



VENOM

OF THE
DEMIURGE



Venom of the Demiurge

"A parasite growing into its host"

("The Prince of Darkness", by John Carpenter)

We are all more than familiar with a certain humanoid tribe who's notoriously parasitic nature has spread itself over the earth and has come to monopolize nearly all positions of power and influence.

The question must be asked: what is the cause of this parasitism and what can be done to stop its viral spread? This question will be investigated in light of the nature of the parasite and the otherworldly powers with whom it is bound.

Miguel Serrano, referring to the Demiurge, spoke of the jews, this parasitic tribe, as an "ideoplasmation of His illusory dreaming". According to Serrano's conception, jewry are some form of 'plasmation'; projection or emanation of the Demiurge's essence and manifested on the earth as his de facto children, as literal offspring of their 'Father God'.

Whether this means they were a result of genetic engineering and hybridization in a more concrete sense or were beings whose origin was not humanoid and who metamorphosed into a human through some other process is not entirely clear. Given that 'plasmation' suggests or implies some form of mutation, the latter may be more likely the case.

Pop-culture, the entartete kultur controlled and operated by jewry as a weapon in their occult war against the 'goyim', is a vehicle through which the conveyance of their aggression against the 'goyim' is made. In their system of ethics, revealing what they're going to do, albeit secretly and through symbolic means unintelligible to 'the goyim', before they do it exempts them from liability for what they do and justifies them in their actions.

Hence looking through a pop cultural lens at the parasitic tribe and their behavior enables one to gain insight into their nature or essence and plans and thus to circumvent or thwart them to a degree. Of course exposing oneself to these vehicles of vice and instruments of idiocy not only subjects one to a dumbing down influence but renders one susceptible to the jew's predictive programming, transmuting or rather mutating one's consciousness in 'the image of the Lord', as an 'ideoplasmation' of the Demiurge's "illusory dreaming".

The illusion machine of pop-culture, be it in the form of comic books; video games; magazines; movies or virtual reality of whatever kind fascinates the mind and facilitates the agenda of the jews and their 'G-d', bringing one's consciousness into alignment with their protocols- and this in spite of any opposition one might have as motivation.

Regardless, the following investigates the viral spread of the parasite tribe in its particular form of existence not considered so much in abstracto, in a purely rationalistic sense, but in doubt of organic-sentient life, as 'L'chaim' (a 'living thing' in Hebrew).

The lower forms of life in the plant and mineral kingdoms are considered conscious in occultism. They have life cycles and change under certain conditions and exist their essence according to their blueprint or nature- they grow; expand; atrophy, rust and die. The physical plane of being (or explicate order) is a reflection of the higher planes which manifest through their subjection to the influence of the Demiurge in ever increasingly dense states of vibrational frequencies, what might be called the manifestation of differentiated order. The concrete material plane is in a condition of entropy, a gradual densification and crystallization which renders its denizens more detached from Spirit.

The smaller (at least to the visual eyes) kingdoms of simpler conscious, sentient life are perhaps more greatly influenced than more complex organic systems of life such as the 'mammalian', and hence are more susceptible to influences from the higher planes not being as strongly opposed to those influences given their relatively less powerful and complex form (at least in their material form). Hence they may, may these lower substrata of sentient life that are known to us, be a more penetrable gateway for entities from higher dimensions to enter into this world and to exert their influence upon more complex organic life such as the 'human-all-too-human'.

Jack Heart referenced 'Serratia Marcescens', a unicellular algae which has conscious intelligence and has the capacity to take over other life forms and exert control and influence upon them. This defines it as a 'parasite', an organism which exists at the expense of others and which is dependent upon the other organisms' maintaining at least a basic level of functionality in order for the parasite to perpetuate itself.

This medium, one of the lowest if not the lowest form of physical life on the planet would serve entities from higher planes as a perfect medium through which to work in such entities' viral spread over the earth, in effect a medium of parasitical takeover.

In the context of pop culture there are many venues which reveal the presence of a green- yellowish or simply greenish fluidic median which has a hypertropic function: forever growing; spreading and replicating itself, typically through being absorbed by mammalian lifeforms of a more complex nature. This medium or rather the entity (the Demiurge?) or entities which have taken possession of it, use it as a physical, organic instrument of its will.

Hence the entities and their 'ideoplasm' or the lower strata of life through which they manifest and carry out their takeover, can merge symbiotically with their host, the consciousness of the host becoming merged and usurped by the parasite over time.

In the movie by John Carpenter "The Prince of Darkness" (1987), the presence of a green fluid contained within a glass vessel for thousands of years since the time of Christ is presented as having a

relationship to or containing directly "The Prince of Darkness", ie. Satan, the adversary (shaitan) of 'God' (the Absolute).

This fluid manages to get loose and become absorbed into the body of a jewish female (Lilith) who is attracted to it by some strange influence of sympathetic resonance. This may be a hint as to the true origin of the allegory of the Garden of Eden and Lilith being conceived of as the offspring of Eve and the serpent, Eve representing 'humanity', the serpent Satan and perhaps as a bioplasma substance through which the consciousness of 'The Prince of Darkness' works, mutating and usurping the physical body of 'Eve'. Perhaps this is the origin of jewry and they are an 'ideoplasmation' of the Prince of Darkness's "illusory dreaming", as Miguel Serrano alludes to.

The jewish female then serves as a vector for the spread of the substance, which in turn affects others in the same way, transforming them into 'robots of the Demiurge' in Serrano's terms. Other lower kingdoms of life such as the insectile are present and to a greater degree than that of the more complex systems of the human or animal kingdom.

The presence of greenish yellow slime in Carpenter's earlier movie "Season of the Witch" (1982) further underscores that this was probably a revelation of the method. In this film the typical jewish tactic of inversion is put forth with the archvillain being an Irish man who is an occultist attempting to perform a ritual sacrifice of children on Halloween or Samhain.

He utilizes robotic creatures who he makes in his toy manufacturing company (simulacra of humanity) who when killed, secrete this greenish-yellow algae like substance. These robots are also accompanied by insects who, as in "The Prince of Darkness" are an ever present phenomenon.

In the Halloween film these automata are activated by a mysterious force derived from pieces of Stonehenge which the pagan has taken from its resting place and relocated to his toy factory. He has attached "Silver Shamrock" brand icons (his company's brand name) to his manufactured Halloween masks which of a small granule of the rock of Stonehenge and a microchip inside and which, when activated by the commercial he runs viewed by the children wearing the mask, causes this energy to discharge as electrical fire of the witch power into them, killing them.

Again insects are ever present and come out of the dead once this gruesome process has been brought to its final stage of sacrifice. Perhaps the mycoplasma of the automata human cyborgs; The Witch Power (Vril?) and insects function in some synergistic mode, being all related as in "The Prince of Darkness" as occult forces domineering over and organizing the lower kingdoms of life?

The depiction of a "parasite growing into its host" (a quotation from "The Prince of Darkness") or an outright murderous assault against the 'human-all-to-human'. The Demiurge at work in his assault against the pure? In "The Prince of Darkness", the woman who is selected as the female vessel who will bring into the world, into manifestation, "The Prince of Darkness", happens to be a blonde woman. This "cursing of the gentiles" on the part of the probable jew John Carpenter, the director of the film, may nonetheless have at least some intelligibility in showing that higher, pure beings like

those most akin to the Hyperborean Divyas, the Aryan race, are more susceptible of a greater spread and influence of higher forces than the more hybridized stock such as the jews. In the movie Christ is referred to as 'white' and as having come to the earth to save mankind from the antichrist.

The blonde woman is portrayed as having an occult symbol reminiscent of a bruise on her right arm near the elbow which has a shape similar to an Egyptian Ankh and equal armed cross combined. Perhaps this is a connotation to the initiates of certain bloodlines who can serve as a better vehicle for higher entities, whose greater complexity through sympathetic magic attracts them or enables them to operate at a higher level of power? The demonization of Aryans is present here though it could be viewed as complementary more than a backhanded insult and perhaps expresses the fear jewry has for the Aryan race as does also "Season of the Witch", with the Irish archvillain having a diabolically 'evil' nature, foreign into the Judeo-Christian moralizing of the protagonists and indeed perhaps Carpenter himself albeit inadvertently on the part of the latter.

The connection between these episodes and 'the antichrist' can also be seen in the case of Nietzsche. The philosopher who wrote "The Antichrist" was alleged to have died of pneumonia. This leads one to question whether the pneumonia he contracted was not a result of this mycoplasma or unicellular algae which in similar fashion took over his body and caused him to channel "The Antichrist"; "Ecce Homo" and "The Case Against Wagner", the last works he completed on before his death. Perhaps, under the influence of his jewish 'friends' Lou Andreas-Salome; Paul Rhee and Peter Ghast as well as his probable masonic affiliation, led to his becoming 'body snatched' or usurped by this substance and his writing works which expressed the Demiurge's "Will to Power", ushering in the new Aeon. This was perhaps followed up by Crowley and "The Book of The Law" only a short time later, which might have been a continuation of this process of manifestation.

In the movie "The Invasion of the Body Snatchers" (1956), plant-like spores take over the earth and the bodies of the 'human-all-to-human' through creating clones of their physical forms and, through some form of sympathetic magic or quantum entanglement, usurping their consciousness and transforming it into their clones which 'body snatch' the soul of their prey, enabling these entities to work through them and this through their spore-like medium, as the initial cause of their parasitical takeover.

This allusion to plant life is further revealed in the movie from the same period "The Thing From Another World" (1951), in which a plant-like alien lands in Antarctica and can only be defeated through electricity which destroys its otherwise indestructible plant-like body, which can reassemble itself if shot with bullets. It had been attempting to replicate itself in a similar way to "The Invasion of The Body Snatchers". John Wyndham's book "The Day of the Triffids" (1951) shows the same motif with plants taking over the earth through a parasitical spread of their spore.

John Carpenter's re-presentation of the movie "The Thing From Another World" in his "The Thing" (1982) Also takes place in Antarctica with the bodies of the researchers in Antarctica being taken over and modified by an entity which initially works through smaller organic life and seeks expansion and conquest (will to power) through the medium of physically larger organisms (but not necessarily larger in power or proportion at higher dimensions).

Antarctica has been off-limits for many years largely owing to the intervention of the National Socialist Miguel Serrano and perhaps is a region of the earth playing host to an entity or entities of this sort or at least had been prior to the migration there of the ReichsDeutsche, the National Socialists who established Neuschwabenland, their base of operations. Perhaps, it might be speculated, that the entity or entities dwelling there are of a beneficent nature only portrayed in a negative and distorted way by Jewish Hollywood 'legend'. These legends being themselves perhaps 'ideoplasms' of the Demiurge, his mundane robots and their 'movie magic'?

Perhaps one might speculate further and draw connection between the comet which entered into the solar system millennia ago now called planet Venus and these entities? The parallel between the color green often associated with Venus and this 'ideoplasmatation' of mycoplasma or unicellular algae and its color is suggestive.

The children's novel by the Jew R.L. Stine "Monster Blood", in four parts as part of his 'goosebumps' series, presents the green ectoplasmic (ideoplasmic?) medium of conscious intelligence as having the properties of growth and the capacity to hypertrophy organic life, causing the growth of the children who play with the 'Monster Blood' as well as other smaller creatures, forming a symbiotic relationship to them, not one in any way benevolent however but parasitical and mutative, serving its own ends, destroying human life if it cannot be taken over (and even if it can if it is not serviceable to its agenda or to the agenda of its 'genius' who works through it).

In the Marvel comics series 'Venom' by the Jew Stan Lee, a black goo takes over a blonde haired, blue-eyed (hence relatively racially pure) man who is transformed when it exerts its influence over him, into a violently aggressive being who serves as the instrument of the substance and who is the nemesis of the 'intellectual anti-hero Jew' Peter Parker, a.k.a. Spiderman.

Venom is the golem of the Dark Forces, just as is the blonde female in "The Prince of Darkness" serving the will of their master. Yet, given that Jewry always play this role, it actually amounts to another inversion and 'cursing of the gentiles' on the part of the Jewish creators, possibly even amounting to a predictive programming through which is revealed Jewry's intention (as the intention of 'The Prince of Darkness'?) to transform the Aryan race, those who possess pure blood (the Graal, Itr Godi, the Divine Elektron in the words of Jorg Lans von Leibenfels) into golem to serve their master. Indeed the observable facts point to Jewry in the role of golem.

The chemtrails routinely being sprayed over the world one might speculate, do not just serve the exclusive purpose of terraforming the world for the takeover of entities through modifying the atmosphere. Rather their primary function may very well be the creation of the symbiont. Distributing heavy metal nanoparticulate and self-replicating bacterial mycoplasma that can be absorbed into the bodies of 'the-human-all-to-human' and which can then take over their bodies in an aggressively symbiotic usurpation of the autonomy of their soul.

The black goo portrayed in 'Venom' (indeed the word itself having this connotation as a poison that is introduced into a host and poisons it from within) perhaps is a symbiotic amalgam of the mineral kingdom (heavy metal nanoparticulate) and the organismal or plant kingdom (algae) which are fused together to serve as a substance that can invade and take over a host without being neutralized through organic processes such as stomach acid or other organic defense mechanisms.

The takeover by this conscious substance (itself probably simply a medium of the higher intelligence of the Demiurge, 'The Prince of Darkness') creates through quantum entanglement at higher dimensions a hive mind through which all of the subordinate and relatively independent 'symbionts' can communicate with one another (in reality simply tentacles of the octopus of the Demiurge) and work collectively toward their/His goal which is presumably the vampirization of everything into itself, the souls of all relatively independent organisms spanning all kingdoms of life: mineral; plant; organismal and beyond.

This is the Will to Power of the Demiurge and manifests itself in the political system of communitarianism, the collectivized hive mind of 'The Prince of Darkness' ruling over his cybernetic robots on the ant farm of Zion.

The connection between this hive mind, its political embodiment and the theology of pantheistic naturalism is clear- everything must be equalized and placed on the same wavelength of vibration- no independence is permitted and all of that which seeks, through its own will, autonomy, is subject to destruction-"Join us or die". The hymn to Pan of Aleister Crowley echoes here throughout the ages to the present, from ancient Lemuria, also named after Pan, to the shtetl's dotting the body of Gaia as so many sarcomas, to the cities, themselves tumors of the 'human- all- to-human', which further pollute Gaia and terraform the atmosphere for the enslavement of the world. 'All are One', merging with and serving 'The One', the Demiurge.

The robots of the Demiurge, jewelry, facilitate the role of causation of all sentient life and could not help but do so as they are mere instruments of his will. They cause the chemtrails to be dispersed and the installation of the 5G death grid. The mutations of organic life induced by the black goo (amalgam of Demiurgic venom) in conjunction with the deadly orgone (EMF/ELF) emanating from cell towers and smart meters which function synergistically to achieve this organic mutation, are enabling the takeover of entities from higher dimensions.

Like the motto of "Monster: Energy Drink": "Monster Inside", we are being mutated by the black magicians and their hierarchy to serve as their Frankenstein's monster. We already have a 'monster inside', in the form of Demiurgic venom, and like the movie "Alien" (1979) we are incubating an entity which seeks to take over our very souls.

An attack on a higher consciousness is being undergone at all times inducing: fear; lust; pain; hate; aggression; stupidity and apathy and detaching us from the nucleus of our being, disintegrating our bodies and souls through innervation and creating chaos and dysfunctionality within. "And all of the children are insane" as Jim Morrison prophetically warned before his assassination. The nano-particles in our pineal gland and blood are sabotaging the higher functioning of our body, creating a separation from our souls, even as the entity takes over, displacing us.

Though this may cause some to despair that would be to associate ourselves with our bodies and to simply acquiesce to our transhumanization, being transformed into what Tim Rifat called a "Z.I.O.N' (zombie installation operating negatively), a 'cambion' or body snatched vessel of an alien will.

However time appears to be short for "The Prince of Darkness". The solar system is traveling closer to the galactic center and the emanations of the black sun, the Krist ray, are elevating our vibration even as a dark forces are moving rapidly forward, in desperation of losing their grip on power and the soul food that it gives them to live there parasitical lives serving the Demiurge. A re-turn to Hyperborea awaits and only those who live 'in time' and do not walk the path of transcendence need concern themselves with their own finitude.

Those who seek and give priority to success and achievement in the physical world and live a life amidst the ruins of the Demiurge and his venom have forsaken the treasures in Heaven which are attainable only by those whose focal point of consciousness is directed toward the higher planes, they who 'dwell in Eternity' and thereby wrest their souls from the grip of the monster and his ideoplasmations. These latter will perish with him and the Pure will resurrect upon a new earth in the new Golden age as Baldr in Aquarius.