." In order to prevent such an ob-

jective, the Synarchy has at all times procured to keep the horizon of the Kaly Yuga "at a distance" by deepening the exploration of the Regions of the Path. And with such a motive, one of its infernal agents, a Jew known as Christopher Columbus, in the fifteenth century, prolongs, in the fifteenth century, the European transit toward Region VI of the Route; see Figure 109.

This is the secret objective of the "discovery" of America, which we mentioned when outlining Dr. Dee's Project Thule, but which was then impossible to explain without resorting to the elements of Esoteric Chorology, such as the geochronic concept of the Kaly Yuga or the Chorography of Figure 109.

The Synarchy has thus tried to ensure that the Strategy of the Siddhas—"to march toward the West and then to return, by Blood and Fire, toward the East"—is hindered by the water barrier that the Atlantic Ocean places between Regions V and VI. In this sense, the "discovery" of Columbus has been successful (but this is relative, since England and Ireland, for reasons that we will not discuss here, respond to chorological characteristics of an authentic Region VI, a quality that has enabled leaders such as Napoleon or the Führer to plan strategies that exclude America as a war objective).

G. South America's Mission in History

In Figure 108, a tri-continental triangle has been outlined, the vertexes of which are located in Peking (Asia), Algiers (Africa) and Buenos Aires (América), and which, taking into consideration the continents' initials, is called: "the three As."

We already spoke, in the "Second Dissertation" of the *Secret History of the Thulegesellschaft,* of the Anael Order of South America, founded by the Hyperborean Siddhas after the catastrophe of the Second World War. According to the directives given to the Order in 1946, the Siddhas would promote in the world three focal points of conflict ***outside of the Synarchy's control.*** These three focal points would not be located on the Route of the Kaly Yuga, where the parody of an East-West "confrontation" would be executed in order to favor the Synarchy's plans of World Government, but outside of it, and that is why the peoples involved in the conflict would be called "Third World" or "supporters of the Third Position." The three focal points, which in the ANAEL Order were denominated as "liberation vertexes," went into effect after a few years: that of Peking in 1949, after the revolution of Mao Tse-tung; that of Buenos Aires in 1946, after the electoral triumph of President Juan Domingo Perón; and that of Algiers in 1962, because of its independence from France.

In order to comply with the proposed objectives, these "liberation vertexes" should be organized on the basis of a National Socialist or Fascist principle, i.e., with a policy that favors social justice

"inward" and defends national interests "outward" from the borders. But the principal thing would be that, starting from the liberation vertexes, the conflict would spread to other focal points of similar social composition. Such an effect was sought not to favor "the revolution," since such a National Socialist liberation movements would operate outside of the socialist, communist, or Trotzkyist internationals, but to balkanize the areas of conflict with myriads of "independent" or "liberated" countries that would render inoperative, with their contradictory votes, the United Nations or any other similar synarchic organization.

The Chinese Revolution achieved this objective in Asia, but its most important role ***was to prevent a Russian invasion to the center of lesser intensity,*** which could come from the USSR itself or from Southeast Asia. ANAEL's Directive of 1946 was saying: "China and Africa constitute the body of a New World Order that will arise from the chaos of the West, but without the pressures of the Kaly Yuga" and then: "Hispano-America will be the head of that new civilization, the Will of the Siddhas is committed to it."

China and Africa fulfilled their part of the Siddhas' plan in the 50s and 60s: what then occurred with Hispano-America? Here the project was not new, for already in the nineteenth century Simón Bolívar had understood that without a South America united in pursuit of nationalist and patriotic objectives it would be impossible to resist the pressure of the great imperial Potencies, and without such a union, any possibility of political, economic, or cultural independence would be a pure utopia. The ANAEL Directive for Hispano-America was based on similar considerations and that is why, from 1951, powerful spiritual forces converged on three important personages who were fundamental pieces of the Hyperborean Strategy: we are referring to the Chilean president Carlos Ibañez, the Brazilian president Getulio Vargas, and the Argentine president Juan Domingo Perón. These three leaders tried, between 1951 and 1954, to carry forward a geopolitical plan denominated "ABC" (Argentina – Brazil – Chile), elaborated by the Anael Order of Brazil, which consisted, simply, in forming with the three countries an axis—the inclined "L"—that would allow resisting the pressure of the Anglo-American imperialism. The ABC axis was contemplating the political, economic, and social integration of the three countries who would thus consolidate the third "Liberation Vertex."

Naturally, that plan failed after a sinister conspiracy would lead Getulio Vargas to suicide in 1954 and another no less sinister synarchic counter-revolution overthrew President Juan Domingo Perón in 1955.

What are the current alternatives of the Siddha Strategy for the Third World? We could say, chorologically, that the Triangle of the three As has "rotated" and that its vertexes now point to other spir-

itual centers: the Peking Vertex has moved to the "Kaly Yuga's center of lesser intensity," in Mongolia; the Algiers Vertex is now in Tripoli, Libya; and the Buenos Aires Vertex, although it is not yet completely clear why, has moved to Santiago, Chile. From this last country will arise, then, the head of a new Hyperborean Civilization of a tri-continental scope, although, in order to do so, it must first rise above the nations of Hispano-America and convoke them around a joint project of liberation.

The Current Secret Route of the Kaly Yuga and the Triple "A" Triangle. Santiago – Tripoli – Ulaanbaatar

Figure 111