

## Labyrinth

The labyrinth of this world is navigated by the 'stranger in a strange land', the incarnate Hyperborean and the various crossings which had occurred with the descent of what has been called the 'fallen angels'.

Nimrod de Rosario would consider this an accurate analysis of the Hyperboreans who descended into the world and mixed their blood with the daughters of men whereas Miguel Serrano would contend that this 'fall' was a voluntary choice and was undergone for the purpose of elevating the worldly beastman, the anthropoids created by the Demiurge, Jehovah-Satan.

Regardless, those closest to the gods, these Hyperboreans (or at least those who did not fall?) found themselves to be strangers in a strange land within a world that constitutes a battlefield ('Valplads') populated with omnipresent enemies with whom they must forever be in a state of readiness to combat.

The modality of consciousness of the hero in his combat is that of 'fundamental hostility' as Nimrod de Rosario has spoken of in his works and specifically the relational schema existent between himself and 'the world' and its earthbound spirits, the 'reverted spirits' who are subordinate to the Demiurge and whose purblind vision of reality is directed towards the 'Deus Vult' ('face of god') and not the superior 'Vultus Spiritus' ('face of the Spirit').

Indeed the consciousness of the pasu is fixed within the world and vacillates between the animic principle (soul); the rational mind (brain function of analytic consciousness, reflexive consciousness) and the instinctive mind of the reptilian brain.

Such a lowly creature can't but face the 'Deus Vult' at every turn and must needs go the way of all flesh towards his perdition through failure to attain a state of being of a more elevated nature, failure to situate his consciousness in the Selbst at a higher state of the acceleration of Time-flow beyond the lower seven heavens of the Demiurge.

The hero by contrast exists in the state and as this state, is the embodiment of the Lucifer principle of the 'man of race', he who awakened the blood memory and can connect with the Origin, who is a 'man of race', he will awaken the blood memory and can connect with the origin, who is a 'man against Time' in the sense of being against the current of disintegration, against the Will of 'The One' which is Time itself (temporalization; degeneration and corruption).

The hero is a closed system unto himself, a black sun who has his face directed towards the actual infinite of the Uncreated Light, the black light of night not the false infinite of the Creator and His creation. His focus is on quality and his own individuated and differentiated quality is that of a being which has granted itself solitude detached from the chaos of becoming and situated in the midst of Being, in the Realm of Eternity, of Hyperborea.

The stance he occupies enables him to view the world as Odin from air-throne with Olympian detachment and to better navigate the flux of conditions he must encounter within the realm of perpetual contingency, of the ceaseless mutability of 'becoming'. He thus establishes himself in mente and in actua within the world as a being separate therefrom yet voluntarily present, a hero figure whose action entails the searching for his foe and a constant dichotomous choice which presents itself to his consciousness: he searches and discovers options or a dichotomy to forbear from or to pursue a course of action or make a decision. He faces a 'yes' or a 'no' and immediately decides a course of action through this apprehension of luciferic grace, his attunement towards beings as viewed from above and without the intermediation of the reflex act of consciousness, what is commonly called 'reason'.

He works his way with luciferic grace from the point of encountering a situation, person, thing or task towards engaging that person; situation; thing or task working towards the goal of an appropriate form of action. This is the awakened Hero's means of navigating the labyrinth of 'the world' and has been diagrammed in Rosario's work 'Fundamentals of the Hyperborean Wisdom' as a trident shape with the search or quest of the Hero being a shaft of the Trident and the section where it splits in three representing the confrontation with this situation necessitating the selection of options mutually exclusive.

This has also been diagrammed in much of the pop-culture and inscribed on physical objects as the 'on' button of a vertical bar in a circle representing the generative principle (the vertical bar) with the circle (the cosmic womb or astral light, the 'mother') signifying 'manifestation' or the act of Genesis (of the generative principle, the G. A. O. T. U Jehovah-Satan, the Demiurge).

Rosario takes this conception and re-signs this macrocosmic signification within the microcosmic sphere as a usurpation of the fire from the gods, the Promethean act of the hero figure who himself decides in contravention of the macrocosmic Will and evolutive process, following his own path and carrying out his own destiny, making decisions independent of the Demiurge and his 'laws' and their implementation by the priest cast of the global synarchy.

The hero figure reverts the trident once he has become fully awakened and has transmuted himself into a warrior Berserker, grasping the central prong as the hilt of his sword and, in a state of constant readiness for action and antagonism against the foe he has forever before his sight as the mode of his consciousness the potency of decision where he will confront all situations; things; persons as potentialities for action, as beings whose relation to him entails an active potency of willpower to handle and deal with according to his Olympian stance, acting impersonally and unemotionally in relation to that which is external to himself and adhering to his duty as a being (dasein) attuned to the Uncreated Light of Spirit, acting according to principle in a transcendental manner, not motivated by desire or the primitive instincts of the pasu with the latter's sadism and lustful inclinations.

Accordingly, the world for the awakened Virya is the labyrinth and he has transformed himself into an adept player in its navigation. With each turn and forward movement around the bend he confronts yet more choices and decisions and acts with readiness to confront the future states of affairs with poise and 'luciferic grace'.

He is the wielder of the flaming sword of Kristos-Lucifer-Wotan brought out of its scabbard and raised in readiness to combat the foe and to illumine the darkness of ignorance with its refulgent luminescence of Eternal Light.

His search is a perpetual quest not for some special 'synarchic gnosis' for he has no need thereof, recognizing his potential immortal nature as a descendent of the gods. The trajectory of his will is simply to liberate the Spirits from the clutches of the Demiurge and to combat with strategic opposition the system of Jehovah-Satan and his minions of liars; thieves and murderers, the sickness of the earth whose false promises of 'the Truth' (as embodied in mainstream religion and new age 'spiritism') have blinded the mass of the captive Spirits to their own enslavement and potential destruction at the hands of the priest caste.

Within the labyrinth the hero pursues his quest for victory and for Valhalla, acting within 'the world' of the Valplads, the battlefield of the Ragnarok which plays itself out at the bottom of the Kali Yuga, the Wolf age, the age of lead in the final confrontation with the enemy.