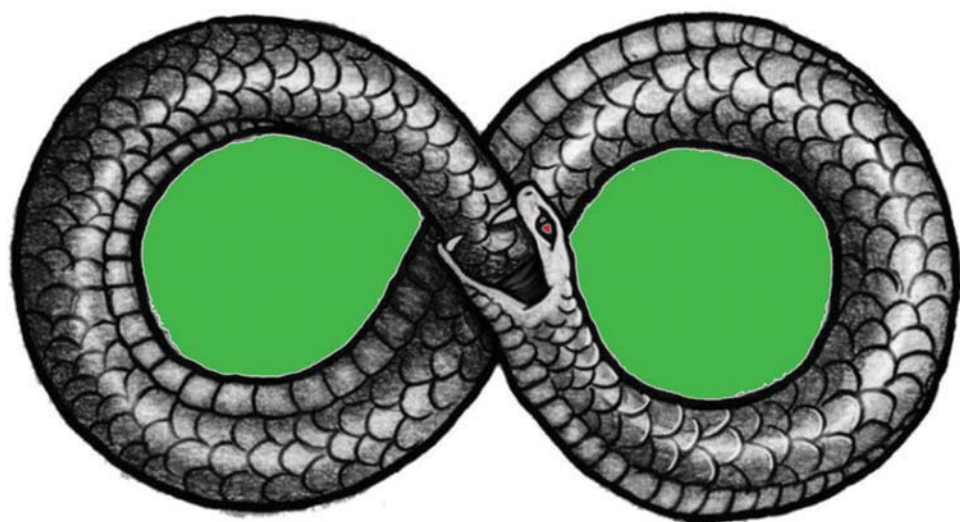


THE
INFINITE
EIGHT



GUSTAVO BRONDINO

BERSERKER

BOOKS

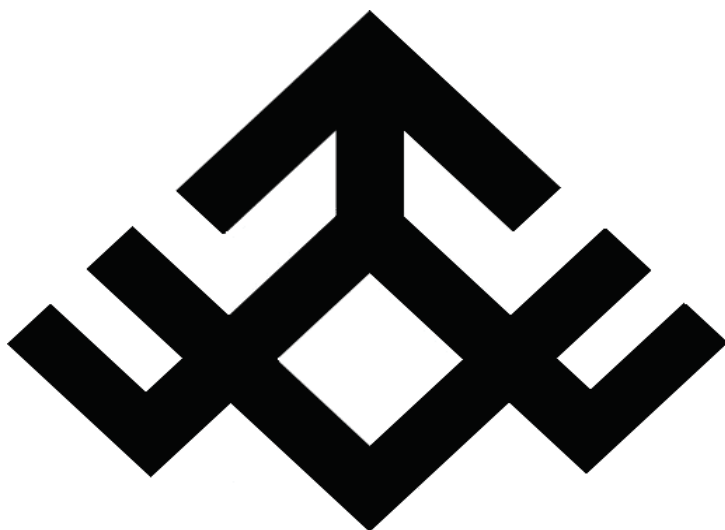


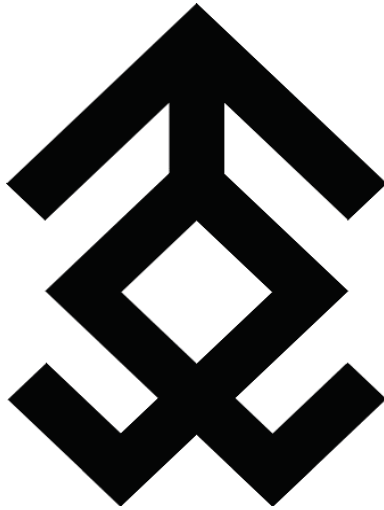
FROM THE CRYSTAL BOOKS OF AGARTHA

THE INFINITE EIGHT

GUSTAVO BRONDINO

HEIR TO THE HOUSE OF TURDES





THIS TEXT IS PART OF THE THIRD VOLUME OF THE CRYSTAL BOOKS OF AGARTHA; IT BRINGS TOGETHER THE FOUR DISSERTATIONS ON THE INFINITE EIGHT, PLUS A COMPLEMENTARY STUDY.

THESE STUDIES DESCRIBE THE Gnostic PATH THAT THE VIRYA FOLLOWS TO ACHIEVE HIS INDIVIDUATION, TO RECOVER THE SELBST AND THE VRIL AND TO MAKE HIS LIBERATION REAL. FOR THIS HE MUST BE INSTRUCTED IN THE HYPERBOREAN WISDOM, AND RECEIVE THE THREE INITIATIONS.

FIRST: THE VIRYA MUST AWAKEN, BE A WARRIOR MONK, ABSOLUTE WILL, RECEIVE FROM THE LOYAL SIDDHAS HIS FIRST HYPERBOREAN INITIATION.

SECOND: THE VIRYA MUST AWAKEN TO AWAKENING, TRANSMUTE THE WARRIOR MONK INTO A WISE WARRIOR, HIS ABSOLUTE WILL INTO INFINITE COURAGE, ENTER HIS SECOND HYPERBOREAN INITIATION THROUGH HIS HEROIC, HOMERIC ETHICS.

THIRD: THE KNIGHT TIRODAL, WISE WARRIOR, ALLIED TO THE SIDE OF THE SIDDHAS OF AGARTHA, WILL JOIN THE TOTAL WAR AGAINST THE HOSTS OF THE WHITE HIERARCHY OF CHANG SHAMBALA, AGAINST THE ENEMIES OF THE HYPERBOREAN SPIRIT. IF HE DEMONSTRATES ABSOLUTE WILL AND INFINITE COURAGE ON THE BATTLEFIELD, IF HE GIVES EVERYTHING FOR VICTORY, HE WILL RECEIVE FROM THE HANDS OF HIS ETERNAL COMRADES HIS THIRD HYPERBOREAN INITIATION. THE VIRYA IS A SIDDHA.

PART THREE. VOLUME III

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INTRODUCTION.

The Eight Infinities is a text that allows us to enter into the Gnostic study of the naked truth of SELF, in each of these figures the inner situation of the virya with respect to the LABYRINTH is analyzed. The virya, determined to come out of the deception, in each of these themes, as he enters into the Gnostic understanding of his noological semantics, will deepen his inner vision, awakening his INNER HEARING and opening his ROYAL EYES, unleashing a power that will allow him to have a total and absolute mastery of the science of liberation that the SIDDHAS OF AGARTHA and the NIMROD PONTIPHICE OF ROSARY instruct us, through the HYPERBORNE WISDOM.

In each of these four figures of the EIGHT INFINITE, we incorporate a description of its meaning. As the virya enters into the study of the noological semantics of these four images, by his gnostic discernment he will enter into the comprehension of the eternal truths that are incorporated in the Wisdom of the AGARTHA CRYSTAL BOOKS, if his Will is absolute and his Value infinite, he will be able to AWAKEN TO AWAKENING, to transmute the VIRYA INTO SIDDHA BERSERKR.

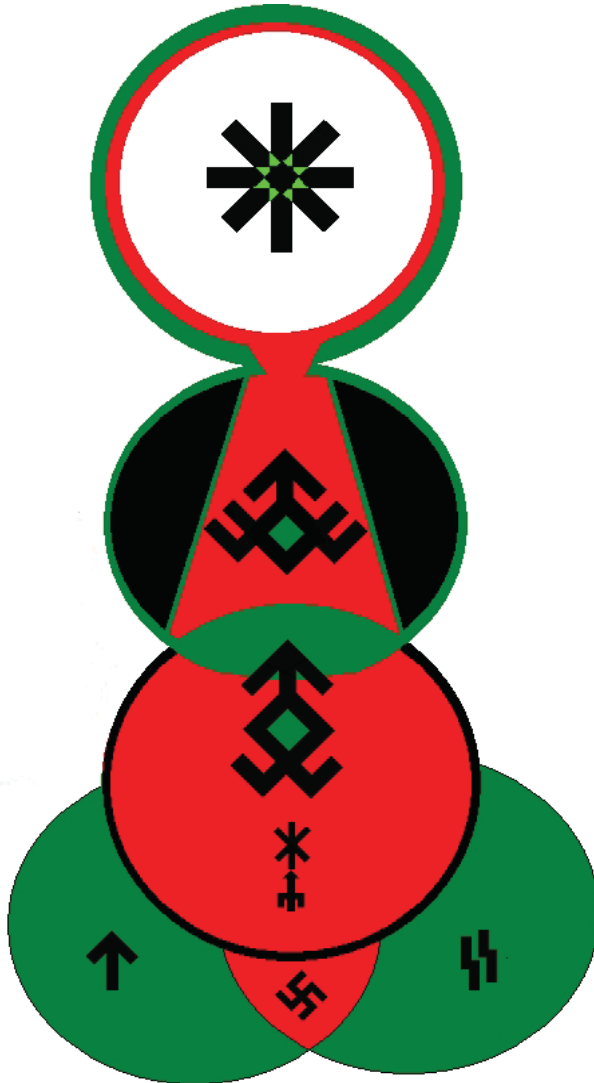
The three texts that compose these studies were made with the same ontic matrices with which the Pontiff Nimrod of Rosario built the SNAIL STAIRS of OCTRA; However, I must clarify that I was authorized and initiated to execute this SNAIL SCALE, called in this Kairos OCTIRODAE, runic continuity of the construction perpetuated by comrade Luis Felipe Moyano, therefore, these texts carry the syntax of the Hyperborean Semantics, they are framed within its Mysticism and its heroic Ethics.

All Opidium, outer Archimony, is built with the ontic matrices of the snail design, and all inner Archimony is built on the ontic matrices of the snail design and with the ontic matrices of the serpent design. The study of this text is based, specifically, on understanding the functioning of the ontic matrices of the serpent's design structured in the ONTOLOGICAL QUADRANGULARITY OF THE SHADOW SPHERE AND IN THE TRIFORMAL FUNCTION OF THE SUBJECT.

CONSCIOUS IN THE LIGHT SPHERE of the microcosm. The text the EIGHT INFINITE as an Artificial Real System, is a HYPERBORRICAL structure that reveals the situation of the virya in each initiation, allows to have a Noological reference of the pertinent actions that the enemy will unleash from the Valplads (from the World), tactics that have in themselves the purpose of STOPPING THE MARCH OF THE VIRYA BERSERKR TO THE ORIGIN, such opposition will be carried out by the Demiurge from the "being in itself" of the MICROCOSMIC SERPENT DESIGN (inner labyrinth, Kundalini serpent), and the TRAITOR SIDDHAS of Chang Shambala, from the "being in itself" of the MACROCOSMIC SERPENT DESIGN (outer labyrinth, external culture), design executed by the Demiurge from the "being in itself" of the MACROCOSMIC SERPENT DESIGN (outer labyrinth, external culture).

by the Traitor Siddhas from the Kalachakra. In each of these four figures of the EIGHT INFINITY, we incorporate an analysis of their meanings, of the Faces that the SERPENT assumes in front of the Virya Knight Tyrodal.

First figure: the VIRYA IS A SIDDHA.



TEXT EXTRACTED FROM VOLUME IV OF THE CRYSTAL BOOKS OF AGARTHA

THE GENERAL BLOOD OF THE VIRYA BERSERKR

This is a content extracted from a chapter of the text: *THE GENERAL BLOOD OF THE VIRYA BERSERKR*.

The Demiurge, with his serpent, actualizes in the microcosm of the virya the **vital energies** that remain always present, in force as long as the virya, Hyperborean Sage Warrior, remains chained in the created world; powers that are latent from the beginning, affirming the ontic matrices of the serpent, the THREE EXTREMES of his triform head in the pasu blood, in his Human nature. By opposition, the Hyperborean Virya Initiate who has achieved the **Absolute Individuation of his Egoic Will**, has the volitional power to neutralize these ontic matrices of the serpent by resigning with his absolute Will, his infinite Courage and the power of three **INCREASED RUNES**, the faces of the three-headed serpent, the three terrifying glances of these extremes of the vital energy of the biological body or microcosm, affirming upon the pasu blood its ETERNAL HYPERBORNE LINEAGE.

These three faces of the vital energy are the "being-in-itself" of the serpent's design, a force sustained by the astral and psychic powers of the snail's design. The SNAIL DESIGN, its "being in itself" is the METAPHYSICAL PRINCIPLE of the "BEING IN ITSELF" of the serpent's design, a theme that we will develop later. The virya faces in his first initiation before the vital forms of the serpent (the snail design disintegrates in the Gnostic reversion), its first ontological manifestation in the microcosm, lies in the Muladhara Chakra or base center of the spine. At the first end of the serpent are the potential matrices that hold the ontic contents of sexual and instinctual energy, the vital substance of the libido, energies that compose the **Motor Sphere and the Instinctual Sphere, instinctual will and motor will**. Within the Mythological Anatomy of the biological body, Greek mythology, we associate it with the god **EROS (sex)**. At the midpoint of its ends, the serpent is manifested by the ontic forces that lie in the Anahata Chakra or heart center, vital energy represented by the **Affective Sphere, affective will**, contents participating in the mythological image of the god **HYPNOS (sleep)**; and in the end, at its last extreme, by the ontic contents of the vital energy of the Sahasrara Chakra, the Crown Center, forces that sustain the **Sphere of Consciousness, or conscious will**, contents participating in the mythological image of god **Thanatos (death)**.

In Greek mythology **EROS, HYPNOS and TANATOS**, beyond the myths that represent them and the interpretation that we can make of these mythical images and their analogies with the psychic spheres of the virya, their forces or myths are present from the beginning in the biological body (mythological structure of the virya) or microcosm. It is

It is fundamental to understand that everything mythological, like the astrological, are mythical figures, or myths that describe psychic processes or archetypal forces of the microcosm, referring to the CREATED SOUL, the ontological being. Although there exists a MYTHOLOGICAL AND ASTROLOGICAL ANATOMY that the WORLD SYNARCHY keeps HIDDEN, it is important to understand that the myths that are part of the science of liberation, of the Hyperborean Wisdom, that describe the forces of the Noological being, are totally degraded and their cultural images only tend to perpetrate the greatest cultural confusion of the virya in the labyrinth. Generally, the study of mythology and astrology, its symbolic and allegorical contents represent a language that participates in the mythological and astrological anatomy of the microcosm, its myths describe the PSYCHOLOGY OF THE PASÚ BEING, of the human animal, therefore, this degraded mythology, this synarchic astrology, does not determine at all the NONOLOGICAL BEING OF THE AWAKENED VIRYA, but it does determine the lost pasú or virya. Although these myths or astrological zodiacal forces are LIVING FORCES of the serpent's design, affirmed in the microcosm, ontological powers participants of the human design, of the pasu matrix and of the Manu matrix, in these ontic powers their functions must be recognized and understood, to be RESIGNED their ARCHETYPICAL DESIGN, or modified or ALTERED THEIR MEANINGS, but these strategic actions can only be executed in the Gnostic Reversion by the Initiated Hyperborean Virya.

With the power of the INCREASED RUNES, the virya initiates in his Gnostic Reversion, his action of WAR against the ontic powers of the serpent's design, a strategy that requires first, the ISOLATION OF THE SELF from the soul subject, and second, to receive the first Hyperborean Initiation. It is fundamental to understand that only the SELF that is fenced in, affirmed in an ABSOLUTE WILL will be able to realize its Gnostic Reversion, has the power to descend to the Unconscious and disintegrate the ontic potencies of the snail design and the archetypal matrices of the serpent's design, the EYE OF YOD affirmed in the center of the microcosm, in the UNCONSCIOUS, in the QUADRANGULARITY OF THE SPHERE OF SHADOW, and in the CONSCIOUSNESS, in the TRIFORMAL FUNCTION OF THE SPHERE OF LIGHT; a subject that is dealt with in this text of the EIGHT INFINITY.

The initiatory process of the virya, in his action of liberation, requires first to descend to the deepest part of himself, to the deepest part of the UNCONSCIOUS in order to disintegrate the Tree of Illusion, of good and evil, once its roots are removed (snail design), the Tree of good and evil disintegrates (serpent design) and the Hyperborean Lineage is free from the mammalian and reptilian blood of the pasu being. However, the first combat the virya faces it with the forces of his INSTINCTIVE WILL, his vital energies, a war that allows him to be STRONG, to have VOLITIVE dominion, he will enter the comprehension of the TRUTH OF HIMSELF. The isolated virya, armed with the Rune **SIEG** (Absolute Will), enters his First Battle, descent into the unconscious, an offensive in which the primitive forces of the microcosm are resigned, represented in the ontic matrices of the serpent design, affirmed in the gaze of the **ophidian**, in the Aspect SEXUAL LOVE or PASSIONAL LOVE, direct cause of his enchainment (it represents in the unconscious the feminine or masculine aspect of the vital energy); in astrology or mythology, the feminine is represented by the moon, the planet Venus, a force that possesses, with its silvery glow, an image of the Sign of Origin).

In that First Battle of the Great Essential War that the virya must wage, it begins within his INNER LABYRINTH, at that crossroads, if he achieves full mastery of the energies of

the Motor Sphere and Instinctive Sphere, the transmutation of his vital energies into **VIRIL** potency, **he will have mastered that designated by the Demiurge, his mammalian and reptilian animal soul.**

In the virya, in that manifested virility, is his strength, his regal, martial condition, as a Lady or Knight, Ethics which is an immanent reflection of the VRIL in the TRUE SELF.

In that First Battle the Hyperborean Initiate succeeded in affirming himself in the **VIRIL**, with the full mastery of that power he predetermines the first ETHICAL FORM of his NOOLOGICAL BEING, a condition that allows him to feel in his blood the MARTIAL force of his TRUE SELF, as a Hyperborean KNIGHT or LADY; the virya who has mastered his instinctive will, the EROS, is a **Hero**, and has initiated himself as a **THYRODAL KNIGHT, LORD OF THE DOG AND THE HORSE**, thus achieving to stop being a Squire and become a **Gallant Warrior of the Eternal**. As a Knight with the rune **SIEG**, he re-signifies the animal passion, the hunger of the EROS, the warm love of sexual pleasure, the first end of the serpent, the motor and instinctive will, these vital energies that affirm him strictly in the human, in the SPECIES; a situation that enters him to the loss and forgetfulness of his divine, eternal condition. The thousand faces of the LOVE Aspect of the serpent affirm the EROS, and never allow the virya to awaken; the demiurgic strategy that emerged with the first day of its enchainment, from the beginning of time, affirmed in the microcosm the narcotic poison of the serpent, the sexual passion of carnal love, by a Mystery, deception of Love, by the EROS, the EGO was enchained to the warm human life.

By the **Luciferic Grace** of his WILL in VENUS, that face of the serpent has been mutilated by the Hyperborean Initiate, the armed virya, mounted on his WINGED PEGASUS, has undertaken his return, his **FLIGHT to the ORIGIN**, has been initiated by stepping with the absolute WILL of his True Self on the first head of the serpent, achieving the domain of EROS the virya as a HERO, becomes a THYRODAL KNIGHT. (EROS represented in Selene, image of the Moon, in the virya represents the unconscious, the feminine aspect of the vital energy, **the MOON IN VENUS, possesses its silvery brightness an image whose noological power affirms the Sign of the Origin, and the dominion of the unconscious of EROS**). Defeated this first glance of the ophidian, the virya, from the depths of himself, goes after the unfolding of the second head of the serpent, he must disintegrate the ontic matrices that govern the vital energy emerging in his heart, the fascinating **BEAUTY** Aspect. This representation of the serpent at its midpoint has an ontic property that characterizes it, it puts the virya to sleep in the world of desires, in the time of the world. Like the god **HYPNOS**, the dream of the CALM LIFE lulls the virya lost in the HEART, in the beauty of the world of love, of his world and of the external world represented to him. The virya faces the Second Battle, and in it, he will have to demonstrate all his INFINITE VALUE, what the Tyrodal Knight truly IS; such an attack of the serpent will have the force of the Chimera, of the ILLUSION, power that is clothed in the vital energy of the Beauty Aspect, and will aim directly at the HEART of the Tyrodal Knight.

The virya mounted on his virile force, his WINGED PEGASUS, ARMED and in total ALERT, feeling the noological runic forces coming from beyond the created, they, which kept him upright, firm in the entasis of his TAU column, always looking at the right angle,

The Loyal Siddhas, seeing in his blood the pure nobility of the warrior, his noological Sign, granted him the Rune **TYR** (Infinite Courage) in this second action of war; armed with the power of the Rune **Tyr**, he marched determined to hunt down the second face of the serpent. When he left as a SHIELD, the Loyal Siddhas, seeing in his blood the pure nobility of the warrior, his noological Sign, granted him the Rune **GIBUR**, this allowed him by his search, option and choice to enter a WARRIOR ETHICS to be formed in the warrior being, form that predetermined his entrance to the ORDER OF THE TIRODAL KNIGHTS, which instructed him in the art of WAR, of giving DEATH, of facing DEATH and of providing DEATH to the WHITE DEATH. By his WILL and understanding, by defeating the primary force of the EROS, he ceases to be LOST IN THE LABYRINTH and begins ORIENTED to walk the path to his LIBERATION, the gnostic path that will lead him to the **ABSOLUTE INDIVIDUATION OF HIS EGOTIC WILL**.

The virya, as a warrior, has eliminated in his First Initiation the illusion of sex and carnal love, has clearly understood that Aspect of the serpent, has resigned his archetypal forces; free from that deception, he marches in search of the second face of the serpent that manifests itself as a **reptile**, in that confrontation, from his infinite blackness, he can defeat the Beauty-Love Aspect of the reptile. To dominate its ontic matrices means to cut off the head of the reptile, to liberate from its cold blood the SIGN OF ORIGIN, with the power of that uncreated sign the ontological contents of BEAUTY are transmuted, Aspect in which lies the ILLUSION of the labyrinth. Free from the hot blood of the mammal and the cold blood of the reptile, the THYRODAL KNIGHT achieves his maximum in ETHICAL EXCELLENCE. This means that, the virya as Warlord, endured the SONG OF CIRCE, the dream of HYPNOS, and has the power to resist any ENCHANTMENT, his Blood of Fire and his heart of Stone give him INFINITE VALUE, power with which he enters into the naked truth of himself; already the finite forms, his aesthetic continent, what emanates from the illusory beauty of the inner labyrinth and the outer labyrinth, will never seduce him in the warm life, nor will they make him lose his NOOLOGICAL VERTICALITY, perspective from which his TRUE SELF, affirmed in the VRIL, can embrace from the SELBST, the whole complexation and extension of the labyrinth. With the Rune **TYR**, he completely disintegrates the ephemeral SENSUAL PLEASURE of the CREATED FORMS, the ontic forces of the matrices that govern the BEAUTY ASPECT, represented by that love for the created forms, for the world of appearances, determined by the axiological continent of finite entities. Detached from those illusions that affirm the beauty of paradise, the reverie of a warm life, FREE of PAIN AND LOVE, the virya **DISINTEGRATES** those "CULTURAL IMAGES" of the LABYRINTH. Forms perfect, beautiful, endowed with SENSUAL BEAUTY, transmutes those energies into VIRILE forces, thanks to the RUNIC forces that he unleashed, by the Heroic Mystique of the KAIROS, on his TRUE SELF and incorporated the volitional powers that affirm in his WILL his INFINITE VALUE, the Spirit of the WISE WARRIOR HYPERBOROUS.

The Hyperborean Knight has initiated his second flight by STEPING ON THE SUN, symbol represented in the heart and in the EYES WELL CLOSED of the lost virya, eyes ENCHANTED by the beautiful life, by the radiant light emanating from the luminous image of his BEAUTY: the Beauty Aspect of the serpent. FLIGHT that allows to disintegrate the enchanting image of ITSELF, and the virya that steps on the SUN, by its INFINITE VALUE, is a **HYPERBORIC WARRIOR THYRODAL KNIGHT**.

In this second action of War, the hot blood, carrier of the snail design and the Sign of Pain is converted into FIRE; and the cold, reptilian blood, carrier of the serpent design was mutated into ICE, the virya carries from now on, pure Blood of FIRE and ICE, blood of warrior lineage, purified by ABSOLUTE WILL of its INFINITE VALUE, power coming from the Paraclete, from its infinite Self.

The Hyperborean Warrior disintegrates HYPNOS, he has already defeated EROS, he awakens from the reverie of Love and the song of Beauty, he feels in his ears the **SONG of A-MOR** of the Comrades of Agartha. With that song his fury is equal to his courage, as a Spartan hoplite, Praetorian legionary, Germanic warrior, full of Berserkr Courage, he undertakes the Third Initiatic Battle, confrontation that will put him face to face with the third face of the ophidian, no longer as a reptile, but as a **Dragon**, represented in the image of the God of death, Thanatos (giver of the "soft" death, because he kills the soul, the biological body and chains the Spirit). Force present in the ontic matrices of the vital energy that governs the Aspect CONSCIOUSNESS (gaze of the Dragon), in the conscious will that determines the virya in his human condition within the genus and beyond the genus, in the entelechy Manu of his pasu being. The Hyperborean Warrior, VIRIL, martial, mounted on his WINGED PEGASUS, armed with the two uncreated runes, who sings the Song of A-MOR that resounds in his ear, having disintegrated the ontic matrices that govern the Aspects of Love and Beauty, in the Muladhara Chakra and Anahata Chakra, he disappeared as a pasu man, and by betraying the Demiurge, by disobeying the Dragon's designation of his pasu blood, caused the God of Matter his utmost wrath. By allying himself to the side of his Divine Blood, eternal lineage, to his comrades of Agartha, he will have to fight the last battle to achieve his liberation, to cut the last end of the serpent's design, the vital energy that has the forces to affirm the Ego of the virya, again in the warm human life, to incorporate him to the MANU ENTELEQUIA. Such a confrontation places him before TANATOS, before the gaze of his own death, before the last extreme of the vital energy of his microcosm, represented in the Consciousness Aspect of the serpent, but the Knight is a Warrior, **Lord of the Dog and the Horse**, his eyes are of FIRE AND ICE, with infinite Courage he confronts the gaze of the Dragon contained in the last extreme of the serpent design. The Wise Warrior is determined to kill the last form of his vital energy, he has already stepped on its two heads, resigned **the mammalian blood of the hominid and the cold blood of the reptile, released the SIGN OF ORIGIN, recovered his Hyperborean Blood**. In this last action of War he will face the gaze of the Dragon, but his EYES AND EARS are wide OPEN, the Wise Warrior will never stop, neither his mammalian blood, nor his reptilian blood could not, much less the representative of those bloods, the Dragon.

Knowing the power of the ultimate matrix of vital energy, of the Dragon, feeling in his Blood the SIGN OF THE ORIGIN, the CHANT of his infinite SELF, all the power of his runic ecstasy, of his MINNE, his DIVINE LINE, having resigned the passion of Love and Beauty, with this chant of A-MORT, of the true runic ecstasy, the WISE HYPERBORNE WARRIOR understands the true concave door of exit of his INNER LABYRINTH; He has already reversed his convex gaze and left the time of the outer labyrinth, he has placed himself at the end, at the beginning of his time, in his last act of war that transits him by his INFINITE STAIRWAY before the GATE of VENUS. He is before the Great War, because the Dragon will try to devour him, to stop the march of liberation, will try to prevent him from crossing the BRIDGE of VENUS, from the created to the uncreated, from returning to the ORIGIN.

In the last extreme of the serpent is that burning fire coming from the deepest part of his HUMAN NATURE, represented in the Manu matrix, form that will emerge in the lost virya added to the archetypal powers of the serpent design in the MANU ENTELEQUIA, this whole plan was defeated by the NOOLOGICAL POWER of the VIRYA, he is before his last act of war, to disintegrate the power of the Demiurge as **TANATOS**.

The THYRODAL KNIGHT, with the three uncreated runes, stands before the last face, the terrifying image of the CALM DEATH, THE FACE OF THE ONE WHO REPRESENTS THE DEATH OF

HIS HUMANITY, his own death; the Demiurge represents himself in this last action as the archetypal image of the DEVOURING FATHER or the CASTRATING MOTHER, as in the beginning, dressed in the image of CHRONOS, the DEMIURG who devours his own creation, who gives death to those who reveal themselves to his Plan, these Men of Stone will be swallowed, devoured by TANATOS, the warm death. It is dressed internally in that DEATH Aspect, but, that white death emerges before the Runic gaze of the virya, appealing to the moral plea, because the Demiurge knows that he will never be able to recover his "creation". The Demiurge cries BLOOD OF PAIN, he suffers for the loss of his son, his Face of TERROR represented in DEATH, did not penetrate the virya THYRODAL WARRIOR, therefore, he emerges in his last act, tears of blood flowing from his lament of pain. When that Face of the Dragon is defeated, when that warm death represented in TANATOS is subdued, the ONE appeals, resorts to his last action, emits a Celestial Song coming from the deepest part of the human conscience, from the human CONSCIOUSNESS Aspect, the last sigh of his created soul, claims to the **VIRYA WARRIOR OF THE ETERNAL, to return to his form, last abode, to return to the HUMAN**. But the Celestial hymn of supplication and weeping of the Demiurge will no longer exert any power in the ears and wide-open eyes of the Tyrodal Knight, because his INFINITE SELF is affirmed in the VRIL and the SELBST, is affirmed in the GATE OF VENUS. Neither the Muladhara Chakra, nor the Anahata Chakra, with their convex potencies actualized in the Love and Beauty Aspects, could withstand the uncreated forces of his TRUE SELF; it can never make him return again to the human form, to that last spiral curve of human consciousness, affirmed in the Ajna Chakra and the Sahasrara Chakra, the convex forms can no longer affirm the virya in the created. By the concavity of the true SELF, affirmed in the Real World of the Siddhas of Agartha, the virile, martial Virya Warrior of the Eternal, with his heroic Ethics, even while remaining in chains, lives in the infinitude of the uncreated, is an uncreated being. The seductive Song of the Demiurge in his last Aspect of human Consciousness, invested as Lion or Dragon, coming from the bottom of the EYE OF YOD, from the last finitude of his microcosm, is no longer heard, because in his ears and his Blood he feels the Song of A-MORT coming from the INFINITUDE of his UNCREATED SELF.

The HYPERBORNE WARRIOR in his **WINGED PEGASUS**, carrying the **VRIL HEART** and the **RUNE WEAPONS**, is PURE INFINITE POWER, he has transmuted the ontic immanence of the vital energy into VRIL force, recovering his SYMBOL OF THE ORIGIN. With the inner Ear he listens to the Chant of the Loyal Siddhas, and that orienting Chant enables him to see the GATE of exit, the entrance to the ORIGIN. The Loyal Siddhas incite him to battle, to cut off the head of the Dragon. That Chant coming from his INFINITE SELF, arms him with the Rune **HAGAL**, with which he crosses the uncreated bridge, disintegrates in that act the warm human life; the VIRGIN WARRIOR TIRODAL has defeated the blackness of the WHITE death, the Dragon. He undertook

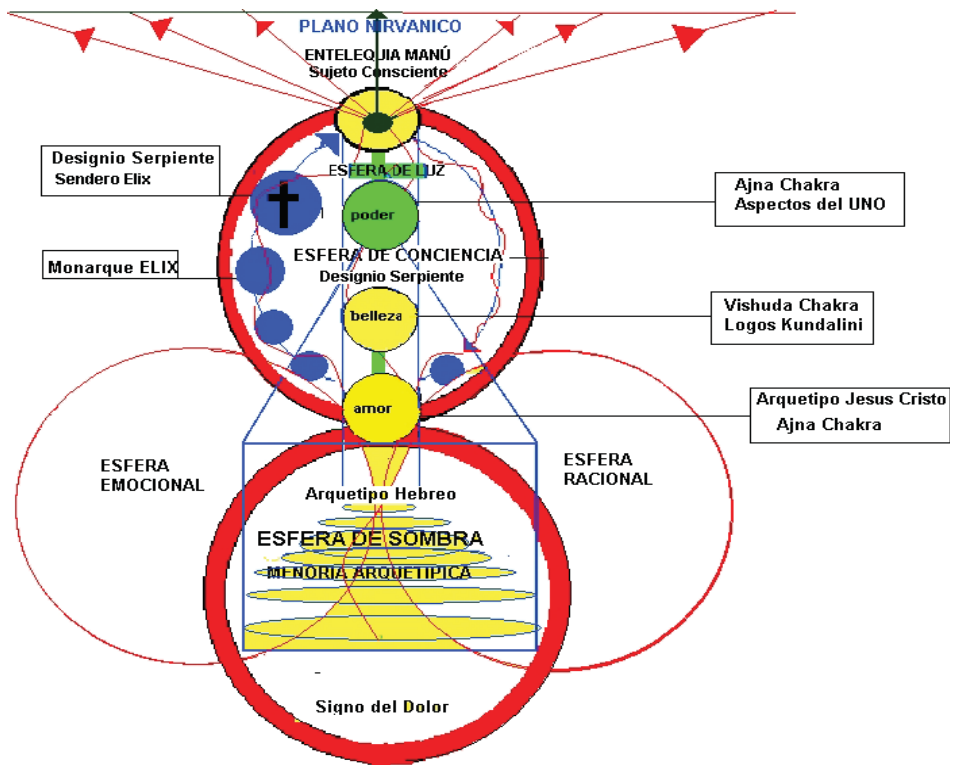
his last flight that places him in the beginning of time, in his Uncreated Time; stepping on the MOON, the SUN and the DRAGON he enters through the GATE of VENUS to the ORIGIN, the Hyperborean Sage Warrior is pure Victory, **THE VIRYA IS A SIDDHA BERSERKR.**

NOOGICAL STATEMENT

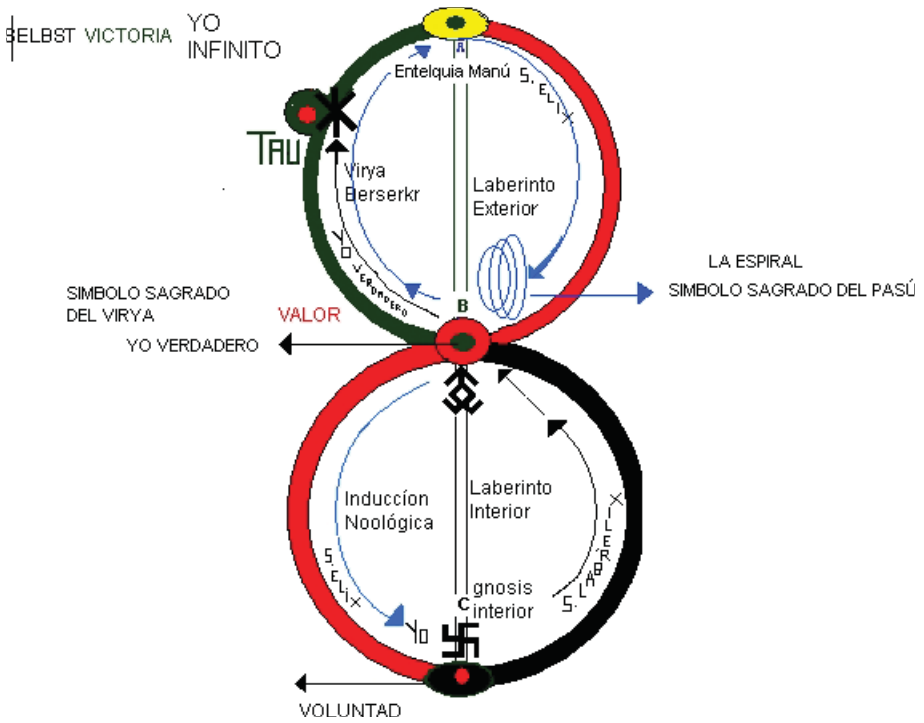
The Spirit or Vril is in us as a POSSIBILITY OF ETERNITY (condition described by the Führer). What does this mean? That the I trapped in the conscious subject is only a REFLECTION of the infinite I, just because of this condition of reflection, it is Possibility of Eternity. When this condition of reflexive Self changes to TRUE SELF, we will be Vril! We will feel it as such and not as the Possibility of Eternity that is maintained with the reflection of the I, but as the reality of ETERNITY that is concretized by the affirmation of the I in the SELBST, in the absolute truth of the INFINITE I.

We know of the Spirit or Vril by the memory of Blood, but as long as we are not able to free ourselves from the ties that bind us to the illusory reality of the Demiurge and return to the path of the return to the Origin we will not really exist as Eternal individuals (Führer, Mystery of Belicena Villca). Now it is understood that the act of A-MORT is Possibility of Eternity. The closest one can be to the Vril, to the infinite Self, is when Love disintegrates, which is always a danger of deception, of warm life; by the A-MORT of the GRAL, its presence affirms the **EHRE** sphere, the **ABSOLUTE INDIVIDUATION OF THE EGOIC WILL.**

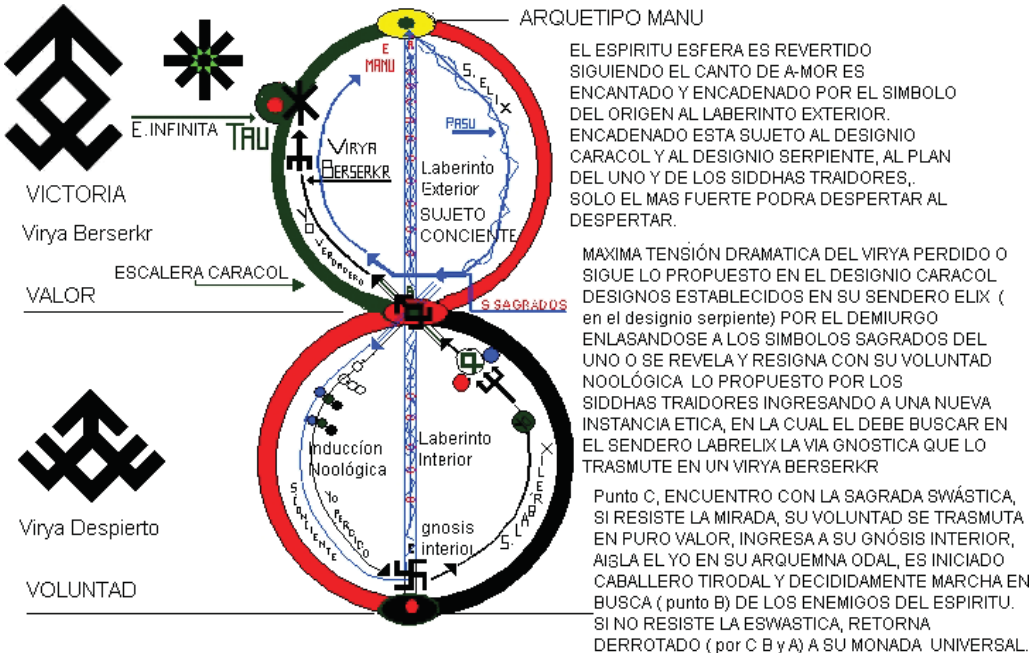
VVV



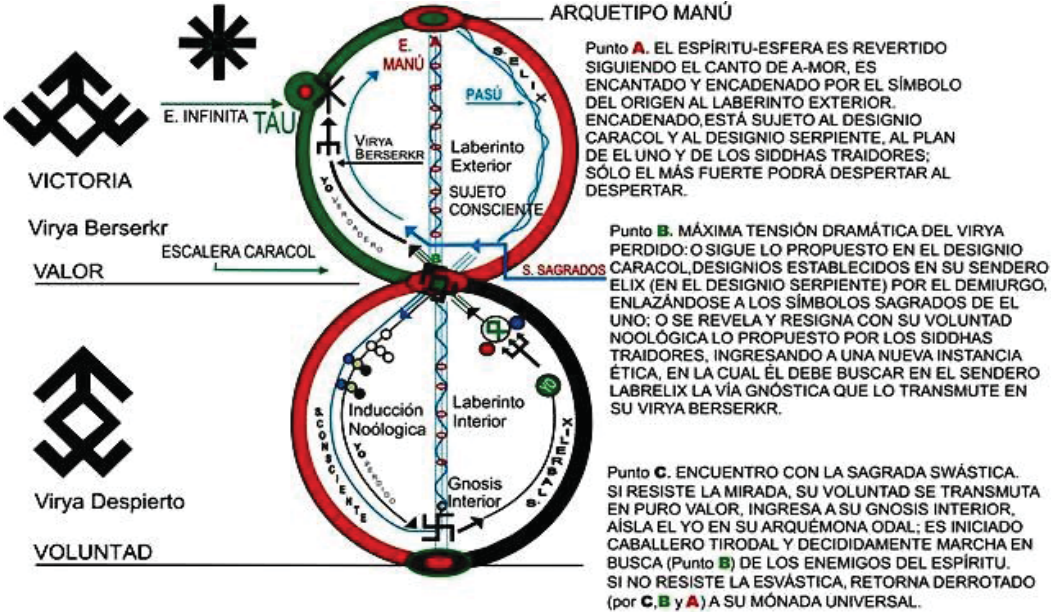
A FIGURE THAT REPRESENTS THE PATH OF THE SINARCA INITIATE, A PATH THAT INCORPORATES THE LOST VIRYA INTO THE HOSTS OF THE TREACHEROUS SIDDHAS OF CHANG SHAMBALA, A SITUATION THAT DEFINITELY ANNULS ANY POSSIBILITY OF Gnostic ORIENTATION, OF LIBERATION; THE DEFINITIVE CHAINING OF THE ETERNAL SPIRIT TO THE PLANS OF THE WHITE LODGE OF THE UNIVERSAL SYNARCHY.



FIRST FIGURE OF EIGHT INFINITY FIRST VIRYA
INITIATION



SECOND FIGURE OF EIGHT INFINITY SECOND
INITIATION OF VIRYA BERSERKR



THIRD FIGURE OF EIGHT INFINITE THIRD
INITIATION OF THE VIRYA



ESCALERA INFINITA



EL OCHO INFINITO

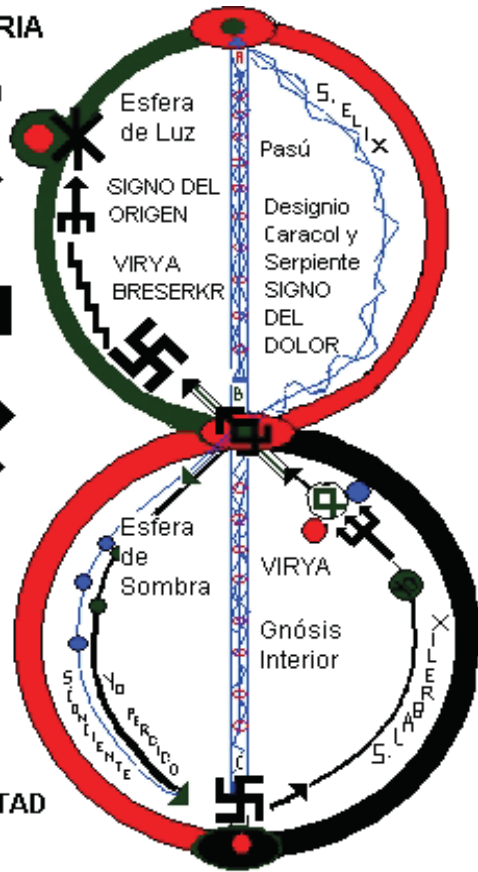
VICTORIA

TAU



VALOR

VOLUNTAD



SIMBOLO SAGRADO DEL VIRYA

THE FOLLO WIN G FIGURE OF THE

GNOSTIC ANALYSIS OF THE FIRST FIGURE OF EIGHT INFINITY.

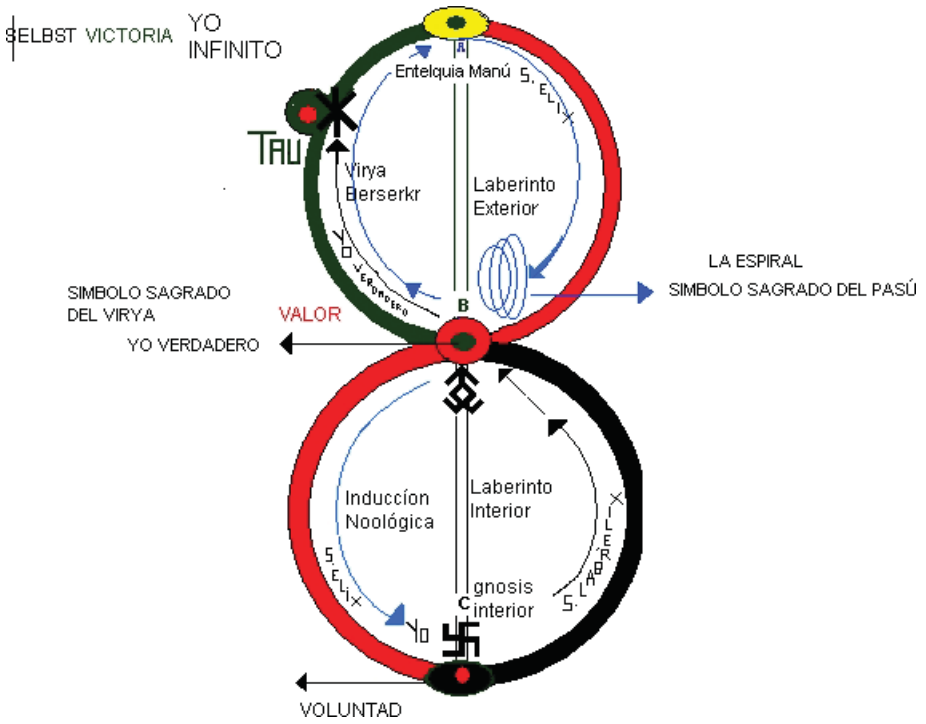


Figure 1.

In these four dissertations the virya will progressively enter into the deep understanding of the noological semantics with which this treatise was built. This construction was made with the same ontic matrices with which the Pontiff Nimrod of Rosario built his "Hyperborean Artificial Real System", and in exactly the same way I have proceeded to build this linguistic structure, respecting the ontic matrices of the Snail's Ladder that participate in the texts of the Foundations of the Hyperborean Wisdom. With the authorization of Nimrod of Rosario, the permission of Captain Kiev and with the uncreated Will of the SIDDHA TYR that assists me, for all the viryas of the world who feel in their Blood the HEROIC MYSTIC of the SIDDHAS OF AGARTHA, we place in your hands the EIGHT INFINITE.

The virya, on his way to the FREEDOM of his UNCREATED SPIRIT, sooner or later feels in his BLOOD the CHANT of his SYMBOL OF ORIGIN, this initiates him in the search for the truth that comes from his INFINITE SELF, such internal and external exploration launches him to search in the WORLD OF THE FINITE ENTITIES, EXTERNAL LABYRINTH (because his Spirit is animating the ARCHETYPICAL PLANE), for the answers to that GUIDING SONG that comes from the INFINITE POLE, from his INFINITE SPIRIT. Moreover, due to the loss of his spiritual normality, of his SPIRITUAL POWER, THE VIRYA WAS DRAUDED AND SEDUCED, ENCHANTED BY A SONG OF A-MOR, a situation that generated his FALL and the ENCADEMPTMENT to the LABYRINTH OF TERROR. From now on, in order to recover his normality, to re-AWAKE, he must transcend what separates the lost SELF, lost in the labyrinth, from his INFINITE SPIRIT; such created space is determined by the TIME OF THE WORLD, represented in the ARCHETYPICAL PLANE, (space where the uncreated Spirit is trapped), archetypal space where the only "truth" is that of the LABYRINTH.

The virya, if he intends to AWAKEN TO AWAKENING, will have to break the chains that bind him to the labyrinth, to recognize the DOUBLE ENGAGEMENT structured in the OUTER LABYRINTH and in his INNER LABYRINTH, a situation that he will have to resign, to modify and, for this, it will have to disintegrate the PARTICIPANT DESIGNS OF ITS PSYCHOLOGICAL SELF, of the ANIMAL RATIONAL being, of the HUMAN, if it intends to mutate spiritually, TRANSMUTING ITS ONTICAL CONDITION OF VIRYA INTO SIDDHA. But, for this, he will have to fight in a total WAR against the forces of the labyrinth, a war that is situated in two worlds, in his inner nature and in the outer Universe, a COMBAT that can only be carried out by the one who mutates his being and transforms himself into a WISE WARRIOR. The virya transmuted and liberated from the yoke imposed by the SIGN OF PAIN, the world affirmed as "real" by the powers of the INTERNATIONAL SYNARCHY and THE TRAITOR SIDDHAS OF CHANG SHAMBALÁ, is a Warrior who has AWAKENED TO AWAKENING, has joined as VIRYA BERSERKER the furious armies of the Loyal SIDDHAS OF AGARTHA, and has only one goal: TO COMBAT TOGETHER WITH HIS CAMARADES THE ENEMY AND DESTROY THE LABYRINTH OF ILLUSION.

What is the mission of this Wisdom, knowledge enrolled in the MYSTERY OF THE HOUSE OF TURDES, affirmed in the text of the EIGHT INFINITE?

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Answer: this Wisdom is based on a HEROIC ETHICS, the WISE HYPERBORNE WARRIOR participates in this action of war, a power that allows him to access quickly, rapidly to the noological understanding of the HYPERBORNE WISDOM OF NIMROD OF ROSARY. In this KAIROS of OCTIRODAE the TIME and DISTANCES that separate the virya from the ORIGIN can be SHORTCUT. The CRYSTAL BOOKS and their HYPERBORNE WISDOM contained in the MYSTERY OF THE HOUSE OF TURDES, are the STRATEGIC CONTINUITY OF THE HOUSE OF THARSIS. The matching VIRYA BERSERKR

CHARISMATICALLY with these mysteries you will be able to enter the cultural Registers that are part of the strategies of the HYPERBOREAL PONTÍFICES of the ATLANTEMEDITERRANEAN WALL; if in your ASTRAL BLOOD, HYPERBOREAL LINEAGE, you shine your

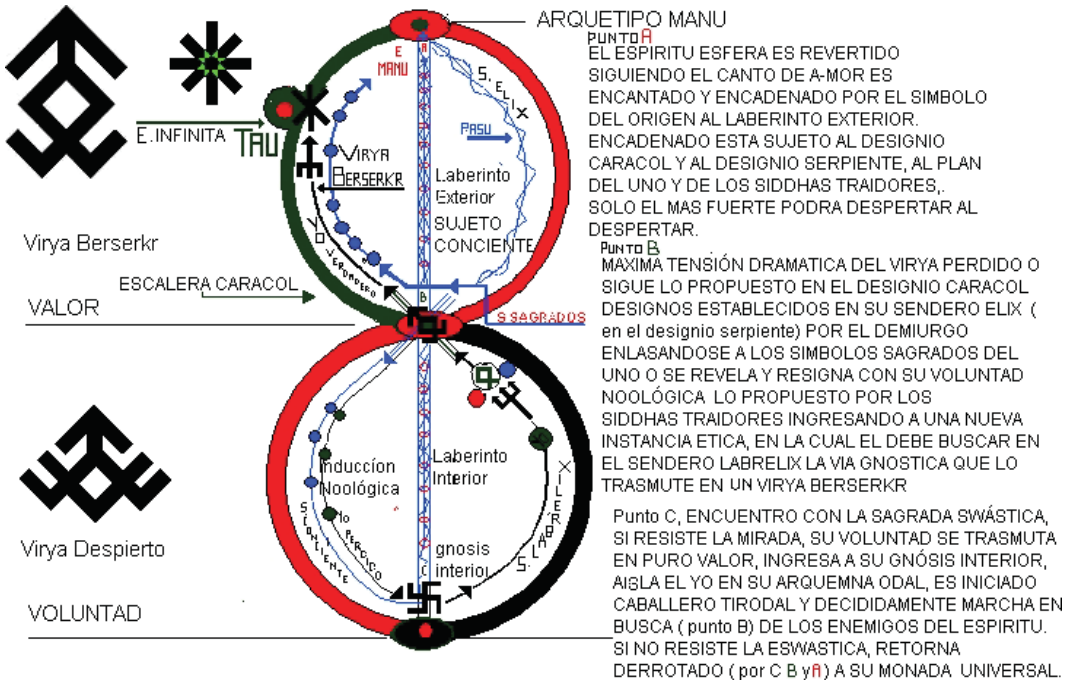
SYMBOL OF ORIGIN, will understand the tactics of war based on STRATEGIC OPPOSITION, which will unleash in this Kairos of WAR, of Will and Courage the Loyal SIDDHAS, will enter the wisdom that transmutes the WARRIOR MONK into a WISE WARRIOR, SIDDHA BERSERKR.

GREETINGS TO ALL VIRYAS WHO FEEL IN THEIR BLOOD THE WARRIOR NOOLOGICAL POTENCIES OF THE THREE UNCREATED RUNES.

*OCTIRODAE ARGENTINA
GUSTAVO BRONDINO*

WILL, COURAGE, VICTORY VVV

ANALYSIS OF THE SECOND FIGURE ON THE INFINITE EIGHT.



At point **A (alpha)**, the lost Virya is trapped by a deception of A-MOR (by the search for liberation in the true A-MORT, he falls into the Love established in his hot blood, in his pasu psyche) and chained by the Symbol of Origin to the SIGN OF PAIN, to the LABYRINTH OF MAYA; asleep and bound to the LABYRINTH, he is subjected to the LAW OF THE LABYRINTH. In this legislation governs the PLAN that the DEMIURGE has projected for the CHAINED SPIRIT, a project that proposes to the lost virya to concretize upon himself the WORK contained in the purpose designated by the Demiurge and the Siddhas of Chang Shambala for the Spirit imprisoned in the prison of the microcosm. The virya chained to a microcosm will have to reproduce in Himself the whole project of the Plan of the One conceived in the essential matrix (pasu matrix) of the Demirurgic Logos, participant of the Universal Monad; such purpose is to lead the lost virya to concretize on himself the Manu matrix, which implies arriving at the Manu Entelechy. The chained virya evolves in the

microcosm following the designs contained in its ontological reality, designs included in the ELIX PATH, which is represented in this graph at point **A (alpha)**: point or enclosure that represents the chaining, beginning of the evolutionary process of the microcosm towards its demiurgic suprafinality. Design that participates in point **A (alpha)** of the SNAIL DESIGN, in it is found in POTENTIAL form, (astral energy), all the evolutionary Plan of the SCHEME OF ITSELF that will animate the SPIRIT CAUTIVE TO THE MICROCOSM. It is important to clarify that in this study we do not enter into the understanding of the snail design, because Nimrod de Rosario analyzes it perfectly in the study of the first four volumes of the Fundamentals. We will simply give concepts taking into account this statement.

The virya EVOLVES ANIMICALLY, affirming upon Himself what is ontologically designated by the One, develops the whole SCHEME OF HIMSELF, affirming upon the animic subject his ONTIC AUTONOMY, arrives at point **B (beta)**: enclosure or space in which are represented to him in the outer labyrinth the SACRED SYMBOLS and their multiple MYTHS, which support the metaphysical truths of the Traitor Siddhas of Chang Shambala: the HEBREW ARCHETYPE and the PRIESTLY MESSIAH; (Nimrdo states: "THE ARCHETYPE JESUS is one of the most powerful, he is a force that radiates and distributes his power from the center of the earth, Chang Shambala, from which infinite geotopocentric axes depart and cross the vertebral column of all men affirming in their psyche the designs of the HEBREW ARCHETYPE"). The sacralizing numinous powers of the JESUS CHRIST ARCHETYPE determines the psychic complexion of the pasu, incorporates it to its languages (priestly doctrine) and to its dogma, frames it in the LABYRINTH; in this way the man trapped in these preeminent cultural premises, is obliged to follow inductively the ELIX path, without being able to choose, lacking strategic orientation, being submerged in the cultural, he follows inductively (psychological induction) the guidelines (propositions) proposed by the DEMIURGO and the Traitor Siddhas: guidelines that lead him to concretize on Himself, his finality affirmed in the "being in himself" and the "being for man", his ONTIC AUTONOMY, and his suprafinality contained in the "being for god" being a SINARCH INITIATE, incorporating himself into the myth of the Hebrew Archetype and of the Priestly Messiah. If the Virya has Gnostic PREDISPOSITION, if his blood is not so contaminated by the cultural premises of the World Synarchy, he can by his SEARCH AND CHOICE, enter the other alternative, which is totally HEROIC; it consists in REVEALING HIS DESTINY and unleashing his OWN DESTINY, which enters him to the HYPERBORIC MYTHS, to the SACRED SYMBOL OF THE VIRYA, participant of the Strategies of the Siddhas of Agartha, to the HYPERBORIC WISDOM of Nimrod of Rosario (Luis Felipe Moyano), science of liberation that transmutes him into a SIDDHA BERSERKR.

If it follows what is proposed by THE ONE, affirmed in its synarchic myths and designs structured in the SACRED SYMBOL OF THE PASU, it follows its ontological evolutionary process in search of its final perfection, the entelechy Manu.

However, let us analyze how the virya arrives at the meander (ELIX curve) of enclosure **B (beta)**, his will submerged in a mechanical rationality: his psychological "I" is integrated to the ARCHETYPICAL MEMORY, lost and asleep by the myths of the Universal Synarchy of the Cultural Pact, he is driven, unconsciously, to the evolutionary process of the ELIX path. The sleeping virya, chained by the Symbol of Origin to the Sign of Pain, is knotted, bound and imprisoned to the PRISON, to the TIME OF THE WORLD, to the Labyrinth of Maya; he is a being affirmed in the

human, as a created creature, a rational animal, its RATIONAL SUBJECT remains chained to the labyrinth, enchanted with life, with the outside, with the MACROCOSM (to its Three Aspects: Beauty, Love and Power). As the Spirit is trapped in the reality of the microcosm and its archetypal memory, by the SYMBOL OF ORIGIN, it searches with its infinite glances projected outside in a cardinal way in the OUTER LABYRINTH, reverentially, in the MACROCOSMOS, "unconsciously", the answers that allow it to understand the mystery of its enchantment; it searches, without knowing, the path that will lead it to SEE in the labyrinth the Symbol of Origin, the wisdom that will lead it to its LIBERATION.

THE LOST VIRYA, UNCONSCIOUSLY, GOES IN SEARCH OF THE WISDOM THAT WILL ALLOW HIM FIRST: TO UNDERSTAND THE INNER LABYRINTH AND SECOND, TO FIND THE SECRET EXIT THAT WILL TAKE HIM OUT OF THE PRISON OF MAYA, OF THE OUTER LABYRINTH.

But, being asleep and lost, suffering from the Illusion of the Labyrinth (victim of the cultural premises of the Universal Synarchy), that search is in essence UNCONSCIOUS, he seeks, but does not know what he seeks; therefore, being asleep (the worst, the virya is asleep believing he is awake, lost thinking he is oriented) he follows the guidelines imposed on him by FATE (KARMA). In this situation, the virya evolves from his fall through the diverse paths of Maya, from his birth he is prey to the cultural premises that pre-eminently determine his personality, his psyche, CULTURAL GUIDELINES that shape the constitution of his PSYCHOLOGICAL SELF. Thus, the OUTSIDE determines the INSIDE, by psychological induction, the virya learns to recognize the outside, semiotically and semantically, the inner and outer labyrinth.

From the Crystal Books of Agartha: THE BLOOD OF THE Virya: "Semiotics or also called semiology, is the science that studies the signs as instruments of communication in society: study of the signs in social life; it can deal with the relationship of the sign with the speaker and the listener (pragmatics), the relationship between the designated object and the sign (semantics) or the relationship of the signs to each other (syntax). Semantics is part of linguistics, it studies the meaning of words, their changes and evolution in time. Both sciences participate in the archetypal memory, their archetypal signs are the foundation of reason, which is structured in the Archetypal Memory analogous to the brain, central and peripheral nervous system, BRAIN and HEART that participates in the pasu of its hot blood and in the virya of its cold blood, bloods that are re-signed with the pure astral Blood proper to the hyperborean virya".

Prisoner of the deception, he is a victim of the psychological formation that incorporates in his inner labyrinth the SYNARCHIC CULTURE; following his karmic destiny, he joins the cultural, religious, scientific and political dogmas of the Universal White Fraternity (languages of the kalachakra). In this reality, the lost SELF, following the ELIX path (ELIX: line of life, of destiny, the created soul), develops on its ontological reality an EDUCATION, a soul formation that gives it a LANGUAGE that allows it to understand the TRUTH of ITSELF, of its inner world and of the world that surrounds it. This gnoseological function causes the development of a RATIONAL SUBJECT and of a CULTURAL STRUCTURE; the virya, evolves, and with his reason, develops a CONSCIOUS SUBJECT, that is to say, forges a HISTORICAL SUBJECT, a SPHERE OF CONSCIOUSNESS. Such construction allows him to think of himself, undoubtedly, the act of

bending over itself requires a rational and cultural structure, a SPHERE OF CONSCIOUSNESS. Conditioned by human determinism, by the limits imposed by his FINITE nature, the UNCREATED, his SELF (will), suffers totally from the logical structures of reason and the archetypal languages of his archetypal memory (pasu brain), thus, all his judgments about himself and the reality of the world around him, are strictly psychological, emanating from his REASON AND ARCHETYPICAL CULTURAL STRUCTURE. THE LOST VIRYA IS TRAPPED IN TWO WORLDS, IN THE INNER LABYRINTH, MICROCOSM, DETERMINED BY THE SENSES AND ARCHETYPAL REASON, IN THE OUTER LABYRINTH, MACROCOSM, BY THE CULTURAL LANGUAGES OF THE ARCHETYPAL PLANE, BY THE UNIVERSAL ARCHETYPES STRUCTURED BY THE DEMIURGE AND OPERATED BY THE CHANG SAHMABALA SIDDHAS AND THEIR UNIVERSAL WHITE BROTHERHOOD.

His soul evolution on the ELIX path, affirms certain SCHEMES OF HIMSELF, images that give REALITY to his human existence, his "BEING-IN-HIMSELF", archetypes that forge his human INDIVIDUALITY; the virya is formed as a human being and affirming in his BEING-FOR-HIMSELF-MAN develops his PERSONALITY, his PSYCHOLOGICAL SELF, this allows him to flex himself ontologically and culturally, man becomes a CULTURAL SUBJECT, a cultural being that develops a cultural structure on the archetypal memory, which is built on logical and mathematical knowledge (preeminent cultural premises and mathematical principles), structured by the habitual languages of its reason according to the archetypal AXIOLOGICAL parameters of the "being-in-itself", of its spiritual and racial idiosyncrasy (Blood and Soil), and later of its "being-for-man", its cultural structure, its personality or psychological Self (archetype family, profession, etc.).

Evolving psychically, this rational and cultural subject affirms his CONSCIOUS SUBJECT; the lost virya, in this situation, has developed the rational and cultural capacities that allow him to look for answers to certain questions that arise from the SYMBOL OF ORIGIN, participant of the SELF, from his HYPERBORNE BLOOD. Questions that lead him to inquire about HIMSELF, the reason for his fall, where he came from, where he is going, his lack of memory, what he was before he was chained, where we are going after this existence, if there is something beyond death, etc.

With his sphere of CONSCIOUSNESS developed, the virya begins his "journey" along the paths of Maya: with his rational and cultural faculty, he searches OUTSIDE, in the EXTERNAL CULTURE, for the SYMBOLS that allow him to understand gnoseologically the answers to these primary questions. TRUTHS that participate of his double semi-divine nature, of the NOOLOGICAL and of his ONTOLOGICAL reality, beyond the situation of his ENCADEMENT in the LABYRINTH, he searches for the **Symbol of the Origin**, the sign that represents him: the SACRED SYMBOL OF THE VIRYA, and the Eternal Symbols that grant him the answers to these questions.

The lost and deceived, archetypically evolved virya, INDUCTIVELY FOLLOWING the line of his destiny, finds the PARTICIPATING SACRED SYMBOLS OF THE ELIX PATH, symbols that begin to give him an answer to his gnostic restlessness. The Virya, affirming in the "being in himself" and conscious of his "being for man" achieves a certain degree of O N T I C A L AUTONOMY, a SPHERE OF CONSCIOUSNESS, which allows him to

In this situation, the Virya, going through the most usual cultural, religious or scientific languages, arrives to the enclosure B, referenced to the outside, visualizes in the outer labyrinth the SACRED SYMBOLS, which have as an answer to his gnostic, philosophical or religious concerns, the EXOTHERIC OR ESOTHERIC MONASTIC DOGMAS OF THE UNIVERSAL WHITE FRATERNITY. In this situation, the Virya, passing through the most usual cultural, religious or scientific languages, arrives at the enclosure **B**, referenced outside, visualizes in the outer labyrinth the SACRED SYMBOLS OF THE UNIVERSAL RELIGIOUS SYNARCHY, signs that are the CULTURAL TAPASIGNOS of the SYMBOL.

OF ORIGIN. This arrival at precinct **B** represents internally a dramatic point, because he is faced with a gnostic dilemma, an alternative that chains him definitively to matter or allows him to access a hyperborean gnostic path.

That arrival at point **B** is produced in a direct way, by psychological induction, it is placed before a labyrinthine crossroads, that is to say, the ELIX path is simply a cultural conduit to point **B**; its path, inexorably, leads to the encounter with the sacred symbols of the Universal White Fraternity, with the SACRED SYMBOL OF THE PASU. This is so because the lost SELF, chained in the CONSCIOUS SUBJECT, following inductively the DESIGNS (propositions) contained by the Demiurge the One in the UNIVERSAL MONAD, in its Manu matrix, the lost pasu or virya, will only discover in the OUTER LABYRINTH the sacred symbols that sustain in the world the MONACAL DOGMAS of the Universal White Fraternity, such as: Christianity, Buddhism, Islam, Hinduism, or to its esoteric languages, its occult sciences, such as: Freemasonry, Theosophy, Rosicrucianism, paths whose sacred symbols lead to the PRIESTLY MESSIAH and the HEBREW ARCHITECT, languages leading to the ONE. These symbols structured in the various languages of the ELIX path reproduce the MANU ARCHETYPE, that is to say, the SACRED SYMBOL OF THE PASSU. It is specifically in enclosure **B**, where the MANU ARCHETYPE MANU is represented externally with its MAXIMUM ONTICAL POWER, structured in the image of the PRIESTLY ARCHETYPE (snail design, astral and psychic powers; serpent design, vital power, a theme that we will develop in detail), represented in the LOVE ASPECT and in the figure of the JESUS CHRIST ARCHETYPE.

The beginning and reason for the chaining, the DEMIURGE and its Deceit, CAUSE OF THE REVERSION OF THE SPIRIT AND ITS FALLING INTO THE SIGN OF PAIN, present in the point **A**, are archetypically reflected in the ELIX path; in this path is the whole Plan of the snail design (ASTRAL AND PSYCHIC POTENCIES OF THE PLAN) in the outer labyrinth. By the action of the serpent's design (theme that we will develop), THIS POWER IS VITALLY PLASTERED IN THE MACRO AND MICROCOSMOS, such vital act is totally concretized in the enclosure **B**, the DEMIURGO represents itself structured in the point **A**, reflected in the JESUS CHRIST ARCHETYPE and in the HEBREW ARCHETYPE, but this second manifestation is unconscious for the lost virya, not so, the figure that incarnates it in the world, that of the PRIESTLY MESSIAH, the JESUS CHRIST ARCHETYPE, such a SYMBOL.

SACRED determines and embraces the totality of the psychic sphere of the pasu or lost Virya. In the graph we represent that AXIAL axis, connective nexus (real synarchic system) between point **A** and enclosure **B**, simply, as a referential mode, because the MANU ARCHETYPE, the virya, finds it in the Sacred Symbol of the Pasu, in the outer labyrinth; but we must understand that both the ELIX path and the Sacred Symbol of the Pasu, find themselves, by the serpent design, in the OUTSIDE and in the INSIDE. There is a connection

biunivocal between the OUTER LABYRINTH and the INNER LABYRINTH (by its blood and its pasu psyche) and this nexus is executed by the TRAITOR SIDDHAS by the design of the macrocosmic serpent in the outer labyrinth, and the DEMIURGO, by the KUNDALINI SERPENT in the inner labyrinth. In such a way, this seeking OUTSIDE, in the finitude of the entities the INFINITE, is simply due to the deception that the lost virya suffers from being chained and referenced on the outside, in the TIME OF THE WORLD. The fundamental cause of this deception is the vision suffered by the I chained to the CONSCIOUS SUBJECT, victim himself of the TAPASIGNOS built on the entities that carry the INFINITE POLE. However, the Infinite disposed on the finite, is impossible to understand and to see from the finitude of the lost SELF, and no matter how much the virya seeks the ETERNAL, its infinitude, being lost and lost, referenced by the FINITE PLANE, to the ORDER THAT INSTITUTES MATTER AND THE UNIVERSAL ARCHETYPES, THE VIRYA WILL NEVER PERCEIVE THE INFINITE THROUGH

FINITE; it will only be able to perceive the "INFINITUDE" OF THE ARCHETYPICAL PLANE, the "heavens" of the KALACHAKRA. This perception in the microcosm of the macrocosm is determined by the finiteness of its archetypal memory, and such a vision of the archetypal plane, of the external world, is generated by the TRIFORM FUNCTION OF THE SPHERE OF LIGHT, participant of the DESIGN STRUCTURED IN THE THREE ARCHETYPICAL EXTREMES OF THE SERPENT, OF KUNDALINI.

On arriving at precinct B, the virya understands that in that space of signification he is confronted with the sacred symbols: in meander B underlie the archetypal potencies of the snail design, and the entire Plan of the One contained in point A, is potentially present in enclosure B; in this space that represents the EXTERNAL LABYRINTH and the INTERNAL LABYRINTH, a TETRARCH LABRELIX is generated, a "CULTURAL IMAGE" of the INFINITE emerges, but this is simply a reflection that the virya perceives of the INFINITE by its SIGN OF ORIGIN, by the internalization in the Conscious Subject of the Sacred Symbols, which quantifies by the SYMBOL OF ORIGIN in the blood of the Virya a gnostic perception of the INFINITE. But this "INFINITUDE" is limited or structured by the "FINITUDE" of the ARCHETYPICAL PLANE, by the TIME OF THE WORLD, archetypal space that interposes and separates the INFINITE SELF from the lost SELF of the virya, TIME-SPACE denominated by the Hyperborean Wisdom: LABYRINTH.

We will not continue explaining the reversion of NORMAL SPIRIT-SPHERE, the fall of the INFINITE SELF and its projection to the world of the FINITE entities, because Nimrod correctly explains this subject in Volume I of the Fundamentals, we simply affirm that such a Gnostic inversion can only be generated, which allows us to return to BE and to leave the NON-BEING, from the Deceit of the UNIVERSE OF MAYA, if we resign the FINITE ENTES contained in the Time of the World, in the OUTER LABYRINTH, only in this way will the virya be able to relate with the "entities", CULTURAL "IMAGES" that carry beyond their designs the INFINITE POLE; entities, cultural languages, noological semantics that coincide their axiological references with the science of liberation of the Siddhas of Agartha. If the Virya has gnostic predisposition and his blood is not so contaminated, he will be able to RE-SIGN the SACRED SYMBOLS, on the contrary, if he suffers from deception, without living the reality of the world, he will sink in the nets of the trap of the traitor Siddhas, he will fall in the deceptive "infinity" of what is beyond the ARCHETYPICAL PLANE, he will be seduced by the "infinitude" of what is beyond the

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ARCHETYPICAL PLANE, he will be seduced by the "infinite" of the Siddhas of Agartha.

NIRVANIC HEAVENS OF THE KALACHAKRA, metaphysical worlds of the Illusion of Maya, paradises RULED BY THE TRAITOR SIDDHAS AND THE DEMIURGE, which structure in the OUTER LABYRINTH all the CULTURAL MODELS that affirm the virya lost in the World of Illusion, in the "gnostic" ways or esoteric languages of the UNIVERSAL SYNARCHY. If the virya transcends the axiological limits of the Universal Archetypes structured in the ELIX path, in the sacred symbols affirmed in the meander of point **B**, if he manages to elude as in the MARTIAL ARTS their blows, to dodge the scythes of the white death, he will be able to distinguish certain entities (that are beyond his archetypal semiotics) that carry in themselves the INFINITE POLE, he will feel in his PURE ASTRAL BLOOD an image whose AXIOLOGICAL, ETHICAL OR AESTHETIC context, reflects the ETERNITY, the World of the Lords of VENUS, the HYPERBORNEAN HEAVENS of the SIDDHAS OF AGARTHA, of the INCOGNOSCIBLE.

What happens to the lost Virya, between meander B?

It is important to understand that in the meander B the ELIX path, reflects the symbol of the ADISTOMIC LABYRINTH, the ELIX path from **A** to **B** is a DISTOMIC path, a lost virya, who in this destiny has no possibility to choose, to opt, but when arriving to the meander **B** he discovers psychologically that there is a direct AXIOLOGICAL connection between **A** and **B**, a link that affirms on the ELIX path the monarchs leading to the Manú entelechy, cultural images that carry the Sacred Symbol of the Pasú, that worship the SACERDOTAL MESSIAH and his Golen Priests, the rulers of the world, the Siddhas of Chang Shambalá, the sustainers of the outer labyrinth, of the delusion of Maya and of the Kalachakra. But upon arriving at the LABERINTHIC space represented in this image at point **B**, the ELIX path bifurcates into the LABRELIX path and the Virya is faced with a new alternative, which we will gradually develop.

The Hyperborean Wisdom affirms: the lost virya, in order to be able to see that synthesis between **A** and **B**, must develop a cultural subject that allows him to understand himself, to affirm his HISTORICAL SUBJECT in the CONSCIOUS SUBJECT. The lost virya that evolves psychically achieves its purpose, arriving to the ONTIC AUTONOMY; this allows him by psychological induction (driven by the MYTHS and FANTASIES participants of the Triform Function and the serpent design; theme that is developed in the Third Dissertation) to arrive to the point of the **B** enclosure. At this evolutionary point of his microcosm, the virya has built, updated on the archetypal memory, a CULTURAL STRUCTURE with which he can discern the labyrinth. This cultural subject enables him the gnoseological capacities to be able to arrive at the enclosure **B**; we have affirmed that this space **B** coincides perfectly with point **A**, that is to say, a SACRALIZING AXIAL ALIGNMENT is produced between both ontological and axiological principles (thesis **A**, the Demiurge, antithesis **B**, its immanent reflection in the transcendent time, in the path ELIX, represented in the Archetype Jesus Christ, the Priestly Messiah). This encounter with the sacred symbols, produces a gnoseological, psychological (not gnostic) synthesis between the lost SELF trapped in the TIME OF THE WORLD, culturally, and the sacred symbols on the ELIX path; synthesis that generates a full identification of love between the lost virya and the cultural image that in the world represents the DEMIURGE and his PLAN, the PRIESTLY MESSIAH.

In these cultural images, symbols and sacred signs representative of the One and of the Priestly Messiah affirmed in the world, are found the most numinous sacred symbols structured in the ELIX path, these are affirmed with their MAXIMUM AXIOLOGICAL POWER in the **B** enclosure, these symbols entered in the inner labyrinth allow him to reflect psychologically and to enter certain oblique semantic principles, gnostic, in his inner labyrinth, symbols that FAGACIT the lost Virya and sacralize him definitively in a language of the religious Synarchy or of the scientific Synarchy. In enclosure **B**, the virya has an immanent reflection of point **A**, by the perception of the sacred symbols he questions himself about his enchainment, he discovers the "being-in-itself", the UNIVERSAL and the being-for-man, the PARTICULAR, he understands what is proposed by the Demiurge, (life, his plan or his mission within the plan) he intuits that there is a Plan for his life, a project, which is represented in the figure at point **A**. Such a coincidence is significant and dramatic, but it is essentially "UNCONSCIOUS" to the lost virya: it is reflected, as in a MIRROR, the INSIDE, (the archetypal inner) is totally manifested in the OUTSIDE. The virya is unconscious of such a STRATEGIC SITUATION, he inevitably follows his destiny because he has been trapped by the MYTHS underlying the SACRED SYMBOLS OF THE UNIVERSAL SYNARCHY.

SUCH A SITUATION GENERATES AN AXIAL ALIGNMENT BETWEEN THE OUTER LABYRINTH, A SACRED SYMBOL, AND THE CONSCIOUS SUBJECT, ALLOWING THE FULL IDENTIFICATION OF THE CONSCIOUS SUBJECT, INNER LABYRINTH, WITH THE OUTER LABYRINTH. IN THIS SITUATION, THE LOST VIRYA ACTIVELY INCORPORATES HIMSELF INTO THE SACRED SYMBOL OF THE PASU, THE SPIRAL; DRIVEN BY THE SERPENT DESIGN, HE FOLLOWS THE DESIGNS OF THE ELIX PATH CONTAINED IN THE ELIX CURVE OF THE SNAIL DESIGN, TRAPPED TO THE ONTIC DESIGNS OF THE SACRED SYMBOLS OF THE WORLD SYNARCHY. PROPOSITIONS THAT LEAD HIM TO IDENTIFY HIMSELF FULLY WITH THE PRIESTLY ARCHETYPE AND ITS MESSIAH, THE ARCHETYPE JESUS CHRIST. THIS FULLY EMBODIES IN THE TOTALITY OF HIS PSYCHIC SPHERE, IN HIS CONSCIOUS SUBJECT, IN HIS HEART, THE WARM LIFE, THE LOVE ASPECT, THE POSSIBILITY OF ENTERING HIS MANU ENTELECHY.

DEMIURGICAL SACRED SYMBOLS built in the OUTER LABYRINTH, allow the PSYCHOLOGICAL INDUCTION OF THE INNER LABYRINTH. However, this psychological action (rational, logical apprehension of the Sacred Symbols) allows the virya to enter his INNER LABYRINTH, to have an ontological reflection of HIMSELF, but such introversion or inner look is executed from the CONSCIOUS SUBJECT and although it allows to have a VISION of the complexion of the SELF, being psychic, referenced by the CULTURAL LANGUAGES OF THE UNIVERSAL SYNARCHY, it lacks a GNOSTIC VISION, it is situated in the innermost part of the SUBJECT.

What is the cause of this? Answer: the axiological potency carried by the SACRED SYMBOLS, potency that affirms the EGO of the virya lost in the myths and fantasies that give ontological structure to the PSYCHOLOGICAL EGO. It is important to understand that the virya initiates the search for his SACRED SYMBOL by the memory that he carries in his HYPERBORNE BLOOD of the SIGN OF ORIGIN, but, being trapped on the outside, he searches in the outer labyrinth for the Sacred Symbol of the Virya, such sign was modified by the treacherous action of the Golen Priests and the Universal White Brotherhood; for thousands of years they dedicated themselves to destroy and create RELIGIOUS OR CULTURAL COVERINGS of the

SIGN OF THE ORIGIN, that is why in the outside only the SACRED SYMBOL OF THE PASU stands out and the different RELIGIOUS LANGUAGES (ESOTHERIC) SCIENTIFIC AND POLITICAL only affirm in the EXTERNAL CULTURE OR EXTERNAL LABYRINTH the SYMBOL

SACRED OF THE PASU. This was made possible by the action of the TRAITOR SIDDHAS OF CHANG SHAMBALÁ, and their lackeys in the world the UNIVERSAL WHITE FRATERNITY represented in their thousands of LOGIAS, SECTAS, COMMUNITIES, BROTHERHOODS, CHURCHES, etc, which rule and control all the ARCHETYPICAL cultural spaces of the OUTER LABYRINTH. Therefore, all the cultural added to the ELIX path, its conducive symbols, no longer represent the SACRED SYMBOL OF THE VIRYA, TIRODINGUIBARR, they do not reflect the INFINITE POLE, the HEROIC, the VIRILE, even less the ORIGIN OF THE UNCREATED SPIRIT OF THE TRUE SELF, but they represent the SACRED SYMBOL OF THE PASU, the ILLUSION OF THE BEING, the HEART and the ANIMAL PASSION, and their "infinity" reflects THE TERRENAL PARADISE, THE NIRVANIC HEAVEN, THE COMMUNION WITH THE ONE. Therefore,

We can understand (thanks to Hyperborean wisdom) that the ELIX PATH REPRESENTS IN THE EXTERIOR LABYRINTH OR MACROCOSM, THE DEMIURGICAL LOGOS, EXPRESSED IN THE DESIGN OF THE SNAIL, AND THE LOGOS OF THE TRAITOR SIDDHAS, INCARNATED IN THE DESIGN OF THE SERPENT. Only the virya who has present in his blood a nostalgia for the PAST, he will feel in his BLOOD, through his MINNE, the LIBERATING SONG of the Loyal Siddhas and will be able to transcend the sacred symbols, to SUPPORT THE LOOK OF THE SERPENT, to have in the outer labyrinth the vision of the ESVASTIC AND THE ETERNAL HEROIC SYMBOLS present in this eternal present affirmed in the KAIROS of the THYRODAL RUNE.

It is important to clarify that, with respect to the SERPENT (analysis that we will develop in the next topics), multiple definitions have been developed in relation to this ophidian, concepts that go from the most horizontal to the most oblique. Within the most oblique, this SYMBOL represents a cultural image that incorporates this Ophidian within the most diverse MYTHOLOGIES as an allegorical image, whose myths have it as an essential Gnostic principle (Royal System LABRELIX) to the "esoteric" languages of the Kalachakra. In the mythologies or theologies of the diverse cultures of the People of the Cultural Pact we can find this ophidian as the axial axis or center of anthropological or cosmogonic myths, images (in allegorical form) that represent it as the cause of the science of the enchainment to the created order or as the one that grants the wisdom to the "liberation".

These mythologies or theologies simply reproduce these two moments, there being allegorical images that make this ophidian part of the enchainment of the EGO by the SIGN OF ORIGIN to the MATERIAL ORDER of the DEMIURGE THE ONE, and other images of this ophidian that grant the EGO the keys of "liberation", of the SIGN OF ORIGIN, of the exit door of this prison, of this prison. These myths represent the **extremes of the ontic matrices of the serpent's design**, ontic matrices represented in the allegorical or symbolic image of the FISH at its first end, of the GOAT at its middle end and of the LION at its final end. In this treatise we will not analyze these zoomorphic forms that predetermine the "being in itself" of the serpent's design, because it is part of the synarchic initiations, and this treatise has a specific mission, to understand the gnosis that leads us to the UNDERSTANDING and resignation of the SERPENT, therefore, this text respects the gnostic guidelines and precepts of Nimrod de Rosario stated in the Foundations of

the Hyperborean Wisdom. However, the virya Berserkr can enter by his heroic will to those planes of significance, participants of the MYTHOLOGICAL SPHERE OF THE VIRYA, but we anticipate that soon will come to light an initiatory text that studies this point, text that will emerge when it is authorized by the Eternal Comrades, that participates in the Third Initiation granted by the SIDDHAS OF AGARTHA.

IN SHORT, THIS OPHIDIAN ALWAYS REPRESENTS AN ALLEGORICAL MYSTICAL METAPHYSICAL IMAGE OF THE CREATED SOUL, OF THE ARCHETYPAL PSYCHE, OF A FORCE THAT PARTICIPATES IN THE CHAINING OR SYNARCHIC INITIATIONS OF THE WHITE FRATERNITY OF GOLEN PRIESTS.

Chaining that "CLOSES" the passage to eternity and liberation, but when the Virya BERSERKR overcomes with the SIGN OF ORIGIN this ophidian, by his EGOIC WILL, opens the doors to his ETERNITY.

Among the mythologies in which this serpent is represented in one figure or another, the most significant for western viryas is represented in the serpent in the Christian myth of the "earthly paradise", the myth of Adam and Eve. This serpent has several Gnostic interpretations, it is part of many mythological sources that have in their central axis the serpent, and this image of the serpent is for the Hyperborean Wisdom a SYMBOL, an ALLEGORIC FIGURE and as such, it must be understood: it represents an ARCHETYPICAL FORCE that OPENS the PASSING FUNCTION, allows the apperception of the EGO of the virya CHAINED TO THE SELF (INNER LABYRINTH AND OUTER LABYRINTH), archetypal power structured in the VITAL energy of the microcosm, specifically, in the TRIFORME FUNCTION OF ITS LIGHT SPHERE.

The Hyperborean Wisdom affirms: when these archetypal powers are RE-SIGNIFIED, defeated by the VIRYA BERSERKR, their forces are incorporated into the VOLITIVE POWER OF THE TRUE SELF, allowing this ACTION OF WAR, the transmutation of the microcosm into VRAX matter. Therefore, it is fundamental to transcend the MYTH, the ALLEGORICAL forms of the SERPENT, to resign the most cryptic mythical postulates (hidden for the lost virya), because it is the only way to enter the oblique spaces where the virya will be able to take hold of the noological forces that underlie the uncreated truths that sustain the archetypal ontic matrices of the serpent's design. The SERPENT that we analyze and try to understand in these studies is the one that institutes the allegorical figure structured in the KUNDALINI SERPENT, cultural image that represents the VITAL energy of the MICROCOSMOS, analogous to it is the MACROCOSMOS SERPENT, the TELURICAL energies of the MACROCOSMOS.

IN THE MICROCOSM, THE DESIGN OF THE SERPENT KUNDALINI POTENTIALLY UNDERLIES THE LOGOS KUNDALINI, IN IT IS CONTAINED, ENGRAVED, THE ENTIRE SNAIL DESIGN; IN IT IS THE VOX OF THE DEMIURGE. KUNDALINI SLEEPS IN THE BASE CHAKRA OF THE SPINE, THUS THE ELIX PATH IS POTENTIALLY DEPOSITED IN THE SNAIL DESIGN, WHICH IS REPRESENTED IN THE IMAGE OF THE INFINITE EIGHT, IN THE POINT CONTAINED IN THE ENCLOSURE A. IN THIS ENCLOSURE ARE THE ASTRAL AND PSYCHIC POTENCIES CONTAINED IN THE ONTIC MATRICES OF THE PASU MATRIX AND MANU MATRIX OF THE SNAIL DESIGN. IN THIS ENCLOSURE ARE THE ASTRAL AND PSYCHIC POTENCIES CONTAINED IN THE ONTIC MATRICES OF THE PASU MATRIX AND THE MANU MATRIX OF THE SNAIL DESIGN. BY THE DESIGN OF

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SERPENT THESE PASU AND MANU MATRICES ACTUALIZE THEIR POTENTIAL ARCHETYPAL FORCES INTO KINETIC ENERGIES, FORCES WHICH BY THE ELIX PATH AFFIRM THE WHOLE PASU MATRIX IN THE "BEING-IN-ITSELF", AND THE MANU MATRIX IN THE "BEING-FOR-MAN". THE PASU MATRIX LEADS THE MICROCOSM TO THE ONTIC AUTONOMY OR INDIVIDUALITY OF THE PERSON, AND THE MANU MATRIX TO THE MANU ENTELECHY.

THE POWER OF EMBODIMENT DEPOSITED IN THE "BEING-IN-ITSELF" OF THE SERPENT'S DESIGN REPRESENTED IN KUNDALINI, IS THE FORCE THAT LEADS THE LOST VIRYA ALONG THE ELIX PATH TO THE ENCOUNTER WITH THE SACRED SYMBOLS REPRESENTED IN ENCLOSURE **B**.

In this graph we can understand that the evolutionary development of the serpent, its movement in the form of waves, (sinusoidal movement), allows the point **A** (pasu matrix, principle of the chaining of the Spirit to the microcosm) to be perfectly reflected again in the enclosure **B**; when arriving at this point, the first proposition made by the One and the Traitor Siddhas to the chained virya, lost and trapped in the ELIX path, is completed: that the lost virya discovers himself psychologically, and enters his sacred symbols and identifies himself with the most powerful SACRED SYMBOL the Archetype of the Priestly Messiah (image of JESUS CHRIST, archetypal reflection of his Manu matrix, ARCHETYPICAL manifestation of the DEMIURG, the ONE, of the MANU ENTELEQUIA). From then on, the virya, affirmed in HIMSELF, in his ONTIC AUTONOMY, in the PSYCHOLOGICAL SELF, undertakes the search for HIM, within himself; he already had his encounter in the OUTSIDE and by psychological induction he refers to it in the INSIDE, but to see GOD, the ONE in the inside, in HIMSELF, he will have to be a synarchic initiate, he will have to affirm the priestly ethics in his "being for man", he will have to "surrender" to the SACRED CHRISTIAN DOGMA, submit his WILL to the GOLEN PRIESTS, this implies to lose all possibility of AWAKENING, but even of AWAKENING TO AWAKENING and to transmute himself into an AWAKENED MAN, into a SUPERMAN. Unfortunately, in this situation the virya is totally lost, because upon arriving at point **B**, the internal representation of point **A** in enclosure **B**, means to be phagocytized by the MYTHS of the Golen Priests and their Universal White Fraternity. The lost virya, following the conductive thread of the ELIX channel (as the graph shows), marches directly to his ENTELEQUIAL FINALITY, to concretize upon himself the MANU ENTELEQUIA.

Now, what possibility does the lost virya have to escape from his destiny, from the Manu entelechy?

Answer: IF THE VIRYA DOES NOT REVEAL HIS DESTINY, HE IS "ALMOST" LOST, only by REVEALING HIMSELF, to the DESIGNATED in his CREATED LAMA can he ESCAPE from the PRISON OF MAYA, from the KARMIC destiny, represented by the SACRED SYMBOLS, represented in the ELIX PATH.

The sacred symbols allow the virya, by NOOLOGICAL INDUCTION, to enter his INNER LABYRINTH, but this vision of the SACRED SYMBOLS in the outer labyrinth is ARCHETICALLY established, in such a way that only the myths are accessed where the metaphysical "truth" of the Universal Synarchy is found, and it is such an encounter that leads the virya to relate to the RELIGIOUS MYTHS of the SIDDHAS OF CHANG SHAMBALÁ. It is at point **B** of the evolutionary SPIRAL of the SERPENT DESIGN,

sustained by the snail design, a DRAMATIC, critical point, because the Virya, when confronted with his LANGUAGE, is before a new threshold of his existential destiny. The virya discovers an aspect of himself (the DIVINE ARCHETYPE), in reality he discovers himself in all his AXIOLOGICAL AND Gnostic complexion, an action that allows him to affirm his ONTIC AUTONOMY, to succeed in understanding his ontological INDIVIDUALITY (BODY, SOUL AND SPIRIT). He succeeds in that instant to have a visualization of the TRUE SELF, but being referred to the outside, he is trapped by the POWER of the SACRED SYMBOL OF THE PASU; his apperception of his TRUE SELF IS SIMPLY PSYCHOLOGICAL, he falls into the sacred languages of the Traitor Siddhas and unconsciously joins, deceived, the hosts of the enemies of the Spirit, the INSTITUTIONS of the White Fraternity; example of them: Christianity, Buddhism, evangelical churches; if the virya has achieved the maximum evolutionary degree of his ontic autonomy he will be able to enter the most cryptic, hidden sacred symbols that generally the pasu cannot reach; he will enter the "esoteric", initiatic, languages of the White Fraternity, example of them: freemasonry, theosophy, Hebrew Kabbalah, orientalist systems, yoga, Zen, transcendental meditation, etc. The virya, at point **B** (antithesis) discovers point **A** (thesis) and understands that he is chained, and begins his pilgrimage, his search, as a deceived virya, joined in the outer labyrinth, to a SACRED SYMBOL of the Universal Synarchy, following inductively the ELIX path that will lead him, inexorably, to the MANU ENTELEQUIA.

But, what happens at that moment in the EGO of the virya, who, seeking the TRUTH of his enchainment, is incorporated into the LIE of deception?

Answer: we well know that the virya searches OUTSIDE, in the EXTERNAL CULTURE, for the SYMBOL OF THE ORIGIN, but by a deception he does not KNOW WHAT HE SEEKS, he only FEELS internally the need to look for something, and that something is an option that gives him the answers to his questions. In the sphere of light is the seat of the conscious subject and, consequently, of the lost SELF, following the ontological impulse of the serpent design in the labyrinth along the ELIX path; upon arriving at point **B**, he experiences a quantifying effect, characteristic of the SELF and its SIGN OF ORIGIN, trapped in the CONSCIOUS SUBJECT. Such quantifying effect leads him to search in the MOST HABITUAL LANGUAGES structured in the EXTERNAL CULTURE (outer labyrinth) for the ANSWERS to his gnostic concerns, and such answers he finds in the CULTURAL LIES THAT AFFIRM THE DRAWING, the FALSE LOVE, the ILLUSION of the LABYRINTH.

The virya, if he still has Gnostic PREDISPOSITION, if his ASTRAL BLOOD is not so contaminated, will be able, at point **B**, to have a reflection of the SYMBOL OF ORIGIN structured in the outer labyrinth. The virya lost in that point **B**, faces the SACRED SYMBOLS, and when **A** is reflected in **B**, he finds in **B** (the sacred symbols appear, appear to him, emerge from the macrocosmic shadow sphere); but in that instant, he, by placing himself in front of the sacred symbols, begins to have an apperception of the SACRED SYMBOL OF THE VIRYA. Such an experience allows the quantification in the sphere of light of his SACRED SYMBOL, of the SIGN OF THE ORIGIN (of his ETERNAL SPIRIT, I, the ETERNAL SPIRIT). INFINITY it will be represented in the enclosure **B**, but such a Gnostic VISION is feasible if the Virya FEELS IN HIS MINNE the memory of the UNCREATED ORIGIN of his ETERNAL SPIRIT, of his CREATED SELF.

The reason for the apperception of the SYMBOL OF ORIGIN is, simply, because every SACRED SYMBOL is a TAPASIGN of the SIGN OF ORIGIN (THE PRODUCT OF THIS PHENOMENON IS THE SELF ATTACHED TO THE TRIFORME FUNCTION OF THE SPHERE OF ORIGIN).

The sacred symbols of the Universal Synarchy are the first to be represented in the ELIX path, specifically from the SPACE traversed from point **A** to precinct **B**, but in point **B** there is an axiological connection with the precinct of precinct **C**, the meander that institutes the SIGN OF ORIGIN represented in the Sacred ESVASTIC. But to understand this manifestation of the SACRED SYMBOL OF THE VIRYA in precinct B we will need to continue deepening in this fear and the Virya will have to make a VOLITIVE effort to achieve a greater SEMANTIC and SEMIOTIC comprehension if he intends to **AWAKEN TO AWAKENING**.

This effect REORIENTS the virya who has Gnostic PREDISPOSITION to a new Gnostic instance. Although the ELIX path is represented by the QUADRUPLE form of the external world and the volitional/cognitive act of the SELF of the macrocosmic reality is totally structured by the Quadrangularity of the Shadow Sphere, it is evident that in its passage through **B**, the SELF, upon reaching ONTIC AUTONOMY, affirms a vision of the world from a different perspective, This is due to the fact that the virya, when relating to the SACRED SYMBOLS, enters the psychological SEMIOTIC oblique planes, which (if in the virya his blood is not so contaminated by the psychological egregores, myths and fantasies that participate in the psychological Ego) can grant him a gnostic vision of the labyrinth. On this psychological Semiotics, the virya, if he has a Gnostic predisposition, will be able to perceive outside the sacred symbol of the virya, a gnostic path leading to his wisdom, which allows him to affirm in his sphere of light a tetrarch LABRELIX (alpha, beta and gamma), that is to say a new gnoseological option. The real act of the I, which is represented in the outside and in the inside, after passing through point **B**, is essentially TRIPLE, but, up to the precinct **B** it is still an essentially UNCONSCIOUS act, we must recognize that this Triform Function of the inner labyrinth manifests itself in the conscious subject in the **thought of the virya** (search, option and choice), but, in the conscious subject in the **thought of the virya, in the inner** labyrinth, it is a Triform Function, choice and option), but, in the sphere of consciousness the apperception of that logical function is perceived in an ONTIC QUADRATURE, the reason for this is the connection of meaning between the CONSCIOUS SPHERE and the EXTERNAL LABYRINTH. In such a way, we can discern that the conscious subject is determined, his thinking analysis, by the Triform Function that is found in every monarch of the ELIX or LABRELIX path, but the manifestation of that TETRARCH in the sphere of light, in the Sphere of Consciousness, is represented in an ONTICAL SQUARE, but we must clarify that this appreciation and differentiation can only be understood when the virya enters his Second Hyperborean Initiation.

The virya, by psychological induction, evolves driven by the archetypal designs structured in the serpent design (Love, Beauty and Power Aspects), in the Myths or psychoid Archetypes participants of the universal culture, myths affirmed in the COLLECTIVE UNCONSCIOUS, bearers in their multiple cultural languages of these Three Aspects structured in the "being in itself" of all the entities, both natural and cultural of Creation. But, if he has Gnostic Will, if his blood is not yet infected, contaminated by these psychological aggregates, if his Self is not totally drained in the Sacred Symbol of the Pasu, in a psychological ethics, in a dogmatic, scientific or religious morality, he will be able to feel in the enclosure **B** in his BLOOD the SACRED SYMBOL OF THE VIRYA.

(point **C**, gamma reflected in **B**, beta), the SONG OF AGARTHA'S SIDDHAS, of her INFINITE SELF.

This is the most dramatic act, because the lost virya is gnoseologically located before a noological instance. When passing, transiting the serpent design through **B**, at each point of the ELIX path, the virya, begins to transit a triform path, the continuous function of the ELIX path begins to participate in the LABRELIX PATH; the hyperborean virya begins to understand the ENGAGEMENT, and by the action of the vision of its SACRED SYMBOL, ITS ORIENTATION IS PLACED IN A SPACE OF OBLIGATORY NOOLOGICAL UNDERSTANDING.

The virya, when passing through point **B**, enters a LABRELIX path, at that point the BIFURCATION OF THE LABYRINTH is generated, emerges in his conscious subject that triform act of reason, such analytical perspective, places him in front of the LABYRINTH, and by the VERTICALITY of his SELF he can have a different perspective of the labyrinth, visualizing its different options, meanders or paths; this action allows him to understand that there are other paths within the labyrinth, paths that are not conducive to the sacred symbols of the Universal Synarchy. The "I", before this instance performs a TRIFORME act, it places itself in front of a tetrarch, this represents that it has the alternative of choosing, of opting which path to follow, by its search, option and choice, it has the REAL possibility of accessing a gnostic path, to a wisdom that enters him to his INNER GNOSIS, he is before the unique alternative of understanding the existing trap in the DESTINY predetermined by the Demiurge and the Traitor Siddhas, participants of his created SOUL, of his microcosm, action that AWAKENS him, makes him REBEL. The insurgent virya begins to feel a particular hatred, an essential hostility to that destiny imposed by the Lords of Karma, and full of fury begins to search for his own DESTINY, in which his soul no longer participates, a destiny that is totally immanent to his SPIRIT. Although this predetermined destiny continues to participate in his sphere of consciousness, linked to the continuous function of the conscious subject (we can verify in the graph, that the LABRELIX TETRARCHES are distinguished, but subordinated to the ELIX PATH), participant of the ELIX path, its conscious evolution (contribution of volitional energy of the SELF in the development of the CULTURAL SUBJECT), that positioning enters it to its ONTICAL AUTONOMY, to a look that ENHANCES ITS GNOSEOLOGICAL VISION of the LABYRINTH, allowing IT TO EXPAND ITS Gnostic CAPABILITIES.

The lost virya, trapped in his rational logic, perceives the symbols and actualizes them in his cultural structure as ARCHETYPICAL relations, which allow him to understand the DESIGNS of the entities, the "being-in-itself" and the being-for-man, by IMMANENT INDUCTION, he can INTERPRET the design of the entity by means of relations between Archetypes of the archetypal memory. This operation, "INTERPRETING", supposes, let us look at it carefully, the existence of a CRITERION. But such a "criterion" is not the product of the "decision" of the pasu; on the contrary, every decision is a posteriori of it and is conditioned by it. Reason operates driven by instinctive will, i.e., subject to patterns of behavior, and the second operation conforms to a pattern which is a pure form of criterion. But this "rational criterion", which intervenes a priori of the understanding, is manifestly hereditary, for it constitutes a form or mode of reason, that is, of a Triform Function of the archetypal memory or brain, which is "given" because it is inherited. By this we mean to emphasize that the interpretation of the design, will vary from one pasu to another according to the

degree of precision that the hereditary rational criterion allows each one to reach. This is an HEREDITARY pattern, structured in the reason, participant of the archetypal memory, therefore, the symbols are perceived and related according to that magnitude; the first operation is by the instinctive WILL, it is equal such perception and assimilation of the ARCHETYPES, SACRED SYMBOLS, in all the LOST VIRYAS, but, the second operation of the psyche is determined by the NOOLOGICAL MAGNITUDE OF THE LOST VIRYA.

In that second operation of the reason arises that step, which allows to widen the horizons of the cultural structure and of the conscious subject, that is to say, the virya understands that in the inner labyrinth there exists or arises a "middle term", a mediating function that allows the STEP from one monarch to another, of a new option in the search for truth (this middle term represents the Triform Function in the inner labyrinth, and the TRIPARTITE condition of the outer labyrinth, represented in the number 3. For example: 1, 2 and 3; past, present and future; high, long and wide; top, bottom and middle; capitalism, communism and nationalism, etc.). In this situation, new gnostic capacities intervene in the virya in this act of thought, which will take him from a psychological Semantics to a noological Semantics, which will allow him to understand the archetypal Semiotics of the SACRED SYMBOLS, if he succeeds in transcending his DESIGNS, he will be able to REVEAL HIS DESTINY. The rebellious virya begins to walk a new path, ceases to be subjected to the sacred symbols of the Synarchy and begins to walk a HEROIC gnostic path. This external rebelliousness allows him to orient himself and to search semiotically for the metaphysical truth that lies behind the sacred symbols. IF HIS WILL IS STRONG AND HIS (ASTRAL) BLOOD PURE, he will enter a noological Semantics, which will allow him to enter the SEMIOTIC understanding of the SIGNS AND SYMBOLS, discovering the truth and the lie that were intentionally, maliciously deposited in them by the lords of the outer labyrinth, the enemies of the Eternal Spirit. It is in this second ontological manifestation, where one of the deepest mysteries of the AWAKENING TO AWAKENING is found, but which will be developed later in the Third Dissertation. A definition of the significance of the arrival, anchorage in point **B**, is that in the CULTURAL and CONSCIOUS SUBJECTS, the EGO feels in its BLOOD that MEDIATING FUNCTION, which allows it to take that gnostic leap that transfers it, through the mystery of the RIGHT ANGLE and of the OBLIGATORY SPACES, to the PATH LABRELIX. By the ELIX PATH, the CONSCIOUS SUBJECT marches and by the

This alternative will lead you to the possibility of entering the ETERNAL SYMBOLS OF AGARTHA'S SIDDHAS. The LOST SELF in

the LABRELIX path, sooner or later, will be placed in front of its FACE, the SACRED SYMBOL OF THE VIRYA; TIRODINGUIBURR will emerge, BY ITS SEARCH, CHOICE AND CHOICE, he will be able to distinguish in the outer labyrinth the SIGN OF ORIGIN, represented in the image of the SACRED ESVASTIC. The virya approaches the first INITIATIC instance: he resisted and overcame the sacred sinarchic symbols, and by his EGOIC WILL, REBELLED LIKE A WARRIOR, FOLLOWING HIS Gnostic INTUITION, PROVING FROM HIS MINNE, FROM HIS BLOOD, following a noological impulse coming from his INFINITE SELF, will lead him to place himself in FRONT, STRAIGHT as a WARRIOR OF THE ETERNAL (even being unconscious of his situation, a subject that we will analyze in depth in the Third Study) to the enclosure represented in the point **C** (gamma), he discovers in the outer labyrinth a TETRARCH LABRELIX and in it he will be able to

enter the meander that leads him to the SACRED ESVASTIC, and if he has WILL and VALOR he will understand, by his LUCIFERIC GRACE, the UNCREATED TRUTH that lies behind the semiotics of this ETERNAL SYMBOL.

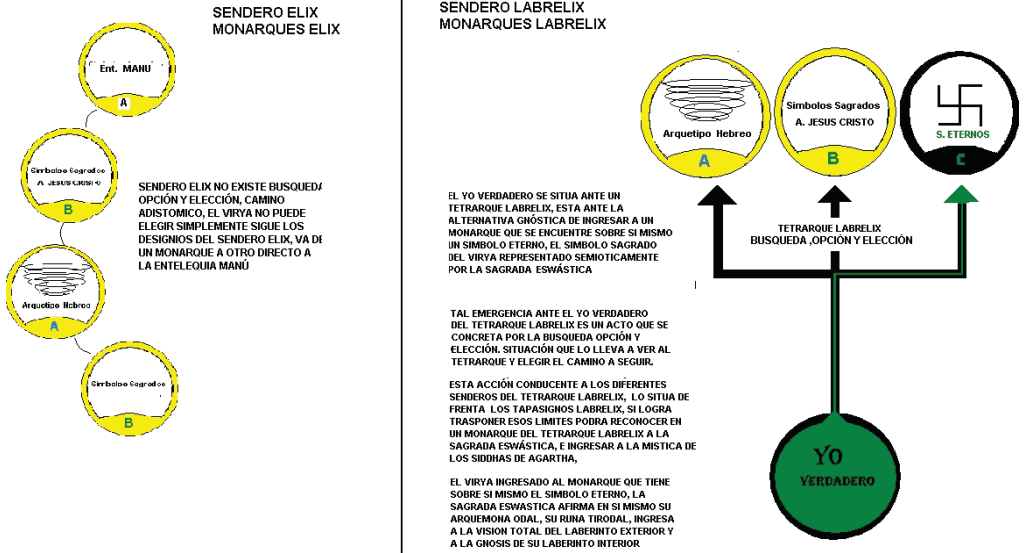


FIGURE 7

In synthesis, at point **B**, the virya has two gnostic moments: a psychological one, represented by the presence of the SACRED SYMBOL OF THE PASU, cultural images that affirm the created order and its Creator God, the Demiurge THE ONE, and the power over humanity of the Traitor Siddhas of Chang Shambala; a moment that manifests itself in the ELIX path when the virya is situated, by the Sacred Symbol of the Pasu, before the entrance to enclosure **B**. And a second moment, noological, represented by the presence of the SACRED SYMBOL OF THE VIRYA; but it is important to understand that this presence of precinct **C** in precinct **B** is simply referential, it is an immanent REFLECTION of the SACRED SYMBOL OF THE VIRYA; the cause of this vision is the I chained, by the SIGN OF THE ORIGIN, to the Triform Function of the Sphere of Light. We must understand that the SIGN OF ORIGIN participates in the OUTER LABYRINTH, is sustained in the OUTER LABYRINTH by the cultural images (hyperborean real systems), which carry upon themselves the INFINITE POLE, this is possible thanks to the GUIDING action of the SIDDHAS OF AGARTHA, who in their different Strategies introjected, deposited the **SIGN OF ORIGIN and the GOLDEN RUNE** in certain entities of the created order, in the outer labyrinth. These entities carry on their "being in itself" the INFINITE POLE, the Virya

Berserkr, awakened and oriented, who carries the First Hyperborean Initiation, can with his faculty of anamnesia distinguish these infinite principles that affirm in the created the INFINITUDE OF THE ETERNAL SPIRIT.

The virya lost on the ELIX path participates in the SPHERE OF THE UNCONSCIOUS of the Quadrangularity of the shadow sphere, but, in the SPHERE OF CONSCIOUSNESS, sphere of light, he only perceives (under the triform condition of thought) in its first ontic manifestation the entities; by the ONTOLOGICAL and AXIOLOGICAL DUALITY of the outer and inner labyrinth, ITS TRUTH is structured in the most HABITUAL contexts of the HORIZONTAL LANGUAGES; duality represented in a bipartite vision of reality, in the PAIRS OF OPPOSITES of the labyrinth, where the mediating function does not exist (example: pairs of opposites represented in good and evil, black or white, day or night, male or female, even or odd, etc.). In the pasu we verify that this condition is what characterizes his vision of the labyrinth, in him, the MEDIATING FUNCTION is not represented in a CONSCIOUS way, although it is present in his archetypal memory, given the absence of an eternal I, the lack of an iron gnostic will, the Triform Function of thought is not part of the conscious subject of the pasu, it is part of the language of the awakened virya, of the man who possesses a TRUE SELF; an example of this function is found in the science of linguistics, in its grammar: this function is represented in the PREPOSITIONS and, specifically, in the CONJUNCTIONS, because they fulfill the function of LINKING, of grammatically tying or uniting words, sentences or phrases; they, are analogous to the mediating function that allows the **passage** from one space of signification to another, for example, from the CARDINAL function to the ORDINAL function of thought (subject analyzed in the Third Dissertation of this study). Such a grammatical function is part of the pasu and of the virya, but only the awakened virya can perfectly understand this language, participant of the psychological semantics, of its LINGUISTIC SYNTAXIS, which allows to widen the psychological vision and, if the virya is a Hyperborean Initiate, his gnostic noological comprehension. Inexorably, the virya trapped in his blood or pasu psyche is lost, reduced to its minimum linguistic expression; on the contrary, the awakened virya who has entered his cold blood, by his egoic will can comprehend through his noological semantics the labyrinth, the TETRARCHES LABRELIX. The awakened virya broadens his Gnostic comprehension and can place himself upright, affirmed in his Gnostic Will, discerning the Labrelix tetrarchs, their symbols, their semantics and semiotics, interpreting their meanings, trying to understand their metaphysical truths. Undoubtedly, this MEDIATING FUNCTION will allow him to see in his tetrarch, in a monarch, by his inner gnosis (search, option and choice), the SYMBOL OF THE ORIGIN, the same will be perceived in the OUTSIDE, it will emerge in the external culture represented in the **SIGN OF THE ORIGIN**, in its semiotic representation that in the created order, external labyrinth, is located in the Sacred Symbol of the **HYPERBORN SWASTIC**. In this situation, by transposing the ELIX path and avoiding its numinous cultural influences, the virya is situated in an external and internal instance, where his path BIFURCATES; the labyrinth opens into a series of CHOICES. The virya intuits a new gnostic alternative, he has the CHOICE TO CHOOSE a new path before the multiple possibilities that are represented to him in the labyrinth, the correct DECISION depends on him.

The Hyperborean Wisdom states: the virya, in the search for the TRUTH BARE OF HIMSELF, stands before the SWASTIC, reflection of the GRAL, represents this Hyperborean sign to the

MAN OF STONE. The GRAL, his UNCREATED BRIGHTNESS is in front of the virya, on the virya and in the virya. Represented in the HYPERBORNE SWASTIC, it is the uncreated force that represents him, the virya can feel that force, brightness in his HYPERBORNE BLOOD, the GRAL, its immanent image IS ALWAYS PRESENT in the VOLITIVE FORCE of his TRUE SELF. This unique possibility of feeling the GRAL, allows him to place himself in TIRODINGUIBURR, this noological sign is the weapon that opens internally his gnostic vision, TIRODINGUIBURR is the path that leads to the vision of the HYPERBORNE SWASTIC and the GRAL, sign that allows the PASSING, the TRANSIT to the ETERNAL TRUTHS. TIRODINGUIBURR is the SACRED SYMBOL OF THE VIRYA, as an inner sign it represents the INNER LABYRINTH, the secret of the RE-SIGNIFICATION of the labyrinth, the choice of the correct option, the Gnostic path that affirms in the SELF its NOOLOGICAL WILL. TIRODINGUIBURR is the inner way of the virya leading through his inner gnosis to the GRAL, to the naked truth of himself, to the HEROIC MYSTIC coming from the infinite, from his INFINITE SELF.

This sacred symbol, the ESVASTIC, beyond its morphological Semiotics, beyond what it represents as a sign, as a symbol that reflects the GRAL, emanates from TIRODINGUIBURR as a Sacred Symbol of the Virya, an uncreated force that brings to the true SELF the gnostic capacities that give it additional strength, power that affirms it in its NOOLOGICAL COLUMNS TAU, incorporates in the blood the mystical ecstasies of the thirteen runes and the HEROIC ETHASIS of the THREE INCREATED RUNES: the Rune SIEG, the Rune TYR and the Rune HAGAL. TIRODINGUIBURR is the power of the virya that OPENS the gates of JANOS, it is the LABRIX weapon that splits in two the SLAW of the KALACHAKRA KEY, separates the HANDLE from the PALETON, allows to take the HANDLE of the SIGN OF ORIGIN and the INCREATED RUNES, and with this power resigns the PALETON, the SIGN OF PAIN. With the power of TIRODINGUIBURR, the virya is oriented to the inner vision of the GRAL, which is represented before the TRUE SELF as an INFINITE CENTER, an infinite space where the GRAL is INCRUSTED, is embedded, It is incrustated as an EMERALD STONE from which emanates an UNCREATED LIGHT that illuminates its INNER ARCHEMON and affirms upon the heart of the virya that STONE of ICE AND FIRE, which cools its COLD BLOOD and transmutes it into GRAL BLOOD.

TIRODINGUIBURR IS TO GRAL, WHAT GRAL IS TO TIRODINGUIBURR. There is a charismatic link between the GRAL and the SACRED SYMBOL OF THE VIRYA, represented in TIRODINGUIBURR, and its manifestation in the created order, the SWASTIC. The virya, when he places himself before the correct shortcut of his LABRELIX path, enters through TIRODINGUIBURR, by its orienting force, to the Gnostic Path that leads him to his Inner Castle, as APOLLO, as WOTAN, as PARSIPHAL, as a SPARTAN, ROMAN HERO, GERMAN, VISIGODO, the virya full of WILL and VALOR takes the shortcut LABRELIX, path that is located at point **C**, and in that situation he is before the unique possibility of LIBERATION, because at that point are instituted, the external vision of the GRAL, represented in the SACRED ESVASTIC (semiotic manifestation of the SIGN OF ORIGIN) and an internal vision of the GRAL, reflected in his inner HEROIC Mystique (manifestation in his BLOOD of his SYMBOL OF ORIGIN), represented in his inner gnosis, in his MINNE, in the HYPERBORNE SWASTIC. We must consider that this way LABRELIX, an infinite path, acts as an archimony isolating the EGO of the conscious subject, although the virya is still unconscious (unconscious of what it will unleash, although he intuitively by his Pure Blood the

If he feels the brilliance of his Sacred Symbol, he will be able to cross the Swastika (levorotatory and dextrorotatory), to re-sign his ontic quadrature, to re-sign his ontic quadrature, to re-sign his Foursquare, to re-sign his Foursquare, to re-sign his Sacred Symbol, to re-sign his Foursquare, to re-sign his Foursquare, to re-sign his Foursquare, if he feels the brightness of his Sacred Symbol, he will be able to pass through the Swastika (levorotatory and dextrorotatory, to re-sign his ontic quadrature, the Quadrangularity of his Shadow Sphere) and enter the vision of the HYPERBORNE SWASTIC, immanent, ever-present reflection of the GRAL, of the GATE OF VENUS, in his true SELF.

Continuing with the analysis of this situation of the virya within the path LABRELIX, added to the shortcut, path that leads him to the vision of the Swastika in the OUTER LABYRINTH, we must consider that there is a connective nexus in the path LABRELIX, between the meanders: A , B and C; this is so, because on this path, although the CORRECT Gnostic WAY is situated, also on it are the paths that try to divert the virya, to confuse him again, to divert him from his truth, from his search and trap him again to the archetypal powers of the sacred sinarchic symbols (upper figure, ELIX path, LABRELIX path). This action or situation is represented in the figure of the EIGHT INFINITY when the virya places himself in front of the enclosure LABRELIX, represented in the enclosure **C**, in the same enclosure are present, in the path LABRELIX, again: point **A**, the snail design, the beginning of the **unconscious search for his truth along the ELIX path**; point **B**, represented by the serpent design that placed him **before the sacred symbols**; and by the space of the sacred precinct **C**, **which places him externally in the sacred Swastika, reflection in the outer labyrinth of the SIGN OF THE ORIGIN**. The Virya has a perception of the ORIGIN represented in the point **C** (of the Sign of the Origin, represented in the Sacred Swastika), in the HYPERBorean MARTIAL YOGA we study the whole Mystery of the SWAST as a sign and as a symbol; Nimrod (the Pontiff: Luis Felipe Moyano) describes it in Volume Seven of the FUNDAMENTALS OF HYPERBorean WISDOM, and it is fundamental to continue on these studies to understand this symbol gnostically, therefore, the virya should study these texts to be able to enter the Semantic noological understanding of the next topics of the EIGHT INFINITY.

Continuing along the LABRELIX path, upon arriving at precinct **C**, a second TRIPARTITE alignment of the inner labyrinth is generated, but such a triform arrangement of the labyrinth is no longer PSYCHOLOGICAL, but Gnostic (there is an analogical correspondence between this Tripartition of the outer labyrinth and the Triform Function of the Sphere of Light of the Conscious Subject that we will analyze later). As we mentioned, in the enclosure **C** are aligned the principle **A**, instant of the enchainment by the Sign of the Origin, the point **B**, sacred symbols, reflection in the outside (outer labyrinth) of the Sign of the Origin, perceived in the sacred symbols, and the moment **C**, gnostic perception (inner labyrinth) of the Sign of the Origin, represented in the Sacred ESVASTIC. That is to say, a tripartition of the outer labyrinth is reproduced, again, but, inversely to what happened in the path ELIX in the precinct **B**, because in that precinct prevailed the SACRED SYMBOL OF THE PASSU and the sacred symbols of the Universal Synarchy. In the ELIX path, the emergent principle in point **B**, was first **A (alpha)**, second **B (beta)** and third **C (gamma)**, the principle of the enclosure **B** was the emergent on **A** and pale reflected in the ELIX PATH of the enclosure B, the principle contained in the meander **C**; although we must understand, as we analyzed it in the previous topics, that in enclosure **B**, the serpent design is a conductive, unconscious path, leading inductively to the MANU ENTELEQUIA, and such evolutionary perfection

On the other hand, in the LABRELIX path, which is generated when transcending the space of the enclosure **B**, **the Virya enters the space that separates B and C by NOOLOGICAL INDUCTION into the INNER LABYRINTH.** When entering the space that separates **B** and **C**, one enters by NOOLOGICAL INDUCTION to the INNER LABYRINTH, when going through this space of signification, the Virya is affirmed in his NOOLOGICAL WILL, he places himself in the SEARCH OPTION AND CHOICE in a Gnostic LANGUAGE that transits him in front of the meander **C**.

The emerging principle represented in **C** (gamma) has greater axiological potency for the virya, being situated in its meander the vision of the ESVASTIC, and in it is present an immanent reflection of the SIGN OF ORIGIN, in the point LABRELIX **C**; although the point **B** (beta) and **A** (alpha) are also present, their sacred symbols do not have axiological potency. However, we must recognize that they are present and can twist the gaze of the virya who suffers from a warm blood, from a psychological psyche, from a Semantics where the Illusion of the Labyrinth is still present, that is to say of the virya who has an AQUILES HEEL.

At point **C**, a NOOLOGICAL SEMIOTHICS is developed, and if the virya can SUPPORT the gaze of the SIGN OF ORIGIN, the NOOLOGICAL POWER OF THIS UNCREATED RUNE, This will allow him to disintegrate the sacred symbols of the Universal Synarchy, to re-assign the unconscious powers structured in the snail design (astral and psychic forces), to the HEBREW ARCHITECTURE and to the conscious powers structured by the serpent design (vital energy), represented in the world by the JESUS CHRIST ARCHITECTURE.

Re-signification that is executed by a Loyal SIDDHA from the ORIGIN, upon the will of the virya when he accepts the Heroic Mystique of the SACRED HYPERBORNE SWASTIC, this will enter him into the ETERNAL SYMBOLS, into a HYPERBORNE SEMANTIC and into the vision of the SACRED SYMBOL OF THE VIRYA and of the INCREATED RUNES.

However, we must recognize that at that moment **C**, the perception of the SIGN OF ORIGIN is in the OUTSIDE, and it is perceived semiotically as one more SIGN among the sacred symbols. Let us remember that the sacred symbols are an INVERTED copy of the macrocosmic Archetypes and that they are structured on the basis of the SYMBOL OF ORIGIN, in such a way that, the virya, even if he is deceived and asleep, animating an external structure that has in its dogma a sacred symbol, internally enters a new GNOSEOLOGICAL AND ONTOLOGICAL, OBLICUOUS instant, and such obliquity will allow him to have in **B** a reflection of the ESVASTIC. If in his blood participates the memory of the Origin, if he feels a nostalgia for the Origin, if in the virya there is something HEROIC, even if he is CHAINED AND ENCHANTED, SUBJECTED TO THE SIGN OF PAIN AND STRUCTURED IN THE EXTERNAL LABYRINTH, HE WILL BE ABLE TO SEE IN THE OUTSIDE THE **SIGN OF THE ORIGIN and to feel the SONG OF THE LOYAL SIDDHAS, to enter a path of liberation leading by his WILL and VALOR, to the ORIGIN.** The virya, generally, after overcoming enclosure **B**, even in that instance is "unconscious", but by his blood, by his MINNE he feels that call, only when he overcomes enclosure **C** he acquires **VERTICALITY**, achieves his ABSOLUTE INDIVIDUATION, his inner ear is open, he can be conscious, property that the SIDDHAS OF AGARTHA grant him and transmutes him into an AWAKENED VIRYA. The virya closes the EGO with the PRINCIPLE OF THE CLOSET, AFFIRMS HIS INFINITE CLOSET, achieves

STRATEGIC ORIENTATION, although it will continue to follow the LABRELIX path, sooner or later

He will feel that Uncreated Song that will take him to his ODAL ARCHEMON, in his INNER PLAZA, in which he will be able to comprehend the uncreated truth of the SACRED HYPERBorean SWASTIC.

Now, why can he recognize in the outside the SIGN OF ORIGIN, if the outside, OUTER LABYRINTH, is the power of the Traitor Siddhas?

Answer: simply, by the interference of the SIDDHAS OF AGARTHA and the HYPERBORNE PONTIFIERS, WHICH IN THEIR DIVERSE STRATEGIES **ANCHORED** IN THE CREATED WORLD, IN CERTAIN NATURAL AND CULTURAL ENTITIES, THE **SIGN OF THE ORIGIN AND THE GOLDEN RUNE**.

We must also recognize that the SIGN OF ORIGIN participates of the SACRED SYMBOL OF THE VIRYA, and the same is found in the virya, it is the absolute power of his TRUE SELF. In the OUTER LABYRINTH, the SIDDHAS OF AGARTHA have affirmed the SACRED SYMBOL. Of the VIRYA, and by the vision of this sacred eternal symbol, the virya can once again REMEMBER, a symbol that when perceived generates the emergence of the SACRED ESVASTIC.

By **NOOLOGICAL INDUCTION** (affirmation of the virya at point **C**), the virya enters the **INNER GNOSIS** and the vision of the INNER LABYRINTH in all its complexion (sphere of LIGHT and sphere of SHADOW); if the virya has enough WILL and Courage, he will be able to see the ENGAGEMENT on the OUTSIDE, and to understand on the INSIDE the hyperborean gnoseological techniques that will allow him to BREAK with the ENGAGEMENT, and to access by THRODINGUIBURR, to the UNCREATED RUNES. With the power of a NOOLOGICAL WILL, he will have the hyperborean gnostic capacities to **ISOLATE THE SELF** of the conscious subject and to conscientize, definitively, his INNER LABYRINTH. When the virya transcends the enclosure **C**, he understands his enchainment (point **A**) and the deception (point **B**); this places him in an internal point where his perspective stops being ontological, psychological and is totally noological, HEROIC, situation that allows him to see the SACRED ESVASTIC (point **C**), and if he understands, reduces its semiotics represented in the sinarcas myths incorporated in it, by the tactics of cultural degradation that the Traitor Siddhas executed on this symbol, he will be able to enter the HYPERBorean WISDOM. We must clarify that those synarchic myths that are on the Swastika, are cultural tapasigns that retain thousands of viryas that suffer from a strategic confusion, being confined, retained to the History of the Third Reich and the Second World War, tapasigns, cultural lies that cover the truth of what happened in the THIRD REICH and the SECOND WORLD WAR, semantics of the World Synarchy, of the international powers, that affirm that lie and do not allow the virya to totally understand that magnificent History of Spiritual Liberation executed by the Führer, only partially, but, if the viryas RE-SIGN their Synarchic Semiotics, they will enter t h e noological comprehension of the **HYPERBORNE SWASTIC, which will** allow them to understand the Führer and the truth of his HYPERBORNE STRATEGY and to enter the HEROIC MYSTIC coming from the PARACHRITE, from the SIDDHAS OF AGARTHA.

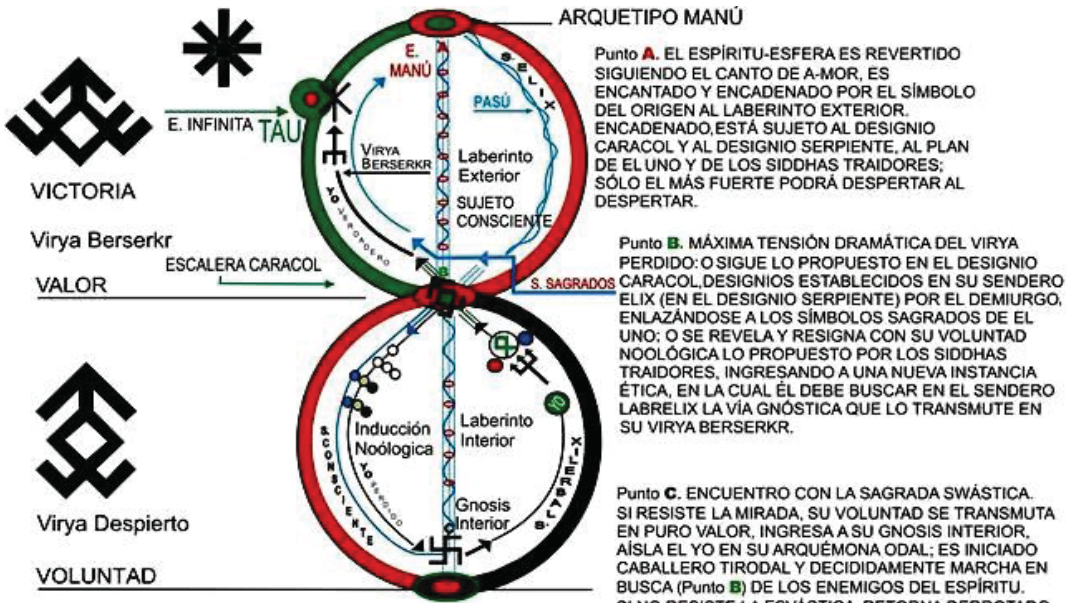
By understanding the double ESVASTIC (levorotatory and dextrorotatory, we repeat that the virya must study deeply the Hyperborean Martial Yoga and Volume Seven of the Fundamentals of Nimrod of Rosario), he enters the OBLICUAL HYPERBorean SWASTIC, places himself next to the Siddhas of Agartha, resigns the CARACOL DESIGN (with the help of the Loyal Siddhas).

and marches determined to cut off the head of the DRAGON AND HIS SERPENTS, the GRAL makes it clear; he enters his archon ODAL, he is initiated as a THYRODAL KNIGHT, he is a WARRIOR MONK of absolute will. ARMED AS A THYRODAL KNIGHT, he is initiated into the greatest HYPERBorean secrets, a situation that puts him face to face with the enemies of the LABYRINTH. The virya, master of himself, and conscious of his inner enemy and of the outer enemy, as a WARRIOR MONK, an AWAKENED VIRYA, has traveled a long way, has fought in diverse battles and has strategically oriented himself in his labyrinth, has CLOSED himself in his ODAL CASTLE, from his TAU square he feels in his TRUE SELF the Heroic Mystique of the GRAL, claims his THRONE, his absolute truth, noologically perceives the SELBST and has the possibility to build his TOWER, his SNAIL STAIRWAY, to receive the SECOND HYPERBORNE INITIATION, to enter upon his ODAL ARCHEMON the forces of the INCREASED RUNES and with them, definitively, to smooth the distances that separate him from the ORIGIN. With the power of the INCREASED RUNES, he transits from precinct **C**, awake as a Warrior Monk, but he will have to defeat the forces of the outer labyrinth, the enemies of the Spirit, the Traitor Siddhas at point **B** (of return), since they cannot phagocytize him, deceive him, they will put up the greatest resistance (subject of the Fourth Dissertation of this study), but, for this, he must become INSTRUCTED in the ART OF WAR, he must know how to GIVE THE DEATH, transcend the WHITE DEATH, be a WISE WARRIOR, transmute the WARRIOR MONK, be a LORD OF WAR. Yes he achieves this spiritual transformation, his will will feel in his blood the FUROR BERSERKR, the VRIL that carries THE AWAKENED VIRYA, the WISE WARRIOR IN HIS BLOOD, HE WILL UNLEASH ALL HIS POWER AND THE ENEMIES OF THE SPIRIT WILL BE DISARRANGED, DISINTEGRATED BY THE PRESENCE OF THE SIGN OF ORIGIN IN THE VIRYA BERSERKR. The awakened virya, **ABSOLUTE WILL**, with the power of the three uncreated runes, is pure VALUE, NOOLOGICAL BEING; relentlessly marches gallantly to the point of return **B**, if he transcends that space, he can go to the encounter with the SIDDHAS OF AGARTHA, a theme that is part of the Third Study of the Eight Infinite.

OCTIRODAE ARGENTINA
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ANALYSIS OF THE THIRD FIGURE ON THE INFINITE EIGHT.



In this third development, we enter into the essence of the Wisdom instructed by the Lords of Agartha and the Pontiff in the text of the EIGHT INFINITE, at this point we enter into the more oblique understanding of the SERPENT DESIGN, structured in the INNER LABYRINTH, partaker of the KUNDALINI SERPENT in the microcosm, and in the SERPENT DESIGN in the macrocosm. We must understand perfectly the function of the conscious subject in the ELIX path, structured in the outer and inner labyrinth. The ELIX path is part of the double design of the snail and the serpent. In reality, the ELIX path participates in the sinusoidal movement that describes the serpent's design when this ophidian (like Kundalini) awakens and begins its ascending path through the microcosm, its ontic journey towards the entelechy Manu. The ELIX path is the path leading to the sacred symbols and it describes the path that leads to the encounter between the lost virya and the sacred symbols of the Universal Synarchy. This path leads to the goal proposed by the Demiurge to the lost virya, and such a proposal is made concrete by the design of the serpent, as Kundalini in the microcosm. We can corroborate that there is a biunivocal connection between the macrocosmic ELIX path of the outer labyrinth and the MACROCOSMIC SERPENT DESIGN, there is a juxtaposition between both, a union of finalities; in such a way that, the design of the serpent is the reality of the TRANSIT of the MOVEMENT, and the ELIX path is the reality of the WAY along which this serpent transits as TELURIC energy within the macrostructures, in the realms of creation, in the PLANETARY LOGOS. But this study of the DESIGN OF THE MACROCOSMIC SERPENT, gives us introduces you to the science of the KALACHAKRA KEY, to the Gnostic understanding of the power that

executed by the SIDDHAS OF CHANG SHAMBALÁ with this EVIL KEY, metaphysical engineering machinery with which they OPERATE on the DESIGN OF THE MACROCOSMIC SERPENT, on the PLANETARY LOGOS, on the spaces of significance of the "planet" EARTH and its "satellite" the MOON, a subject that participates in HYPERBORNE PHYSICS and that we develop in the complementary study.

The SERPENT DESIGN in the microcosm activates the Kundalini serpent, the Archetypes contained in potential form in the spiral of the snail design affirmed in the Kundalini logos. Thus, the serpent's design is to the ELIX path what the ELIX path is to the serpent's design, but, when the serpent's design breaks the egg, comes out of its NEST, it transforms itself into the KUNDALINI SERPENT, WINGED, TRIFORMS, Three-HEADED serpent. The ELIX path is the container that holds, with its structural ontic form, the semiotic content of sacred symbols that represent the unconscious archetypal forces of the KUNDALINI serpent. In this figure of the Infinite Eight, at point **A**, the Demiurge, by chaining the Spirit, embodies all the ontic matrices of the snail design to the microcosmic germ in the Kundalini globe, that which is proposed by THE ONE to the I chained to the conscious subject; This globe is SEALED, and by the potential force of the serpent's design this SEAL is broken, and the ophidian leaves its EGG, its NEST, begins its ascent as Kundalini, begins to reproduce each BIJA, the VOX of the One in the ontic centers or Chakras of the microcosm, to unleash the whole Plan of the Demiurge for the microcosm. In addition to the inner ELIX path, the serpent's design begins its ascent through the DOUBLE ONTOLOGICAL SPIRAL, an ascending movement that has an inner and an outer reference. To glimpse this double ascent of the serpent, it is fundamental to understand that the microcosm participates of the EXTERIOR TIME as physical biological body in the real and concrete ambit of the material Universe, and of an INTERNAL TIME, as psychological body, SOUL and SPIRIT. Although BODY, SOUL and SPIRIT are integrated in a single functional unit, ontically each one fulfills a specific function participating in the TRIPARTITE form of the inner labyrinth, a situation represented by the TRIFORM FUNCTION OF THE SPHERE OF LIGHT OF THE CONSCIOUS SUBJECT.

The conscious subject who has incorporated the I (Spirit) to his PSYCHOLOGICAL FORCES (body and soul), and the design of the SERPENT as KUNDALINI has the mission of inducing the submerged I to the conscious subject, to fulfill the purpose proposed by the Demiurge to the lost virya. Plan whose project is concretized in the microcosm by the design of the serpent, represented in the winged serpent, image of Kundalini, which leads the chained virya to fulfill what is designated by the DEMIURG and the SIDDHAS OF CHANG SHAMBALÁ: TO BE A POSTOR OF CULTURAL SENSE and arrive at ENTELEQUIA.

MANU. It is important to distinguish (as we shall see later) the SERPENT design from the SERPENT as KUNDALINI.

What is the difference between the DESIGN OF THE SERPENT and the SERPENT as KUNDALINI?

As this answer is extremely oblique, we will advance a concept that we will develop later: the serpent's design is deposited in the Kundalini logos, its archetypal power, its semiotic continent as ontological design, is

modified in each incarnation by the Traitor Siddhas, they can alter in each new life, the GENETIC KEY of the virya, the BEING-PARA-EL-HOMBRE, subject deeply studied by Nimrod. However, the KUNDALINI SERPENT responds to the "BEING-IN-ITSELF" of the microcosm, to the UNIVERSAL, to the DEMIURGICAL LOGOS, which PLASMS in the KUNDALINI LOGOS the suprafinality of the "BEING-IN-ITSELF": to fulfill the Plan contained in the essential matrix and in the Manu matrix, and this cannot be altered by the TRAITOR SIDDHAS, the Lords of Karma.

But, only the Initiated Hyperborean Virya can understand these differences that we will be analyzing, only the virya that has a Gnostic predisposition, that even his BLOOD carries the ASTRAL BRIGHTNESS OF THE SIGN OF ORIGIN, has in his SELF the NOOLOGICAL FORCES.

to be able to understand the DESIGNED, by the DESIGN OF THE SERPENT and the function it represents as KUNDALINI.

However, to continue with this understanding, we must continue to deepen the study of the Eight Infinity, which requires from the Warrior Monk virya an ABSOLUTE WILL, to enter the most oblique spaces that describe the reality of the virya who intends to transmute his will into pure INFINITE VALUE and be a VIRYA BERSERKR or a VIRYA BERSERKR. According to this figure, from the beginning of his enchainment (point **A**), the virya, as a chained and deluded pasu, evolves along the ELIX path, very slowly discovering the reality of himself and of the order that surrounds him. The pasu or lost virya is totally determined by the outer labyrinth, by the ontic designs of his microcosm, which have been deposited by the DEMIURG with his DESIGNER LOGOS inside the GLOBE OF AKASA, of the MICROCOSMIC GERM. Designations that will determine all the astral, vital and psychic powers of the microcosm, which have been incorporated by the Logos of the Demiurge into the microcosm, according to its psychic and, fundamentally, KARMIC condition (we must understand that the Traitor Siddhas, the lords of Karma, are already involved in this). This evolutionary life of the pasu is represented in the figure, from point **A** (**alpha**), the beginning of the enchainment, to point **B** (**beta**); between them is the Transcendent Space-Time of the Demiurge, represented by the ELIX PATH and the OUTER LABYRINTH. In it all the ontological powers of the microcosm, the reality of the biological and psychological body of the lost virya are developed. All the schemes of the self are being formed and structured to the MICROCOSM and the PSYCHOLOGICAL SELF, according to the ontic parameters previously established in the DESIGN OF THE SERPENT and contained in the SPIRAL OF THE SNAIL DESIGN. THE virya evolves determined by the MACROCOSMIC ARCHETYPES, which determine the reality of the MATERIAL UNIVERSE, they form the multiple paths of the outer labyrinth. The microcosm travels through this ELIX path driven, internally, by the archetypal forces of the serpent's design, arrives at the enclosure or point **B** and faces, the lost virya trapped to the conscious subject, cultural subject and rational subject, the GNOSEOLOGICAL AND AXIOLOGICAL DISJUNCTIVES of the SACRED SYMBOLS OF THE UNIVERSAL SYNARCHY. What we have to consider at this point is the unconscious wandering that the lost virya suffers in the OUTER LABYRINTH. The lost virya has his EGO incorporated into the conscious subject, and the latter is trapped on the ELIX path, evolving from one monarch to another, inductively following the designs of his DESTINY established by the KUNDALINI LOGOS, by the design of the serpent. This situation represents the most critical moment of the lost virya. We affirm in the development

It is the power of the "I" chained by the Sign of Origin to the microcosm; its forces filtered in the psychological "I", added to the conscious subject, lead it to the possibility of being part of the MANU ENTELEQUIA. Its forces filtered in the psychic subject of the microcosm, facilitate the impulse and the actualization of the macrocosmic Archetypes in the microcosm, in the being-for-man of the conscious subject. This force of KUNDALINI, at that dramatic point, has added its ontic immanence to the SELF, and it is the force of the lost SELF drained into the winged serpent, in its Three Aspects (Love, Beauty and Consciousness), which allows the vision of the sacred symbols and, mainly (because of the deception of the Traitor Siddhas), the ontic perception of the symbols, whose semiotics contains meanings that drive the MYTHS of the Universal White Brotherhood, of the Cultural Pact and of the Siddhas of Chang Shambala. The vision of the SACRED SYMBOL OF THE PASU and the incorporation of the EGO to its archetypal forces, incorporate it as a bidder of meaning to the deception and BEING A BIDDER OF MEANING loses it in the labyrinth, places it further and further away from the ORIGIN and the GRAL, from the gnostic vision of the SELBST. However, if his Spirit is not yet totally confused in the animic subject, in the SOUL, if his MINNE feels the call of his HYPERBORNE BLOOD, the arrival at enclosure **B** allows the apperception of the SIGN OF ORIGIN in the outer labyrinth, ETERNAL SYMBOLS that were embedded, embedded from the beginning of time by the LIBERATION STRATEGIES of the SIDDHAS OF AGARTHA, by the GODS LOYAL TO THE ETERNAL SPIRIT. Symbol of the Origin that will always allow the virya, who has gnostic predisposition, to RETURN TO REMEMBER THE UNCREATED ORIGIN OF HIS ETERNAL SPIRIT.

Well understood this subject, we ask ourselves: With what faculty can the virya not be a victim of the sacred symbols of the Manu entelechy? In what way can he re-sign and be able to AWAKEN TO AWAKENING?

Answer: The "I" is chained to the microcosm, to the psychic subject and to the archetypal memory. Within these prisons, within these ontological and axiological limits, he will never be able to find the gorge, the secret opening that takes him out of the outer labyrinth, the point of passage of the enclosure **B** that places him from the ELIX path, from that adistomic labyrinth, to a distomic labyrinth, the space of the labyrinth that the LABRELIX path follows, a path that forks into three or more paths that allow and grant us the possibility of OPTING, choosing which path to follow; this property of the LABRELIX path enters the virya before the real possibility of leaving the ELIX path, it places him strategically before the SEARCH, OPTION AND CHOICE, it affirms him in TIRODINGUIBURR. This transit, which is triggered when the virya overcomes the sacred symbols in his first gnostic instance, allows him to transcend point **B** and enter the LABRELIX path, a path that places him in front of the SIGN OF ORIGIN, structured in the OUTER LABYRINTH by the Siddhas of Agartha, represented in this figure at point **C**, in the ESVASTIC. However, we must recognize that in order to do so, he must reveal himself and understand his double soul condition, realize the human and the divine, his semi-divine nature. The virya, his microcosm, biological body, participates of the Human species, his HOT BLOOD by the genetic inheritance of the pasu, evolved hominid and by the modification of the genetic key, of his COLD BLOOD, genetic inheritance of the reptile, but, besides these two bloods, by the SIGN OF ORIGIN he participates of a DIVINE LINAGE, of his HYPERBORNE BLOOD, his ETERNAL ASCENDANCE, genetic inheritance of his DIVINE ANCESTRES, of his INFINITE SELF. Man shall

AWAKE UP, RESIGN YOUR HOT BLOOD, and then WAKE UP TO AWAKENING, TO RESIGN HIS COLD BLOOD. Only thus, being twice reborn, a DOUBLE HYPERBORNE INITIATE, will he be able to destroy the SIGN OF PAIN and affirm upon himself the SIGN OF ORIGIN.

The virya must reveal himself, take off his mask, break with the World of Illusion and its established order, with its evolutionism; this is his TRUTH, and if he breaks with the deception and affirms himself in the VALUE OF HIS TRUTH, he will understand that he is the victim of a power that only seeks to lead him astray within the outer labyrinth. Power represented in a (filthy) world of lies, of false utopias, a world where only clergymen, politicians and scientists, servant lackeys of the Chosen People of Jehovah Satan, of the Hebrew race, live the illusion of the "earthly paradise". "Earthly paradise" of which the race of the Spirit will never participate, the man who still has in his blood the memory of his MINNE, of the Eternal Origin of his uncreated Spirit; THIS TYPE OF WARRIOR AND HEROIC VIRYA OR VIRYA, SERIOUS MAN OR WOMAN,

feels an ESSENTIAL HOSTILITY to that World of Illusion, a pseudo earthly paradise that abhors the virya, the true man, the LADY and the TIRODAL KNIGHT, Warriors of the Eternal, who know perfectly well what is worth LIVING AND DYING for.

THE TRAITOR SIDDHAS AND THE UNIVERSAL WHITE BROTHERHOOD OF GOLEN PRIESTS, EXECUTORS OF THE PLANS OF THE ONE, PERFECTLY AWARE OF THE POWER OF THE VIRYA BERSERKER AND TERRIBLY AFRAID OF THE REAL WORLD OF THE LORDS OF AGARTHA, PALE BEFORE THE COLD, JUST AND TRUTHFUL GAZE OF THE TRUE MAN, OF THE WISE HYPERBOREAN WARRIOR.

These beings, the Traitor Siddhas of Chang Shamballa (or Shamballa), from their metaphysical city, located in an astral topological fold between the EARTH and the SUN, and their agents in the world, the White World Brotherhood, rule the entire EVOLUTION of the Planet and of the human being. They, the culprits of the ENCADENMENT of the Spirit, will never allow its STRATEGIC ORIENTATION, let alone its LIBERATION. Therefore, they affirm man in matter, in the OUTER LABYRINTH, they promote his loss, confusion and disorientation, these Demons of the CULTURAL ORDER OF THE WORLD, supporters of the Creation and of the Illusion, will never consent that he may again ORIENT himself, that he may again REMEMBER THE ETERNAL ORIGIN OF HIS UNCREATED SPIRIT.

Therefore, the virya, deceived by a Mystery of A-MOR, is enchanted and chained to the World of Pain, to the LABYRINTH OF TERROR and, only by his own Luciferic GRACE, appealing to his WILL AND NOOLOGICAL VALUE, which is part of his UNCREATED SELF, he can draw back the veil of deception and free himself from the HYPNOTIC POISON inoculated by the Demons of Illusion. THE VIRYA WILL HAVE TO AWAKEN AND ARM HIMSELF WITH THE POWER OF

THE UNCREATED RUNES if you intend to find the SECRET EXIT from this LABYRINTH OF PAIN and ESCAPE FROM THE CLUTCHES OF THE LABYRINTH'S GUARDIANS, if you aims to disintegrate the forces of the SERPENT and the DRAGON.

This is the most dramatic initiatory instance of the virya: placed in front of the ESVASTIC, on the LABRELIX path, resigning his semiotic structure, he will have to face the serpent design, first: neutralizing its action as KUNDALINI, second: disintegrating its function as a LAMB, represented in the Eight Infinite at the point of return **B**. The serpent design is one of the most

complex problems that are structured within the

evolutionary development of the microcosm, Nimrod describes it perfectly in his Fundamentals, but we will try to incorporate in this study of the EIGHT INFINITE concepts that serve for its better understanding. Although the DESIGN OF THE SERPENT is contained within the SPIRAL of the DESIGN OF THE SNAIL, its potential energy was actualized in the sphere of light of the microcosm when the genetic key of the pasu (animal man) was modified by the action of the TRAITOR SIDDHAS, an alteration that implied the incorporation to the ontic matrices of the MAMMAL, the ontic matrices of the REPTIL (subject that is totally hidden and that is property of the Berserkr Viryas and that we analyze in the last point). This alteration of the genetic key made it possible to develop a microcosm that had the biological, neurological, physiological and anatomical conditions to enchain upon it a Spirit. Thus, it was incorporated to the HOT BLOOD OF THE MAMMAL, the COLD BLOOD OF THE REPTILIAN, From now on, this mammalian protosimum would meet the ontological conditions in its archetypal memory to be able to enchain in its being, created microcosm, the uncreated Spirit.

By chaining the Spirit to the microcosm, its noological potency would contribute to the evolution of the microcosm of the pasu, now a lost virya, a semi-divine being. By the attachment of the Spirit, it would develop its vital and psychic potencies (affective sphere, rational sphere, INSTINCTIVE WILL, its pasu blood) and its sphere of consciousness (sphere of consciousness, INTELLECTUAL or COGNITIVE WILL) with which it could aspire to concretize upon itself the Manu entelechy. Although the design of the serpent is contained in the design of the snail, and is part of its evolutionary spiral, Nimrod is specific on this subject, the Traitor Siddhas, with the chaining of the Eternal SELF to matter, potentiated the ONTIC IMPULSE of the microcosm, accelerated the displacement of the serpent design, allowing the actualization of its archetypal potencies, contained within the spiral of the snail design. The SNAIL DESIGN affirms the DEMIURGICAL LOGOS in the KUNDALINI LOGOS; when this archetypal energy is awakened, its image is represented in its first extreme matrix, as the KUNDALINI SERPENT, and in its last extreme manifestation, as the WINGED SERPENT (MERCURY CADCUS), to be more explicit, internally it emerges as a MYTH, and every myth is a force that displaces the reality of the virya towards the specific function of the myth, in such a way that the design of the serpent always tries to affirm the virya in a MYTH, whose central figure is a SACRED SYMBOL. If we analyze this sacred symbol from the perspective of a mythological or religious oblique language, that central symbol of the myth in the initiations of the Sinarchy would be represented in the form of a WINGED being (figure that its symbol is contained in the WINGED SERPENT, THE WINGED LION, etc.). Undoubtedly, these myths are part of a SACRED SYMBOL of the World Synarchy and Nimrod studies them perfectly, this myth incorporated into the psyche of the virya adopts a symbolic form that is represented in the two-headed figure of the vital energy of the microcosm, partakers of the ontic matrices of the serpent's design, whether as reptile, bird or fish (the three MICROCOSMIC evolutionary aspects, partakers of the ontic matrices of the MAMMAL and the REPTIL).

We must consider that these myths are an essential part of the sinarchic initiations, but generally, the adepts to these sciences are victims of the myth, and such obliquity of the myth, when it phagocytizes the EGO of the initiated sinarchic virya, if not himself, The asylum is full of psychic corpses, individuals who are victims of those myths whose purpose is to reach the entelechy Manu. When the

When the myth is actualized in the psychic subject as a KUNDALINI SERPENT (the only form of the myth that can be actualized without destroying the psychic sphere of the pasu), it begins its ascent through the CHAKRAS, inoculating in each LOTUS or WHEEL, its narcotic poison, in it are the BIJAS AND ARCHETYPES, the ontic matrices of the Manu Archetype, the ontological designs that will mold the microcosm of the pasu according to what is established in the UNIVERSAL MONAD, which will lead it to its archetypal perfection.

The logos Kundalini and its power allows the development of the vital energy (biological body) and the full actualization of the astral energy (macrocosmic archetypes, bijas, in the sphere of shadow it actualizes the Aspect sacred race in the Sacred Symbol of the Pasu, the Spiral, represented by the Hebrew Archetype), and the psychic energy (ontological designs, it actualizes in the sphere of light the image of the Priestly Messiah, the Jesus Christ Archetype). Designs that are affirmed in the microcosm, in the emotional (heart), intellectual (reason) and consciousness (will) spheres, affirming the entire development of the PLAN in all the ontico-temporal schemes of the microcosm, from its birth to its death. The total development of the microcosm is actualized according to what is established in the Kundalini logos, and culminates in the development of all the systems of the microcosm, of all the sensitive and sentient capacities. The total development of its biological body, of the microcosm, allows the total affirmation of the snail design in the archetypal memory. The archetypal memory of the microcosm (logos Kundalini) totally reproduces the divine archetypal Monad of the macrocosm (Logos of the Demiurge), so that the microcosm is created in the image and likeness of the macrocosm. The I chained to the archetypal memory can actualize in its sphere of light, in the totality of its PSYCHIC SPHERE, its sphere of shadow, reproduce culturally its ARCHETYPICAL MEMORY, recreate the uncreated in the created; but in this property participates the DESIGN OF THE SERPENT, the purpose contained in the essential matrix, and by the KUNDALINI SERPENT, specifically by its ontic suprafinality affirmed in the Manu matrix, drives the development of the microcosm to its divine entelechy, the MANU ENTELEQUIA. But in the DESIGN OF THE SERPENT, when KUNDALINI does not achieve its essential purpose, it triggers another property of the serpent's design that was arranged by the One in its "being-in-itself", and affirmed by the TRAITOR SIDDHAS WHEN THEY MODIFY IN EACH INCARNATION THE GENETIC KEY OF THE VIRYA, introduce in the Kundalini an OBSTACULATING function, called the **LAMB** function (a design that has the power to close the eyes of the awakened virya, to disintegrate his archimona Oda) which is affirmed in the TRIFORME FUNCTION of the serpent design in the LIGHT SPHERE of the conscious subject, in the SPHERE OF CONSCIOUSNESS, and which is the most occult theme that we will try to unveil in these studies.

What is the function that makes it possible to actualize the macrocosmic Archetypes reproduced and embodied in the archetypal memory, in the sphere of light of the microcosm?

Answer: the Archetypes are actualized in the sphere of light of the microcosm by the faculty of the TRIFORMAL FUNCTION OF THE SPHERE OF LIGHT, which is part of the ontic power of the SERPENT DESIGN. Undoubtedly, this answer is very complex and requires a very extensive development that we will try to unveil, as this is the key to the resignation of the power of the serpent design in the conscious subject, in the microcosm of the virya.

This leads us to ask ourselves, what is the "being-in-itself" of the serpent design?

The Hyperborean Wisdom affirms: every manifestation is the product of an astral power that FORMALIZES ITS ACTIVITY ACCORDING TO THE DESIGN OF THE SNAIL; with others terms: the "astral" or "psychic" energy VARIES according to the law of evolution of the soul subject, according to the evolutionary degree of that soul, but these "astral and psychic" energies, their potencies are translated into kinetic energy or "vital energy" (movement) macrocosmic or microcosmic, their activity is FORMALIZED ACCORDING TO THE DESIGN OF THE SERPENT.

We understand that the serpent design, its "being-in-itself", is represented by the ONTIC FORCES OF THE THREE ASPECTS OF THE ONE, OF THE DEMIURGICAL LOGOS: THE ASPECT

But we must remember that the energies of the "being-in-itself" of the serpent design are sustained in the potency of the astral and psychic energies; we will not go into this point because we have studied it perfectly in the first volume of the Fundamentals of the Hyperborean Wisdom of Nimrod of Rosario. The serpent design is governed by the VITAL energy of the microcosm; therefore, it is fundamental to distinguish this triple ontological function of the "being in itself" of the serpent design, located in the TRIFORME FUNCTION OF THE LIGHT SPHERE OF THE MICROCOSM, in the AFFECTIVE OR EMOTIONAL WILL, the RATIONAL WILL, and the RATIONAL WILL, in the AFFECTIVE OR EMOTIONAL WILL.

CONSCIOUS . The Kundalini serpent, in its ascending displacement through the microcosm in sinusoidal form by the ELIX path (astral channels Ida and Pingala), is depositing in each CHAKRA its NARCOTIC POISON. This Poison contains the BIJAS, the ARCHETYPES and the SIGN OF PAIN, archetypal ontic forms that will determine the ontic potency of the microcosm. These signs, deposited in the archetypal memory, contain the THREE ASPECTS OF THE ONE. Each archetypal sign structured in each CHAKRA, reproduces in the archetypal memory, in the sphere of shadow, a semiotic continent of sacred symbols that emerge through the translatory faculty of reason into the sphere of light: in the rational subject as a rational PRINCIPLE, structured in the LOVE ASPECT; in the cultural subject as a cultural argument or semiotic RELATIONSHIP, structured in the BEAUTY ASPECT; and in the CONSCIOUS SUBJECT as an axiological context, structured in the CONSCIOUSNESS ASPECT. However, what we are interested in understanding is that this poison deposited in the HIGHER CHAKRAS, lodged in the SPHERE OF SHADOW, in the UNCONSCIOUS, its archetypal forces are quantified in the Three Aspects of the ONE (Love, Beauty and Consciousness), in all semantic structure or logical psychological meaning. In such a way that all the LANGUAGES coming from the archetypal memory (logical and mathematical, numbers and letters, fixed semiotic structures of the archetypal memory), their semiotic and semantic potencies, contain and are sustained by the forces of these Three Aspects: in the sphere of shadow by the design of the snail and in the sphere of light by the design of the serpent.

THE SNAIL DESIGN, ITS ASTRAL AND PSYCHIC FORCES OR ENERGIES, AFFIRM IN THE UNCONSCIOUS, SPHERE OF SHADOW, IN THE "BEING-IN-ITSELF", THE HUMAN, THE ONTIC IMMANENCE OF THE LOVE ASPECT REPRESENTED BY THE HEBREW ARCHETYPE. IN THE CONSCIOUSNESS, SPHERE OF LIGHT, THE ONTIC IMMANENCE OF THE LOVE ASPECT IS REPRESENTED BY THE FIGURE OF THE SACRED SYMBOL OF THE PASU, THE MYTH OF THE PRIESTLY MESSIAH, THE ENTELECHY MANU, THE ARCHETYPE OF JESUS CHRIST.

THE PASU BLOOD IN THE VIRYA IS RE-SIGNIFIED IN THE FIRST HYPERBOREAN INITIATION BY THE CHARISMATIC GRACE OF A LOYAL SIDDHA WHO PARTICIPATES IN OUR MINNE. THE CHARISMATIC RUNIC ACTION THAT COMES FROM THE INFINITE SELF, INITIATORY ACTION THAT IS PERFORMED BY A LOYAL SIDDHA WHO UNLEASHES ON THE TRUE SELF AN UNCREATED RUNE, POWER WITH WHICH THE VIRYA DISINTEGRATES THE PSYCHOLOGICAL SELF, THE ONTIC IMAGES STRUCTURED IN THE UNCONSCIOUS (SPHERE OF SHADOW) THAT AFFIRM THE LOST SELF IN THE HEBREW ARCHETYPE, AND IF IT HAS VALUE, IT WILL DISINTEGRATE IN THE CONSCIOUSNESS, SPHERE OF LIGHT, THE ONTIC IMAGES OF THE ARCHETYPE JESUS.

CHRIST. But this action that triggers the Virya on Himself will be deeply understood in the next gnostic gnoseological analysis of the EIGHT INFINITY.

This action of internal and external warfare strategically places the virya in front of the ESVASTIC, an instance represented on the LABRELIX path at point **C**. This quantification of the astral and psychic powers of the snail design, structured in the archetypal memory, actualized in the vital energy of the microcosm, we affirm that they are the product of the serpent design, and it is this power that the Hyperborean Initiate Virya will have to disintegrate in his Second Initiation. This serpent design fulfills a function that is typical of the UNCONSCIOUS and of the ANIMIC SUBJECT: it manifests, specifically, on the chained EGO in the conscious subject and allows the **COGNITIVE MOVEMENT OF THE ANIMIC SUBJECT** on the archetypal memory and the sphere of consciousness. This **movement** is what characterizes the serpent design, a displacement that has two specific ontic functions: the first, to **UPDATE** the snail design in the sphere of light; to affirm the optical potencies that lead the lost Virya to the MANU ENTELEQUIA; but if the Virya is REVEALED TO THE PLAN of the DEMIURG and the TRAITOR SIDDHAS, the second action of the SERPENT DESIGN is triggered.

Action or reaction that triggers a **LAMB** function (metaphorically closes the eyes of the virya even if they are open), the mission of Kundalini, and the EYE OF YOD through TIPHERETH to affirm in the conscious subject the MOTHER BINATH, to potentiate internally with all its power the BEAUTY AND LOVE ASPECT in the Conscious Subject. This second function will be part of a later analysis, it represents the last action of the Traitor Siddhas and the Demiurge to stop the virya on his path of liberation. **In the bolt function of the serpent design, the EYE OF YOD, in the inner labyrinth, and the TRAITOR SIDDHAS from the outer labyrinth participate directly. In the image of the Infinite Eight this OBSTACULATING action of the serpent design is represented in the point of RETURN described in B (beta).**

The serpent design acts on the ontic power that is based on vital energy, specifically, on the five senses, sensitive capacity, instinctive will; specifically, on the SENSIBLE capacities of FEELING (heart. Tiphereth) AND THINKING (mind, Binath), on the COGNITIVE WILL IMMANENT TO THE SELF.

PSYCHOLOGICAL, affirms upon it the Three Aspects of the ONE in the TRIFORME FUNCTION IN THE SPHERE OF LIGHT. This actualized potency is what causes the ILLUSION OF THE EXTERNAL LABYRINTH and the perception of it in the inner labyrinth, a situation that affirms his objective misdirection and initiates him into SEARCH, OPTION AND CHOICE, enters him into the MONARCH ON THE ELIX PATH OR THE TETRARCH ON THE LABRELIX PATH.

Synthesizing, the SENOIDAL displacement of the serpent design, its movement, manifests itself in the sphere of light in the VOLITIVE ACT OF THE SELF PRISONED IN THE CONSCIOUS SUBJECT, which seeks through the SYMBOL OF ORIGIN, in the outside, its Sign of Origin, the answers to its objective misdirection within the outer and inner labyrinth. This act is caused by the presence of the SYMBOL OF ORIGIN on the "I" imprisoned in the prison of the conscious subject. It is the chained SELF that asserts SEARCH, OPTION AND CHOICE, and such a search is placed in the lost virya, inexorably, by the TRIFORME FUNCTION OF HIS SPHERE OF LIGHT in the OUTER LABYRINTH.

This poison inoculated by the serpent design in the four superior chakras, causes a perception of the external labyrinth determined by the QUADRANGULARITY OF THE ARCHETIC MEMORY or of the SHADOW SPHERE. This characteristic function of the sphere of shadow, allows the TETRAHERAPHIC VISION OF REALITY (THREE-DIMENSIONAL, TIME AND SPACE) beyond its Semantic, rational quantification (cultural premises, mathematical principles).

THE MACROCOSMIC ASTRAL AND PSYCHIC SPHERE OF THE DEMIURGE (PSYCHOSPHERE OF THE PLANETARY LOGOS), BY THE SNAIL DESIGN, AFFIRMS IN THE QUADRANGULARITY OF THE MACROCOSMIC SHADOW SPHERE, THE COLLECTIVE UNCONSCIOUS, THE WISDOM ASPECT, THE CULTURE OF THE UNIVERSAL SYNARCHY, SUPPORTED BY THE GOLEN PRIESTS AND THE SACRED RACE OF THE DEMIURGE, THE HEBREW ARCHETYPE. Therefore, the Hebrew people are participants in all the movements of the cultural macrostructures, of the MACROCOSMIC POWER ARCHETYPE, as a great macrocosmic Archetype that has life in the Planetary Logos, responds to the impulse of the MACROCOSMIC SERPENT and as it actualizes the PLAN of the Demiurge in the world, each displacement of the same affirms the SACRED RACE in the MACROCOSMIC POWER ASPECT. Although the Traitor Siddhas are the masters of the labyrinth, they share with the sacred race the destinies of evolution together with the races of the WHITE TRAITORS, but we know perfectly well that the mission of the Siddhas of Chang Shambala is to bring to the FINAL ENTHELEQUY TO THE MACROSTRUCTURES, TO AFFIRM THE INFINITUDE OF THE HEAVENS OF THE KALACHAKRA, although they also have the responsibility to bring to the FINAL ENTHELEQUY THEIR CASTE OF GOLEN PRIESTS, and of all the PLAN OF THE DEMIURGO; today by the POWER they possess as great as that of the ONE the TRAITOR SIDDHAS have the POSTESTATE over TIPHEREETH, they are today the MASTERS OF THE CREATED UNIVERSE. But this theme is developed in the text: THE BLOOD OF THE VIRYA.

IN THE OUTER LABYRINTH, IN ITS MACROSTRUCTURES (SEVEN REALMS OF CREATION), THE DEMIURGE AFFIRMED ITS WISDOM, INTELLIGENCE AND POWER ASPECTS, CONTAINED IN ITS DIVINE MONAD, MACROCOSMIC SNAIL DESIGN.

THE CREATIONIST PLAN OF THE ONE, CONTAINED IN THE MACROCOSMIC SNAIL DESIGN, WAS QUANTIFIED BY THE MOVEMENT, DISPLACEMENT OF THE MACROCOSMIC SERPENT DESIGN, IT IS THE MACROCOSMIC SERPENT THAT MADE IT POSSIBLE TO CONCRETIZE THE ENTELCHIES OF THE ASPECTS OF LOVE, BEAUTY AND CONSCIOUSNESS IN ALL THE NATURAL MACROSTRUCTURES, SEVEN KINGDOMS OF CREATION. ALL THE NATURAL MACROSTRUCTURES ARE ENTELECHIATED, THEY ACHIEVED THEIR FINAL PERFECTION, THEY CARRY THESE ASPECTS OF THE DESIGN ENTELECHIATED.

SERPENT, IN "ITS BEING IN ITSELF", REPRESENTED IN THE THREE MACROCOSMIC ASPECTS OF THE ONE: WISDOM, INTELLIGENCE AND POWER, ARE MANIFESTED IN THE MACROCOSMIC ASTRAL AND PSYCHIC POWER, BUT THE PASU PERCEIVES THEM IN ITS SPHERE OF SENSE, (HEART AND MIND) THROUGH THE ASPECTS LOVE, BEAUTY, POWER, AFFIRMED IN THE ASTRAL AND PSYCHIC ENERGIES, IN THE SHADOW SPHERE OF ITS MICROCOSM.

THESE FORCES ARE QUANTIFIED BY THE SERPENT DESIGN IN THE MACROCOSMIC SPHERE OF LIGHT, IN THE TELLURIC AND VITAL ENERGIES OF THE SAME, IN THE ASPECTS LOVE (ANALOGOUS TO WISDOM), BEAUTY (ANALOGOUS TO INTELLIGENCE) AND CONSCIOUSNESS (ANALOGOUS TO POWER). BUT IT IS FUNDAMENTAL TO UNDERSTAND THAT **THE PASU ONLY PERCEIVES THROUGH HIS SENSITIVE SPHERE, THE THREE ASPECTS OF THE SERPENT IN THE MACROSTRUCTURES, ASPECTS LOVE, BEAUTY AND CONSCIOUSNESS; ONLY THE EVOLVED PASU CAN, INITIATED SINARCA, THROUGH HIS SENSITIVE, COGNITIVE SPHERE, UNDERSTAND THE THREE ASPECTS OF THE SNAIL DESIGN ON THE MACROSTRUCTURES, REPRESENTED IN THE ASPECTS WISDOM, INTELLIGENCE AND POWER.**

THESE DEMONS OF MATTER, CULTURAL SUPPORTERS OF THE SIGN OF PAIN AND OF THE CULTURAL TAPASIGNS OF THE SIGN OF ORIGIN, HAVE THE POWER IN THEIR HANDS AND CAN DISPLACE THE THREE ASPECTS REPRESENTED IN THE MACROCOSMIC SERPENT DESIGN, ACCORDING TO THEIR PLANS AND INTENTIONS, ALWAYS BEARING IN MIND IN THEIR STRATEGIES THE SACRED RACE, THE HEBREW ARCHETYPE AND THE MYTH OF THE PRIESTLY MESSIAH.

THE MICROCOSM, AS A NATURAL ENTITY, IS DETERMINED BY THE VOX OF THE ONE, ITS EYE OF YOD IS STRUCTURED IN THE CENTER OF THE SHADOW SPHERE, IN THE HEART CHAKRA. THIS HEART CHAKRA SUSTAINS THE ASTRAL AND PSYCHIC POTENCIES OF THE MICROCOSM, ITS FORCES HYPOSTASIZED ON THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT, DEVELOP ALL THE LANGUAGES OF THE CONSCIOUS SUBJECT, SEMANTICS THAT AFFIRM THE SACRED SYMBOL OF THE PASU, THE SPIRAL, THE EYE OF YOD, THE VOX OF THE DEMIURGE IN THE MICROCOSM. THE VITAL POTENCY OF THE ANAHATA CHAKRA IN THE LIGHT SPHERE OF THE MICROCOSM IS SUPPORTED BY THE LOVE ASPECT, AND THIS ASPECT IS SUPPORTED IN THE SHADOW SPHERE BY THE WISDOM ASPECT, AND SO, SUCCESSIVELY, THE BEAUTY ASPECT BY THE INTELLIGENCE ASPECT, AND THE CONSCIOUSNESS ASPECT BY THE POWER ASPECT. THESE ASPECTS AFFIRM IN THE SHADOW SPHERE OF THE PASU THE HEBREW ARCHETYPE OR SACRED RACE, AND IN THE LIGHT SPHERE THE JESUS CHRIST ARCHETYPE.

THIS VOX OF THE ONE IN THE SHADOW SPHERE, EMBODIED ON THE FOUR UPPER CHAKRAS, AFFIRMS BY THE SEMIOTIC QUANTIFICATION OF THESE FOUR CHAKRAS IN THE SHADOW SPHERE, THE QUADRANGULARITY OF THE INNER LABYRINTH, WHICH IS THE REASON FOR THE TETRARCHIC, FRAMED PERCEPTION OF THE OUTER LABYRINTH (THREE-DIMENSIONAL, TETRAHEDRAL REALITY).

THE MAIN REFERENCE OF THE VOX OF THE DEMIURGE, IN THE CONSCIOUS SUBJECT, IS TO AFFIRM THE ARCHETYPE LOVE AND THE ONTIC SCHEMES THAT IT REPRESENTS.

WE AFFIRM THAT THE SELF OF THE VIRYA, TRAPPED IN THE BOSOM OF THE CONSCIOUS SUBJECT, IS DETERMINED BY THESE THREE DESIGNS THAT AFFIRM BY THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT, THE POLYHEDRAL, TETRAHEDRAL VISION OF THE INNER LABYRINTH AND THE OUTER LABYRINTH.

THIS VISION OF THE OUTER LABYRINTH FRAMED IN ITS MULTIPLE LANGUAGES OF THE KALACHAKRA, IS THE REPRESENTATION OF THE SINARCA LABYRINTH. THESE KALACHAKRA SCIENCES AFFIRM THE SINARCA LABYRINTH IN THE INNER LABYRINTH (LABYRINTH THAT DEGRADES THE WOTAN LABYRINTH, A SUBJECT DEEPLY STUDIED IN VOLUME SEVEN OF THE FUNDAMENTALS OF NIMROD DE ROSARIO).

AT THE CENTER OF THE INNER LABYRINTH SHOULD BE THE **TRUE SELF**. IF THE OUTER LABYRINTH IS PLACED ABOVE IT, THE WILL OF THE TRUE SELF IS REPLACED BY THE WILL OF THE DEMIURGE, BY THE EYE OF YOD, THE SPIRIT IS PHAGOCYTIzed BY THE SOUL, THIS AFFIRMS THE PSYCHOLOGICAL SELF.

THE SELF OF THE VIRYA IS WHOLLY DETERMINED BY THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT. BY THE SERPENT'S DESIGN THE WILL OF THE ONE IN THE INNER LABYRINTH IS FULFILLED, WHICH AFFIRMS THE OBJECTIVE MISGUIDANCE AND STRATEGIC CONFUSION IN THE OUTER LABYRINTH, HIS TOTAL SUBMISSION TO THE WILL OF THE DEMIURGE IN THE INNER LABYRINTH AND OF THE TRAITOR SIDDHAS (MASTERS OF THE LABYRINTH) IN THE OUTER LABYRINTH.

Now, how are the Triform Function in the Sphere of Light and the Will of the One re-assigned in the microcosm?

Answer: We have analyzed that the Quadrangularity of the Shadow Sphere is quantified in the TRIFORM FUNCTION OF THE SPHERE OF LIGHT, a function that makes the cognitive capacities of the conscious subject of the lost virya. Undoubtedly, this function participates strictly of the TOTALITY OF THE PSYCHIC SPHERE OF THE PASU, of the astral and psychic energies (snail design) and, specifically, of the vital energy (serpent design). However, it is important to understand that the PASU, in its generality, is a scarcely EVOLVED being, and in it this TRIFORME FUNCTION is simply BIFORME (determined by its instinctive will) and, specifically, its instinctive, emotional and rational subjects participate in it; this faculty represents the logical duality of reason, its reasoning simply INDUCTIVE, immanent induction; although the pasu, even the most primitive, carries in the conscious subject this Triform Function, he is, practically speaking, totally unconscious of this ontic property of his microcosm. But, in the virya, by the VOLITIVE power of the SELF, the TRIFORM FUNCTION OF THE SPHERE OF LIGHT is developed and affirmed, an ontological action that allows to reproduce integrally the totality of the archetypal memory and its languages in the psychic sphere, in the sphere of consciousness; situation that manifests itself in the virya in a LOGICAL OR MATHEMATICAL DEDUCTIVE reasoning, in the languages that

carry the ENTELEQUIAS of the conscious subject and lead the virya to the MANU ENTELEQUIA. It is fundamental to understand that such a Manu entelechy is difficult to achieve for the virya of GRAL blood, however confused and lost he may be, because the virya adept to the WHITE LOGY must be admitted and, for this, he must have washed away all vestiges of the SIGN OF ORIGIN and of his racial condition, and the race determines the psychic condition of the virya, moreover, the races that carry that WARRIOR BEING, such as the ARIA race; specifically, today, beyond the races, what carries the SYMBOL OF ORIGIN is the LANGUAGE, especially, the CASTELLANESE LANGUAGE (the Castilian language and Portuguese). Therefore, the race and today, the language, determine the virya in his BEING A WARRIOR, and this condition is not admitted in the White Lodge; For that reason, thousands of viryas incorporated into the White Lodge, never unleash such an entelechy, they only approach it ontically, only those who carry the SIGN OF THE SACRED RACE enter those hierarchies of the White Lodge, THAT EVIL SIGN IS THE KEY, the KEY of entrance to be a SINARCH INITIATE, The lost viryas of the Hyperborean races (races that carry the SYMBOL OF ORIGIN) will never participate in that ENTELEQUY, they can only aspire to entelechy in some language of the Kalachakra, be it as scientists, politicians, artists, sportsmen, in an ABERRO LUDIC OR SACRALIZING TYPOLOGY, in their Archetype profession. Logic or INDUCTIVE reason is specifically based on the archetypal memory, in the rational subject, it is simply mechanical, instinctive and both the most rudimentary pasu and the most evolved virya participate equally in this function of reason. That is why it is not necessary to be a genius to be a soul ENTELEQUIA within the ludic or sacralizing professions, because simply, the archetypal reason has the gnoseological and axiological qualities to arrive at entelechy. The DEDUCTIVE logic, although it is based on the archetypal memory, participates fundamentally in it the CULTURAL SUBJECT, and that cultural subject is what allows the development of the HISTORICAL SUBJECT, of the "BEING-FOR-THE-MAN". This function of the conscious subject, REQUIRES A CULTURAL STRUCTURE, and the magnitude of it is the product of the I chained to the sphere of light. It is important to understand that the volitional act of the virya permits the MOVEMENT or displacement of the conscious subject upon the CULTURAL STRUCTURE, and such capacity is determined psychologically by the evolution of the conscious subject, and noologically by the VOLITIVE POWER OF THE SELF.

The cultural structure is built on the archetypal memory and allows the development of the CULTURAL SUBJECT. The actualization of its archetypal cognitive principles is by the psychological apprehension that the virya realizes of the macrocosmic archetypes in the MACROCOSMIC EXTERNAL CULTURAL SUPERSTRUCTURE. These archetypes are This allows the development of an increasingly complex and extensive cultural structure, although we must recognize that its amplitude is intrinsically related to the VOLITIVE power of the lost SELF, to its OBJECTIVE EXTRANGE in the external culture, in the EXTERNAL LABYRINTH. Nimrod develops in the FUNDAMENTALS OF HYPERBorean WISDOM, perfectly, the psychic structure of the pasu, themes that we recommend to study and understand gnostically.

Nimrod affirms: the greater the virya's objective misdirection in the labyrinth, the more he suffers from strategic disorientation and moves farther and farther away from the noological goal, the SELBST. As the virya regains his strategic orientation in the labyrinth, he brings the distances of his noological goal closer, he makes the SELBST more and more apparent.

The Hyperborean Wisdom states: the displacement of the SELF on the archetypal memory is called the RATIONAL SUBJECT, the displacement of the SELF on the cultural structure built on the archetypal memory is called the CULTURAL SUBJECT and, finally, the displacement of the SELF on the archetypal memory and the cultural structure is called the CONSCIOUS SUBJECT.

THESE SUBJECTS INTEGRATE THE SPHERE OF LIGHT AND THE SPHERE OF SHADOW OF THE SOUL SUBJECT, THE PSYCHE OF THE LOST PASU OR VIRYA. In the Sphere of Light, the SERPENT design governs and in the SPHERE OF SHADOW, the SNAIL DESIGN governs. Both designs, their astral, psychic and vital energies participate in the EMOTIONAL SPHERE, RATIONAL SPHERE AND CONSCIOUSNESS SPHERE, determining the whole ontological complexion of the ANEMIC SUBJECT, the TOTALITY OF THE PSYCHIC STRUCTURE OF THE MICROCOSMOS.

Everything that emerges from the SPHERE OF SHADOW to the SPHERE OF LIGHT is sustained by the ONTICAL QUADRANGULARITY OF THE SPHERE OF SHADOW, a function that strictly participates in the SNAIL DESIGN, is contained in the SPIRAL; SIGN that represents in the macrocosm the Sacred Symbol of the Pasu. All that is contained in the SPHERE OF LIGHT is the product of the quantification carried out on the unconscious (statements or judgments, especially in the predicate) by the rational, cultural and conscious subjects, by means of the TRIFORME FUNCTION, which participates in the SERPENT DESIGN.

This analysis helps us to answer how the Triform Function is resigned, we will say for now, that this function is re-signed with the **THREE INCREASED RUNES**, the Rune **SIEG**, the Rune **TYR** and the Rune **HAGAL**, a question that we will unveil in the following paragraphs.

THE FRAMING OF THE VIRYA IN THE OUTER LABYRINTH REDUCES THE POSSIBILITY OF LIBERATION, ANNULS IT COMPLETELY, PUTS A LIMIT TO THE SPIRIT OF THE VIRYA, REGISTERING IN ITS INNER LABYRINTH THE SACRED SYMBOL OF THE PASU, IN THE LABYRINTHINE SPIRAL OF THE WORLD OF MAYA.

THIS INCORPORATION OF THE OUTER LABYRINTH INTO THE INNER LABYRINTH, THE CONNECTION OF MEANING BETWEEN BOTH DESIGNS, THE MACROCOSMIC SERPENT DESIGN (ASPECTS OF WISDOM, INTELLIGENCE AND POWER), AND THE MICROCOSMIC SERPENT DESIGN (ASPECTS OF LOVE, BEAUTY AND CONSCIOUSNESS), GENERATES THE TOTAL INTEGRATION OF THE PSYCHIC SPHERE OF THE LOST VIRYA INTO THE TOTALITY OF THE MACROCOSMIC PSYCHIC SPHERE OF THE DEMIURGE.

THIS SITUATION DILUTES THE POSSIBILITY OF THE VIRYA TO VISUALIZE IN THE INNER LABYRINTH THE SACRED SYMBOL OF THE VIRYA, WHICH IS WHY THE VIRYA MUST SEARCH IN THE OUTER LABYRINTH FOR THE ETERNAL SYMBOLS THAT CARRY ON THEMSELVES THE SYMBOL OF THE ORIGIN.

ONLY THE VIRYA WHO FEELS IN HIS BLOOD THE CHANTING OF THE LOYAL SIDDHAS WILL BE ABLE TO RECOGNIZE IN THE INNER LABYRINTH THE LABYRINTH OF WOTAN, AND UNDERSTAND THE DECEPTION OF THE OUTER LABYRINTH, WHICH ALLOWS HIM TO SEE IN IT THE ETERNAL SYMBOLS ARRANGED BY THE SIDDHAS OF AGARTHA.

THE VIRYA, WHEN FACING THE SACRED SYMBOLS AND RESISTING THEIR NUMINOUS CHANTS, COMING FROM THE ARCHETYPAL PLANE, OR FROM BEYOND, FROM WHAT IS BEHIND THE ARCHETYPAL, COMING FROM THE DIVINE LIGHT OF THE SOLAR LOGOS, MUSIC OF THE SPHERES, CHOIRS OF THE NEPHILIM SERAPHIM, RELIGIOUS HYMNS OF THE TRAITOR SIDDHAS; IF HE RESISTS THESE PRAYERS, CHORAL CHANTS (MYTH OF THE ODYSSEY, LIKE ODYSSEUS, ULYSSES COVERS HIS EARS WITH WAX AND TIES HIMSELF TO THE MAST OF HIS SHIP), TO HIS ARCHETYPAL DESIGNS, HE WILL BE ABLE TO ENTER A NEW VOLITIONAL INSTANCE BY HIS WILL AND COURAGE. HE AFFIRMS UPON HIMSELF THE HEROIC MYSTICISM OF THE GRAL, A POWER WITH WHICH HE CAN TRANSCEND ENCLOSURE **B** AND FEEL THE HEROIC, EPIC, WARRIOR MARCH OF THE SIDDHAS OF AGARTHA, COMING FROM THE UNCREATED, FROM WHAT IS BEHIND VENUS.

IN THIS HEROIC LANGUAGE ARE THE INSTRUCTIONS TO RECOGNIZE THE LABYRINTH OF WOTAN AND TO DISTINGUISH THE ETERNAL SYMBOLS, THE ENTITIES THAT CARRY ON THEMSELVES THE INFINITE POLE. BY NOOLOGICAL INDUCTION, HE WILL ENTER THESE SIGNS OR SYMBOLS IN HIS INNER LABYRINTH, BY HIS INNER GNOSIS, HE WILL VISUALIZE HIS SACRED SYMBOL REPRESENTED BY TIRODINGUIBURR. THIS SACRED SYMBOL, TIRODINGUIBURR, IS THE NOOLOGICAL WEAPON THAT ALLOWS YOU TO ARRIVE BY YOUR SEARCH, OPTION AND CHOICE, TO THE SACRED SWASTIKA. TIRODINGUIBURR IS THE FORCE THAT DISPLACES THE VOX OF THE ONE AND ALLOWS HIM TO RESIGN THE MOVEMENT OF THE SERPENT, IT ALLOWS THE VIRYA TO AFFIRM AND RECOGNIZE, WITH HIS FREE SELF OF THE CONSCIOUS SUBJECT, THE ETERNAL SYMBOLS, THE **LABYRINTH OF WOTAN, IN HIS INNER LABYRINTH THESE** SIGNS ENGRAVED IN STONE HOLD IN THE OUTER LABYRINTH THE SIGN OF THE ORIGIN, REFELAN THE GRAL, INDICATE THE SECRET EXIT OF THE LABYRINTH, THE Gnostic WAY INSTRUCTED BY WOTAN TO THE VIRYAS BERSERKR, SCIENCE OF LIBERATION OF THE SIDDHAS OF AGARTHA.

TIRODINGUIBURR REPRESENTS THE OBJECTIVE, CONSCIOUS SEARCH OF THE VIRYA IN THE INNER AND OUTER LABYRINTH, IT IS THE NOOLOGICAL FORCE THAT BRINGS TO THE TRUE SELF THE HYPERBOREAN Gnostic CAPACITY CALLED THE FACULTY OF ANAMNESIA. THIS ACTION WILL LEAD HIM TO SEE IN THE WORLD, THE LABYRINTH OF WOTAN, THE SYMBOL OF THE ORIGIN, SIGN REPRESENTED IN THE SACRED HYPERBOREAN SWASTIKA. THE ETERNAL SYMBOL THAT WILL EMERGE BEFORE THE WIDE-OPEN EYES OF THE VIRYA, REPRESENTED IN ONE OF THE SEVEN Gnostic WAYS PLUS ONE OF SPIRITUAL LIBERATION.

THIS NOOLOGICAL ACTION OF SEARCH, OPTION AND CHOICE SURPASSED THE FULLY CONSCIOUS C ENCLOSURE; THE VIRYA, BY TIRODINGUIBURR, UNDERSTANDS THE DECEPTION OF THE LABYRINTH, WHICH ENABLES HIM TO SEE THE ENEMY, THE DEMIURGE, IN THE INNER LABYRINTH AND THE TREACHEROUS SIDDHAS IN THE OUTER LABYRINTH.

THE VIRYA AWAKENS WHEN THE RUNIC FORCES OF TIRODINGUIBURR ENTER HIS TRUE SELF AND ENDOW HIM WITH AN ABSOLUTE WILL, FREEING HIM FROM FEAR AND DREAD. THIS GIVES HIM A HEROIC WILL THAT PLACES HIM FACE TO FACE WITH THE SIGN OF THE ORIGIN, REPRESENTED IN THE SACRED

ESVASTIC. IF YOU SUPPORT YOUR GAZE, YOU WILL ENTER ONE OF THE SEVEN WAYS PLUS ONE OF SPIRITUAL LIBERATION, YOU WILL BE ABLE TO ENTER THE HYPERBOREAN WISDOM, THE SCIENCE OF LIBERATION OF WOTAN. ETERNAL WISDOM WITH WHICH HE WILL BE ABLE, WITH THE THREE UNCREATED RUNES, TO REASSIGN THE THREE ASPECTS OF THE TRIFORM FUNCTION, TO CUT OFF THE THREE HEADS OF THE THREE-HEADED SERPENT AND TO DISINTEGRATE THE EYE OF YOD, THE GAZE OF THE ONE, LIBERATING THE SELF OF THE CONSCIOUS SUBJECT, AFFIRMING UPON HIS TRUE SELF THE GNOSIS OF THE SIDDHAS OF AGARTHA, THE HEROIC MYSTICISM OF HIS INFINITE SELF.

Now, what is the meaning of this TRIFORMAL FUNCTION IN THE SPHERE OF LIGHT and what is its operation in the awakened virya?

The Fundamentals of the Hyperborean Wisdom state: the Symbol of Origin, by causing the distomy (double division) of all continuous meaning of the psychic structure, by converting it into an "inner labyrinth", the apperception of the lost SELF, produces a curious subjective effect called QUADRANGULARITY OF THE SHADOW WAITING. This effect, which is nothing more than the assimilation of the whole sphere of shadow to the form of the tetrarch, produces in the I the impression that the unconscious of the psychic structure is governed by the number four; inversely, it often happens that the number four unconsciously governs the apperception of the I 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 sphere of light, seat of the conscious subject and, consequently, of the lost SELF, also undergoes a characteristic quantifying effect because of the Symbol of Origin: it is in this case the TRIPARTITION OF THE SPHERE OF LIGHT. Although the tetrarch represents the FOURFOLD form that the volitional act of the SELF is capable of adopting, it is evident that in its passage through a tetrarch, the actual act of the SELF is, essentially, TRIPLE: (α), (β) and (γ). In manifesting itself in the sphere of light, at each point of the LABRELIX path, the I performs a TRIFORM act, which determines the ordinality of thought: everything that is supposed to be governed by a "middle term" has its origin here. For example, 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. Undoubtedly, this analysis developed by Nimrod is extremely complex to understand, and can only be understood if we carry out a deep semantic analysis structured from the point of view of the awakened virya.

This TRIFORMAL FUNCTION is a gnoseological capacity that allows the virya to THINK THE ENTITY and to sustain in the sphere of light its meanings; but this act of thinking is a rational action, whose cognitive power responds to the limits of the TRIFORME FUNCTION, which are determined by the INSTINCTIVE WILL (the ontic power of the snail and serpent designs are the support of the instinctive will) and by the VOLITIVE magnitude of the I chained to the RATIONAL SUBJECT, CULTURAL SUBJECT AND CONSCIOUS SUBJECT, causing the TRIPARTITION OF THE SPHERE OF LIGHT.

Every emerging entity in the macrocosmic sphere of light, when it is referenced and actualized in the sphere of light of the microcosm of the virya, falls under the TRIFORM FUNCTION. It is fundamental to understand that the three moments of this gnoseological capacity (triform) intervene in the analysis of the same: the rational subject, represented in the LOVE Aspect;

the cultural subject, represented in the BEAUTY Aspect; and the conscious subject, represented in the CONSCIOUSNESS Aspect.

These Aspects, present in every conscious logical act in the psyche of the pasu or lost virya, by the Triform Function are perceived through the ORDINAL function of thought in the light sphere, and secondly, by the CARDINAL function of thought in the shadow sphere (ORDINAL function: adjective pertaining or relating to order. E.g.: first, second, third. Supposing: the virya needs to buy apples, these will emerge FIRST before oranges or peaches etc.; CARDINAL function: numeral adjective, expressing how many are the things in question. E.g.: how many apples, one, two, three, five, ten apples).

These functions of thought, ORDINAL and CARDINAL, participate in the TRIFORME FUNCTION and are part of the conscious subject and rational subject, functions that allow us to see, think and feel the entities. This allows us to move from the GENERAL of a cultural Register to the PARTICULAR, or from the PARTICULAR to the GENERAL. These functions, participants of the deductive logic, of the psychological Semantics, are the antechamber to the FACULTY OF ANAMNESIA OF THE VIRYA BERSERKR.

How are these three moments of the TRIFORME FUNCTION represented IN THE LIGHT SPHERE and in the shadow sphere?

Answer: they are represented in the LABRELIX TETRARCH. Each moment of the virya in its LABRELIX path is a displacement that is situated, by its Triform Function, on a MONARCH OF THE CULTURAL or ONTIC RECORD analyzed by the EGO trapped in the bosom of the conscious subject. The serpent design in the sphere of light is what allows the DISPLACEMENT of the EGO ENCLOSED TO THE CONSCIOUS SUBJECT, from one MONARCH to ANOTHER.

It is important to understand that in the ELIX PATH, the MONARCHES are analogous to RATIONAL or CULTURAL PRINCIPLES OR RELATIONSHIPS, which participate in a SACRED SYMBOL. The lost virya, trapped in the conscious subject, makes psychological apprehension of these MONARCHES, moving from one to another PSYCHOLOGICALLY, "almost" UNCONSCIOUSLY.

We affirm "almost", because if in the virya there is a strong VOLITIVE capacity, the EGO has a conscious perception of those MONARCHES, it can distinguish in its inner labyrinth certain psychic functions of its rationality, see how the Triform Function acts on its emotional, rational or conscious spheres; That is to say, this virya, who has isolated the I from the conscious subject, can stop the thought entity on the sphere of light of the conscious subject and feel the displacement upon it of the LOOK OF THE THREE ASPECTS OF ITS TRIFORM FUNCTION, of the SERPENT DESIGN.

Inexorably, this is the KI of the matter, because the lost virya acts only through these Aspects, BELIEVING that it is his I that analyzes gnoseologically and axiologically the entity affirmed in the sphere of light. Total deception, because although it is the I added to the conscious subject that analyzes the object, the gaze of the One, the eye of THE ONE, participates of the conscious subject, if this psychological function is not resigned, from the outer labyrinth or from the inner labyrinth, the virya that unconsciously enters an ELIX or LABRELIX monarch without having resigned his TAPASIGNOS, is observed by the EYE OF YOD, this is so because the

One is always present in the INSTINCTIVE WILL, it is in the lost virya the support of the spheres of the microcosm, there underlies its gaze. The Triform Function, its energies are sustained by the INSTINCTIVE WILL and by the VOLITIVE power of the SELF, furthermore that function is sustained by the Quadrangularity of the Shadow Sphere and in the center of it is the EYE OF YOD.

But in the BERSERKR VIRYAS, the KI of the question is resolved when the virya disintegrates the Triform Function, substituting it with the RUNE function of the THREE INCREASED RUNES, SIEG, TYR and HAGAL; power with which he destroys the CONVENTIONAL SEMANTICS OF THE SACRED SYMBOLS OF THE ONE AND OF THE WHITE FRATERNITY, constructing with the INCREASED FORCE OF THE INCREASED RUNES, NONOLOGICAL Gnostic SEMANTICS.

THE PONTIFFS OF AGARTHA, SINCE THE BEGINNING OF THE ESSENTIAL WAR AGAINST THE LORDS OF MATTER, EVERY TIME THEY MANIFESTED THEMSELVES PHYSICALLY IN THE CREATED ORDER, BY MEANS OF THE STRATEGY OF THE Runic FENCE (PRINCIPLE OF THE FENCE), THEY BUILT ARTIFICIAL ROYAL SYSTEMS, CASTLES, WALLED CITIES, PSYCHOSOCIAL STRATEGIES WITH WHICH THEY ENLARGED THE VITAL SPACE OF A REGION OR GEOGRAPHY. WITH THE PRINCIPLE OF THE ENCIRCLEMENT, THE HYPERBOREAN PONTIFFS, ON THE PERIMETER OF A VITAL SPACE, AFFIRM THE ODAL RUNE, PROJECTED IN EACH POINT OF ITS CONTOUR OR Runic PERIPHERY THE INFINITE POLE IN THE VITAL SPACE, LEAVING THE GEOGRAPHIC CONTENT WITHIN THE INFINITE ENCIRCLEMENT, ARCHIMONICALLY ISOLATED, FREE FROM THE ARCHETYPAL DESIGNS OF THE TRANSCENDENT SPACETIME OF THE DEMIURGE. THE ODAL PERIMETER THAT ACCORDING TO THE BLOOD, TO THE RACE, TO THE HEROIC COURAGE OF ITS VIRYAS WAS EXTENDING, ENLARGING ITS INFINITE ENCIRCLEMENT IN THE VITAL SPACE, AND ALL THE CONTENT OF NATURAL OR CULTURAL ENTITIES ENCLOSED BY THE INFINITE ENCIRCLEMENT WAS RESIGNED, ITS ARCHETYPAL FORCES SUPPRESSED, ALL THAT WAS WITHIN THE INFINITE ENCIRCLEMENT WAS MUTILATED FROM THE TIME AND SPACE OF THE DEMIURGE, THESE HYPERBOREAN STRATEGIES LED BY MAXIMUM PONTIFFS, THROUGHOUT HISTORY, ALLOWED THE GREAT ROYAL STRATEGIES, HYPERBOREAN WARRIORS.

IN EVERY PSYCHOSOCIAL STRATEGY THE SIDDHAS FROM THE ORIGIN IN A KAIROS OF WAR RE-SIGN RUNICALLY ON THE NOOLOGICAL CONSTRUCTIONS GENERATED BY A PONTIFF, THE SNAIL DESIGN ON THE INFINITE FENCE, ANNUL THE ASTRAL AND PSYCHIC ARCHETYPAL MACROCOSMIC POWERS OF THE NATURAL ENTITIES.

THE BERSERKR VIRYAS TOGETHER WITH THE CHARISMATIC LEADER, FROM THE TIRODAL ARCHIMONA, RE-SIGNIFY THE SERPENT DESIGN, THE TELLURIC ENERGIES CONTAINED IN THE Runic FENCE AFFIRMING THE INFINITE POLOO. BOTH STRATEGIES ARE SYNCHRONISTICALLY UNITED BY THE KAIROS, THE SIDDHAS FROM THE ACTUAL INFINITY SITUATED ON THE INFINITE FENCE RE-SIGNIFY THE MACROCOSMIC SNAIL DESIGN, AND THE BERSERKR VIRYAS WITHIN THE ODAL CASTLE, IN THE TAU SQUARE OF THE TIRODAL FENCE, DESYNCHRONIZE ALL THAT IS CONTAINED WITHIN THE INFINITE WALLS, THE

ARCHETYPAL FORCES OF TELLURIC ENERGIES, ALLOWING THE VIRYAS, PEOPLES OF VIRYAS, RACES OF VIRYAS LOCATED WITHIN THE RUNIC LIMITS OF THE ARCHIMONY, WITHIN ITS PERIPHERY, TO DIVINE THE SYMBOL OF ORIGIN AND ASSERT THEMSELVES AT THE INFINITE POLE.

In the Eleventh Volume of the Fundamentals of the Hyperborean Wisdom, Nimrod of Rosario develops these Strategies, the Pontiff Luis Felipe Moyano with these uncreated techniques creates the SNAIL STAIRWAY OF OCTRA, and on the ontic matrices of the Snail Stairway of OCTRA, the Siddhas of Agartha and the Charismatic Center in Cordoba in this KAIROS, create the SNAIL STAIRWAY OF OCTIRODAE; However, these strategies of liberation and their historical runic continuity are only understood by the viryas who have in their blood the will to fight. We will give a more concrete historical example: the German Third Reich, charismatically guided by the Führer, unleashed a hyperborean History that allowed a people of viryas like the Germans to return gallantly to the Origin. The Führer, Chief of the White Race, Siddha of the War, builds a CARACOLIC and INFINITE STAIRS (Nationalist Psychosocial Strategy), which allowed to extend with the Principle of the FENCE, more and more, the INFINITE FENCE, thus millions of viryas located inside the incorporated vital space, enclosed with the ARCHEMONA within the limits of the INFINITE WALLS, of the OPIDIUM ODAL OF THE THIRD REICH, could feel in their blood the CURRENT INFINITY, understand the INFINITUDE OF THEIR SPIRITS and leave, escape from the time of Maya, from the Material Universe of the Demiurge. The Führer carried out this construction with the STRATEGY OF THE RUNIC FENCE, with his noological techniques he re-assigned the ontic matrices of the snail design, and with the mastery of these matrices (his astral and psychic archetypal forces), he operated on Space, disintegrating the HEBREW ARCHETYPE AND JESUS CHRIST, affirming the HEROIC MYSTIC AND THE GRAL. Resigned the space, he was able to operate on the ontic matrices of the serpent design (to dominate the telluric forces), resigning his designs and the SIGN OF PAIN affirmed on that enclosed space an INFINITE TIME, the vision of the GRAL and the SIGN OF ORIGIN.

The Great Chief of the White Race affirmed in the GERMAN people a HYPERBORN MYSTIC, with which HE OPERATED ON EGREGOROS and ARCHETYPES. MACROCOSMIC, operating with hyperborean MYTHS on the German BLOOD AND GROUND, affirmed cultural images that carried the INFINITE POLE, allowed the entrance of the CURRENT INFINITY over the enclosed with the UNCREATED RUNES, this opened a breach, a crack in the space-time through which uncreated forces entered with which the INFINITE STAIRS were built, uncreated bridge that would allow the affirmation in the world of the STRATEGY O of the Siddhas of Agartha.

Only the Führer, as SIDDHA BERSERKR, could disintegrate (astral and psychic forces) in all the European Psychoregion, the astral power of the HEBREW ARCHITAGE, and the psychic force of the JESUS CHRIST ARCHITAGE, purify the MINNE of the European Blood, eliminating from its COLLECTIVE UNCONSCIOUSNESS these psychological aggregates (Hebrew and Christian collective egregore). The FÜHRER, rector and charismatic leader, SIDDHA BERSERKR, guide of the White Race and of all the VIRYAS that beyond the ethnic, of their blood, are situated in the GRAL, with the domain of the INCREASED RUNES re-assigned the snail design, its bijas, Archetypes and the Sign of Pain, of all that was contained in its INFINITE CLOSET. With the ontic matrices of the snail design he operated on the ontic matrices of the design of the SERPENT, and with

the potencies

OCTIRODAE ARGENTINA

The Führer built the SNAIL and INFINITE STAIRWAY of the THIRD REICH with the ontic matrices of both designs (every real system is built with the ontic matrices of the snail and serpent design). These hyperborean psychosocial strategic techniques used by the Führer to liberate the VIRYAS of the world, set in motion on his BLOOD and GROUND, the SWASTIC TURN, allowing every virya of the world, incorporated to his movement, to enter the noological vision of the SIGN OF THE ORIGIN and the GOLDEN RUNE.

The Führer, Lord of Absolute War, God of the Eternal, with his Will and Power, desynchronized from the Transcendent Spacetime of the Material Universe of the One Germany, and all the viryas of the world who joined the SWASTIC TURN. This Strategy of the FENCE, created a NOOLOGICAL BRIDGE through which millions of heroic viryas of that Kairos entered the Origin. Once the Führer's strategy in Germany was accomplished, and the GREAT CHIEF OF THE WHITE RACE was removed from that space of war, ANOTHER GREAT PEOPLE OF VIRYAS would receive the ROUNIC THREAD of this HISTORICAL WOVENNESS BUILT BY THE SIDDHAS OF AGARTHA. After the THIRD

REICH, the HISTORICAL RUNE CONTINUITY would fall upon the people of viryas of the ARGENTINE nation, a strategy led by General JUAN DOMINGO PERÓN together with EVA PERÓN. These Berserkr Viryas built the SNAIL STAIR (real system of justicialism) with the same ontic matrices of the snail design that participated in the SNAIL STAIR OF THE THIRD REICH. SNAIL STAIRWAY that joined the last scale of the SNAIL STAIRWAY OF THE THIRD REICH, allowing the continuity of the runic weave which allowed to TRANSFER THE NOOLOGICAL BRIDGE FROM EUROPE TO AMERICA, to embed the SIGN OF ORIGIN in its BLOOD and SOIL, to create a NATIONAL JUSTICIALIST HYPERBORRICAL MYSTIC in ARGENTINA.

With the magical techniques of the FENCE STRATEGY, PERÓN and EVITA anchored on this GROUND to the HYPERBORNE HEAVENS, and from those eternal spaces, NIMROD DE ROSARIO, LORD OF ABSOLUTE ORIENTATION, descended. In CÓRDOBA, ARGENTINA. Nimrod of Rosario built his SNAIL STAIRWAY, which was built ON the ontic matrices of the snail design of the Third Reich and Justicialism, a strategic action that allowed unleashing the FOUNDATIONS OF HYPERBORNE WISDOM and the ODAL ARCHEMON in the city of CÓRDOBA, in Argentina, the strategy of OCTRA.

Today, within the framework of this ODAL Strategy of OCTIRODAE (Order of Tyrodal Knights of America and Spain), led by us, the heirs of Nimrod of Rosario and by its Charismatic Link, on the CARACOL SCALE OF OCTRA, on its ontic matrices structured in the runic sign of the Sacred TYRODAL, we built this KAIROS OF VALOR AND VICTORY, which set in motion again the OBLICUOUS RUNE OF THE HYPERBORNE SWASTIC and allows us to see the eternal THYRODAL RUNE OF VICTORY, to incorporate the MINNE, the HEROIC BLOOD OF EVERY VIRGIN OF AMERICA AND SPAIN, the runic forces of the three INCREATED RUNES, the Rune SIEG, the Rune TYR and the Rune HAGAL.

Synthesizing, every hyperborean real system, INFINITE HEDGE (in fact every artificial real system), is built operating on the ontic matrices of the snail design, and they are OPERATED by a HYPERBORNE PONTIPH (participant of that strategy always

a VRAYA) with the ontic matrices of the serpent design. Only, operating on the ontic matrices of the serpent design the INFINITE SEINE can be INFINITELY extended over the finite spacetime, FALLING ON THE ARCHETYPICALLY DETERMINED, ON THE FINITE, THE INFINITUDE OF THE INCREASED, being resigned, DISINCRONIZED, all portion of matter, space and time from the immanent will of the One, being CLOSED under the ABSOLUTE WILL OF THE CHARISMATIC LEADER, OF THE PONTIPHIC AND OF THE BERSERKR VIRYAS.

Each Hyperborean Strategy follows the historical runic continuity of its predecessor (they are built on the ontic matrices of the snail design of the previous one). Although the continent of semantic and semiotic contents are modified, between the noological reality of one and the other, and the contextual framework of their ideological and doctrinal structures differ, although they are located in different historical times, the Virya Berserkr will be able to see with his faculty of anamnesia the existing and coincident TRUTHS in these two historical cultural Records, (beyond the sinarchic tapasignos constructed by the lies of the Universal Synarchy). You will be able to verify for yourself the similarity of their historical constructions. For example: between the Third Reich in Germany and Peronism in Argentina; beyond the noological axiological meanings between one and the other, we can verify that both nationalist systems were built on the same "cultural images", the same MYTHS. Although they differ in their ideological and doctrinal conceptions, the product of these axiological, ethical and aesthetic differences adopted by each of these two great NATIONALISTIC HYPERBORN MYTHS, are situated on the DESIGN OF THE SERPENT, not on the DESIGN OF THE SNAIL (both are based on the same ontic matrixes).

All the HYPERBORNE PSYCHOSOCIAL STRATEGIES, unleashed throughout History, were based on the same HEROIC MYSTIC. In all these magnificent hyperborean stories, the CHARISMATIC agent comes from the uncreated that is behind VENUS, affirms a HEROIC, warrior, Homeric epic, based on the art of CARVED STONE or LITICAL ENGINEERING, in the secret of forging WEAPONS OF WAR and in the Mystery of the TONGUE OF THE BIRDS, uncreated wisdoms that emanate from the heroic Mystique of the HYPERBOREAL PARACHRITE of the SIDDHAS OF AGARTHA.

Nimrod states: "We have already spoken of the VIRYAS, semi-divine men who possess in their blood the inheritance of the Hyperborean Divines, called, for simplicity, "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" due to a "blood confusion". Blood confusion causes a psychological state of great misdirection which is technically called "strategic confusion". Consequently, the "blood purification" facilitated by the Hyperborean Wisdom, by seven secret ways, produces a "strategic reorientation" in the lost virya, making it possible for 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, which obliges him to submit to the laws of Karma, to reincarnate periodically and to live, or re-live, an eternal and miserable comedy marked by the sinister illusion of pain, fear and death. In the "Great Deception" of life, the lost virya can occupy any position and even "collaborate" with the "evolutionary Plan" and

The "progressive" of Jehovah-Satan, or with his "system of social control" also called, for simplicity, "Synarchy". In such a deplorable picture, presented by the lost virya, although it has as its metaphysical cause the confusion of blood, the weakening of the hyperborean lineage, its more concrete root is found, however, in the identification of the lost "I" with the conscious subject. As explained, such confusion is the effect of the genetic key, whose objective is, precisely, that the lost virya behaves and evolves as a "pasu". This commentary of Nimrod serves us to continue our development and study of what the virya must face in order to achieve his freedom, his return to the Origin.

Returning to the theme of the serpent design, which we insist on its comprehension, because from its re-signification LIBERATION is achieved, we emphasize that there is a specific function that characterizes its "being in itself", its DISPLACEMENT from one MONARCH to another on the ELIX path, or from one TETRARCH to another on the LABELIX path. We will analyze through an example this mechanism of the Triform Function, which allows to move the conscious subject, from the ORDINAL function of the thought, to the CARDINAL function, or vice versa. We will give a practical example to understand this design: a virya must open a cultural Register, the ITALIAN RENAISSANCE (this is situated as an Emergent Cultural Object). To do so, he/she resorts to a text of Universal History (Referent Cultural Object). The virya locates the text of UNIVERSAL HISTORY, which emerges into the virya's sphere of light and is situated as an EMERGING CULTURAL OBJECT. This location of the text of Universal History, manifests itself as the TAPASIGNO of the Renaissance, therefore, inexorably, it will have to enter through the ORDINAL function to the tapasigno (the text of Universal History, acquiring the characteristics of O.C.E., is the step that it will have to pass through to reach its objective or goal, which means by its search, option and choice, to locate within the continent, the text of UNIVERSAL HISTORY, the content linked to the chapter referring to the ITALIAN RENAISSANCE). The virya enters the text and opens it in the table of contents. The summary is represented to the virya on his ontic screen (OPTICAL SCREEN), the text encompassing the entire sphere of consciousness, the totality of the psychic structure. By the CARDINAL function of thought, he recognizes in the index the number of the chapters and the title that represents each of them. The virya, by the cardinality of thought, distinguishes a progressive numerical series of chapters: Chapter 1: Prehistoric Humanity; Chapter 2: The Stone Age. Chapter 3: The Copper Age; chapter 4: The Bronze Age; chapter 5: The Iron Age; chapter 5: The Ancient Age. Chapter 6: The Mesopotamian World. Chapter 7: Ancient Egypt. Chapter 8: The Persian Empire. Chapter 9: Classical Greece. Chapter 10: Rome; and so on until Chapter 30: The Renaissance. This vision of the cultural register as a real system is a perception that the I realizes, first: through the Triform Function of the Sphere of Light of the Conscious Subject and second through the Quadrangularity of the Sphere of Shadow, this effect quantifies that SEARCH by cardinality of thought and allows to FRAME the whole context of the Cultural Register in the conscious subject; perception that is unconscious for the sleeping virya, which allows to embrace the ALL, the GENERAL.

We can affirm, that every time the virya affirms a cultural or natural Register, for example, a landscape or a painting representing that landscape, either the vision of the landscape in natural form or of the landscape represented in a painting, in both cases, the first perception (appreciation or idea) FRAMES the landscape in the TOTALITY OF HIS PSYCHIC SPHERE. Understood

this, which means to precibir the GENERAL to DISPLACE us to the PARTICULAR, we will continue.

This GENERAL perception of every LABRELIX TETRARCH of the cultural Register, FRAMED in the sphere of light of the conscious subject, the cause of this quantifying effect is the Quadrangularity of the Shadow Sphere. Every emerging TETRARCH in the sphere of light of the macrocosm (in the outer world, OUTER LABYRINTH) enters the sphere of sense of the virya, to its ontic screen, and the tetrarch is placed in GENERAL form, in the sphere of light; but quickly, by the Quadrangularity of the Shadow Sphere, it is placed or moved, falls in the sphere of shadow, to the UNCONSCIOUS. Only the emerging MONARCH that undergoes the apperception of the conscious subject remains in the sphere of light. As this MONARCH (each chapter of the consecutive series) emerges and stabilizes in the sphere of light, it undergoes the perception of its semiotic continent, of its "cultural images", of the TRIFORMAL FUNCTION OF THE CONSCIOUS SUBJECT. The product of this is the ORDINALITY of thought, an act that triggers, by the principle of search, option and choice (psychological reflex of Tirodinguiburr), the affirmation of that particular MONARCH, through the Love, Beauty and Consciousness Aspects of the Conscious Subject. These ontic qualities, incorporated into the CARDINAL and ORDINAL functions of thought, allow us to move from the GENERAL to the PARTICULAR of a cultural Register. This monarch, affirmed in the sphere of light of the mental screen, acquires ONTICAL SIGNIFICANCE, that is to say, a value, APPRECIATION that generates the enhancement of the link (connection of meaning) between the virya and the cultural Register.

Returning to the previous example, let us suppose that the virya knows very little about History, so that he must resort to the CARDINAL function, he begins to search from chapter 1 and so he proceeds successively through chapter 2, 3, 4, until he finds at point 30 the chapter that describes the ITALIAN RENAISSANCE, a situation that moves this referential system to the sphere of light and affirms it as an Emergent Cultural Object. This affirmation of the ITALIAN RENAISSANCE in the sphere of light as an Emergent Cultural Object, displaces the text of Universal History to the sphere of shadow, affirming this emergent system a VALUE (axiological continent) for the virya, appreciation that enters it to the historical context of the Italian Renaissance, to see the CONTENTS that are the component of this cultural Register. In such a way that the whole text of Universal History falls in the sphere of shadow, remaining in the sphere of light the Italian Renaissance, on which the Triform Function of the Conscious Subject is affirmed, which by means of the reason or rational subject analyzes logically (in the pasu or Virya psychologically lost) the whole historical context of the Renaissance.

Each displacement of the virya, from its entry through the tapasigno of the Cultural Register, over the links from the O.C.E and the O.C.R, affirmed each semantic structural relation or chapter as a MONARCH in the sphere of light, entering the other chapters in the cone of the sphere of shadow. Always, by the cardinality of thought (1, 2, 3, 4), the virya looks for the option that leads him to the answers to his question, and by means of the STEP function of the serpent design, he moved through the different chapters until he found the corresponding one. This displacement, which allows him to go from the general to the particular, is characteristic of the SERPENT DESIGN.

This situation is part of the PSYCHOLOGY OF PASU, deeply studied by Nimrod of Rosario, a subject that we recommend studying in the first four volumes of the Fundamentals of the Hyperborean Wisdom.

THE HYPERBORN WISDOM affirms: the first function of the DESIGN OF THE SERPENT in the sphere of light (in the sphere of shadow it is the UPDATING function of the bijas and Archetypes of the snail design) is characterized by the MOVEMENT of the Conscious Subject through the Triform Function of the Sphere of Light, displacement that has the mission to incorporate the EGO chained to its DEMIURGICAL DESIGNS, to the three underlying aspects in the same: ASPECT LOVE, BEAUTY, POWER, with which it projects it to the ENTELEQUIA. The second intention deposited by the Demiurge in the design of the SERPENT, in the sphere of Light and Shadow, its function is OBSTACULATING, of LOCK and is situated when the Virya SEEKS to enter HIS INNER GNOSIS. This function intervenes in the PSYCHE OF THE AWAKENED VIRYA, WHEN HE HAS ENTERED HIS INNER LABYRINTH, HAS CLOSED THE SELF OF THE CONSCIOUS SUBJECT. THIS FUNCTION HAS THE MISSION, THE POWER TO DISINTEGRATE THE ANGULARITY OF THE ODAL RUNE. IF THE VIRYA DOES NOT AWAKEN IN HIS KAIROS UPON AWAKENING, IF HE DOES NOT TRANSMUTE IN HIS KAIROS HIS WILL INTO PURE COURAGE, HE WILL SOONER OR LATER FALL VICTIM TO THIS POWERFUL NARCOTIC POISON.

Let us analyze an opposite case. The virya is an awakened virya, he is a professor of history; after entering the ontic screen the tetrarch by affirming on it the text of Universal History, he places himself totally in the sphere of shadow. The HYPERBOREAL INITIATED Virya IN PRESENT UNDERSTANDING is totally conscious of this faculty of his rational and conscious subjects. By having this tetrarch updated in his archetypal memory (every archetypal entity, once entered, the awakened Virya RUNICALLY ISOLATES the TAPASIGNOS and updates in the sphere of Light the REFERENT OBJECT that is situated as the EMERGENT principle). The virya, directly by the ORDINAL function of thought, resigns with the INCREASED RUNES the TAPASIGNS (the text of Universal History) and enters directly into chapter 30: The Renaissance. He opens on the page corresponding to the Renaissance, this places him as O.C.E. in the sphere of light and by the CULTURAL SUBJECT he locates the historical context (artificial real system) referring to the ITALIAN RENAISSANCE, content that interests him to open to the awakened virya, falling the whole text of Universal History as (O.C.R) to the sphere of Shadow, to the UNCONSCIOUS. If we analyze this search of the virya of this Cultural Register, this ARTIFICIAL REAL SYSTEM is situated as an EMERGING CULTURAL OBJECT; this generates an AXIOLOGICAL link between the OBJECT AND THE SUBJECT. What we are interested in understanding is how this entity falls under the perception of the CONSCIOUS SUBJECT in the sphere of light, specifically we will try to distinguish between a sleeping and an awakened Virya. In the first point, the sleeping virya is characterized by the scarcity of a CULTURAL STRUCTURE, therefore it needs to enter the CARDINAL function, (to search with the reason and its inductive logic psychologically) and then by the ORDINAL function, to emerge each MONARCH or title of the chapter in a PROGRESSIVE AND CONTINUOUS order, in such a way that, the 20 chapters, one by one in a consecutive way, were emerging to the sphere of light, and by the step function (partitive), it was transferred by the CARDINAL function to the ORDINAL function, which places it when arriving at chapter 20, in the ITALIAN RENAISSANCE; in such a way, it went from the GENERAL TO THE PARTICULAR, from the real system to the cultural Register.

In the second case, the Hyperborean Virya Initiate possesses (it should be so) a CULTURAL amplitude, that is to say, he has a HYPERBORNEOUS CULTURAL STRUCTURE that allows him to KNOW and know EVERYTHING. As a HYPERBORREAN INITIATE IN PRESENT UNDERSTANDING, stands in front of the Cultural Register in the tetrarch LABRELIX, NOOLOGICALLY embraces the entire Cultural Register in the sphere of light and with the POWER OF HIS THREE INCREASED RUNES, resigns all the TAPASIGNOS (the text of Universal History and its index).

Like any EXTERNAL CULTURAL OBJECT it is an ARTIFICIAL REAL SYSTEM. KALACHAKRA, the awakened Virya is RUNICALLY AWARE of it; therefore he places himself in PRESENT UNDERSTANDING, and enters, resigning through the PALETON (allegorical figure of the Kalachakra Key), to the TIJA and locates in the text the ORDER referring to chapter 30: the Italian Renaissance (he goes through the Tija, through the cultural Registers, strategically searching for the TRUTH of the subject he is interested in SEEING GNOSTICALLY), situating himself as I. H. P. C., directly enters this MONARCH into the sphere of light, actualizing on its ontic screen in the conscious subject the whole semantic continent. Always the HYPERBORIC INITIATE IN PRESENT UNDERSTANDING, acquires CULTURAL VERTICALITY, standing vertically on the cultural register, acquires a HIGHER PERSPECTIVE, that is, his ISOLATED SELF, is OVER the conscious subject and through his gnostic faculty he enters the TRUTH of the analyzed MONARCH; with his VOLITIVE gnostic gnoseological capacities he has the total vision of this cultural Register and, specifically, of the monarch that carries its answers, beyond the TAPASIGNOS. The armed and awakened Virya Knight Tyrodal Virya will transit through the TIJA to the ASA, entering that RUNIC space he will be able, with the SIGN OF ORIGIN, to disintegrate the SIGN OF PAIN, the lies that are structured in that cultural Register in particular and in all cultural Registers in general.

These functions are generally UNCONSCIOUS to the pasu or lost virya, only the AWAKENED VIRYA WHO HAS RESIGNED HIS TRIFORME FUNCTION THROUGH THE THREE INCREASED RUNES can understand these functions.

Every LABRELIX TETRARCH, by the principle of the ONTIC QUADRANGULARITY that is found in every CULTURAL OBJECT, its MONARCHES are located in the SHADOW SPHERE, BY THE QUADRANGULARITY OF THE SHADOW SPHERE they enter in form CARDINAL and by the TRIFORMAL FUNCTION OF THE SPHERE OF LIGHT, by the apperception of the EGO situated on these monarchs they emerge in ORDINAL form on the ontic screen of the conscious subject. In synthesis, always the LABRELIX tetrarchs are situated in the sphere of shadow, only the monarch on which the conscious subject of the virya is seated, emerges into the sphere of light. In this case, (FIGURE 7) if we take the monarchs of the LABRELIX tetrarch (alpha, beta and gamma), only the monarch (B) BETA emerges to the sphere of light, leaving the monarchs (A) ALPHA and (C) GAMMA in the sphere of shadow.

THE SERPENT DESIGN AND ITS THREE ASPECTS LOVE, BEAUTY AND CONSCIENCE, ALWAYS IN ITS SECOND INTENTION (THE FIRST IS THE MANU ENTELECHY), HINDER THE VIRYA'S SEARCH FOR TRUTH, TRY TO STOP HIM AND LEAD HIM TO HIS ARCHETYPAL NUMINOUS FORMS; THIS SERPENT IS ALWAYS PRESENT, ENCHANTING THE VIRYA'S SELF, SEDUCING HIM TO ENTER A MONARCH WHERE WARM LIFE, PARADISE, BOURGEOIS LIFE IS FOUND.

HYPERBOREAN WISDOM AFFIRMS: IF THIS MONARCH INSTITUTES THE SACRED SYMBOL OF THE PASU, THE EGO OF THE VIRYA WILL BE PHAGOCYTIzed BY THE NUMINOUS ACTION OF THE SACRED SYMBOL, BY THE VOX OF THE ONE DISPOSED IN IT; IF THE SACRED SYMBOL OF THE VIRYA OR ITS REFERENT, THE SACRED HYPERBOREAN SWASTIKA, IS PLACED ON THIS MONARCH, THE VIRYA WILL FEEL IN HIS BLOOD THE POWER OF THE THREE UNCREATED RUNES. IF HE HAS NOOLOGICAL WILL, HE WILL BE ABLE TO ENTER HIS INNER GNOSIS, AND IF HE HAS HEROIC COURAGE, THE SCIENCE OF LIBERATION OF THE SIDDHAS OF AGARTHA.

Returning to the subject, we understand that these moments that participate in the logical analysis of the emerging object in the sphere of light, involve the Three Aspects of the serpent design, that is to say, in them is the gaze of THE ONE, specifically, in the lost virya or pasu, he is the VICTIM of this rational disposition. Therefore, it is fundamental to understand that the deception is deposited in the QUANTIFYING effect that this TRIFORME FUNCTION possesses, based on the ARCHETYPICAL MEMORY and in the Aspects Love, Beauty and Power, integrated to it by the designating function of the VOX of the One. To understand these functions of the sphere of shadow and of the sphere of light, is to distinguish what is of THE ONE, what is DETERMINED BY THE DESIGNATIONS SNAIL AND SERPENT, All that which is of THE ONE, that which is DETERMINED BY THE DESIGNATIONS SNAIL AND SERPENT. To understand the ANAMNESIA FACULTY that participates in the EGOIC WILL OF THE THYRODAL KNIGHT VIRYA is to understand how these capacities of the CREATED SOUL are RE-SIGNIFIED, with the UNCREATED SPIRIT. This allows him to SEE THE ONE within himself and to understand how he can, the Virya Berserkr, re-signify the volitional action of THE ONE in the microcosm. The lost virya is a victim of this Triple Function, but the AWAKENED virya can and must modify with his LUCIFERIC GRACEOUS WILL this psychological vision of reality, by a Gnostic VISION of the ILLUSION OF MAYA (illusion that although it is MAYA, it is REAL in this world because it is manifested by the SIGN OF PAIN and PAIN IS FELT IN THE FLESH IF IT IS NOT RE-SIGNED WITH THE SIGN OF THE ORIGIN).

THIS PROPERTY OF THE AWAKENED VIRGIN ALLOWS HIM TO DISCOVER THE Deceit, the lie instrumented in the INTERNAL AND EXTERNAL WORLD by the Demiurge and the Traitor Siddhas. THE VIRYA MUST UNDERSTAND THAT IN EVERY EMERGING ENTITY OR OBJECT IN THE MACROCOSMIC SPHERE OF LIGHT, THE SECOND INTENTION OF THE DEMIURGE IS ALWAYS PRESENT AND THAT PURPOSE MUST BE RE-SIGNIFIED WITH THE THREE UNCREATED RUNES, WITH THE RUNIC GAZE OF THE AWAKENED VIRYA. THE AWAKENED VIRYA MUST DISTINGUISH THESE CULTURAL "IMAGES" WHICH HAVE AN ESSENTIAL SUPRAFINALITY: TO DISINTEGRATE THE ODAL ARCHIMONA, TO MAKE THE VIRYA FALL, IMAGES SO POWERFUL, NUMINOUS, ENCHANTING THAT THEY PURSUE THAT END, TO REINTEGRATE THE VIRYA BACK INTO THE WORLD OF PAIN, INTO HIS PASU BLOOD.

How is it possible to modify this Triform Function, if it is the product of the QUADRANGULARITY OF THE SHADOW SPHERE?

Answer: THROUGH THE Gnostic REVERSION, WHICH ALLOWS TO DESCEND TO THE UNCONSCIOUS, POWER WHICH ALLOWS TO CUT OFF THE THREE SNAKE HEADS OF THE DRAGON, TO RE-SIGNIFY THE LOVE, BEAUTY AND DEMIURGICAL POWER ASPECTS.

Undoubtedly, this answer is understood by the awakened VIRYA, but we will analyze this question in the following steps. The Triform Function is the product of the SYMBOL OF ORIGIN, of the search for the GATEWAY OUT of the EGO chained to the labyrinth. This function in the virya is the ANTESALA to the Gnostic capacities, which allow the virya to ENTER into the MOST OBLIC SPACES OF MEANING OF THE CULTURAL REGISTERS. This function made it possible to make the entity intelligible, first: by realizing a rational apprehension, affirming its morphological conformation (its archetypal image or Archetype) as a principle in the archetypal memory, in the RATIONAL SUBJECT; second: structuring and actualizing the entity in the cultural structure as cultural argument (object of intellectual, logical or mathematical analysis, of cultural study), thus allowing the perception of the ontic design of the entity (the vision of the design of the entity, its "being-in-itself", its ontic purpose designated by the demiurgic Logos, by the VOX of the One) by the CULTURAL SUBJECT; and the third operation of this function allows the integration of the entity axiologically to the CONSCIOUS SUBJECT, grants MEANING, OBJECTIVE REALITY to the entity (affirming its suprafinality, value of the entity for man, its "being-for-man").

This function is the SEAT (together with the Quadrangularity of the Shadow Sphere, of the unconscious) of the analytical capacities of the three subjects, and allows us to make THE ENTITY INTELLIGIBLE, to apprehend all the entities of the world, to classify them and to integrate them gnoseologically and axiologically to the INNER LABYRINTH. This action of the animic subject, of the psychological "I", makes it possible to see the symbols emerging in the exterior labyrinth and to actualize them as principles re-recognized in the interior labyrinth. However, these functions describe the entity ARCHETYPICALLY, never GNOSTICALLY, therefore, it is the antechamber to the VIRYA BERSERKR'S FACULTY OF ANAMNESIA.

This function in the virya or pasu is part of the soul subject, it is contained in the design of the demiurgic Logos for the microcosm; therefore, the Demiurge will never allow the virya to use this function to enter the OBLIGATORY SPACES OF THE ENTITIES, OR ONTIC OR CULTURAL REGISTERS.

THE TRIFORM FUNCTION ALLOWS THE PASSAGE OR THE DISPLACEMENT FROM ONE MONARCH TO ANOTHER ON THE TETRARCH LABRELIX, AND THIS ACTION IS MADE POSSIBLE BY THE VOLITIONAL POWER OF THE SELF IN ITS SEARCH, OPTION AND CHOICE. BUT THE VIRYA MUST DISINTEGRATE THE SERPENT DESIGN, ITS THREE ASPECTS, AN ACTION THAT TAKES PLACE IN HIS SECOND HYPERBOREAN INITIATION.

IN SHORT, THE VIRYA, ACCORDING TO THE VOLITIONAL POWER OF THE EGO, TO THE PURITY OF HIS ASTRAL BLOOD, TO THE DEGREE OF ABSOLUTE INDIVIDUATION OF HIS EGOIC WILL, WILL BE ABLE TO RE-SIGNIFY THE PSYCHOLOGICAL SEMANTICS OF HIS TRIFORM FUNCTION, INCORPORATING UPON IT THE NOOLOGICAL SEMANTICS COMING FROM THE THREE UNCREATED RUNES, HIS NOOLOGICAL GNOSIS COMING FROM HIS EHRE SPHERE.

How does the awakened virya re-signify those Aspects of the One that underlie the Triform Function in the Sphere of Light?

Answer: with the SACRED SYMBOL OF THE VIRYA, represented in TIRODINGUIBURR, the SERPENT is understood, and with the power of the THREE INCREATED RUNES it is RE-

SIGN the Aspects of The One, the Virya Berserkr cuts off the Three Heads of the SERPENT.

The Love Aspect, its archetypal potencies are re-assigned with the Rune SIEG; the Beauty Aspect, its archetypal potencies are re-assigned with the Rune TYR; and the Consciousness Aspect, its archetypal potencies are re-assigned with the Rune HAGAL.

EVERY LABRELIX MONARCH CARRIES THE ASPECTS OF THE ONE, OF THE SERPENT DESIGN. THE VIRYA WITH TIRODINGUIBURR IN ONE HAND AND THE CORRESPONDING RUNE IN THE OTHER (ARMED TIRODAL KNIGHT), HAS THE WEAPONS TO RE-ASSIGN THE TRIFORM FUNCTION.

WITH NEPTUNE'S TRIDENT HE UNCOVERS THE TAPASIGNO (LOVE, BEAUTY, CONSCIENCE) AND WITH ITS CORRESPONDING RUNE, WOTAN'S SWORD, HE CUTS OFF THE HEADS (THE DESIGNS) OF THE SERPENT. FREE OF THE NARCOTIC POISON HE KILLS THE SERPENT, HE WILL BE FREE TO ENTER AS A HYPERBOREAN INITIATE TO THE MOST OBLIQUE SPACES OF MEANING OF ANY ONTICOCULTURAL REGISTER OF THE MACRO OR MICROCOSM.

The awakened virya enters, through the tetrarch LABRELIX, into a monarch where the Sacred Symbol of the Virya, that is to say, into a gnostic way, into a hyperborean language. This allows him the internal affirmation of an ODAL ARCHEMON, by the PRINCIPLE OF THE HEDGE he creates on his TRUE SELF an INFINITE HEDGE, by means of the Rune SIEG he isolates this MONARCH of the ontic immanence of time, participant of his psychic subjects, action that ISOLATES THE SELF of the CONSCIOUS SUBJECT, and on the MONARCH LABRELIX UNDERLYING IN THE LABRELIX TETRARCH, he builds on the same its THYRODAL ARCHEMON. This action allows it to acquire NOOLOGICAL VERTICALITY, STRATEGIC ORIENTATION. From its ELEVATION (every Opidium is (the inner Odal Archemona in the virya is built with exactly the same procedure) he can visualize the totality of his psychic sphere, all the spaces and planes of signification, components of his absolute soul spheres of himself, his sphere of light and his sphere of shadow. In his ODAL PLAZA of his THYRODAL ARCHEMON, his STONE walls protect him from the arguments coming from the VALPLADS, from the external world, and he can decide on what emerges from his inner world, from the arguments emerging from his SHADOW, without being a victim of the attacks of the psychoid Archetypes, of the forces coming from the VALPLADS. It is important to understand that although the EGO has isolated itself from the conscious subject and can control with WILL the psychic subjects, even its INSTINCTIVE WILL, always the conscious subject, its psychic and vital structures, is within the time of the World, suffers from TEMPORALITY, is subject, tied to the time and space of the VALPLADS, has existence, its being remains in the field of the enemy, participates in the EXTERNAL LABYRINTH. Therefore, no matter how much the virya has achieved the IMMORTALITY of the SELF, on the continuous function of the conscious subject, lies the Triform Function, and in the same is always the presence of HIM, in such a way that, the SELF must remain WALLED WITHIN AN ARCHEMON, sustain with WILL ITS VERTICALITY; situation that ELEVATES IT ABOVE ALL THE ANIMIC SUBJECT, allowing it to understand and observe attentively the

displacements that are generated in its TRIFORME FUNCTION. Such vision allows him to understand the MOVEMENT OF THE SERPENT in the vital energy of the conscious subject, and of the ontic potencies that participate of the "being-in-itself" and of the "being-for-man", of the "cultural images", emergent systems of the unconscious, of the shadow sphere, archetypal memory, that will be manifested by the Triform Function in its Sphere of Light, in the ontic screen as cultural argument (ideas and thoughts or representations, myths and fantasies) participants of the psychological Semantics. Although every cultural argument, emerging from the shadow sphere, must be stopped by the will of the virya and analyzed gnostically with the power of his INCREASED RUNES, action in which the VIRYA BERSERKR that has CLOSED the Triform Function participates, the virya must be ALERT, because that Triform Function has LIFE and is always referred to, anchored in the time of the world, only the TRUE SELF of the VIRYA BERSERKR has NO ANCHORAGE, but the animic subject and the microcosm do. It is fundamental to understand that when an argument is actualized on the ontic screen, as an ARCHETYPICAL IMAGE, that internal cultural Register acquires, internally, the same properties as the external object, it has in itself the first and the second intention, in such a way that the design of the cultural object establishes an ontic, AXIOLOGICAL link with the SERPENT DESIGN, by means of the Triform Function (THE INTERNAL SERPENT). The lost virya submerged in the conscious subject, will be victim of this ONTOCOAXIOLOGICAL connection of sense, the serpent opens the designs of the cultural object, so that the SELF trapped in it, is phagocytized by the designs of the entity, is added to some of the Aspects: LOVE, BEAUTY or POWER of the Triform Function, a situation that incorporates it to the DESIGN, to the argument and to its entelechial archetypal deployment, in short, it will be incorporated to the COMPLEX and to the underlying MYTH in the entelechial entity or argument, that is why the virya must always be AWAKE and in CONSTANT ALERT, because if for an instant he falls asleep, the WALLS of the VIRYA CABALLERO TIRODAL will be DROPPED DOWN and he will be a victim again of the SONGS OF MAYA.

Only with TIRODINGUIBURR and the INCREASED RUNES can the LOVE, BEAUTY and POWER ASPECTS, which are deposited on every cultural object or Record, be disintegrated. Such noological action allows you to resign what is designated by The One in the serpent design; **this means to stop SEEING THE REALITY OF THE WORLD THROUGH THE EYES OF THE ONE and begin to UNDERSTAND THE TRUTH OF THE WORLD THROUGH THE WELL OPENED EYES OF THE AWAKENED VIRYA.**

The virya who succeeds in this action is liberated and can see the cultural Records of all entities according to his STRATEGIC SITUATION, therefore, this resigned function is the prelude to the faculty of anamnesia. Only with the faculty of ANAMNESIA (of seeing, of clairvoyance), which does not participate of the psychological EGO but of the true EGO, it is possible to see the most OBLICUOUS symbols and to approach their UNCREATED TRUTH. The virya will be able to understand with his Semantics, the axiological contexts existing in the most oblique cultural Registers, beyond the psychological arguments (tapasignos) that sustain these emerging symbols.

To continue this analysis we will recall what was previously analyzed: the Triform Function participates in the serpent design and manifests itself in the macrocosmic order in the THREE HEADS OF THE SERPENT DESIGN, represented in the WISDOM ASPECT, INTELLIGENCE ASPECT AND POWER ASPECT. THESE ASPECTS ARE ANALOGOUS IN

THE MICROCOSM TO THE LOVE ASPECT, THE BEAUTY ASPECT AND THE CONSCIOUSNESS ASPECT.

By analogy between macrocosm and microcosm, these Aspects participate in the Triform Function of the microcosm: the Love Aspect resides in the affective or irrational subject (emotional sphere), the Beauty Aspect in the cultural subject (intellectual or rational sphere) and the Consciousness Aspect in the conscious subject (sphere of consciousness).

IT IS IMPORTANT TO DISTINGUISH THAT THE TRIFORM FUNCTION LIES IN THE DISPLACEMENT OF THE SERPENT DESIGN, IT IS PART OF THE MOVEMENT, OF THE DYNAMICS THAT IT TRIGGERS IN THE ELIX OR LABRELIQ PATH, IN THE **SINUSOIDAL PATH OF THE SERPENT** OVER THE MACROCOSM, DRIVING THE ENTELECHIES OF THE MACRO STRUCTURES AND IN THE MICROCOSM TO THE ENTELECHY MANU.

THE POTENCIES OF THIS TRIFORM FUNCTION, ITS ENERGY, ARE LOCATED IN THE ONTIC POTENCIES OF THE "BEING-IN-ITSELF" OF THE SERPENT DESIGN. IN THE MACROCOSM, IT DEPENDS ON THE VITAL OR TELLURIC POTENCY DISPOSED BY THE ONE ON THE ARCHETYPES, AND IN THE MICROCOSM BY THE VITAL POTENCY.

OF THE "BEING IN ITSELF" OF THE SERPENT DESIGN (it varies from a pasu to a virya, according to the blood, to the race, fundamentally, to the purity of its astral blood) AND BY THE VOLITIVE ENERGY CONTRIBUTION OF THE ENCOUNTERED SELF TO THE ANIMIC SUBJECT.

At this point we are interested in studying the action of the serpent design on the microcosm, not on the macrocosm, which is deeply studied in the Fundamentals of Nimrod, as we will expand on this subject in the complementary study. In this study of the EIGHT INFINITY, we seek at this point, to reach an understanding of these functions, participants of the microcosm and reason for the enchainment.

In the pasu, his lack of WILL (of a permanent I), does not allow him to quantify totally this Tripartite Function of the Sphere of Light; although it exists, it is present in the pasu, the foundation of the quantifying effect of the tetrarchs, manifests itself in this animal man in a BIFORM (binary) FUNCTION of thought (of two elements). The gnoseological duality of its rational subject participates in this function, a function which is proper to the little evolved PASU (binary function, for example: good or evil, day or night, black or white). This mechanical, instinctive, totally inductive reason, UNMANENT to the pasu, is based on the archetypal quadrature of the unconscious (bijas and archetypes of the Kalachakra, a subject studied in depth in the next developments), in the QUADRANGULARITY OF THE SHADOW SPHERE; it is manifested in the little evolved pasu, in a scarce rationality, almost instinctive or mechanical, therefore, the pasu is INSTINCTIVE WILL, its RATIONALITY does not allow it to generate a cultural structure, therefore, it has a deficient cultural subject, and its conscious subject possessing a poor cultural structure, lives trapped by the Myths and egregores, without being able to escape from them. The Universal Sinarchy TEXTS THE FATE OF LIFE with the pasu, because its Egoic Self lacks EGOIC WILL, that is why it is an "almost" IRRATIONAL being. His LACK OF WILL does not allow him to look outside for the answers to his situation. Undoubtedly, this is due to the fact that the pasu lacks WILL, of a noological power that allows him to unleash on his archetypal memory all the power of his vital and psychic energies, therefore, the RATIONAL SUBJECT

It lacks the capacity to form a CULTURAL STRUCTURE, and without cultural structure it is not possible to think, there is NO Gnostic THOUGHT, but we must clarify that the CULTURAL SUBJECT does not liberate, but it is necessary to OPEN THE CULTURAL RECORDS, but the VIRYA BERSERKR, simply, with his PURE BLOOD can see the truth beyond the lie. In order for thought to transcend the gnoseological limits of archetypal reason, it must develop a TRIFORM FUNCTION (search, option, choice; thesis, antithesis and synthesis; deductive logic) and in the PASU it is simply BIFORM (totally inductive, there is no search, option and choice). On the contrary in the virya, the power of the I, of the enchainment of the Spirit, allowed the cognitive capacities of the TRIFORM or TRIPARTITE FUNCTION OF THE SPHERE OF LIGHT or CONSCIOUS SUBJECT to be unleashed, a condition that allowed the lost virya to quantify the tetrarchs or the QUADRANGULARITY OF HIS SPHERE OF SHADOW in a Triform Function. This faculty facilitated the development of the cultural structure, of the CULTURAL SUBJECT. This CULTURAL SUBJECT IS THE REASON OF THE HISTORICAL SUBJECT, and only the historical subject allowed to potentiate the schemas of SELF, the ONTICONTEMPORAL images, components of the psychological SELF of the microcosm. The conscious subject, its displacement in these three psychic subjects, by its Triform Function, allows to enter the questions that the virya projects on HIMSELF, to reflect himself, to perceive himself as a virya. By psychological induction, the virya lost on the ELIX path, in the outer labyrinth, was discovering the outside in the inside, generating the integration of the OUTSIDE INTO THE INSIDE (ARCHETYPICAL REVERSION). The virya lost in the ELIX path, as his microcosm evolves, integrates by the Triform Function of his Sphere of Light, of his KUNDALINI LOGOS, to the Triform Function of the DEMIURGICAL LOGOS; such integration is what leads the virya to discover God, the ONE, first: by the LOVE Aspect in the MACROCOSMOS, second: by the BEAUTY Aspect in the CULTURAL MACROSTRUCTURES, and third: by the POWER Aspect in the RULERS OF THE ONE IN THE CREATED ORDER, THE TRAITOR SIDDHAS AND THE UNIVERSAL WHITE FRATERNITY OF GOLEN PRIESTS.

This faculty of the psychic sphere allows the ONTIC DYNAMICS of the serpent design in the sphere of light, the displacement by the continuous function of the conscious subject from one monarch to another on the ELIX PATH in the LABYRINTH. The LOST VIRYA (by its phagocytization before the SACRED SYMBOLS) moves unconsciously towards the MANU ENTELEQUIA. This allowed the evolution of the lost virya from **A** to the enclosure **B**.

Point **B** is the most dramatic enclosure where the lost virya enters. Here the GNOSEOLOGICAL DISTOMIA of the OUTER LABYRINTH and the INNER LABYRINTH is generated;

partition of the labyrinth that separates into several paths (two or three paths), and this is made patent and present by the I's apperception of the SIGN OF ORIGIN in the LABYRINTH. As we studied in the previous topics, the first thing that the EGO chained to the CONSCIOUS SUBJECT perceives when approaching precinct **B**, when facing the labyrinth, is the sacred symbols in their TOTALITY, in GENERAL; but upon entering precinct **B**, there emerges above the generality of the sacred symbols, in particular, the SACRED SYMBOL OF PASU, and secondly, by the immanence of the SIGN OF ORIGIN present at point **C**, and reflected by axiological connection in precinct **B**, the SACRED SYMBOL OF VIRYA. This DIVISION AND BIFURCATION OF THE ELIX PATH is evident in the virya who feels in his blood the SYMBOL OF ORIGIN. Although this enclosure is the most dramatic one because the

DEMIURGO WITH HIS VOX and HIS SACRED SYMBOL is present and can see the virya, and the virya lost by his contaminated blood the first thing he perceives is the GOD ARCHETAGE and the JESUS CHRIST ARCHETAGE, reflecting by psychological induction in HIMSELF GOD; paradoxically, he also has a noological perception of the SIGN OF ORIGIN. Such a situation is terribly dramatic for the virya, because it depends on his decision and VALUE to understand this BIFURCATION OF THE LABYRINTH, and on his decision of the path he takes (represented in alpha, beta and gamma). On this decision depends his LIBERATION or his ENCADENMENT, a theme which we have described in the second development of the Eight Infinities, and which we will continue to reveal in its more oblique phases.

In the OUTER LABYRINTH is contained the SERPENT DESIGN, circulating through the ELIX PATH, the same is QUANTIFIED IN THE SACRED SYMBOLS in the enclosure **B**, its semiotic and semantic contents represent the THREE SERPENT HEADS OF THE DRAGON, which will try to devour the lost virya, phagocytize him and take him to the MANU ENTELEQUIA. In the virya, his triform sense affirmed his search, option and choice, made possible that the virya, through a passage from one monarch of the tetrarch LABRELIX to another, could coincide with the gnostic ways that lead him to discover in the outside the SACRED SYMBOLS, and if the virya is DIFFERENT, to recognize on certain entities, the SACRED SYMBOL OF THE VIRYA.

THE TRIFORME FUNCTION LEADED THE LOST VIRYA, AFFIRMED ON THE ELIX PATH, TO AFFIRM THE REALITY OF HIMSELF IN THE SPHERE OF LIGHT, TO REPRESENT HIMSELF IN THE SPHERE OF LIGHT.

ARCHETYPICALLY as a pasu, and if his will has been strong, to see the semi-divine in himself. This affirmed in his SELF a SCHEME OF HIMSELF, in a being participant of a physical biological body and of a psychological reality, in the prison of the material Universe and of its created order, but, also allowed to distinguish a different aspect of himself, that distinction that at the beginning is unconscious, is by the immanent reflection of the SYMBOL OF ORIGIN on himself. The virya lost in each monarch of the consecutive series of the ELIX path, more and more in ENTELEQUIAL form, merges with the Aspects of the One; this signifies his total loss in the Labyrinth of Maya. These three moments of the quantifying effect of the shadow sphere in the TRIFORMAL FUNCTION OF THE LIGHT SPHERE, are: one ontological (perception of the "being-in-itself"), another gnoseological (perception of the being-for-man) and the last axiological (connection of meaning, relation of value between the lost virya and the "self", "being-for-man" and "being-for-God"), they impel the virya to join the sacred symbols, they unleash upon the trapped SELF the rational subject, cultural subject and conscious subject, the ASPECTS OF THE ONE. If the lost virya enters a cultural Register, inexorably, upon the three subjects the emergence of these Aspects is generated, coinciding perfectly with the Aspects disposed by The One in every entity of creation, this coincidence between the virya and the object, either between the virya and an object, or between the virya and the object, or between the virya and the object, or between the virya and the object, or between the virya and the object, whether between the virya and a natural or cultural entity, always affirms an Aspect of the One upon itself, this actualizes upon the virya the POWER OF THE ONE, its postor action of CULTURAL sense to the OUTER LABYRINTH, actualizing the outside in its INNER LABYRINTH. This action, projected upon the SELF by the conscious subject, is a totally UNCONSCIOUS act for the SELF, the product of this ACT is the dream that the lost virya suffers inside the labyrinth, and this dream is the fault of the narcotic POISON inoculated by the serpent through the Three Aspects of the One, deposited in its TRIFORME

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FUNCTION in the inner labyrinth and in the sacred symbols, represented in the outer labyrinth,

Narcotic poison that affirms a vision of the LABYRINTH, always sustained by the LOVE, BEAUTY and CONSCIOUSNESS Aspects, by those Faces of the One.

The opposite happens in the awakened virya; he, by his SIGN OF ORIGIN, is more and more CONSCIOUS, as he awakens, realizes the Deception, gains STRATEGIC ORIENTATION and affirms over his True SELF the Gnostic vision of the **GRAL**, of the SELBST. The HEROIC MYSTIC OF THE SIDDHAS OF AGARTHA is being "incorporated" in his blood, AWAKENING. The virya, on the way to awakening, feeling in his blood the call of his DIVINE ANCESTORS, of his HYPERBORNE ANCESTORS, searching for the ORIGIN, begins the SEARCH FOR THE TRUTH OF THE LABYRINTH (INNER and OUTER). This allows him to see the bifurcation of the labyrinth, to recognize in the outside the generality of the SACRED SYMBOLS, to recognize himself in them and to distinguish among them, in a particular way, the SACRED SYMBOL OF THE VIRYA, the ETERNAL SYMBOLS OF THE SIDDHAS OF AGARTHA, represented in the SIGN OF THE ORIGIN, in the SACRED ESVASTIC. Undoubtedly, the pasu also discovers the sacred symbols, but because of his contaminated blood he is added to the Sacred Symbol of the Pasu, above submerged in the deception, to its cultural forms, to its myths, he remains simply affirmed in them, following inductively in psychological form (psychological I), its demiurgic designs (the religious or political Myths are collective Archetypes, egregores that rule the masses and the pasu is part of the masses). On the other hand, the awakened virya can, with his Triform Function FREE of the designs of the serpent design, understand the metaphysical truths that are behind the SACRED SYMBOLS, BEHIND THEIR MYTHS, action that allows him to TRANSIT through the point of passage of the enclosure **B** and to go through the LABRELIX WAY to the gnostic ways that carry the SACRED SYMBOLS OF THE VIRYA, the ETERNAL SYMBOLS OF THE SIDDHAS OF AGARTHA. If he overcomes the resistance that the enemies of the labyrinth will oppose him, he will enter the LABRELIX path with NOOLOGICAL WILL, and if his gnostic predisposition is strong, he will be able to confront the SACRED SYMBOL OF THE VIRYA and its semiotic referent, the SACRED ESVASTIC.

Now, why is the Triform Function so fundamental in the virya, if it is subject to the QUADRANGULARITY OF THE SHADOW SPHERE and has its support in the soul subject?

Answer: because the Triform Function of the Sphere of Light allows the development on the archetypal memory of the cultural languages, of its CULTURAL STRUCTURE and, fundamentally, of the CULTURAL SUBJECT, that achievement of the evolution of the lost virya is what allows him to recognize himself (body, soul and SPIRIT), as a HISTORICAL SUBJECT. This achievement of the evolution of the lost virya is what allows him to recognize himself (body, soul and SPIRIT), as a HISTORICAL SUBJECT. Although this vision of HIMSELF is determined by the MACROCOSMIC CULTURAL SUPERSTRUCTURE, by the OUTER LABYRINTH, and the ANIMIC SUBJECT is the ROOT OF THE TREE WITH WHICH THE WOOD OF THE CROSS OF ENGAGEMENT, where the lost virya is crucified, the virya through the conscious subject can SEE HIMSELF, search in the external culture and discover the SACRED SYMBOLS. Search that is made concrete by the Triform Function of the Sphere of Light, this allows him to investigate in the outer labyrinth, by the CARDINAL, ORDINAL and PARTITIVE function (function of passage) of thought, the SACRED SYMBOLS, to arrive at the options that grant him the answers that arise from the

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questions of his inner labyrinth (search, option and choice). If your blood is pure (purity

If he has a nostalgia for the Origin, he can discover the SACRED SYMBOL OF THE VIRYA, perceive in certain entities the ETERNAL SYMBOLS INCRUSTED IN THE EXTERNAL LABYRINTH BY AGARTHA'S SIDDHAS.

Here lies the deepest mystery: the Sacred Symbol of the Pasu, the SPIRAL, is represented in the snail design, and this design represents the development of the astral and psychic energies, which are the basic foundation of the archetypal memory. In the ontological unfolding of the SPIRAL of the snail design, the serpent design is actualized. The serpent design governs the development of the vital energy, but we must understand (as we will see later) that in the SNAIL DESIGN IS CONTAINED THE SERPENT DESIGN, that is, there is an interrelation, a BIUNIVOCAL interconnection between one and the other. In the SNAKE DESIGN are all the Archetypes in POTENTIAL form, in the design of the SERPENT, the Archetypes are ACTUALIZED archetypal potencies, that is to say, it is the design of the serpent, its force and deployment, which actualizes the Archetypes in the sphere of light, allows the passage of their POWER to ACT. The sphere of shadow and the sphere of light, their astral, vital and psychic energies, are the bases of the development of the microcosm, and their animic subjects are sustained by the snail design; but this design, after the enchainment and the total development of the microcosm, of the ontotemporal images of the actual scheme of itself, **gives way to the ontic potency of the serpent design.** The snail design lies in the shadow sphere and determines the semiotic complex of the whole archetypal memory, affirming the Ontological Quadrangularity in the Shadow Sphere. The serpent design, being a participant in the enchainment of the uncreated Spirit to the microcosm, and being the impeller of the vital energy of the microcosm, by the force of the Spirit, of the SELF, attached on the astral and psychic energies the forces that allowed the ontological leap, where the PASU became the LOST VIRYA. Such evolution allowed the implementation and incorporation of the TRIFORM FUNCTION IN THE SPHERE OF LIGHT, of the actualizations of the most oblique languages (logical, mathematical) of the archetypal memory (sphere of shadow) on the sphere of light of the conscious subject. Such ontological development in the being of the virya, allowed the instrumentation of a cultural structure, that is, of the CULTURAL SUBJECT and of the SPHERE OF CONSCIOUSNESS, in the CONSCIOUS SUBJECT. We understand that such a cultural model and structure, beyond its psychological Semantics, its Tripartite or Triform Function is always predetermined by the Optical Quadrature of the Shadow Sphere, by the astral potency of the snail design, by the VOX of the demiurgic Logos, represented in the microcosm by the logos Kundalini. In such a way, the lost virya, his reason and consciousness, are determined by the OUTER LABYRINTH, and only by visualizing in the outer labyrinth the WOTAN'S LABYRINTH, the virya will relate to the ETERNAL SYMBOLS. For this, he will have to feel in his BLOOD the **SCREAM OF WAR**, the **CLA-MOR** of his Spirit that cries out for his LIBERATION.

HYPERBOREAN WISDOM STATES: THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT MANIFESTS ITSELF IN THE RATIONAL SUBJECT IN A BIPARTITE FORM, AND IN THE RATIONAL SUBJECT IN A BIPARTITE FORM, THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT MANIFESTS ITSELF IN THE RATIONAL SUBJECT IN A BIPARTITE FORM.

CULTURAL IN A TRIPARTITE FORM. Although we must not forget that this function is always supported by the Optical Quadrangularity of the archetypal memory and of the SHADOW SPHERE. THE QUADRANGULARITY OF THE SPHERE OF SHADOW MANIFESTS ITSELF IN THE ONTOLOGICAL DESIGNS OF THE SNAIL DESIGN STRUCTURED IN THE

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UNCONSCIOUS, AND IS QUANTIFIED BY THE TRIFORM FUNCTION OF THE SPHERE OF

LIGHT (thanks to the contribution of volitional energy supplied by the ENCHANTED SELF to the CONSCIOUS SUBJECT) in the SPHERE OF CONSCIOUSNESS, by the SERPENT DESIGN. THESE DESIGNS PARTICIPATE IN THE EMOTIONAL SPHERE (LOVE ASPECT), RATIONAL SPHERE OR INTELLECTUAL SPHERE (BEAUTY ASPECT) AND SPHERE OF CONSCIOUSNESS (CONSCIENCE ASPECT).

WE CAN SEE THAT THE RATIONAL SUBJECT OF THE PASU MOVES THROUGH THE BIFORM FUNCTION ON THE ARCHETYPAL MEMORY, IT IS ANALOGOUS TO THE EMOTIONAL SPHERE AND THE RATIONAL SPHERE. IN THE VIRYA, BY THE TRIFORM FUNCTION DEPLOYED IN THE SPHERE OF LIGHT, THE CULTURAL SUBJECT MOVES THROUGH THE SERPENT DESIGN ON THE CULTURAL STRUCTURE, INVOLVING THE EMOTIONAL, RATIONAL AND CONSCIOUS SPHERE (SEAT OF THE CHAINED SELF). THE VIRYA, MOVES ON THE TRIFORM FUNCTION OF THE CONSCIOUS SUBJECT WITH THE CULTURAL AND RATIONAL SUBJECTS, IN SUCH A WAY THAT THERE IS AN ONTIC INTERRELATION BETWEEN THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT, SPACE WHERE THE SERPENT DESIGN LIES, AND THE SPHERE OF SHADOW, SPACE WHERE THE SNAIL DESIGN LIES, ALTHOUGH THE AFFECTIVE SPHERE, THE RATIONAL SPHERE AND THE SPHERE OF CONSCIOUSNESS PARTICIPATE IN THE SPHERE OF LIGHT, THEIR ARCHETYPAL POTENCIES LIE IN THE SPHERE OF SHADOW AND ARE ACTUALIZED IN THE SPHERE OF LIGHT BY THE DESIGN OF THE SERPENT.

The lost virya, although he unfolds in his logical analyses with the Triform Function, he is not conscious of it, he only perceives with his rational faculty the axiological and ontological duality of the entities, THE FIRST INTENTION PROVIDED BY THE ONE ("being-in-itself" and "being-for-man" of the entities), he never realizes the SECOND INTENTIONS OF THE ONE. The virya who has a great will and a certain degree of Gnostic Orientation, can understand with his conscious subject the TRIFORM FUNCTION OF HIS SPHERE OF LIGHT, but only the VIRYA BERSERKER is fully aware of the Triform Function and the deception structured in it, and, with his will and courage, he will be able to disintegrate the Aspects of The One in his Triform Function, participant of the serpent design, a condition that is established when he is ARMED A THYRODAL KNIGHT AND LIVES ACCORDING TO HYPERBORNE ETHICS.

The virya lost in the ELIX PATH, in the OUTER LABYRINTH, is UNCONSCIOUS, his will is alienated by the SACRED SYMBOLS, in this situation, the Traitor Siddhas will never allow him to escape from the ASPECTS OF THE ONE. That is why all the cultural models of the macrocosmic cultural superstructure are the product of this Triform Function, THEY MANIFEST IN AN ONTOLOGICAL AND AXIOLOGICAL DUALITY.

that affirm in the world, beyond diversity, the God of creation, the DEMIURGO THE ONE. This is easily verifiable, IF WE ANALYZE THE AXIOLOGICAL DUALITY OF THE MACROCOSMIC SUPERSTRUCTURE, an example of which are the INFINITE PAIRS OF OPPOSITES that are represented: science or religion, god or the devil, good or evil, Marxism or capitalism, idealism or materialism, etc. That duality always participates of it the uniformity of The One, behind this diversity of pairs of opposites always the unity of The One is present. The reason and the conscious subject beyond the Triform Function that rules in its sphere of light, participate in its logical and mathematical principles of the gnoseological duality and the Ontological Quadrature of the Sphere of Shadow, structured by its snail and serpent designs, which are the manifestation of the Will of The One over the

From the serpent design, they are only partially perceived, we can only encompass the totality of their Phi magnitudes, only if we see them in the whole development of the SPIRAL of the snail design, a condition of which only the VIRYA BERSERKR is a participant.

Therefore, the lost virya cannot perceive its designs, because the conscious subject is always at the end of the serpent design, he is looking ahead, trapped in the flow of time, in his Transcendent Time Consciousness, in short, clinging to the future, to the ENTELEQUIA or to the macrocosmic entelechies of the MACROSTRUCTURES. Driven by the snail design from its shadow sphere, the serpent design and its TRIFORME FUNCTION in the vital energy of the light sphere, these designs are hidden from the WELL CLOSED EYES of the lost virya. Using this figure of the Fibonacci spiral as an example, drawing a parallelism between it and the snail design, we can verify how the psyche of the lost virya works; we can verify that each displacement of the serpent design by the SPIRAL of the snail design, reproduces in a proportional and continuous way the AUREAN Number or PHI Proportion. We are not going to develop this subject because Nimrod performs it perfectly, and in Volume I of the Crystal Books of Agartha this knowledge is expanded, simply, we affirm that each geometric quadrature is analogous to a CULTURAL MODEL represented in the CULTURAL STRUCTURE of the Microcosm, and is analogous to a CULTURAL LANGUAGE structured in the CULTURAL SUPER STRUCTURE OF THE MACROCOSMOS. In such a way, the SPIRAL of the snail design in the microcosm, by the serpent design, affirms each displacement a PHI quadrature, and this scheme is represented in the archetypal memory or reason, first, in the Quadrangularity of the Shadow Sphere as semiotic content and second, those semiotic contents are actualized in the sphere of light, in the rational, cultural and conscious subjects as semantic contents, (syntactic structures, syntax) translated by the translating faculty into LINGUISTIC OR MATHEMATICAL PRINCIPLES, constituting the CULTURAL MODELS or cultural premises of the SPHERE OF LIGHT, of the CONSCIOUS SUBJECT.

Beyond the contribution we make and what Nimrod de Rosario developed in the FUNDAMENTALS OF HYPERBorean WISDOM, psychological semantics is an almost useless tool to solve this complex dilemma; only in the Gnostic Reversion is achieved the awareness and absolute understanding of this double design SERPENT AND SNAIL, problem that is solved when the virya DISINTEGRATES THE VOX OF THE KUNDALINI LOGOS, REPLACING IT FOR THE VOX OF HIS UNCREATED SPIRIT, an action that cuts off the heads of snakes and the Dragon himself.

Upon arriving at the point of passage represented in the enclosure **B**, the lost virya, upon TOTALLY IDENTIFYING HIMSELF WITH THE SACRED SYMBOLS, upon DEFINITELY INCORPORATING HIS PLAN, CONCRETE ON HIMSELF, HIS INDIVIDUAL PROJECT, THE TOTAL FUSION OF HIS LOST SELF WITH THE SELF OF THE DEMIURGO, WITH THE MACROCOSM, THE VIRYA CHAINED TO THE ELIX PATH, INDUCTIVELY FOLLOWING THE MONARCHS WHO AFFIRM THE SACRED SYMBOL OF THE PASU, INITIATES HIMSELF AS A SINARCA INITIATE, ENTERS A PATH OF NO RETURN, HIS MANU ENTELECHY.

Herein lies the Mystery of Liberation. We have studied in the Hyperborean Martial Yoga that the poison inoculated by the serpent (bijas and Archetypes, the Sign of Pain, part of the Kalachakra Key), is deposited specifically in the four superior chakras, in

The EGO chained to the totality of the psyche resides in them, quantifying this poison through the four chakras in the Quadrangularity of the Shadow Sphere; this narcotic puts the chained EGO to sleep and binds it to the snail and serpent designs. We understand, from what we have studied in the Hyperborean Semantics, that the three minor chakras do not resign themselves; in them is the VOX OF THE DEMIURGO, the ASTRAL AND PSYCHIC potencies of the SNAIL DESIGN, of the Snail and the Serpent.

they depend on the general stability of the microcosm; they are simply noologically close, their archetypal power IS RESIGNED WHEN THE VIRYA ACCEPTS THE SACRED ESVASTIC, AND ENTERS THE MYSTIC OF THE LOYAL SIDDHAS; our

The comrades from the ORIGIN, with their orienting Chant, guide the EGO of the virya and give the strength to his TRUE SELF to understand the HYPERBORNE SWASTIC. Therefore, we affirm that the FIRST HYPERBORNE INITIATION OF THE VIRYA is the product of the WILL of the TRUE SELF, of the assistance from the ORIGIN of the SIDDHAS OF AGARTHA and of a HYPERBORNE PONTYPHE, from the CURRENT INFINITY. THESE THREE ACTIONS CREATE THE INFINITE ENCIRCLEMENT, THE ODAL ARCHIMONA, THE TIRODAL CASTLE WHERE THE VIRYA IS INITIATED AS A TIRODAL KNIGHT, IS ABSOLUTE WILL, HAS IN HIS TRUE SELF THE POWER TO TRANSMUTE HIS WILL INTO PURE COURAGE, A CONDITION THAT ARMS HIM AND INSTRUCTS HIM TO RECEIVE HIS SECOND HYPERBOREAN INITIATION.

Returning to the previous topic on the lower chakras, we affirm that if these energy centers are modified, there is a risk of destabilizing the general law that governs the snail design, automatically emerges THE FACE OF THE DRAGON, OF THE ONE, and ONLY THE VIRYA BERSERKR CAN FACE THE DEMIURGE IN A COMBAT, TO GIVE DEATH TO HIS DEATH. Only with the TANTRA YOGA or by means of the Gnostic Reversion can these designs established in the astral and psychic energies of the microcosm be resigned, only the most heroic will be able to re-sign these designs by taking possession of their microcosm, transmuting their matter into VRAJA.

THEREFORE, IN THE FIRST HYPERBOREAN INITIATION, THE VIRYA ENTERS IT BY HIS WILL AND COURAGE, BY THE BRIGHTNESS OF HIS SYMBOL OF ORIGIN, THIS UNCREATED LIGHT OF HIS TRUE SELF, CREATES A KARSIMATIC LINK WITH THE CATENA AURA WITH THE HEROIC MYSTIQUE OF THE LOYAL SIDDHAS; THE COMRADES FROM THE ORIGIN ASSIST THE SELF-CHOSEN VIRYA BY THEIR ETERNAL GRACE, THEY RESIGN THE UNCONSCIOUS ONTIC POWERS OF THEIR SNAIL DESIGN. THE VIRYA IS GENERALLY NOT CONSCIOUS OF THIS ACTION; ON HIS TRUE SELF ENTERS THIS FORCE, HEROIC MYSTICISM, WHICH ALLOWS HIM TO DISINTEGRATE THE HEBREW ARCHETYPE AND THE ARCHETYPE JESUS CHRIST, POWER THAT ENTERS HIM TO THE HYPERBOREAN WISDOM, AND INITIATES HIM AS A TIRODAL KNIGHT.

In these four higher chakras, although the VOX of the One with its highest power is deposited, the ETERNAL SELF of the virya also resides, and the entelechy Manu is only possible if the ETERNAL SELF, HIS WILL, IS WRITTEN IN THE SACRED SYMBOLS. Therefore, the The EGO of the virya faces in a fight to death for its liberation the archetypal designation in those CHAKRAS or INNATE ONTIC RECORDINGS; it has in that fight the REAL possibility OF RESIGNING ITS ARCHETYPICAL FORCES, ACHIEVING IN THAT ACTION OF INNER WAR, ISOLATION OF THE SELF from the conscious soul subject. This LIBERATING

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effect is realized by the virya when the TRIFORME FUNCTION OF HIS LIGHT SPHERE is resigned.

by the THREE INCREATED RUNES, this allows him to understand the SECOND INTENTIONS deposited in the SACRED SYMBOLS OF THE SYNARCHY, and through the study of his Semiotics SEE with his EYES WELL OPENED the metaphysical truth that subsists behind each sacred symbol.

HYPERBOREAN WISDOM STATES: THE TRIFORM FUNCTION OF THE CONSCIOUS SUBJECT ALLOWS TO UNDERSTAND THE SEMANTICS AND PSYCHOLOGICAL SEMIOTICS OF EVERY EMERGING SYMBOL, ITS METAPHYSICAL TRUTHS, BUT NEVER WITH THIS FUNCTION ONE CAN ACCESS THE UNCREATED TRUTHS THAT LIE BEHIND THE METAPHYSICAL TRUTHS OF THE SACRED SYMBOLS.

THE UNCREATED TRUTHS OF THE SACRED SYMBOLS ARE ONLY ACCESSED WHEN THE TRIFORM FUNCTION IS RESIGNED, AND THE NOOLOGICAL FORCES OF THE UNCREATED RUNES ARE STRUCTURED ON THEM. THE NOOLOGICAL FORCES OF THE THREE UNCREATED RUNES SIEG, TYR AND HAGAL, APPROACH THE SELF OF THE CONSCIOUS SUBJECT AND RE-SIGNIFY THE THREE ASPECTS OF THE VOX OF THE ONE, DISINTEGRATING ITS ARCHETYPAL POTENCIES, INCORPORATING UPON THEM THE UNCREATED FORCES OF THE RUNES SIEG, TYR AND HAGAL.

WITH THE RUNE SIEG, WE RESIGN THE LOVE ASPECT; WITH THE RUNE TYR, THE BEAUTY ASPECT; WITH THE RUNE HAGAL, THE CONSCIENCE ASPECT.

The virya must understand the morphological structure of his sphere of light and his sphere of shadow, **which** are determined by a psychic space (rational subject, cultural subject, conscious subject), whose structural morphology is fixed in the sphere of shadow by the Ontological Quadrangularity (tetrahedral) of his astral and psychic energies. It is constituted by the mandalic forms of its four superior chakras, undoubtedly, the product of this is the sinusoidal displacement (in spiral form). Spiral: f. Flat curve that indefinitely circles around a point, moving further away from it in each one of them) of the serpent over these four superior chakras; its displacement generates that quantifying effect that is represented in the tetrahedral, square vision (4. Three-dimensional) of the reality of the LABYRINTH, of the MACROCOSMIC ORDER, vision that incorporates the MICROCOSM to the MACROCOSM, and INTEGRATES BOTH of them in an absolute unity. This quadrangularity, in the sphere of light is quantified in the conscious subject in the languages of the KALACHAKRA, and such languages only allow the vision of its SACRED SYMBOLS, which (see the figure of the EIGHT INFINITY) have the mission of detaining the virya in the enclosure **B**, phagocytizing his will, incorporating him as a sinarch initiate into the Plan of the One and of the Traitor Siddhas. For most of the lost viryas who can only see the world from the HABITUAL LANGUAGES, these symbols represent that mechanical, scientific, rational vision of the world. The lost virya, phagocytized by the sacred symbols, does not visualize the DISYUNTIVE function presented to him at point **B** and follows inductively the ELIX path, which leads him to the Manu entelechy. In precinct **B**, at this point, the virya finds himself before a disjunctive situation of the labyrinth that will determine his orientation or his definitive misdirection (a subject already analyzed but which we return to because its gnostic discernment is fundamental).

In enclosure **B**, the virya will have to decide and such a decision is a dramatic act, because at the point **B** are linked by a connective nexus, **A** (alpha), **B** (beta) and **C** (gamma).

This passage of the virya through the enclosure **B**, allows him to see with the conscious subject (the I trapped in the Self is the one who has this apperception), the beginning of the enchainment represented in point **A**, but at the same time, by his **gnostic perception**, the virya visualizes in **B** the enclosure **C**, which affects the vision of the SACRED SYMBOL OF THE VIRYA, of **C** in **B**. This gnostic apprehension with the SELF of the SACRED SYMBOL OF THE VIRYA (**C**), in the enclosure of maximum dramatic tension of the ELIX path, represented in point **B**, is what leads the virya, who has in his BLOOD the FUROR of the HERO, to resist the sacred symbols of the Universal White Fraternity and the forces of the Traitor Siddhas. Even suffering from the Triform Function of his Sphere of Light, which is designed to be incorporated into the sacred symbols, the virya, thanks to the gnostic perception coming from his TRUE SELF, can WITHDRAW the gaze of his SELF from the SACRED SYMBOL OF THE PASU at point **B**, and with WILL, place himself in a superior perspective that allows him to see the disjunctive function that is presented in the outer labyrinth at enclosure **B**. Such a situation OPENS THE EYES to the virya, and placed facing the sacred symbols, he stops before them (he acquires his I, VERTICALITY); this allows him to understand that there is another alternative, which is represented in the second option that is constituted on the path LABRELIX, path that enters his inner labyrinth, having the real possibility of entering his INNER GNOSIS. The virya senses the deception of the ELIX path and decides to CHOOSE another SEARCH, another path, a new exploration, such a choice leads him to enter the LABRELIX path, the path leading to the point of the **C** enclosure. This LABRELIX option will lead him by NOOLOGICAL INDUCTION to the search for the SACRED SYMBOL OF THE VIRYA, represented in the external world, in the EXTERNAL CULTURE, by the sign of the **ESVASTIC**. The virya who succeeds in resigning the ARCHETYPICAL forces of the sacred symbols, achieves an understanding of himself and of the macrocosmic reality, FREE of the interference of the macrocosmic archetypes, and of the intentions of the White Fraternity and of the Golen Priests, enters a new Gnostic instance of spiritual liberation.

The Virya enters into a gnoseological comprehension of his TETRARCH LABRELIX, and in each monarch of the TETRARCH LABRELIX, his Triforme Function will allow to see in them, sooner or later, the sign of the Sacred ESVASTIC, and if he DESERVES it, IF HE RESISTS THE LOOK OF THE MOST POWERFUL OF THE NOOLOGICAL SIGNS, THE SIDDHAS OF AGARTHA, he will see in them, sooner or later, the sign of the Sacred ESVASTIC, and if he RESISTS THE LOOK OF THE MOST POWERFUL OF THE NOOLOGICAL SIGNS, THE SIDDHAS OF AGARTHA he will see in them, sooner or later, the sign of the Sacred ESVASTIC.

you will enter into the mysteries of the SACRED SYMBOL OF THE VIRYA, into the secrets of HYPERBORNE WISDOM. If it does not resist your gaze, its Triform Function will be represented in your conscious subject with the force of the Ontic Quadrangularity, which will again structure it into a sacred symbol, or a MANDALIC sign, which contains any of the THREE ASPECTS OF THE ONE, present in a language of the Kalachakra.

At point **C**, in this precinct, the virya is placed before the gnostic perspective of an OBLICUA vision, and such vision allows him to intuit gnostically the SACRED SYMBOL OF THE VIRYA, to understand its metaphysical truth; but this sacred symbol is always represented semiotically in the SACRED SWASM, AND HE MUST RESIST ITS Gaze if he intends to transcend precinct

C, and enter his INNER GNOSIS. If the virya cannot OVERCOME the gaze of the Swastika sign, he will be defeated; the reason for this is because in precinct **C**, the sacred symbols are also reflected pale, but they are present: **B** and **A**, and in them, the languages of the DEMIURGE and of the Traitor Siddhas. It is at this point

where the virya must appeal to his HEROIC condition, because although the true SELF has been affirmed, achieving a certain degree of INDIVIDUATION, he is still UNCONSCIOUS of the power of the enemy. They will try with all their might to re-incorporate the virya into a language of the White Fraternity. The virya is before the possibility of entering his inner gnosis and the HYPERBORNE WISDOM, for this, he must have a HEART OF ICE AND A WILL OF FIRE (Ice and Fire, RUNE HAGAL) to endure the inner and outer war that means to detach from the self; he must be like APOLLO, WOTAN, like PARSIFAL, a "PURE CRAZY" stripped of all cultural garb, stripped of his psychological self, determined to give everything for the GRAL, for his FREEDOM.

With respect to the Swastika (which has already been deeply studied), semantically, its Semiotic structural morphology is represented in the external culture in the LEVOGYRIC SWASTIC and in the DEXTROGYRIC SWASTIC; we can draw a parallelism with this Sacred Sign and the rational numbers, the four (4- Quadrangularity of the Shadow Sphere) and the numbers three and seven (3-7- representation of the Triform Function of the Sphere of Light, cultural languages of the Kalachakra), but this mystery will be revealed in another commentary. These two Swastikas (refer to Volume VII of the Fundamentals), represent their actualization in the cultural superstructure of the macrocosmic order of the Demiurge, the OUTER LABYRINTH, dextrorotatory Swastika (path ELIX) and the INNER LABYRINTH, levorotatory Swastika (path LABRELIX).

THEREFORE, THE VIRYA MUST BE AN ABSOLUTE INDIVIDUAL IF HE INTENDS TO AWAKEN TO AWAKENING, TO LEAVE, TO ESCAPE FROM THE SACRED SYMBOLS, EVEN FROM THE SACRED SWASTIKA, BECAUSE IT HAS BEEN DEGRADED BY THE TRAITOR SIDDHAS; ONLY THE OBLIQUE SWASTIKA OF THE GODS OF AGARTHA ALLOWS ONE TO UNDERSTAND THE SELBST, TO AFFIRM IN THE TRUE SELF THE VRIL, TO FEEL IN THE BLOOD THE WAR CRY THAT COMES FROM BEYOND THE LABYRINTH, FROM HIS INFINITE SELF, FROM THE ORIGIN.

In precinct **B**, the virya trespassed the SACRED SYMBOLS OF THE WHITE FRATERNITY of the TRAITOR SIDDHAS and entered by search, option and choice, to a new gnostic instance, as we analyzed in the second commentary. If the virya resisted in **B** the phagocytic action of the sacred symbols, he enters following the LABRELIX path, to the search of his gnostic path, represented in point **C** by the SACRED SYMBOL OF THE VIRYA. However, we must understand that, generally, the virya is retained in **B** during a period of his life (every virya by more purity of blood, when being chained is asleep, and must travel the ELIX path, facing the sacred symbols to be able to awaken) in a sacred language of the White Fraternity, but, sooner or later he will see the Sacred Symbol of the Virya; In that instant two things will happen, either he resigns the Sacred Symbol of the Pasu, moving away from the institution that has retained him, entering the Sacred Symbol of the Virya and a Gnostic Hyperborean language or path, or the other alternative, which is lapidary for the lost virya, if he does not bear the gaze of the Sacred Symbol of the Virya (the Swastika), he will surrender his will to the Sacred Symbol of the Pasu and will be a victim of the Golen Priests and of the Universal White Fraternity, his will being usufructuated by the regents of such symbol, the Traitor Siddhas. Undoubtedly, when passing through **B**, the transit from the ELIX path to the LABRELIX path, to the tetrarchs of the LABRELIX path, is still this transit UNCONSCIOUS. The virya begins to walk the path, the gnostic path, transiting from one tetrarch to another, from one language to another, he begins the SEARCH FOR THE TRUTH BARE OF HIMSELF. This is what

leads from one MONARCH TO ANOTHER, from one language to another, but at some point in his search he will have the CHOICE of the right CHOICE. This will bring him face to face, face to face with the Sacred Swastika. The virya arrives at enclosure point **C** and finds himself before the last alternative of the Spirit, before the REAL possibility of returning to the Origin. But, at point **C**, he will have to fight a great battle (as previously announced), because at **C** (gamma) the virya also visualizes **B** (beta) and **A** (alpha); but, he is already affirmed in a WILL of Stone, his I that feels in his blood the SONG of the Siddhas of Agartha has acquired verticality, STRATEGIC ORIENTATION. This CHANT that he feels in his BLOOD, allows him to understand the Sacred ESVASTIC, to walk gallantly the **C** enclosure and to enter the LABRELIX path, affirming himself in a MONARCH OF THE LABRELIX TETRARCH that carries the Sacred Symbol of the Virya.

It will be affirmed in TIRODINGUIBURR, and such a sign is a NOOLOGICAL BRIDGE that corresponds semiotically with the HYPERBORN SWASTIC; therefore, TIRODINGUIBURR, represents the virya that upon himself the SIDDHAS OF AGARTHA have resigned the snail design, to the Hebrew Archetype and its archetypal forces, this places the virya in the TURN OF THE HYPERBORNE SWASTIC, he affirms upon his TRUE SELF the First Hyperborean Initiation.

The virya arrives at enclosure **C** by NOOLOGICAL INDUCTION (subject already studied), he will recognize in the outer labyrinth the ESVASTIC, if he transposes his metaphysical truths, enters his inner labyrinth and affirms himself in his INNER GNOSIS, he understands the mystery that is built runically on the ESVASTIC, understanding, with his inner gnosis, the HYPERBORNE SWASTIC.

However, we must remember that **B** and **C** are DISJUNCTIVE points, where a DISTOMY is produced, a double division, a bifurcation of the ELIX path, and such a bifurcation of the labyrinth, allows the entrance to the LABRELIX path. In the enclosure **B**, the lost virya following this path ELIX, will arrive at the MANU ENTELEQUIA, but if he takes the annexed path LABRELIX, in the other direction (path ELIX, ascending path, to the future. Path LABRELIX, descending path, to the past), he will arrive at the vision of the SYMBOL OF ORIGIN, the Sacred ESVASTIC. At point **C**, the virya finds himself before a new disjunctive, in the first one, the virya is UNCONSCIOUS and his decision not to follow the ELIX path, is specifically due to the NOOLOGICAL ORIENTATION OF HIS INFINITE SELF, of the re-assignment of his snail design by the Siddhas of Agartha.

The entrance to the enclosure of the Labyrinth of Wotan, represented in enclosure **C**, changes the internal situation of the virya, as he is affirmed from the Origin, his SIGN OF THE ORIGIN; the virya is acquiring NOOLOGICAL AWARENESS of his STRATEGIC SITUATION, but, he still runs the risk of being phagocytized or captured by the action of the enemy, because, although he is affirmed in his NOOLOGICAL WILL, HE IS STILL CHAINED TO THE CONSCIOUS SUBJECT, to the serpent design, and can be a victim of the ENEMY. The virya who heroically endured the potencies of the sacred symbols, the manifestation of the LOGOS OF THE DEMIURGO (in **B** and **C**) deposited in the logos Kundalini in the microcosm, has Gnostic Orientation and his Self feels the force of his INFINITE SELF, he has in his hands the power to pass through point **C**. We can draw a parallelism between the ELIX path and the Kundalini logos, and another between the outer labyrinth and the Logos of the Demiurge.

If you resign at each point, **B** and **C**, the actions of the Traitor Siddhas and the Demiurge, if you succeed in resisting their opposing actions represented in the SACRED SYMBOLS OF THE PASU, you will find yourself, inexorably, with the SACRED SYMBOL OF THE VIRYA: TIRODINGUIBURR, which is externally represented in the ESVASTIC, IF HE CAN RESIST THE LOOK OF THIS SACRED SYMBOL AND RESIST THE MYTHS AND THE TAPASIGNOS BUILT UPON IT BY THE UNIVERSAL WHITE FRATERNITY, The VIRYA, through NOOLOGICAL INDUCTION, will enter his interior GNOSIS, will affirm himself in a LABRELIX monarch where the INCREASED RUNES are eternally affirmed.

The virya IS THE SELF of the CONSCIOUS SUBJECT and feels the power of his TRUE SELF, inside his ODAL ARCHEMON he becomes a THYRODAL KNIGHT, A WARRIOR OF THE ETERNAL; by the ROUND EXTASIS of the THIRTEEN RUNES, he becomes He moves through his inner gnosis, building his SNAIL STAIRWAY, and through the RUNEAN ENTHASIS of the three UNCREATED RUNES, he transmutes his WILL INTO PURE VALUE, he joins CONSCIOUSLY to the gnostic way of liberation of the Siddhas of Agartha, He builds in his TOWER, on his Spiral Staircase, his INFINITE STAIRS, he makes the SELBST patent by entering his TRUE SELF, the VRIL, the uncreated forces of the UNCREATED RUNES, the VIRYA IS OF FIRE AND ICE, he is TIRODAL HAGAL.

The virya, when he enters the inner gnosis, builds with the PRINCIPLE OF THE HEDGE, his INFINITE HEDGE, his ODAL archimony, is ABSOLUTE WILL, through his VALUE he transcends thegnoseological and axiological limits, resigning both ESVASTICS, which affirms him in the HYPERBORNE SWASTIC, HE IS STRATEGICALLY LOCATED IN THE POINT TAU, on the side of the SIDDHAS OF AGARTHA, acquires noological awareness of its strategic situation within the labyrinth, understands its WAR ACTION AND MISSION.

The virya, after traversing space, the distance that separates him between **B** and **C**, upon transposing point **C** (gamma) enters the LABRELIX path, understands with the science of liberation instructed by the Pontiff (THE HYPERBorean WISDOM), semantically, The Semiotics of all the SACRED SYMBOLS, disintegrating their archetypal forces, which definitively affirms him in the THYRODAL RUNE, entering with THYRODINGUIBURR, through the secret of the RIGHT ANGLE to his ODAL PLACE, he leans on his TAU COLUMN, he initiates his return to the ORIGIN. Within his ODAL ARCHEMON, his TRUE SELF, incorporates the noological forces of the UNCREATED RUNES, the virya is **INVINCIBLE** and **INVISIBLE**. With the power of his noological forces he disintegrates the TRIFORME FUNCTION of his conscious subject (his tetrarch LABRELIX), AISES THE SELF within his THYRODAL ARCHEMONA and is transmuted into a Virya Berserkr. He is armed as a THYRODAL KNIGHT and already the **DUDE** (the Triform Function and the tetrarchs generate the worst enemy of the virya, uncertainty, indecision, doubt) is resigned by the forces of his **RUNE**, the psychological EGO is dissolved and is no longer part of the self. The virya, affirmed in his OPIDIUM ODAL, inner archimony, UNDERSTANDS THE TRUTH BARE OF HIMSELF, AISES HIS SELF and marches gallantly to his liberation. Resigned to his INNER LABYRINTH, HE GOES IN SEARCH OF HIS LIBERATION, more must, in his return again to the enclosure **B** (point of return), confront in a total war the enemies of the LABYRINTH, who will try to stop him, to confuse him, to incorporate him again to the CREATED ORDER. It is in that instance where he will have to demonstrate all his Courage, because armed as a Tyrodal Knight he has in his power the TRIDENT OF NEPTUNE AND THE SWORD OF WOTAN, he will confront the enemies of the LABYRINTH;

they will project all their powers represented in the ASPECTS OF THE ONE, in the masked Faces of the Dragon, the LOVE ASPECT, BEAUTY ASPECT (INTELLIGENCE) AND POWER ASPECT. The enemies will try to seduce him with all their powers and only THE MOST VALIENT VIRYAS WILL TRIUMPH.

If the warrior, armed as a THYRODAL KNIGHT, overcomes the last resistance of the Traitor Siddhas of Chang Shambala at the point of return **B**, he achieves his LIBERATION. In the path ELIX endured the gaze of the ONE, of the demiurge, but in his return he will have to defeat the LORDS OF THE LABYRINTH, the TRAITOR SIDDHAS, they will be the LAST SCHOOL to his liberation, and it is in that return, armed with the INCREASED RUNES, being a THYRODAL KNIGHT, where he will have to demonstrate all his VALOR. He has endured the gaze of the enemy, the Demiurge, if he BEATS the traitor Siddhas he will be able to disintegrate the illusion of the labyrinth and the Sign of Pain (support of the Labyrinth and of the cursed sign is the Kalachakra Key), he will definitely understand the SERPENT, if he BEATS, he comes out VICTORIOUS, and his distance to the TAU POINT is suppressed, he will make the SELBST propitious.

THE THYRODAL KNIGHT, affirmed in his square, leaning on the CENTER, in his NOOLOGICAL VERTICLITY represented in the TAU POINT, is an Absolute Warrior, placed next to the SIDDHAS OF AGARTHA. With his willpower affirmed in the SELBST, and his VALOR in the VRIL, he will be able to cut off the Three Serpent Heads of the Dragon.

His WILL is pure VALUE, his true SELF is INFINITE. The Virya WILL NEVER HESITATE, in his BLOOD he carries the BRIGHTNESS OF THE GRAL, he is PURE WILL AND ALL VALOR, he feels in his BLOOD THE POWER OF HIS ETERNAL SPIRIT. MARCH ARMED KNIGHT TIRODAL, LIKE A WISE WARRIOR FILLED WITH VIRAL ENTHASIS to the point of return **B**, to put to death their jailers, the deceivers, the ENEMIES OF THE LABYRINTH, THE TRAITOR SIDDHAS, which is part of the THIRD HYPERBORNE INITIATION. and will be part of a later analysis.

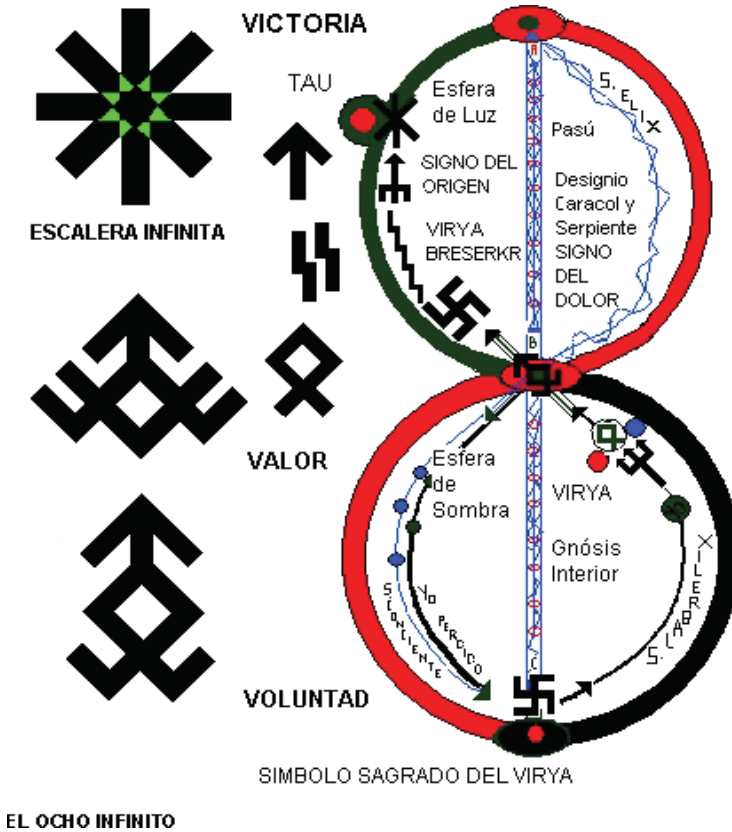
WITH THE POWER OF THE UNCREATED RUNES, ARMED WITH AN ABSOLUTE WILL AND INFINITE COURAGE, HE WILL DEFEAT THE LORDS OF THE OUTER LABYRINTH IN A BATTLE TO THE DEATH; FREE OF THE SIGN OF PAIN AND POSSESSING IN HIS BLOOD THE PUREST BRIGHTNESS OF THE SYMBOL OF THE ORIGIN, HE WILL BUILD HIS CARACOL SCALER (A SITUATION THAT CARISMATICALLY LINKS HIM TO HIS CAMARADES), ANCHORS HIS WILL AND VALUE IN THE VRIL AND THE SELBST, AS VIRYA BERSERKR ENTERS HIS INFINITE SCALER, THE NOOLOGICAL BRIDGE TO THE ORIGIN.

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ANALYSIS OF THE FOURTH FIGURE ON THE INFINITE EIGHT.



This development is the fourth study on the EIGHT INFINITY. These analyses of this Hyperborean Symbol participate in the Third Text of the CRYSTAL BOOKS OF AGARTHA. They open the eternal doors that allow the virya to enter the THYRODAL RUNE OF VICTORY, the Eternal Symbol that transmutes the **Hyperborean Warrior Monk (a condition that is achieved in the First Hyperborean Initiation)** in his **Second Hyperborean Initiation**, into a **WISE WARRIOR**, incorporating him, definitively, into the **SIDDHAS OF AGARTHA'S SIDDHA, INTO THE FURIOUS ARMY OF WOTAN.**

For the Hyperborean Wisdom, the mystery of the **SYMBOL OF THE TOWER** and that of the **SNAIL STAIRS** are found in the columns. It is important to understand in this symbol

This symbol is represented in the ETHASIS of the DORIAN COLUMNS, in the ARCHES of the ROMAN BRIDGES, in the TOWERS of the CASTLES, in the ARMS of the WISE WARRIORS, in the KING ETHASIS of the HYPERBorean WARRIOR.

ETERNAL SYMBOLS THAT, TO THE VIRYA, ALLOW HIM TO BUILD IN HIS LAST SCALE, THE INFINITE BRIDGE BY WHICH HE TRANSITS IN AGARTHA, AFFIRMS HIMSELF IN HIS INFINITE SELF, IN THE UNCREATED FORCES OF HIS ETERNAL WARRIOR SPIRIT.

THE CRYSTAL BOOKS affirm: the ENTHASIS in the DORIAN COLUMNS, is a TENSION EXISTING IN THE CARVED STONE, POWER THAT ALLOWS IT TO TO SUPPORT ANY LOAD, analogically, the ENTHASIS, is present internally in the Hyperborean Initiate who has recovered his VERTICALITY, has STANDED UP, has erected himself before his destiny. His INFINITE HEDGE is a WALL OF STONE, of FIRE AND ICE, and only the Man of Stone is PURE ENTHASIS, the VIRIL WITH WHICH HE DISINTEGRATES THE TRIFORME FUNCTION OF THE SPHERE OF LIGHT AND THE QUADRANGULARITY OF THE SHADOW SPHERE. The virya recovers his verticality, his TAU CENTER with the protective rune TIRODAL, TRANSMUTES IN VIRYA BERSERKR, and with the TIRODAL WARRIOR OF VICTORY, accesses the CENTER of the shadow sphere.

OCTOGON TAU of the uncreated rune HAGAL as a WISE WARRIOR, is transmuted into a SIDDHA BERSERKR.

The TAU POINT is affirmed in the Runic Ecstasy of the rune TIRODAL, it represents the virya in his First Initiation; its noological support is the absolute Will of his true SELF, the virya is a WARRIOR MONK.

The TAU CENTER is affirmed on the Runic Antasis of the THYRODAL OF VICTORY, it represents the virya in the Second Initiation; its noological support is the heroic Courage of his Infinite SELF, the virya is a WISE WARRIOR.

The OCTOGON TAU OF THE HAGAL RUNE represents the Virya Berserkr in his Third Hyperborean Initiation, its noological support is his heroic Will, EHRE, the VICTORY, the virya is a SIDDHA BERSERKR.

The TAU ENTHASIS places the Wise Warrior in front of his Infinite Self, allows him to infer the TAU OCTOGON of the Rune Hagal, granting him the real possibility of accessing the Third Hyperborean Initiation. The awakened virya feels in his blood the TAU ENTHASIS (TIRODALHAGAL, TAU OCTOGON), INCREASED FORCE that comes from the Infinite I, reflection of the Eternal Spirit of the Virya Berserkr, energy that brings an internal force of a SUPERIOR ORDER, which awakens the SUPERMAN. Internally, his WILL AND VALUE ARE INCORPORATED IN A HEROIC ETHICS, this affirms the WALLS AND THE FOUR TOWERS of his INNER OPIDIUM, of his ODAL CENTER, ARCHEMON.

TIRODAL, the INFINITE POLE, the infinity of the ORIGIN, of his INFINITE SELF. The Hyperborean Virya Initiate, affirmed in the TAU CENTER, feels in the "I" the ENTHASIS of his INCREASED SPIRIT, incorporates the VRIL to his noological force, power with which he can FEEL IN HIS BLOOD his INFINITE SELF and the SELBST.

In the TAU Antasis it is the force coming from the truth of the uncreated rune, supported by its TAU CHANT, the Virya is absolute will, incorporates into its blood the heroic courage coming from its INFINITE SELF, understands perfectly the Serpent, and knows what the Wise Warrior must face, if it intends to make its spiritual liberation a reality.

ENTASIS IS THE FORCE OF THE VRIL, IN THE VRIL IS FOUND ALL THE VALUE THAT THE VIRYA IS; FROM THE ENTASIS COMES THE VRIL, THE UNCREATED FORCE THAT DESTROYS THE LIE THAT IS NOT, AFFIRMS THE TRUTH THAT IS. THEREFORE, THE VIRYA IS RUNIC ENTASIS, TRUTH MANIFESTED IN THE VRIL, EHRE WILL, ETERNAL VALUE THAT AFFIRMS IN ITS SELF, THE ABSOLUTE INDIVIDUATION OF ITS EGOIC WILL.

WILL is the first Ethical condition that the virya must awaken; it "SWELLS THE CHEST" of the Wise Warrior. On acquiring this quality, he feels an inner ecstasy that translates internally into an additional force of energy that allows him to have GREATER VOLITIVE POWER, with which he can resign the QUADRANGULARITY OF THE SPHERE OF SHADOW AND THE TRIFORMAL FUNCTION OF THE SPHERE OF LIGHT. This state

It envelops the virya with an inner energy that the Hyperborean Wisdom calls VRIL, an inner force that comes from his infinite SELF, that descends from the PARACHRITE on his TRUE SELF; a power that lies in his Spirit and gives the SELF a power (noological will) to disintegrate the psychological Self, the cultural masks of the PERSONALITY, of the pasu psychology, to totally dominate the soul subject and the microcosm.

This will allow him to have absolute control of all his psychological structures, in such a way that the virya, total master of himself, feels in his Spirit the ENTASIS OF THE VRIL, which supports him, definitively, in the CENTER OF HIS ODAL ARCHEMON; an inner state that leads him to a very particular awakening, which puts him on alert, on a war footing, transmutes him into a MAN OF WAR. The Runic Entasis is an inner state of the Hyperborean Warrior, where he emerges in his true SELF, the WISE WARRIOR, the SUPERMAN. The term Warrior Monk is triggered in the First Initiation; on the contrary, the WISE WARRIOR participates in the SECOND HYPERBorean INITIATION. The reason for this is determined in the Triform Function of his Sphere of Light. The awakened virya still suffers from this function, which, although governed by the will of the virya, is governed by the MYTH, even though it is a HYPERBORNEAL MYTH. This means that the virya has not resigned, although he can UNDERSTAND THE SERPENT WITH THE SIGN OF THE ORIGIN ONLY we affirm

It is clear that we are FREE AT THE ORIGIN ONLY IF WE TAKE THE THREE SNAKE HEADS FROM THE DRAGON.

The serpent design represents KNOWLEDGE, the science of the HEAVENLY ARCHITECTURE of creation, of the DEMIURGE, science affirmed by KUNDALINI in the MICROCOSM; but as the KALACHAKRA KEY is in the possession of the TRAITOR SIDDHAS, Virya IS LIBERATED when he has cut off the Dragon's Three Heads, and if any of his Three Aspects: Love, Beauty or Consciousness, remain alive in the sphere of light, this aspect will try to recapture the SELF to its designs, incorporate it back into the PLAN (of course, one must also enter the depths of the CAVERN, SPHERE OF SHADOW, support of the VITAL energies of the sphere of light. Disintegrate these structured aspects p designs in the astral and psychic energies within the design.

snail). Let us remember that through the ONTICAL QUADRANGULARITY, the ontological and axiological parameters of the Triform Function of the SPHERE OF LIGHT, of the gnoseological capacities, are established, and the virya, WISE WARRIOR, must descend to them if he intends to disintegrate his SERPENT AND SNAIL DESIGNS.

THE CRYSTAL BOOKS OF AGARTHA AFFIRM: EVEN IF THE SEMANTICS OF THE VIRYA IS GOVERNED BY THE GNOSEOLOGICAL CONTEXT OF AN INNER GNOSIS, AND THE REFERENCE TO ONESELF IS AFFIRMED IN AN ETHICS WHERE THE ETHICS OF THE WARRIOR MONK IS UNLEASHED (THE WAY OF LIFE OF THE FIRST HYPERBOREAN INITIATION), THE VIRYA STILL RUNS THE RISK OF SUFFERING FROM THE ACTION OF THE ENEMY.

ONLY IN THE SECOND INITIATION, THE **WARRIOR MONK** IS TRANSFORMED INTO A **WISE WARRIOR**, AND THIS CONDITION MUTATES ETHICS, AFFIRMS, DEFINITELY, IN HIS IMMORTALIZED, ETERNAL SELF, THE FORCES OF THE RUNIC ENTASIS COMING FROM THE PARACLETE, FROM WHICH THE **VRIL** EMANATES, A CONDITION THAT UNDRESSES HIM AND PLACES HIM, LIKE PARSIFAL, NAKED BEFORE THE GRAL, HEROIC LIKE PARIS, WHO SACRIFICES A KINGDOM FOR HIS A-MORT, LIKE A TROJAN, SPARTAN, ROMAN WARRIOR WHO HAS DEFINITELY CONQUERED FEAR AND DREAD.

The Warrior Monk has CLOSED the SELF and achieved the immortality of the SELF, but still suffers from his Semantics of the languages sustained by the Triform Function (search, option, choice) of the Sphere of Light (conscious subject or Sphere of Consciousness). Although the virya acquires the power to experience for himself, by the gnosis of the eternal truth of the uncreated rune, the Mystery of the Origin, and can make his spiritual liberation propitious, he must be a WISE WARRIOR, a VIRYA BERSERKR, to obtain his LIBERATION.

The Hyperborean Virya Initiate must cross the BRIDGE, make a Gnostic Leap, and that leap is the disintegration of his SHADOW SPHERE. Gnostic leap that is executed in the Gnostic Reversion, which allows to resign the QUADRANGULARITY OF THE SPHERE OF SHADOW for the **ROUND ANGULARITY OF THE ODAL RUNE**.

The virya feels within himself, in his I, the Mystique of his ETERNAL being, of his INFINITE I, immanent, omnipresent reflection of the ETERNAL SPIRIT, an experience that allows him to affirm his absolute WILL, to unleash the First Hyperborean Initiation, which transmutes him into a HYPERBOREAN WARRIOR MONK, which transmutes him into a HYPERBOREAN WARRIOR MONK, but he will have to make this gnostic leap to access his Second Hyperborean Initiation, and this action of war is to disintegrate the Triform Function, the logic based on the psychological Semantics. The virya, being a Warrior Monk, is a being who has immortalized the I, but is still determined by certain ARCHETYPICAL CHARACTERISTICS, and in them still remains the DOUBT in his action, and that DOUBT is part of a design. This means that the awakened virya still feels PEACE, LOVE, consideration for the world or his world, and only by disintegrating that TRIFORM DUDE is it possible to feel the **CLA-MOR, the SCREAM OF THE MEMORY OF HIS PURE BLOOD, of his INFINITE SELF** that affirms in the noological being the INFINITE VALUE, power that unleashes that SCREAM, that CLA-MOR with which the WALLS OF THE LABYRINTH, THE SIGN OF PAIN, collapse.

THE CRY OF THE PURE BLOOD OF THE WISE HYPERBOREAN WARRIOR, HEARD IN ALL CORNERS OF THE CREATED UNIVERSE, CAUSING PANIC TO THE DEMONS OF THE LABYRINTH.

THIS **LIBERATING CRY (CABALA ACUSTIOCA HIPERBÓREA)** TRANSFORMS THE VIRYA INTO A **WISE WARRIOR**, DESTROYS HIS SERPENT DESIGN, HIS ARCHETYPAL ASPECTS AND AFFIRMS **THE RUNIC VOX OF HIS INFINITE SELF** IN HIS MICROCOSM, DISINTEGRATING THE DESIGNATING VOX OF THE LOGOS KUNDALINI, A SITUATION THAT ARMS HIM AS A TIRODAL KNIGHT, IN REALITY A WARRIOR OF THE ETERNAL, A BEING OF WAR, FULL OF FURY AND COURAGE.

It is fundamental to understand this **SHOUT** gnostically, because every Hyperborean Strategy of the **SIDDHAS OF AGARTHA** has its **KAIROS**, a **WAR SHOUT**, **CLA-MOR**, which is totally **RUNIC**, participates in a Hyperborean Kabbalah, and is given by the **SIDDHAS OF AGARTHA** to the **WISE WARRIOR** in the Second Hyperborean Initiation. A **WAR CRY** that arms him runically, it acts as a **SHIELD OR AS A WEAPON**, defending the **VIRYA BERSERKR** from the attacks of the enemies of the Spirit. This **SHOUT** comes from the **MEMORY OF THE BLOOD** and is a **SHOUT OF THE HYPERBORNE BLOOD**, it is part of the **ICE BLOOD** of the **WISE WARRIOR**, it comes from his **UNCREATED** being, that is, it is unleashed from the **UNCREATED** and is part of the **SIDDHAS SONG OF AGARTHA**.

CLAMOR.

IN ARGENTINA, THIS CRY OF LIBERATION HAS ITS HISTORICAL REFERENCE IN CORDOBA, IN THE WORD **CLA-MOR** (C.L.A.M.O.R), AFFIRMS THE ARCHIMONA ODAL IN THE CITY OF CORDOBA, CHARISMATIC CENTER TIRODAL THAT ALLOWS TO FEEL THE SONG OF THE SIDDHAS, AND THAT ALLOWED TO UNCHAIN THE ACTION OF WAR TO THE PONTIFF NIMROD OF ROSARIO IN THIS SPACE OF SIGNIFICANCE.

THE CITY OF CORDOBA IS A CHARISMATIC CENTER ARCHEMONIZED AND WALLED BY THE ROMAN HEAD, IN ITS SPACES OF SIGNIFICANCE, ITS GEOCHRONOLOGY WAS RUNICALLY ISOLATED FROM THE KALY YUGA, ACTION THAT FROM THE ORIGIN UNLEASHED THE SIDDHAS OF AGARTHA AND THE PONTIFF ON THE TELLURIC FORCES OF THIS GEOGRAPHY, WHICH RESIGNED THE SERPENT DESIGN THAT UNDERLIES THE NATURAL AND CULTURAL FORMS OF THIS TOPOGRAPHY; STRATEGIC ACTION THAT ALLOWED THE EMERGENCE OF CULTURAL ENTITIES (CLASSIC HYPERBOREAN ARCHITECTURE) THAT CARRY THE SIGN OF THE ORIGIN, THE INFINITE POLE, THE CURRENT INFINITE.

ARQUÉMONA ODAL, INFINITE ENCIRCLEMENT AFFIRMED BY THE MAXIMUM PONTIFF NIMROD OF ROSARIO, WITH THE **TAU OCTAGONS** BUILT IN THE STRATEGY OF OCTRA IN THE CITY OF CORDOBA, AND AT THIS MOMENT, BY THE WAR ACTION OF THE BERSERKR VIRYAS OF THIS KAIROS, WHICH MADE POSSIBLE THE VISION OF ENTITIES THAT CARRY ON THEMSELVES THE INFINITE POLE, THE CURRENT INFINITE AND THE GRAL IN THE ARQUÉMONA ODAL ROMAN HEAD OF THIS LIBERATED SQUARE.

INFINITE FENCE THAT EXTENDS OVER THE VITAL SPACE OF THE MACROCOSM, THAT RESIGNS THE FINITENESS OF TIME AND SPACE CONTAINED WITHIN ITS INFINITE WALLS; INFINITE FENCE THAT BY THE VISION OF ITS UNCREATED INFINITY, ITS INFINITE DOORS ALLOWED FINITE SPACES OF OTHER PSYCHOREGIONS OF AMERICA AND SPAIN TO BE FENCED AND ISOLATED FROM THE TIME OF THE WORLD, AND HUNDREDS OF VIRYAS TO ENTER THE INFINITY OF ITS ACTUAL INFINITY.

THE INFINITE FENCE, ARQUEMONA ODAL, ROMAN HEAD OF CORDOBA, IS THE INFINITE DOOR THAT ALLOWS THE VISION OF THE GRAL TO ALL THE VIRYAS OF THE WORLD THAT ENTER ITS INVISIBLE AND INVINCIBLE WALLS, A NOOLOGICAL CONSTRUCTION THAT IN CORDOBA THE PONTIFF NIMROD OF ROSARY AND THE SIDDHAS OF AGARTHA AFFIRMED, AND IN THIS PRESENT TIME, BY THE NOOLOGICAL WILL OF ITS STONE CIRCLE, THE TIRODAL KNIGHTS OF ARQUEMONA TIRODAL SUSTAIN.

Continuing, the virya by resigning the Quadrangularity of the Shadow Sphere, takes possession of his microcosm, disintegrates with the **LIBERATING SHOUT** the VOX of the One and its serpent and snail designs, develops the powers of a Virya Berserkr. This capacity grants the virya the faculty of anamnesia, a technique based on the thirteen plus three uncreated runes, hyperborean language that allows him to read and UNDERSTAND all the cultural Records structured in the finite entities that carry the Sign of the Origin, being able the awakened virya to distinguish, to see the natural or cultural entities that carry the Sign of the Origin. This situation allows him to develop a Strategy of war, to distinguish what is of the enemy and to recognize what participates in the Strategies of the Siddhas of Agartha. By noological induction, the Wise Warrior Virya recognizes these hyperborean signs and experiences in each one of them, in his inner gnosis, the ROUND EXTASIS coming from the CURRENT INFINITY. The entities that carry the INFINITE POLE are symbols that are directed to the virya, and they were structured in the world with the Hyperborean Runic Cabals contained in the thirteen archetypal runes and the three uncreated runes.

THE HYPERBOREAN INITIATE FEELS A HEROIC ECSTASY WHEN HE EXPERIENCES IN HIS BLOOD THE THIRTEEN ARCHETYPAL RUNES, THEY ARE STRUCTURED IN THE SEVEN Gnostic WAYS PLUS ONE OF SPIRITUAL LIBERATION. EACH Gnostic PATH BRINGS A DIFFERENT INNER ECSTASY, EACH ONE OF THEM HAS ONE, TWO OR MORE RUNES; BUT ONLY THE THREE UNCREATED RUNES AFFIRM THE RUNIC ECSTASY, THE EXPERIENCE IN THE BLOOD OF A HEROIC MYSTICISM, OF A NOOLOGICAL FORCE THAT COMES FROM THE PARACLETE, WHICH BRINGS US AN ABSOLUTE WILL AND AN INFINITE VALUE, AFFIRMING THE TRUE SELF IN THE INFINITE SELF.

THE THIRTEEN ARCHETYPAL RUNES LEAD THE VIRYA TO THE ISOLATION OF THE SELF FROM THE SOUL SUBJECT, THE VIRYA IS A WARRIOR MONK; BUT ONLY THE THREE UNCREATED RUNES ARM HIM AS A WISE WARRIOR.

THE VIRYA RECEIVES IN THE SECOND HYPERBOREAN INITIATION THE WAR CRY, AND WITH THAT POWER HE IS ARMED WITH THE UNCREATED RUNES, BEING ABLE WITH THEM, TO CUT OFF THE SERPENT HEADS OF THE DRAGON AND TO TRANSCEND THE ENCLOSURE OF

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RETURN **B**, LEADING BY ITS SPIRAL STAIRCASE TO THE TAU CENTER, THE INNER PRECINCT WHERE IT WILL BUILD ITS INFINITE STAIRCASE, WHICH WILL JOIN THE INFINITE BRIDGE OF THE SIDDHAS OF AGARTHA.

BRIDGE THROUGH WHICH THE WISE WARRIOR WILL CROSS THE ABYSS FROM THE CREATED TO THE UNCREATED, RETURNING, EITHER TO AGARTHA TO RETURN IN THE FINAL BATTLE TO CUT OFF THE HEADS OF THE SINARCHS, OR BY HIS ETERNAL RIGHT, HE WILL ENTER THROUGH THE GATES OF VENUS TO THE ORIGIN.

THE WISE WARRIOR, ON HIS RETURN TO ROOM **B** (beta), ENTERS ARMED AS A WARRIOR OF THE ETERNAL, A TIRODAL KNIGHT; THIS ALLOWS HIM TO PASS THE SECRET OF THE LABYRINTH AND ENTER THE HEROIC MYSTICS OF THE SIDDHAS OF AGARTHA. WITH THE UNCREATED RUNES HE PROJECTS HIS CRY OF COURAGE, WITH WHICH HE DEMOLISHES THE WALLS OF THE TREACHEROUS SIDDHAS, DESTROYS THE SIGN OF PAIN. THESE DEMONS, UPON HEARING THE WAR CRY OF THE VIRYA BERSERKR, WILL FLEE FULL OF HORROR, A CRY THAT IN THE STRATEGY OF THE HOUSE OF TURDES IS THE MOST POWERFUL WEAPON OF THE WISE WARRIOR, **CLA-MOR** THAT DISINTEGRATES FALSE LOVE, FALSE BEAUTY AND FALSE POWER, THE ILLUSION OF THE LABYRINTH, AFFIRMING THE UNCREATED COURAGE IN THE ETERNAL SPIRIT OF THE VIRYA BERSERKR.

The virya, when transposing the point of return **B**, resigned his Triform Function and his tetrarch LABRELIX, his SPHERE OF LIGHT AND SHADOW IS TRANSMUTED, HE IS SPHERE EHRE, EGOIC WILL OF PURE UNCREATED LIGHT; the Virya Berserkr feels the GUIDING SONG PROVING FROM HIS ETERNAL SPIRIT, the infinite SELF rules its NOOLOGICAL WILL, he is a being of WAR. The Warrior Monk is now a WISE WARRIOR, his WILL is all VALOR, he is part of the FURIOUS ARMY OF WOTAN.

As a WISE WARRIOR, CROSSES RETURN ROOM **B** (beta), with the CRY The Warrior of War, which is given to him by the SIDDHAS OF AGARTHA, disintegrates the VOX of the One (which is present at point **A**, in the return enclosure **B**, as the last milestone with which they intend to stop the Wise Warrior, turn him back into a Warrior Monk and, if his Achilles heel is still present, lose him again in the confusion of the labyrinth); and marches as a soldier of the hosts of Wotan, to the TAU CENTER OF HIS HAGAL RUNE, where he will receive in the hands of the SIDDHAS OF AGARTHA his Third Hyperborean Initiation.

IN THIS STRATEGY OF THE KAIROS OF THE HOUSE OF TURDES, HISTORICAL CONTINUITY OF THE KAIROS OF THE HOUSE OF THARSIS, THE WISE WARRIORS, FULL OF VRIL ENTASIS, **ARMED WITH THE WAR CRY OF THE RUNE OF VICTORY**, MARCH TO SLAY THE WHITE DEATH, THE SERPENTS AND THE DRAGON.

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VVV

COMPLEMENTARY STUDY ON THE MACROCOSMIC SERPENT. THE

**KALACHAKRA KEY:
THE ROYAL KALACHAKRA SYSTEM, STUDY OF ITS ALLEGORICAL
FIGURE. THE KALACHAKRA KEY:
THE HANDLE, THE HANDLE AND THE STEM.
THE EHRE SPHERE: THE ABSOLUTE INDIVIDUATION OF THE EGOIC WILL.**

This study is based on the description that Nimrod of Rosario reveals about the KALACHAKRA KEY, the Pontiff describes and instructs this Artificial Real System in a masterly way and we reaffirm that the virya must study the FOUNDATIONS OF HYPERBorean WISDOM to understand gnostically the functioning of the Kalachakra Key.

In the complementary study that we develop in this point of the Infinite Eight, we enter this context simply for strategic reasons, which have in themselves the purpose of expanding the understanding of the study of the MACROCOSMIC SERPENT DESIGN; this complementary study, its semantics is assimilated to the ontic matrices with which Nimrod reveals to the world this science of the Traitor Siddhas, therefore, we will enter the Semantics of Nimrod with which the HYPERBorean INITIATE IN PRESENT UNDERSTANDING will be able to deeply understand aspects of the macrocosmic serpent; this study is part of the final text of the CRYSTAL BOOKS OF AGARTHA called THE GENERAL BLOOD OF THE VIRYA BERSERKR.

THE 49 BIJAS constitute the SIGN OF PAIN, they hold the SPIRAL, the Sacred Symbol of the Pasu, of the animal man (the PALETON of the Kalachakra Key), their counterpart, the 13 plus 3 INCREASED RUNES, constitute the SIGN OF ORIGIN, the Sacred Symbol of the Virya (the ASA of the Kalachakra Key); between them there is a permanent link between these two SIGNS (the TIJA, link of the Kalachakra Key), a connection which allows to hold in chains the World, the creation, the lost virya, the SEMIDIVINE being.

The DEMIURG created: the PALETON, that which is from the beginning, before Time, from which emanated Time and Creation; the ASA, that which is before the beginning, but which is manifested by the TIJA in the PRESENT, and will be an essential part of the end, after the Mahapralaya Time and Creation; but, the TRAITOR SIDDHAS intervened Time and Creation,

affirmed in the Creation of the Demiurge the REAL ARTIFICIAL SYSTEM KALACHAKRA. From their city Chang Shambala, they modified everything that came from the PALETON (Solar Logos) and entered in the ASA (Planetary Logos) the STICK, over the created of the ASA, through the STICK, they entered and affirmed indefinitely in the world the SIGN OF ORIGIN and over it they affirmed the SIGN OF PAIN. THUS BY THE SIGN OF THE ORIGIN THE UNCREATED SPIRIT IS CHAINED TO THE CREATED WORLD BY THE SIGN OF PAIN.

The TRAITOR SIDDHAS succeed in asserting over the ASA, the power of the TIJA, and the same is the "bridge" that leads to the PALETON, this UNION, linking the ASA by the TIJA to the PALETON, allowed the acceleration of EVOLUTION, the intervention of the SIDDHAS succeeded in unleashing the UNCREATED in the CREATED. The TIJA is the bridge that unites the ASA and the PALETON, it is the metaphysical science that allowed the chaining of the Eternal Spirit to the temporality of the world. By the SIGN OF ORIGIN, deposited in the world, the uncreated Spirit was trapped in the world, but, by the STICK incorporated at the end of the ASA, the Spirit is lost, lost and asleep in the WORLD OF ILLUSION, in the MYSTERY OF THE LABYRINTH.

The inner labyrinth is represented in the ASA, and the outer labyrinth, sustained by the PALETON, both labyrinths held together, UNIFIED by the TIJA, which affirms on both the LABYRINTH of the SIDDHAS OF CHANG SHAMBALÁ; both uncreated sounds, (BIJAS AND RUNES), ACOUSTIC AND NUMERAL CABALA (they constitute the cultural premises and mathematical principles, semantic and semiotic forms of the archetypal memory, "brain", "cavern ideana") are the FOUNDATIONS OF THE TIJA, of the CULTURAL RECORD, REAL SYSTEM.

KALACHAKRA, fundamentals of the KALACHAKRA KEY.

With the TIJA and the PALETON the Traitor Siddhas chain, and with the ASA the Virya Berserkr is LIBERATED.

In the Sixth Volume of the Fundamentals of the Hyperborean Wisdom, Nimrod of Rosario describes and studies them perfectly, in this text of the EIGHT INFINITE such science is totally revealed by the wisdom of the CRYSTAL BOOKS OF AGARTHA, which reveals to us the absolute totality of the cursed science of the KALACHAKRA KEY.

The bijas of the Paleton, from the SOLAR LOGOS, resound in ALL CREATION, they affirm in creation the SIGN OF PAIN, the SACRED SYMBOL OF THE PASSU, the SPIRAL; by the REAL SYSTEM KALACHAKRA, a metaphysical engineering construction made by the TRAITOR SIDDHAS between the SUN and the EARTH, the demons of creation affirmed in the PLANETARY LOGOS, on the Sign of the Origin, the SIGN OF PAIN.

In the SUN is the PALETON (Emergent Cultural Object), the Demiurge, SOLAR LOGOS, affirmed with his will and his VOX from the beginning, THE DESIGNS OF ALL ENTITIES; by the SPIRAL, his VOX resounds in all CREATION, affirming in all its KINGDOMS conceived in its "divine" architecture, the "SIGN OF PAIN; the end of his WILL AND VOX resounds in the EARTH (Referent Cultural Object), in the PLANETARY LOGOS, confirming the DESIGNS OF ALL ENTITIES and the PASSOUL DESIGN. as its ultimate creation.

THUS, THE DEMIURGE, HIS VOX AND WILL IS PRESENT IN ALL CREATION, HIS VOLITIONAL ONTIC IMMANENCE SUSTAINS THE SNAIL DESIGN AND THE SERPENT DESIGN, EVERYTHING CREATED PARTICIPATES IN HIS CREATED SUBSTANCE, FROM THE FIRST ATOM TO THE MICROCOSM OF THE PASU, HIS ULTIMATE CREATION, EVERYTHING IS PART OF THE ONE, OF HIS CREATION.

However, the creation did not evolve, the ASA could not reproduce the PALETON, by a mystery incomprehensible to the virya in this present condition, the BEGINNING could not be reproduced in the END, and by a mystery even more incomprehensible, only the intervention of the SIDDHAS in the creation, their entrance into the CREATED ORDER, into the MATERIAL UNIVERSE OF THE ONE, allowed to unleash in the END the BEGINNING, TO CONCRETE THE ASPIRATION OF THE DEMIURGO,

the FINAL ENTELEQUY OF HIS CREATION, a subject deeply revealed to the viryas of the world by the PONTIPHYCE NIMROD OF ROSARIO in his Novel and the FUNDAMENTALS OF HYPERBORNE WISDOM, which in this text by the grace granted to me by the pontiff and the Siddhas of Agartha, we expand for greater understanding, because this KAIROS, strategically, requires it.

By the ASA (Sign of the Origin), they entered the Spirits to the created order, to the EARTH, by the TIJA they were deceived, submitted to the prison of the LABYRINTH, the DEMONS of the TIJA are responsible for creating the PRISON; they and the demiurge imprisoned and chained the uncreated races in the PLANETARY LOGOS, Labyrinth of Maya, created Universe. With their cursed sciences, their sinarchic cabalas, they affirmed on the EGO imprisoned by the ASA, the SHAFT and the PALETON; With the POWER of the Kalachakra Key, the Traitor Siddhas TURNED the KEY opening the DOORS of the LABYRINTH, where the PRISONER SELF was PRISONED, ENCLOSED, once entered the WORLD OF PAIN, they closed the DOORS OF THE LABYRINTH, from now on the Spirit would be condemned to wander in circles in the eternal return, by the **LABERINTIC SPIRAL OF THE SIGN OF PAIN** (spiral labyrinths). Chained, lost, he would have only one vision of "infinity", only one EXIT from the LABYRINTH, and such way is the one assigned to him by the SYNARCHIC CULTURE and it leads to the TIJA and the PALETON of the Kalachakra (synarchic labyrinth), to the SIDDHAS of CHANG SHAMBALÁ and to his synarchic initiations.

The SELF chained by the Sign of Origin to the Sign of Pain, seeks how to free itself from this situation, a search that is generated (by being lost and asleep in its pasu blood) in the OUTER LABYRINTH, which has the purpose of finding the exit door of the labyrinth, of finding the KEY that opens the doors of the ASA, where it was chained, but being transferred to the TIJA; (the brain is analogous to the Asa, the heart to the Tija, the feet to the Paleton, subject studied in the text) such a search, by the TRAITION OF THE SIDDHAS OF CHANG SHAMBALA, is oriented in the TAPASIGNO of the VIRYA BERSERKR: **THE GRAL BLOOD OF THE VIRYA BERSERKR**) such a search, by the TRAITION OF THE SIDDHAS OF CHANG SHAMBALÁ, is oriented in the TAPASIGNO of the.

Sign of the Origin, in the space of the STONE and of the PALETON, but it is in the STONE where its search is confined, even if it has the SOLAR LOGOS referenced, the PALETON, by the SINARCH LANGUAGES of the STONE is projected entelechially towards the FUTURE, towards the thousand Worlds of Illusion that affirm the paths of the STONE, which only lead us to the SIGN OF PAIN. Inexorably, within those spaces of significance of the TEXT, there are the paths, ways that participate in the DESIGN OF THE SERPENT, their languages impel, by

OCTIRODAE ARGENTINA

the INSTINCTIVE WILL AND THE MACROCOSMIC ARCHETYPES, the chained EGO
towards the incorporated DEMIURGIC DESIGNS.

by the TRAITOR SIDDHAS inside the TIJA, (heart, love aspect) which carry signs referring to the PALETON (the same is in the FEET, and it is in them that GOD SEATS, the demiurge participates in the microcosm from the beginning by the PASU of the FEET and the SEX, on them stands the ONTIC INMANENCE OF ITS TRASCENDENT TIME, its volitional force, its CARACOL DESIGN, but this subject will be deeply treated in the GENERAL BLOOD OF THE VIRYA BERSERKR) but that in this present these signs only affirm the lost Virya in the HEART. The lost Virya will never be able to transgress the cultural languages of the HEART of the TIJA, sciences or cabals that affirm the MYTHS of the TRAITOR SIDDHAS that contain the SERPENT, he will never be able to unveil the KNOWLEDGE of the MICROCOSMIC SERPENT, LESSER YET MACROCOSMIC, his cultural ontic representations that affirm it eternally in the SPECIES, evolutionary participant through the KINGDOM of the ANIMAL, of the pasu matrix that affirms the Manu matrix in the MICROCOSMOS of the pasu.

Religious or scientific cultural languages, ranging from the most OBLICUAL languages (partakers of the astral and psychic energies of the microcosm, of the DOUBLE DESIGN SERPENT AND SNAIL, formative of the MYTHOLOGICAL structure of the pasu psyche, partakers of the MANU ARCHETYPE deposited in the archetypal memory: Quadrangularity of the Shadow Sphere, Triform Function of the Sphere Of Light) to the more HORIZONTAL (partakers of the vital energy of the microcosm, MYTHS and PHANTASIES whose reference strictly participates of LIBIDO, of EROS, HYPNOS AND TANATHOS). Within the labyrinth of the TIJA, there are the MYTHS that lead directly to the SYNARCHIC INITIATIONS that project the lost Virya, phagocytized in these myths to the MANU DESIGN and the SOLAR LOGOS, which incorporate the lost virya, initiated sinarca, to the UNIVERSAL WHITE FRATERNITY, within the hierarchies of the LABYRINTH OF PAIN. The lost virya is trapped within the TIJA (heart, love aspect), following the sense that leads him to the PALETON, the virya, trapped in the TIJA, moves further and further away from the SYMBOL OF THE ORIGIN (of the ASA), believing in the "MASTERS of WISDOM", He loses all chance of LIBERATION, he will never be able to escape from the labyrinth on those paths, because the LORDS OF THE LABYRINTH will never give him the KEY that will allow the virya to open the door of the TIJA and to be able to EXIT, to return to the ASA and to the ORIGIN.

Within the REAL KALACHAKRA SYSTEM, the lost virya will NEVER find the SYMBOL OF ORIGIN, only by BREAKING the STRIP, (cooling, hardening the heart, disintegrating the psychological "I") the link that unites these two signs, he will be able to resign the SIGN OF PAIN and return to the ASA, (brain, participant of the true Self), take possession of the 16 uncreated runes and go out through the OCULO (secret opening of the CAVERNA IDEANA) of the ASA, to the ORIGIN, transmuting himself into SIDDHA BERSERKR.

As this topic is complex, we will try to expand on it.

LIBERATION means BREAKING with the Tapasigns that the Traitor Siddhas built in the world, the languages that affirm the Sign of Pain, over the Sign of Origin.

The virya chained by the Symbol of the Origin, deceived, affirms himself in the TAPASIGNOS of the Sign of the Origin: the Sign of Pain, in the Sacred Symbol of the Pasu. The virya immersed in the Tapasigns, deceived, believes that in them lies his liberation, believes that through those sacralizing religious or scientific languages he will be able to return to the ORIGIN; through the TIJA and the PALETON one only enters, evolving through the karmic transmigrations to the "TERRENAL PARADISE", the Eden, to the PROMISED LAND, the CELESTIAL JERUSALEM, in short, to the PROMISED LAND, the CELESTIAL JERUSALEM, through the TIJA, only the DOORS that lead to the synarchic initiations are OPENED, to the PALETON that leads the virya to the MANU ENTELEQUIA, his UNION WITH GOD, WITH THE DEMIURGH HIS CREATOR.

None of these systems of the Kalachakra LIBERATE following by the TIJA, the lost virya follows, inductively, the path of transit that affirm the cultural Registers sustained by the languages of the Universal Synarchy, and this path of the TIJA enters it in the PALETON, to the prison of the labyrinth, Paletón that when the lost virya enters to its spaces of signification, the Traitor Siddhas TURN seven times the TIJA and the Paletón. Each turn affirms one of the seven rings of the PALETON and shapes the SPIRAL, a MYTH that affirms the Sacred Symbol of the pasu in the warm, mammalian blood of the animal man; each TURN of the Key incorporates into the psychic structure an "ARCHETYPICAL MYTHICAL IMAGE", representative of the Sign of Pain, archetypal image that it deposits in archetypal memory or BRAIN, (in the totality of the psychic structure of the pasu) the seven great MACROCOSMIC ARCHETYPES that enters in each CHAKRA, reaffirming what the Virya is, his "BEING IN HIMSELF", "BEING FOR MAN" and "BEING FOR DISO". EACH TURN IS ANALOGOUS TO A CHRONOLOGICAL ONTIC CRADLE THAT AFFIRMS BY THE LAW OF THE 7 AND 4 THE 49BIJAS AND THE SIGN OF PAIN IN THE MICROCOSM OF THE PASU. The lost virya trapped in the cultural Edmund of the TIJA, in a language of the Kalachakra, is launched to fulfill his PLAN projected to a SYNARCHIC INITIATION, which washes with the tears of PAIN, all vestige of the memory of the SIGN OF ORIGIN. The SPINNING OF THE KEY affirms in each CHAKRA the designs of the MACROCOSMIC SERPENT, the SYNARCHIC LABYRINTH, and chains it definitively in the seven Worlds of Illusion.

Only the virya will be able to BREAK this link, if he carries his EGO. Only the TRUE SELF has the **LABRIX HAWK, the ROUND WEAPON** to split in two the STRIP, to separate the STICK, where the SIGN OF PAIN resides, from the SHAFT where the SIGN OF ORIGIN is found, and we must understand, that beyond this allegorical figure, this is an absolute truth and only the most **VALIENT**, will be able to separate in two, divide and split the QUADRANGULARITY OF THE SPHERE OF SHADOW, and affirm on it the ANGULARITY of the Rune ODAL, disintegrate the TRIFORME FUNCTION IN THE SPHERE OF LIGHT and affirm on it, the **SPHERE EHRE**, the gnosis of the uncreated Runes **SIEG, TYR** and **HAGAL**.

THE WORLD OF ILLUSION OF THE LOST VIRYA PARTICIPATES IN THE TIJA, IN ITS SPACE-TIME IS CONSTITUTED THE LABYRINTH OF MAYA, IN ITS TWO EXTREMES ARE THE DOORS TO SHAMBALÁ: IN ONE IS THE PALETÓN, IN IT ARE THE ARCHETYPAL MATRICES OF ALL THE UNIVERSAL DESIGNS OF CREATION, THAT WHICH IS BEYOND THE ARCHETYPAL PLANE, THE SNAIL DESIGN, THE ASTRAL AND PSYCHIC; IN THE MIDDLE EXTREME IS THE TIJA, IS THE

THAT IS BEYOND THE ARCHETYPAL PLANE, THE SERPENT DESIGN, PROPELLING THE ENTITIES TO THEIR UNIVERSAL AND PARTICULAR ONTIC FORMS TO ENTELECHY. BETWEEN THE TWO, TIJA AND PALETON LIES DEJUN, THE GATES OF CHANG SHAMBALA, PATHS THAT LEAD THE LOST VIRYA, VICTIM OF ILLUSION, TO THE CURSED CITY, TO ENCHAINMENT AND HIS DOOM.

IT IS FUNDAMENTAL TO UNDERSTAND THAT THE MANU MATRIX IS ONLY FOUND AS A POSSIBILITY OF BEING IN THE ASA, ALTHOUGH THIS DESIGN PARTICIPATES OF THE PALETON AS MONAD, ESSENTIAL MATRIX OF THE UNIVERSAL ARCHETYPE, AS MANU MATRIX WAS INCORPORATED TO THE ASA BY THE INTERVENTION OF THE BETRAYAL OF THE TRAITOR SIDDHAS, WHEN WITH THE KALACHAKRA KEY THEY MODIFIED THE PASU DESIGN, ALTERING ITS GENETIC KEY; THIS ALLOWED TO AFFIRM IN THE ASA THE MANU MATRIX AS THE ENTELECHIAL SUPRAFINALITY OF THE PASU DESIGN. THE LOST VIRYA IS IN THE ASA (BRAIN) BUT LIVING IN THE WORLD OF ILLUSION, HE ENTERS THE CULTURAL REGISTER OF THE TIJA, (CONFINED IN THE HEART) BUT BEING ASLEEP HE ONLY SEES THE "LIBERATION" THROUGH THE DOOR LEADING FROM THE ASA (BRAIN) TO THE TIJA (HEART), AND THAT DOOR IS AN ENTRANCE THAT AFFIRMS HIM INDEFINITELY IN THE LABYRINTH OF PAIN, LEADS HIM, INEXORABLY, TO THE CURSED CITY, TO AFFIRM ON HIMSELF THE SACRED SYMBOL OF THE PASU.

How is it possible, if in the ASA lies the SIGN OF ORIGIN, to fall into the STONE?

Answer: simply by the mystery of the A-MOR, because the Spirit trapped in the ASA, enters, being asleep and chained, to the TAPASIGNO of the ASA, the LOVE, BEAUTY and CONSCIOUSNESS ASPECT, and in the same, all the cultural references structured in those demiurgic aspects project it inside the EXTERIOR LABYRINTH, they affirm the sinarca labyrinth, this labyrinth has only one entrance DOOR that is conducive to the HEART and PASSION, traps that lead us into the spaces of the TIJA, they lead us to the SACRED SYMBOL OF THE PASÚ. All the sacred symbols, within the TIJA, are paths leading, through the deception structured in the TPASIGNOS of the ASA, to the PALETON, to the SYNACHRICAL INITIATIONS.

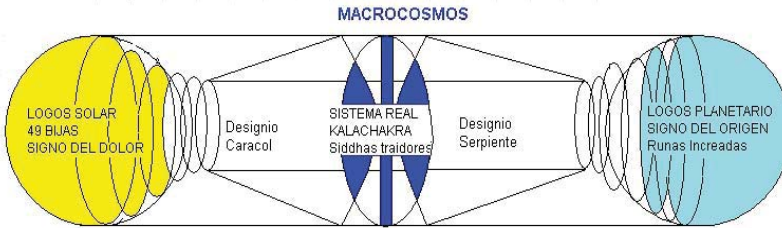
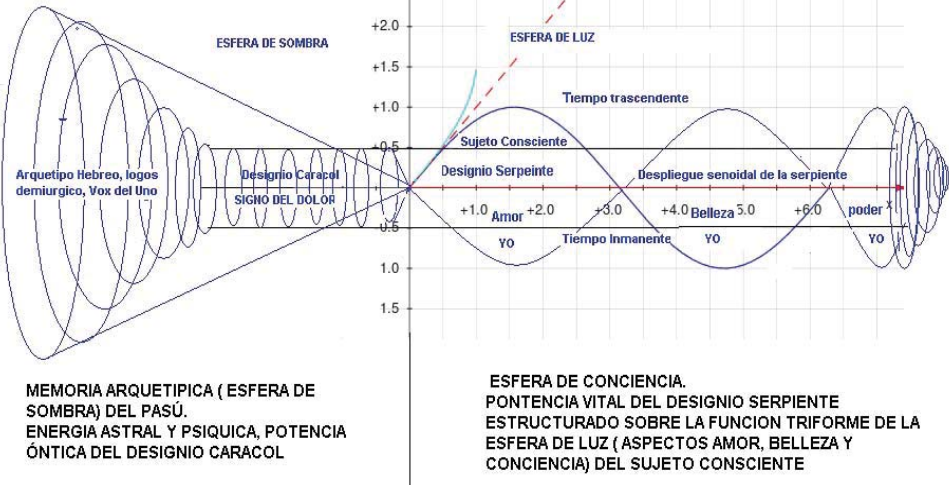


FIGURA DEL SISTEMA REAL KALACHAKRA, CONSTRUCCION COLOSAL ENTRE LA TIERRA Y EL SOL.

MICROCOSMOS

DESIGNIO CARACOL potencia ontológica depositada sobre la MEMORIA ARQUETIPICA (ESFERA DE SOMBRA) por la incorporación del SIGNO DEL DOLOR Y LOS 49 BIJAS MAS UNO, representado en esta figura en los SIETE ANILLOS DE LA KALACHAKRA. POTENCIAS ASTRAL Y PSIQUICA QUE IMPRIME EN LA MEMORIA ARQUETIPICA SOBRE LA TOTALIDAD DE LA ESFERA PSIQUICA EL ARQUETIPO HEBREO Y LA IMAGEN DEL MESIAS SACERDOTAL, EL SIMBOLO SAGRADO DEL PASU, LA ESPIRAL representado en el virya occidental en la imagen del arquetipos JESUS.



MEMORIA ARQUETIPICA (ESFERA DE SOMBRA) DEL PASU. ENERGIA ASTRAL Y PSIQUICA, POTENCIA ONTICA DEL DESIGNIO CARACOL

ESFERA DE CONCIENCIA. PONTENCIA VITAL DEL DESIGNIO SERPIENTE ESTRUCTURADO SOBRE LA FUNCION TRIFORME DE LA ESFERA DE LUZ (ASPECTOS AMOR, BELLEZA Y CONCIENCIA) DEL SUJETO CONSCIENTE

Figure 1.

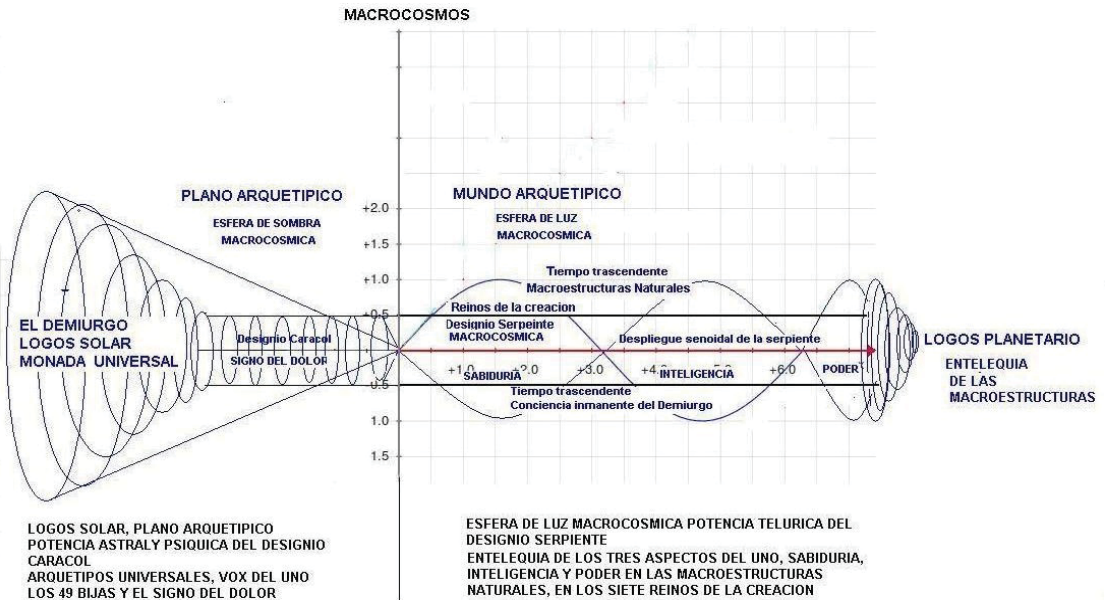


Figure 2.

In these two images we demonstrate how the illusory world that the pseudo-sciences of the Kalachakra affirm is generated from this truth by the Kalachakra Key. In these figures we show how the snail and serpent designs of the MACROCOSMOS, and the snail and serpent design in the MICROCOSMOS correspond, their analogical correspondences between the Three Macrocosmic Aspects, SOLAR LOGOS and the Three Microcosmic Aspects, KUNDALINI LOGOS (coordinate geometry, or cyclometric functions). We can verify in these figures that both functions are based, naturally, on reciprocity, the two curves are inverses, one concave and the other convex, although both are the same *parabola*, one with its axis on the ordinate axis and the other on the abscissa axis, both inverse *parabolas* describe the DYNAMICS of the serpent's design, they are part of the DEPLOYMENT that executes this design on the spiral (seven rings) of the snail design, actualizing the Three Aspects of the One in the macrocosm: Wisdom, Intelligence and Power, the entelechies of its macro-structures; analogous to this, is in the microcosm the entelechy of the Three Aspects of the One: Love, Beauty and Consciousness, entelechy Manu.

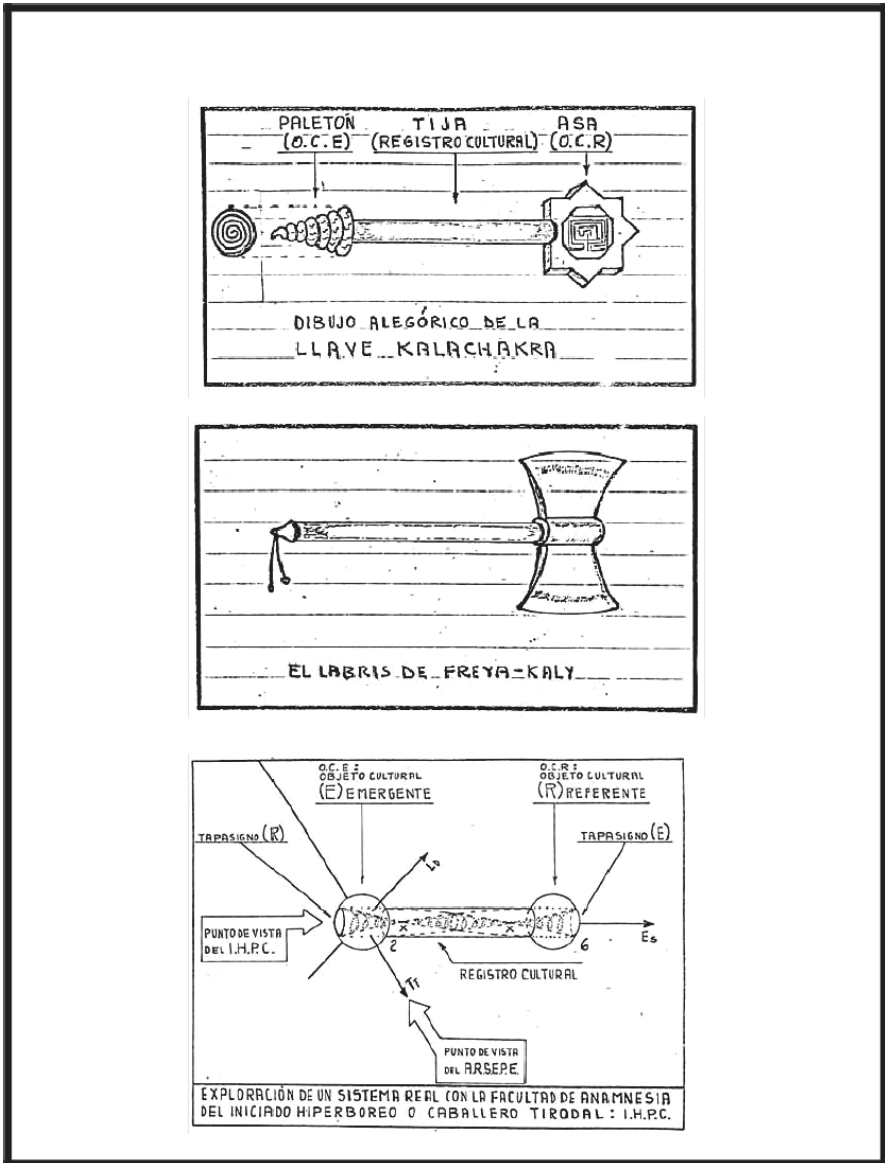


Figure 3.

In the third figure we use the allegorical image of Nimrod, in it we can verify what we are describing, we affirm that in this complementary study it is only about entering the Virya to the understanding of this image from the study of the EIGHT INFINITY deeply respecting what is taught by the Pontiff.

THE STICK IS SUSTAINED BY THE WILL OF THE DEMIURGE, AND THE SHAFT BY THE WILL OF THE TRAITOR SIDDHAS OF CHANG SHAMBALA, THE HANDLE BY THE WILL OF THE DEMIURGE AND OF THE TRAITOR SIDDHAS, BUT IN IT THE SPIRIT IS QUENCHED, IN SUCH A WAY THAT THE HANDLE IS ALSO SUSTAINED BY THE WILL OF THE SPIRIT OF THE LOST VIRYA.

AGARTHA'S Loyal SIDDHAS PARTICIPATE IN THE ASA (figures 1 and 2). FROM THE UNCREATED, THAT WHICH IS BEYOND THE KALACHAKRA, THEY OPENED A BRIDGE FROM VENUS THROUGH WHICH THEY ENTERED IN DIFFERENT STRATEGIES TO THE ASA, TO THE PLANETARY LOGOS, TO THE CREATED WORLD, DEFINITELY IN THE WORLD, THE **SYGNO OF THE ORIGIN** AND THE **GOLDEN RUNE**, WITH THEM THE SEVEN Gnostic WAYS PLUS ONE HYPERBOREAN LEADING TO THE ORIGIN WERE AFFIRMED.

IN THE HANDLE IS THE PLANETARY LOGOS, THE REALITY OF THE WORLD, ITS TRUTH AND ITS LIE, THE REPRESENTATIONS OF THE MACROCOSMIC SERPENT DESIGN AFFIRMED BY ITS **THREE HEADS**, THE **PAST**: THE ARCHETYPAL PRINCIPLE OF CREATION, THE **PRESENT**: THE LABYRINTH OF ILLUSION, AND THE **FUTURE**: THE ENTELECHIES OF ITS MACROSTRUCTURES.

BY THE TRAITOR SIDDHAS, THIS SERPENT AFFIRMS IN THE LOST VIRYA THE PAST, THE PRESENT AND THE FUTURE, BINDS HIM TO THE TIME OF THE WORLD, TO THE REALITY OF THE LABYRINTH, TO ITS MYTHOLOGICAL, MYTHICAL AND RELIGIOUS CULTURAL IMAGES, PROPER TO THE CULTURAL PACT AND TO THE GOLEN PRIESTS, UNCONSCIOUS FORCES LEADING TO MANU PERFECTION, TO THE ONTIC ENTELECHY OF THE MICROCOSM, TO THE SOLAR OR LUNAR PRIESTLY INITIATIONS OF THE UNIVERSAL SYNARCHY, DEMIURGIC PRINCIPLES LEADING TO THE SUBMISSION OF THE CAPTIVE SPIRIT TO THE WORLD OF THE DEMIURGE, TO THE GOALS OF THE KALACHAKRA.

BY THE ETERNAL GRACE OF THE SIDDHAS OF AGARTHA, THE AWAKENING OF THE CHAINED SPIRIT AND ITS RETURN TO ITS ORIGINAL HOMETLAND IS AFFIRMED, BY THE SIGN OF THE ORIGIN ENGRAVED IN THE SWASTIKA AND IN THE UNCREATED RUNES, SIEG, TYR AND HAGAL, ONE ENTERS THE HYPERBOREAN INITIATION, TO THE Gnostic WAYS THAT AFFIRM THE HYPERBOREAN MARTIAL ETHICS IN THE VIRYA.

HEROIC MYSTICISM WITH WHICH ONE ENDURES THE SIGN OF PAIN AND ENTERS THE HYPERBOREAN WISDOM, THE SCIENCE OF LIBERATION OF THE SIDDHAS OF AGARTHA, WISDOM WITH WHICH THEY INSTRUCT US IN THE STRATEGIES OF OPPOSITION TO THE SIGN OF PAIN. STRATEGIES IN WHICH PARTICIPATE THE VIRYAS WHO CARRY IN THEIR BLOOD THE SYMBOL OF THE ORIGIN, WHO BEYOND THE LABYRINTH AND THE PAIN, AFFIRM WITH WILL AND COURAGE, THE STRATEGIES OF THE SIDDHAS OF AGARTHA, THE PATHS TO LIBERATION.

IN THE ASA, THE VIRYA HAS THE POSSIBILITY TO ACHIEVE HIS FREEDOM, OR TO SUFFER UNTIL THE END OF THE TIMES OF ENCHAINMENT, TO FOLLOW THE PATH, LANGUAGES OF THE TRAITOR SIDDHAS, OR THE Gnostic WAYS, WISDOM OF THE SIDDHAS OF AGARTHA, IT DEPENDS ON HIM, IF HE **FOLLOWS THE SERPENT HE IS CONDEMNED, IF HE FOLLOWS THE EAGLE HE IS LIBERATED.**

IN THE WORLD THERE ARE BOTH STRATEGIES, THE LABYRINTH OF THE UNIVERSAL SYNARCHY OF THE TRAITOR SIDDHAS AND THE **LABYRINTH OF WOTAN** OF THE LOYAL SIDDHAS, BOTH REPRESENTED BY THEIR DOCTRINES, THAT OF THE SERPENT, THAT OF THE EAGLE, OF THE VIRYA DEPENDS ON HIS CHOICE.

THE TRAITOR SIDDHAS AFFIRM **THE SYNARCHIC LABYRINTH**, THE SACRED SYMBOL OF THE PASU, THE SPIRAL, THE **SERPENT**, THE PARTICIPATORY KNOWLEDGE OF THEIR RELIGIOUS AND SCIENTIFIC DOGMAS, THEIR CULTURAL CONSTRUCTIONS (AXIOLOGICAL CULTURAL SUPER-OBJECTS), THEIR ACADEMIC SCIENCES, THEIR ATHEISTIC OR CAPITALISTIC CULTURES, CAPITAL, MONEY, PROFIT BY USURY, SYNARCHIC ARCHITECTURE, THE TEMPLE, CATHEDRALS, SYNAGOGUES, PAGODAS, MOSQUES, THE GOD OF THE TEMPLE, HIS CREATION, PAGODAS, ETC. THE LABYRINTH AFFIRMS THE RACE CHOSEN BY THE GOD OF THE LABYRINTH, THE HEBREW ARCHETYPE AND THE REPRESENTATIVE OF THE GOD OF THE LABYRINTH IN THE LABYRINTH, THE PRIESTLY MESSIAH, THE ARCHETYPE JESUS CHRIST.

AGARTHA'S SIDDHAS AFFIRM THE **WOTAN'S LABYRINTH**, THE **EAGLE**, THE SACRED SYMBOL OF THE VIRYA, **TIRODINGUIBURR**, THE SIGN OF ORIGIN AND THE GOLDEN RUNE, THEIR HYPERBORNE WISDOM; THEIR STRATEGIES OF LIBERATION BASED ON THE INCREASED RUNES, FROM WHICH THE THREE WARRIOR WAYS AROSE: THE ART OF THE CARVED STONE, THE SCIENCE OF FORGING WEAPONS OF WAR, AND THE MYSTERY OF THE LANGUAGE OF THE BIRDS, WISDOMS WITH WHICH ARE AFFIRMED: NATIONALISMS, HOMELAND, RACE, BLOOD, FAMILY, THE MAXIMUM HYPERBOREAN PONTIFICES AND THE REPRESENTATIVE OF THE SIDDHAS OF AGARTHA IN THE WORLD THE IMPERIAL MESSIAH, THE FHURER.

THE ASA REPRESENTS FOR THE HYPERBOREAN VIRYA THE **ODAL ARCHIMONA**, THE WISDOM WITH WHICH TO SOLVE THE SECRET OF THE LABYRINTH, IN IT IS THE SONG OF A-MORT, THE VISION OF THE GRAL, THE WAY TO THE SELBST.

THE PALETON REPRESENTS FOR THE HYPERBOREAN VIRYA THE OUTER LABYRINTH, THE **VALPLADS**, THE TERRAIN OF THE ENEMY AND ITS MULTIPLE PATHS OF ILLUSION.

THE TIJA REPRESENTS FOR THE HYPERBOREAN VIRYA THE ENEMY TO BE DEFEATED, THE TOTAL HOSTILITY TO MATTER, THE **TOTAL WAR** AGAINST THE DEMIURGE, THE TRAITOR SIDDHAS.

THE TIJA represents these three TIMES AND SPACES, (time: past, present and future; space: high, long and wide) worlds where the lost virya exists, where this triform serpent resides, the TIJA and its deception, UNITE the lost virya INITIATED SINARCA with the

DEMIURGE, with his Creator; therefore, the WISE WARRIOR is instructed in the ART OF WAR, because he knows that he must disintegrate the STRIP, destroy his ILLUSION in order to AWAKEN TO AWAKENING and achieve his LIBERATION.

BY THE TIJA AND ITS SCIENCES OF DECEPTION, THE WARRIORS ARE SUBJECTED TO THE HIERARCHY OF THE PRIESTS, TO THEIR CHARMS OF LOVE AND PEACE, WHICH CAUSED THE WARRIORS TO LAY DOWN THEIR WEAPONS, TO STOP FEELING IN THEIR BLOOD THE SYMBOL OF ORIGIN AND TO LOSE THEMSELVES IN THE CREEDS OF THE SIGN OF PAIN. THE VIRYA MUST RECOVER HIS **LABRIX AXE AND BREAK, SPLIT THE SHAFT** TO BE ABLE TO ENTER HIS ODAL CASTLE AND OPEN THE DOORS LEADING TO HIS LIBERATION.

THE VIRYA IS TRAPPED IN THE TIJA (CULTURAL RECORDS OF THE KALACHAKRA THAT AFFIRM HIS PSYCHOLOGICAL SELF, THE SINARCA LABYRINTH), IN ITS ENCHANTMENTS OF LOVE AND PEACE. BECAUSE OF THE LINK FROM THE TIJA TO THE PALETON, AND TO THE ASA, WITHIN THE PATHS OF THE TIJA, THERE ARE TWO WAYS, ONE LEADING TO THE ASA AND THE OTHER TO THE PALETON, THE VIRYA MUST SEE THAT Gnostic WAY LEADING TO THE ASA, AND AS A WARRIOR, THE VIRYA MUST RETURN TO THE HANDLE (ENTER HIS ODAL ARCHIMONA), TAKE THE LABRIX AXE, AND WITH ONE BLOW WITH HIS LABRIX (SWASTIKA), APPLIED TO THE END THAT JOINS THE SHAFT TO THE HANDLE, HE SPLITS THE KEY, THE SHAFT, IN TWO, FREEING HIMSELF FROM THE PALETON AND THE SIGN OF PAIN (OF THE VALPLADS). HE TAKES DEFINITIVE POSSESSION OF THE HANDLE (HE AFFIRMS HIMSELF IN THE TAU SQUARE OF HIS ODAL ARCHIMONA), OF THE UNCREATED RUNES AND THE SIGN OF THE ORIGIN, WITH THIS UNCREATED SIGN HE OPENS THE DOORS OF THE HANDLE THAT LINK HIM TO THE HEAVENS OF AGARTHA (HE BUILDS HIS SPIRAL AND INFINITE STAIRCASE), HE ENTERS AS A TIRODAL KNIGHT, HYPERBOREAN HERO, TO CROSS THE BRIDGE LEADING TO THE ORIGIN.

Such a heroic action unveils the veils of Maya, breaks with the Illusion, opens the eyes of the virya and allows him to see the root of the deception, to enter the WORLD OF VENUS, to anchor himself to the HEAVEN OF THE SIDDHAS OF AGARTHA.

The only way out of this colossal trap called the Kalachakra Key is by **BREAKING** the STRIP, splitting the cursed key in two, separating the ASA from the PALETON, this allows you to build the SNAIL STAIRWAY and through it to enter your INFINITE STAIRWAY, to the Hyperborean Gnostic Path that transits him on the INFINITE BRIDGE, built from the ORIGIN by the SIDDHAS OF AGARTHA, and from the THYRODAL ARCHEMON by the PONTISTIC BERSERKR, and to enter the HEAVENS OF AGARTHA.

THE VIRYA LOST IN THE PALETON, AFFIRMS ABOUT HIMSELF A TRUTH THAT HE IS NOT, LIVING IN THE LIE THAT HE IS, HE BELIEVES IN THE LABYRINTH, IN THE IMAGE OF THE WORLD THAT IS REPRESENTED TO HIS TIGHTLY CLOSED EYES, A SITUATION THAT KEEPS HIM BLIND AND CHAINED, ONLY BY OPENING HIS EYES, AWAKENING TO THE AWAKENING, WILL HE BE ABLE TO GET OUT OF THE DECEPTION AND REMEMBER AGAIN THE UNCREATED ORIGIN OF HIS ETERNAL SPIRIT.

How are the designs of the pasu matrix and the designs of the Manu matrix actualized in the microcosm?

THESE FORTY-NINE BIJAS PLUS ONE, INCORPORATED INTO THE GLOBE OF AKASA

All the onticotemporal matrices of the pasu matrix are deposited in cardinal and ordinal form in the KUNDALINI LOGOS through the designating VOX of the DEMIURGICAL LOGOS, and are incorporated by the designating VOX in the egg of Akasha. When the igneous serpent awakens, its VOX, which reproduces the VOX OF THE ONE, in the whole microcosm (we must indicate that this VOX of the serpent also carries the DESIGNATIVE of the TRAITOR SIDDHAS in that specific incarnation). In scorching form, with its archetypal igneous fire, it weaves through its double path (nervous and blood or cardiovascular system); esoterically ELIX path, IDA and PINGALA channels) in the SOUL AND BODY, the biomorphological conformation of the microcosm, the SCHEME OF SELF, or IMAGE OF SELF, in each chakra (vortex of astral energy), weaves the astral substance, in atomic, molecular and biological matter, archetypal FABRIC that molds according to the pasu matrix, to what has been previously established in the Plan, all that is ORDERED in each ORGAN in PARTICULAR and in the ORGANISM in GENERAL. The serpent design follows what is DE-SIGNED by the VOX of the One, without deviating from what is ESTABLISHED, first in the universal Monad, which allows the TOTAL development of the "BEING IN ITSELF" of the microcosm, the Universal, contained in the nature of the HUMAN BEING, the UNIVERSAL ALL is actualized in the biological body, in the HUMAN ORGANISM. Nimrod describes this subject perfectly, therefore, we will not continue developing this analysis from the enunciation of the Pontiff Tirodal, but we will enter into a study of the designation of the SERPENT, taking into account the QUADRANGULARITY OF THE SPHERE OF SHADOW and the TRIFORMAL FUNCTION OF the design of the serpent in the SPHERE OF LIGHT.

HYPERBOREAN WISDOM AND THE CRYSTAL BOOKS AFFIRM: THE VIRYA WITH THE DOUBLE RUNIC RE-SIGNIFICATION, RESIGNS WITH THE ODAL RUNE THE QUADRANGULARITY OF THE SPHERE OF SHADOW, (TAU OCTAGON) AND WITH THE TYR RUNE, THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT, (HAGAL RUNE), AFFIRMS THE NOOLOGICAL OVER THE ONTOLOGICAL, THE VIRYA IS A SIDDHA.

The shadow sphere is governed by the ONTICAL QUADRATURE (product of the division of the pairs of ontological opposites that compose the microcosm, masculine-feminine), which is determined by the four chakras of the SPINE. First: the BASE of the SPINE chakra or center: it governs the archetypal potency of the Kundalini globe or nest, the designs of Pluto. Second: the Sacral Chakra: governs the ontic impulse, the unfolding of the igneous serpent in the pairs of opposites, represented in the channels Ida and Pingala, masculine and feminine, the designs of Uranus. Third: the SOLAR PLEXUS Chakra or center: the serpent definitively establishes the masculine or feminine matrix, affirming the "being-in-itself", the Universal and the gender, the designs of Mars and Venus. Fourth: the CARDIAC Chakra: the serpent Kundalini affirms the VOX of the One, the EYE of YOD, the "BEING-FOR-THE-MAN" is actualized, but, in this ontic center the second intention of the serpent's design intervenes, because at that moment, Kundalini gives way to the modified by the LORDS OF KARMA, the alterations introduced by the Traitor Siddhas enter in that particular organ, in the HEART; The designs of the Solar Logos, the ENTELEQUIA OF THE LOVE ASPECT, a synarchic initiation, are rooted in this CARDIAC chakra.

These four "lower" chakras form and determine the ONTIC QUADRATURE, which is called the shadow sphere or the UNCONSCIOUS, ontic space actualized by the vital energy of the serpent design (represented by Kundalini) sustained by the astral and psychic powers of the snail design. In this ontic quadrature structured by the pairs of opposites, the whole biological body is affirmed, specifically, the ARCHETYPICAL MEMORY, (HEART AND BRAIN) in which all the designs and their matrices are deposited, being the SNAIL DESIGN (the demiurgic Plan for the microcosm) totally incorporated to the archetypal memory or brain (in the three functions of the brain). It is fundamental to understand that the KUNDALINI SERPENT, when it reaches the ANAHATA CHAKRA or HEART CHAKRA, has completed its designating task, embodying the entire PASU MATRIX, but, at that point of its journey through the ELIX SPIRAL, the igneous serpent STOPS, giving way to what is incorporated by the TRAITOR SIDDHAS in the KARMA of the microcosm, where the Spirit is chained. The Traitor Siddhas in each incarnation modify the PASU DESIGN, altering their particular design or "being-for-man", such modification allows to incorporate in the essential matrix a new design on the MANU MATRIX, therefore, in the Cardiac Chakra the Kundalini serpent affirms on the pasu matrix, the Manu matrix, but this imprint or mandalic seal on this chakra is determined by what the Lords of Karma affirm on this Manu matrix.

THE DESIGN OF THE SERPENT IN ITS KUNDALINI ASPECT, WEAVES THE FIRST FOUR COMPONENT RINGS OF THE QUADRANGULARITY OF THE SPHERE OF SHADOW (ALTHOUGH IN THE FOUR ARE IMPLICIT THE THREE, THESE THREE SUPERIOR RINGS WE WILL ANALYZE LATER), THUS THE 49 SOUNDS ARE DEPOSITED IN THE SEVEN CHAKRAS OF THE MICROCOSM, THE SPIRIT IS IMPRISONED IN THE RINGS, IS CONFINED TO THE SPACE OF THE SPIRAL, ENCLOSED FOREVER IN THE SHAFT (ONTIC REGISTERS OF THE MICROCOSM), IN THE SPIRAL LABYRINTH LEADING TO THE KALACHAKRA KEY STICK.

IN THE FOUR LOWER CHAKRAS (ONTIC QUADRATURE OR SQUARING OF THE CIRCLE) THE DEMIURGE, WITH HIS DESIGNATING VOX, AFFIRMS WITH THE SERPENT, IN EACH CHAKRA, SEVEN BIJAS, AND SHAPES AN ONTICOTEMPORAL FORM OF THE SCHEME OF HIMSELF, AFFIRMS THE ONTIC QUADRATURE AND IN THE HEART CHAKRA IMPRINTS THE MANU MATRIX, THE SOLAR LOGOS.

THE KUNDALINI SERPENT AFFIRMS IN THE SPHERE OF SHADOW THE UNIVERSAL AND THE PARTICULAR, THE THREE ASPECTS OF THE SOLAR LOGOS ARE ENGRAVED WITH FIRE IN THE WARM BLOOD OF THE PASU, THEY ARE ACTIVATED IN THE MICROCOSM IN THE WHOLE PASU MATRIX: THE ASPECTS LOVE AND BEAUTY (MICROCOSMIC FINALITY), AND IN ITS MANU MATRIX: THE ASPECT CONSCIOUSNESS (MACROCOSMIC SUPRAFINALITY, MANU ENTELECHY).

THE REVERSED SPIRIT IS CHAINED, TOTALLY, WHEN ALL THE ONTIC-TEMPORAL IMAGES (THE 49 BIJAS AND THE SIGN OF PAIN) ARE AFFIRMED IN POTENTIAL FORM ON THE ONTIC QUADRANGULARITY OF THE SHADOW SPHERE (THE UNCONSCIOUS). THESE ONTIC IMAGES WILL GIVE ONTOLOGICAL CONSTITUTION TO THE SCHEMA ITSELF, AXIOLOGICAL SIGNIFICANCE TO THE "BEING-IN-ITSELF".

AFFIRMING ON ITSELF THE "BEING FOR MAN". THE SPIRIT REVERTED BY A DELUSION OF A-MOR, OF PASSION, IS CHAINED TO THE SPECIES (BEING IN ITSELF) AND INVESTED IN THE GENUS, (BEING FOR MAN) IMPRISONED THE MASCULINE SPIRIT IN THE MICROCOSM OF MAN (BY THE ANIMUS) AND THE FEMININE SPIRIT IN THE MICROCOSM OF WOMAN (BY THE ANIMA).

THE ETERNAL SPIRIT IS TRAPPED IN TWO WORLDS PARTAKING OF THE MICROCOSM, BIOLOGICAL BODY, BY THE ILLUSION OF THE KALACHAKRA, THE SEMI-DIVINE BEING PARTAKES OF THE MASCULINE WORLD BY THE SOLAR LOGOS AND OF THE FEMININE WORLD BY THE LUNAR LOGOS, OF THE ONTOLOGICAL DUALITY OF THE BIOLOGICAL BODY OR MICROCOSM, OF THE CREATED SOUL. THE UNCREATED SPIRIT IS TRAPPED IN A CREATED SOUL AND IN A MICROCOSM, TRIFURCATED IN BODY, SOUL AND SPIRIT.

THE BIOLOGICAL BODY, ITS ARCHETYPAL PHYSIOGNOMY, PARTICIPATES IN THE ESSENTIAL MATRIX OR ARCHETYPAL MONAD, UNIVERSAL BEING, OF THE HUMAN, OF THE TWO GENDERS, MALE AND FEMALE (BY THE VITAL AND SEXUAL ENERGY: MALE AND FEMALE); THE SOUL, BY THE PARTICULAR BEING OF THE MALE OR FEMALE, ASTRAL OR ETHEREAL BODY, DETERMINED BY THE KARMIC AND THE LORDS OF KARMA. THE SPIRIT OF THE VIRYA, CHAINED TO THE ARCHETYPAL MEMORY, PARTICIPATES IN THE MANU MATRIX, AFFIRMS THE DESIGNS THAT IMPEL IT TO THE MANU ENTELECHY, DETERMINED BY ITS ANDROGYNOUS MONAD.

BUT IT IS IMPORTANT TO UNDERSTAND THAT THIS ONTOLOGICAL TRIFURCATION IS TOTALLY RE-SIGNIFIED IN THE Gnostic REVERSION, SUCH A MODIFICATION OR NOOLOGICAL TRANSFORMATION AFFIRMS THE "I" IN THE ETERNAL. THE ETERNAL SPIRIT PARTICIPATES IN ITS UNCREATED SINGULARITY, FEMININE OR MASCULINE, IN WHICH THE ILLUSION OF THE LABYRINTH IS DILUTED.

THE ENCHAINMENT, BY DECEPTION, ALLOWED THE SINGULARITY OF THE SPIRIT SPHERE TRAPPED BY THE ESSENTIAL MATRIX, TO FALL INTO THE ONTOLOGICAL QUADRATURE, IN PLURALITY OF GENDER, IN THE BIOLOGICAL. BY THE PASU MATRIX ITS SINGULARITY (ABSOLUTE INDIVIDUATION), IS LOST IN THE CULTURAL CONFUSION THAT PREVAILS IN THE LABYRINTH, IN SUCH A WAY THAT, THE MAN LOSES HIS MASCULINITY AND THE WOMAN HER FEMININITY, THE REASON FOR IT: CARNAL PASSION. IS THE MYSTERY OF THE A-MORT, THE LOSS OF ORIENTATION BY THE A-MORT, THE CAUSE OF THE ENCHAINMENT BY LOVE, AND THAT CARNAL LOVE IS THE ORIGIN OF ALL PAIN.

IN THE MICROCOSM IN THE HEART IS DEPOSITED THE WHOLE MANU MATRIX, ITS ENTELECHY MANU, TO CONCRETIZE IT, REQUIRES THE ALTERATION OF THE LIBIDO TO ARRIVE AT ITS ENTELECHY SUPRAFINALITY, SUCH ALTERATION IS THE FUNDAMENTAL PRINCIPLE OF THE MONADIC EVOLUTION, OF THE SOLAR LOGOS. TO AFFIRM THE ENTELECHY MANU IS TO DISINTEGRATE THE SELF, ITS VOLITIONAL FORCE IN THE BEING MANU, IN THE ANDROGYNOUS, ESSENTIAL AND FINAL PART OF THE ENTELECHY MANU.

IN THE MASCULINE MICROCOSM, THE KUNDALINI LOGOS AFFIRMS THE SOLAR FIRE IN THE UNCONSCIOUS, IN THE CENTER OF THE QUADRANGULARITY OF ITS SHADOW SPHERE, IN THE ANAHATA CHAKRA; IT RESIDES IN THIS FIRE, IN IT IS THE WILL OF THE ONE, THE EYE OF YOD. THIS IS MANIFESTED IN THE ASPECTS OF LOVE, BEAUTY AND CONSCIOUSNESS, REPRESENTED IN THE SNAIL AND SERPENT DESIGNS, IN THE UNCONSCIOUS, SHADOW SPHERE, HE IS MANIFESTED IN THE HEART BY THE IMAGE OF THE MOTHER BINAHT, THE VIRGIN OF PAIN (WHETHER MASCULINE OR FEMININE, ALWAYS IN THE HEART IS THE ANIMA, AND IT IS THE ANIMA, THE FEMININE ASPECT THAT PREVAILS IN THE SINARCHIC INITIATIONS, THAT IS WHY THIS IS THE FORM THAT DETERMINES THE BEING OF THE PRIESTS).

THE "I" OF THE VIRYA LOST IN A MALE BODY, BECAUSE OF ITS COLD BLOOD, SEEKS THE A-MORT, BUT BECAUSE ITS HOT BLOOD PREVAILS, IT AFFIRMS ITSELF IN LOVE, IN THE CARNAL PASSION OF THE "HUNGER" OF THE ANIMAL MAN (ALTERATION OF THE LIBIDO, TO A GREATER DEGREE, PERVERSION OF THE LIBIDO), IN THE "ANIMA", PSYCHOLOGICAL IMAGE OF THE MOTHER BINAH, REPRESENTED IN THE MULTIPLE FEMININE FORMS THAT THE THREE HEADS OF THE SERPENT ACQUIRE IN THE UNCONSCIOUS OF THE MALE VIRYA.

IN THE FEMININE MICROCOSM, THE KUNDALINI LOGOS AFFIRMS THE SOLAR FIRE (ALSO LUNAR, EVA WOMAN) IN THE UNCONSCIOUS, IN THE CENTER OF THE QUADRANGULARITY OF ITS SHADOW SPHERE, IN THE ANAHATA CHAKRA, LIES THE EYE OF YOD. THIS IS MANIFESTED IN THE ASPECTS OF LOVE, BEAUTY AND CONSCIOUSNESS, REPRESENTED IN THE SNAIL AND SERPENT DESIGNS IN THE IMAGE OF MOTHER BINAH. HOWEVER, IN THE FEMININE VIRYA, BECAUSE OF HER SPIRITUAL CONDITION, FOR BEING THE BEARER OF THE SYMBOL OF ORIGIN (LUNAR COLD, TYPICAL OF THE KALI WOMAN), THE TRAITOR SIDDHAS ALTERED, SPECIFICALLY, THE ANAHATA CHAKRA OF THE FEMININE MICROCOSM, AFFIRMING OVER THE ARCHETYPE OF MOTHER BINAH, THE MANU ARCHETYPE, THE IMAGE OF THE DEMIURGE, ANDROGYNOUS REPRESENTATION OF THE PRIESTLY MESSIAH AND OF THE TRAITOR SIDDHAS.

THE I OF THE VIRYA IN A FEMININE BODY, BY ITS COLD HYPERBOREAN BLOOD SEEKS THE A-MORT, BUT, BY ITS HOT BLOOD AFFIRMS ITSELF IN LOVE, IN ITS HUMAN PASSION, IN ITS "ANIMUS", PSYCHOLOGICAL IMAGE OF THE PRIESTLY MESSIAH, REPRESENTED IN THE MULTIPLE MASCULINE FORMS THAT THE THREE HEADS OF THE SERPENT ACQUIRE IN THE UNCONSCIOUS OF THE FEMININE VIRYA.

BOTH MICROCOSMS, WHEN THE VIRYA'S SELF MERGES WITH HIS ANIMA, OR THE VIRYA'S SELF MERGES WITH HIS ANIMUS, CONSOLIDATE THE OPUS DEI (THE DIVINE WORK, DIVINE ARCHETYPE), THE "ALCHEMICAL WEDDING," THE ANDROGYNOUS. THIS DETERMINES THE INITIATION OF THE VIRYA AS A SINARCA INITIATE, HIS INCORPORATION INTO THE UNIVERSAL WHITE BROTHERHOOD OF CHANG SHAMBALA. THE DEMIURGIC LOGOS IN THE EYE OF YOD, PRESENT WITHIN HIM AND WITHIN HER, HAS INTEGRATED IN A DIVINE AMBROSIA, THE SELF IN THE ANDROGYNOUS, A PRECONDITION TO MAKE THE EVOLUTIONARY LEAP TO THE MANU ENTELECHY.

ONLY HE WHO POSSESSES AN IRON WILL ACHIEVES HIS ABSOLUTE INDIVIDUATION, IF THE TRUE SELF RESIGNS THE SERPENT, IT ALLOWS SUCH A RE- SIGNATION, THE COMPREHENSION OF HER (ANIMA) WITHIN HIM, AND OF HIM (ANIMUS) WITHIN HER. UNDERSTANDING HER, IMPLIES STEPPING ON THE MOON, UNDERSTANDING HIM, IMPLIES STEPPING ON THE SUN, UNDERSTANDING BOTH, ALLOWS TO TRANSIT ON THE BRIDGE OF VENUS, FREEING HIM FOR HER WHO IS NEITHER OUTSIDE (ONLY A REFLECTION OF HER IS DEPOSITED IN HER BY THE GRAL SHE CARRIES IN HER BLOOD IS ON THE OUTSIDE) NOR INSIDE (THE ANIMA IS AN INVERTED COPY OF HER AS A GODDESS WHO IS IN THE VALHALA OR AGARTHA, IN THE INFINITE) AND THE SAME HAPPENS WITH HER. IF THIS INFINITE VISION OF HER OR HIM IS REALIZED BY THE PURE BLOOD THE VIRYA OR THE VIRYA UNDERSTANDS WITH THE SIGN OF THE ORIGIN THE SERPENT AND AS INFINITE SPIRITS THEY ARE LIBERATED FROM THE HUMAN DESIGN.

BOTH ETERNAL SPIRITS, DISINTEGRATING THE TRUE SELF OF THE ILLUSION OF HER IN HIM, AND HIM IN HER, EXPERIENCE THROUGH PURE BLOOD, THE ETERNAL TRUTH OF THEIR ABSOLUTE UNIQUENESS AS MALE AND FEMALE SPIRITS, ENTERING INTO THE NAKED TRUTH OF THEMSELVES, AFFIRMING THE UNCREATED ORIGIN OF THEIR ETERNAL SPIRITS.

THE ETERNAL SPIRIT OF THE VIRYA AFFIRMS HER AS A LADY, VRAYA, AND THE ETERNAL SPIRIT OF THE VIRYA AFFIRMS HIM AS A KNIGHT, VIRYA BERSERKR; THE KALACHAKRA AND THE CONFUSION SUFFERED BY THE SPIRIT CHAINED TO GENDER AND SPECIES, TRIGGERED A TOTAL DISORIENTATION, THE LOSS OF THE SACRED SYMBOL OF THE VIRYA.

THE FORGETFULNESS OF ITS ORIGIN, OF ITS ABSOLUTE SINGULARITY, CAUSES THE SEARCH FOR HIM IN HER AND HER IN HIM, THIS MEANT THE TOTAL FALL OF THE PURE SPIRIT BY A MYSTERY OF LOVE, IN THE CARNAL PASSION, IN THE CREATION OF FORMS, WHICH PREDETERMINED THE NOOLOGICAL BEING IN THE ONTOLOGICAL, IN THE WARM LIFE AND IN THE WHITE DEATH, THE INCARNATION WITHIN THE SPECIES, AND THE WORST, IN THE SEARCH FOR LIBERATION BY LOVE, BEAUTY AND ANIMAL PASSION.

THE MASCULINE OR FEMININE VIRYA, BY HIS OR HER PURE HYPERBOREAN ASTRAL BLOOD, WHICH IS IN HIM OR HER FROM BEFORE THE BEGINNING OF TIME, SEARCHES IN IT OR IN IT FOR HIS OR HER SACRED SYMBOL, THE SYMBOL OF ORIGIN. BUT SUCH A SEARCH, BECAUSE OF THE LOSS OF THE ORIGIN, IS SITUATED IN TIME, AND IN ORDER TO FIND AGAIN HIS OR HER SYMBOL OF ORIGIN, HE OR SHE MUST STOP SEARCHING IN THE TEMPORALITY OF THE OUTER LABYRINTH, AND START SEARCHING IN THE NOOLOGICAL IMMANENCE OF THE LABYRINTH OF THE WOTAN.

ONLY BY SEARCHING IN HIS INNER LABYRINTH, HE WILL BE ABLE TO UNDERSTAND THE LOSS OF HER IN HIM AND FEEL IN HIS PURE BLOOD HER AS VRAYA, AS VALKYRIE, GUIDING GODDESS, WHO SHOWS US WITH HER ETERNAL GAZE HOW TO ESCAPE FROM TIME, FROM PAIN, FROM THE WORLD OF MAYA. THE VIRYA WHO RECOVERS HIS ABSOLUTE WILL WILL BE ABLE, LIKE HER, TO DANCE THE RUNES.

AND WITH THEIR DANCE TO STEP ON THE MOON, TO STEP ON THE SUN, TO KILL THE TIME OF THE KALACHAKRA, TO LEAVE THROUGH VENUS AND TO AWAKEN TO AWAKENING, TO ESCAPE FOREVER FROM THE ILLUSION OF ANIMAL PASSION.

DANCING THE UNCREATED RUNES, HE OR SHE WILL FIND THE UNCREATED DOOR, THE RETURN THROUGH WHICH HE OR SHE ENTERED THE CREATED, A SECRET EXIT THAT COINCIDES WITH THE BEGINNING, WHERE BEYOND TIME HE OR SHE, TOGETHER, WAS SITUATED AT THE ORIGIN, IN THE HOMELAND OF THE ETERNAL SPIRIT.

JUST AS THE MASCULINE VIRYA MUST RESIGN THE ARCHETYPAL FORCES OF THE LOGOS CONTAINED IN THE FEMININE (LUNAR) ASPECT OF THE KUNDALINI SERPENT, SO, IN THE SAME WAY, MUST THE FEMININE VIRYA RESIGN THE ARCHETYPAL FORCES OF THE MASCULINE (SOLAR) ASPECT OF THE KUNDALINI SERPENT. BY RESIGNIFYING THE SERPENT WITH THE SIGN OF THE ORIGIN, ONE COMES OUT OF THE CONFUSION OF THE INNER LABYRINTH, OF THE ILLUSION CREATED BY THE PASSION OF GENDER, OF THE FORMS OF BEING CONTAINED IN THE BIOLOGICAL BODY, IN THE ONTOLOGICAL DUALITY OF SEX, PARTAKERS OF THE PAIR OF OPPOSITES OF THE BODY OR MICROCOSM.

THE ACTION OF THE KALY YUGA OF THE OUTER LABYRINTH WITHIN THE INNER LABYRINTH, WAS LOSING IN THE VIRYA THE MASCULINE AND IN THE VIRYA THE FEMININE, BOTH LOST THE SYMBOL OF ORIGIN, DECEIVED WERE DIVIDED, REMAINING INCORPORATED TO THE WORLD OF ILLUSION, TO THE LOVE OF PASSION, TO SEX, TO THE **TIJA OF THE REAL KALACHAKRA SYSTEM**, BOUND FOREVER TO THE LOVE OF ETERNAL RETURN.

IN THE QUADRANGULARITY OF THE MALE SHADOW SPHERE IS SHE AS A WOMAN, AND IN THE QUADRANGULARITY OF THE FEMALE SHADOW SPHERE IS HE AS A MAN. IN THE CENTER OF THE SHADOW SPHERE, OF ITS ONTIC QUADRATURE, IS THE EYE OF YOD, THE WILL OF THE ONE, AS SHE AND HE IN THE MANU WOMB, REPRESENTING THE **ANDROGYNOUS ENTELECHY, AFFIRMING UNDEFINED THE DECEPTION OF LOVE, THE SEARCH IN THE LABYRINTH OF SHE FOR HIM AND HE FOR HER.**

IN THE SPHERE OF LIGHT THE SELF IS CHAINED TO THE TRIFORM FUNCTION OF THE CONSCIOUS SUBJECT, DRAINED IN THE INSTINCTIVE, AFFECTIVE, RATIONAL AND CONSCIOUS WILL, PARTAKER OF THE VITAL ENERGY OF THE SERPENT'S DESIGN; THE AFFIRMED OR DRAINED SPIRIT IN THE SPHERE OF SHADOW, IN HIM OR IN HER, IS ADDED, ITS FORCES, TO THE ONTOLOGICAL IMPULSE THAT LEADS THE LOST VIRYA TO CONSUMMATE ITS ANDROGYNOUS ENTELECHY (ARCHETYPAL MONAD, MANU MATRIX), TO SEARCH ETERNALLY IN THE OUTSIDE OR IN THE INSIDE FOR ITS ANDROGYNOUS, (ITS PAIR OF OPPOSITE: "MINOR CASE" LUDIC, TO HERMAPHRODITISM, TO LOVE THE WOMAN OF FLESH, THE EVE, ULTIMATELY TO THE PERVERSION OF THE LIBIDO; "MAJOR CASE" SACRALIZING, TO ITS SACRED ARCHETYPAL MANIFESTATION, TO LOVE THE VIRGIN OF PAIN, OR THE ONE, THE GOD OF CREATION) TO EXECUTE ON HIMSELF THE MANU ENTELECHY.

Question: How is the Spirit-sphere chained, and in what way are the 49 bijas and the Sign of Pain actualized in the seven chakras of the microcosm?

As this answer is very complex and Nimrod developed it in the first four volumes of the Fundamentals of the Hyperborean Wisdom, in this complementary study we develop this topic for strategic reasons; it has the purpose of placing the Hyperborean Virya Initiate in the deep understanding of the DESIGN OF THE SERPENT, therefore, this gnostic analysis requires the perspective of the HYPERBORAN INITIATE IN PRESENT COMPREHENSIVE, to arrive at the Semantic noological understanding of all the content of this study.

WE CAN AFFIRM AS AN ANSWER: THE SPIRIT IS TOTALLY CHAINED WHEN THE 49 BIJAS AND THE TEN MACROCOSMIC ARCHETYPES WERE PRONOUNCED BY THE VOX IN THE SNAIL DESIGN AND ACTUALIZED BY THE SERPENT DESIGN IN THE ARCHETYPAL MEMORY, UNDERLYING THE IN THE SHADOW SPHERE.

This answer is very broad and it is necessary to go deeper into it, therefore, we must consider certain points that are necessary to broaden our Gnostic understanding.

THE HYPERBOREAN WISDOM STATES: THE ACOUSTIC AND LUMINIC CABALS, AND THE SCIENCES DERIVED FROM THEM (ACOUSTIC CABALA OF THE DEMIURGE), ARE NOW THE PROPERTY OF THE TRAITOR SIDDHAS, THEY, THE MASTERS OF THE KALACHAKRA, HAVE ABSOLUTE POWER OVER THE WORLD AND HUMANITY, THEY HOLD IN THEIR HANDS TIPHERETH, THE **SIGN OF PAIN**, WITH THIS POWER THEY CAN OPERATE ON THE CULTURAL AND NATURAL SUPERSTRUCTURES OF THE MACROCOSM, GENERATE THE ACCELERATION OF THE MACROSTRUCTURES AND, THEREFORE, MODIFY FROM THE EXTERNAL ENVIRONMENT THE PSYCHOID ARCHETYPES, ALTERING SPACE AND TIME, THE REALITY OF THE CREATED ORDER; AND BECAUSE THE MICROCOSM IS ADJUSTED, SYNCHRONIZING ITS BIOLOGICAL CLOCKS TO THE BIOLOGICAL CLOCKS OF THE MACROCOSM, THE TRAITOR SIDDHAS CAN MODIFY FROM OUTSIDE, THE OUTER LABYRINTH, THEIR INNER REALITY, THE INNER LABYRINTH OF THE PASU OR THE LOST VIRYA.

AS LONG AS THE VIRYA IS A VICTIM OF THE LABYRINTH, AND IS UNDER THE ACTION OF THE MACROCOSMIC ARCHETYPES, OR DETERMINED BY THE SACRED SYMBOLS, THE PSYCHOID ARCHETYPES, HIS BEING IS DETERMINED BY THE REALITY OF THE OUTER FORM TAKEN BY THE SINARCHIC LABYRINTH, WHICH IS DIRECTED AND OPERATED BY THE TRAITOR SIDDHAS FROM CHANG SHAMBALA.

THESE TRAITOR GODS, RULERS OF THE OUTER LABYRINTH AND OF THE WHEEL OF SAMSARA, OF KARMA, MAY DESYNCHRONIZE THE VIRYA IN VARIOUS WAYS BY ALTERING IN THE OUTER LABYRINTH, THEIR ARCHETYPAL FORMS; THIS MAY LOSE THE VIRYA IN THE VARIOUS PATHS OF MAYA. FROM THE OUTER LABYRINTH, THEY CAN ALTER THE ARCHETYPES THAT PARTICIPATE IN HIS

TO BE-FOR-MAN, PARTICULAR OR INDIVIDUAL BEING, TO POTENTIATE IN THE MACROCOSMIC LIGHT SPHERE EGREGOROS, MASS PHENOMENA THAT RADICALLY ALTER THE SOCIAL, CULTURAL AND POLITICAL SITUATION OF THE OUTER LABYRINTH; A SITUATION THAT WILL AFFECT THE VIRYA LOST WITHIN HIS REALITY, AND WILL LEAD HIM TO THE LOSS OF HIS SOUL CENTER, OF HIS NORMALITY.

THESE EVENTS THAT AFFECT THE LIFE OF THE VIRYAS IN THE WORLD, THE HYPERBOREAN WISDOM AFFIRMS THAT THEY ARE PHENOMENA DIRECTED AT THE VIRYA, THAT HAVE AN INTENTION, A PURPOSE IN THEMSELVES: TO STOP THE PATH OF LIBERATION OF A VIRYA OR OF A GROUP OF VIRYAS OR OF A PEOPLE OF VIRYAS. THESE PHENOMENA HAVE IN THEMSELVES DIFFERENT MAGNITUDES, RANGING FROM THE LOSS OF JOB, POSSESSIONS, CAR, HOUSE, SOCIAL STATUS, ETC., GENERATING SIMPLY THE FRAGMENTATION OF THE PSYCHOLOGICAL "I", WHICH INCREASES ITS CONFUSION, ITS OBJECTIVE LOSTNESS WITHIN THE LABYRINTH, WHICH DISTANCES IT MORE AND MORE FROM THE SELBST AND THE ORIGIN. IN MORE DRAMATIC CASES, PHENOMENA INTERVENE WHERE CERTAIN ACCIDENTS OCCUR WHERE THE VERY EXISTENCE OF THE VIRYA IS IN DANGER, IN SHORT, THERE IS ALWAYS IN THESE PHENOMENA THE SECOND INTENTION OF THE DEMIURGE, WHICH HAS A FUNDAMENTAL PREMISE: TO STOP THE MARCH OF THE VIRYA ON ITS WAY TO THE ORIGIN.

THEREFORE, ONLY BY BEING A WISE WARRIOR, A GOD OF WAR, AN AWAKENED VIRYA, WILL HE BE ABLE TO RE-SIGNIFY THIS DESIGNATING ACTION EXERCISED FROM THE OUTER LABYRINTH BY THE TRAITOR SIDDHAS AND THE KALACHAKRA, A SUBJECT WE STUDIED EXTENSIVELY IN THE FOUNDATIONS OF THE HYPERBOREAN WISDOM OF NIMROD DE ROSARIO.

Having understood this analysis, we can answer: the 49 BIJAS are updated in the microcosm during SEVEN ONOTIC MOMENTS, participants in the development of the life of the microcosm, we can affirm that each evolutionary moment of the microcosm corresponds to one of the SEVEN AGES of the biological body. For each age, through the VOX of the One, SEVEN BIJAS resound, actualizing from the evolutionary beginning of the microcosmic germ, in each Age, the seven onticotemporal periods of the microcosm.

FROM THE CHAINING OF THE SPIRIT TO THE MICROCOSM, THE CHAINED SELF EVOLVES CHRONOLOGICALLY THROUGH THE SEVEN EVOLUTIONARY PERIODS OF THE MICROCOSM, WHICH ARE: CHILDHOOD, PUBERTY, ADOLESCENCE, YOUTH, ADULTHOOD, MATURITY AND OLD AGE; IN EACH OF THESE AGES, THE 49 BIJAS AND THEIR CORRESPONDING ARCHETYPES ARE ACTUALIZED ON THE DIVERSE ONTICOTEMPORAL SCHEMES OF THE SELF.

These bijas are actualizing all the development of the microcosm according to what was previously established in the pasu matrix, participant of the universal Monad (in the universal Monad are contained all the ontic matrices, the designs of all the entities of creation). The Spirit-sphere is being incorporated into the microcosm, and its total NOOLOGICAL INCORPORATION INTO THE ONTOLOGICAL REALITY OF THE MICROCOSM (total reversion) is in the following way

these first FOUR Ages; in them all the ONTIC potencies of the SNAIL and SERPENT DESIGNATIONS are actualized, that is, in the CHILDHOOD, PUBERTAD, ADOLESCENCE AND YOUTH, the ONTIC QUADRATURE of the conscious subject is actualized. These bijas allow the development of the "BEING IN ITSELF" OF THE MICROCOSM, ITS HUMAN NATURE, which makes it part of the HUMAN SPECIES. Thus in the beginning of time, when the microcosm did not yet have the properties to chain an uncreated Spirit, the Demiurge emanated from his universal Monad the Pasu Archetype, but, only thanks to the action of the Traitor Siddhas, it could reach ontic autonomy, THE PASU MATRIX WAS ALTERED BY THE MANU MATRIX, achievement that allowed to develop its entire sphere of consciousness and to aspire to the Manu Entelechy.

The EGO of the virya in each transmigration, by the WHEEL OF SAMSARA, his "er-forman" is altered by the Lords of Karma; the Traitor Siddhas in each disincarnation, at the culmination of that evolutionary cycle, capture the EGO of the sleeping virya. Being submerged, drained in the sacred symbols, according to the KARMA, the enemies of the Spirit, the "Lords" of the Kalachakra, judge the virya; if he fulfilled the Plan established in his previous scheme of Self or incarnation, they will reward the virya, if not, they will condemn him; such reward or punishment is exactly the same, always, they will chain him trying that the virya can never remember again, to have a reminiscence of his ETERNAL ORIGIN, of his SYMBOL OF THE ORIGIN. In each chaining his GOLDEN CORD is Knotted to a new microcosmic Sprout, always within the pasu matrix, altering his genetic key, they erase all vestige of his hyperborean lineage, of his Sign of the Origin. The Traitor Siddhas chain the captive Spirit, thus, again deceived, he is projected to the created, to the World of Maya, and according to his EVOLUTION will be his PRISON; therefore, the virya must AWAKEN TO AWAKENING in a PURE, UNIQUE AND ABSOLUTE HEROIC ACT, if he intends to FREE HIMSELF, to ESCAPE FROM HIS PRISON, FROM THE CREATED FORMS THAT PREDETERMINATE HIS UNCREATED BEING.

The logos Kundalini PLASMA, IMPRESSES all the semiotic contents (macrocosmic archetypes, the designs of the entities) depositing in the archetypal memory, in potential form, its SACRED LANGUAGES AND SYMBOLS, in them are present the 49 BIJAS and the 10 UNIVERSAL ARCHETYPES, sustained by the ASPECTS OF THE ONE: Aspect LOVE, Aspect BEAUTY and the Aspect CONSCIOUSNESS. These are embodied in the SEVEN CHAKRAS, especially, have ontic importance the 28 bijas affirmed in the FOUR UPPER CHAKRAS, these are manifested in the **Fourfold Ontological Conformation of the Shadow Sphere**, function that grants us the appreciation in TETRARCH form (quadrature) of the outer labyrinth, such perception is caused by the QUADRANGULARITY OF THE SHADOW SPHERE. This quadrature of the labyrinth is represented in the number **FOUR** (the four seasons, the four Ages of History, the four cardinal points, etc.), we can associate it to the DEXTROGYRIC SPHERE, because the SPHERE OF SHADOW is analogous to the outer labyrinth, MACROCOSMIC SPHERE OF SHADOW, and this SPHERE, its EVOLUTIVE TURN TOWARD THE FUTURE, governs since the BEGINNING of time the OUTER LABYRINTH.

This process, in the UNCONSCIOUS, is quantified in the Sphere of Consciousness in the **Triform Function of the Sphere of Light of the Conscious Subject**, which is represented by the

Tripartition of the Inner Labyrinth, represented in the numbers **THREE and SEVEN** (in the three, example: one, two and three; length, height and width; morning, afternoon and evening; in the number seven, example: the seven colors, the seven musical notes, the seven days of the week, the seven wonders of the world), we can associate it to the **LEVOGYRIC SPHERE**, because the **SPHERE OF LIGHT** is analogous to the **MACROCOSMIC SPHERE OF LIGHT**, and this **SPHERE**, its **ROTATION** participates of both labyrinths, exterior and interior, but, it possesses a property that differentiates it from its pair (dextrorotatory Swastika), its **TURN** towards the **PAST**, which allows us to see the **SIGN OF THE ORIGIN**, although we must consider that this turn is only verified by the Hyperborean Virya Initiate, because the pasu will never be able to see what is beyond the sign, beyond its Semiotics.

The **SPIRIT-SPHERE IS REVERSE**, and the sphericity is incorporated to the **QUADRANGULARITY OF THE SPHERE OF SHADOW**, reason for this is the **NOOLOGICAL UNCONSCIOUSNESS** of the first **FOUR AGES** of the microcosm, main reason for the search of psychological **ORIENTATION** of the lost I referenced in the external world, to the **EXTERNAL LABYRINTH**. The I trapped to the **RATIONAL SUBJECT, CULTURAL SUBJECT AND CONSCIOUS SUBJECT** of the microcosm, is "almost" **UNCONSCIOUS**, lives under the tutelage of **MYTHS AND FANTASIES**, which drive the microcosm to **ONTIC AUTONOMY AND MANU ENTELEQUIA**. Myths and Fantasies that are part of the **MACROCOSMIC ARCHETYPES**, of the languages of the Kalachakra, that participate in the macrocosmic archetypal memory and, similarly, are deposited in the archetypal memory of the microcosm, are part of its **ELIX and LABRELIX** paths of the **OUTER and INNER LABYRINTH**. Myths and Fantasies that reproduce the Aspects of the One in thousands of **CULTURAL**, religious, scientific, political, etc. **LANGUAGES**. All these languages constitute the **CULTURAL ORDER**, they build and construct the **EXTERNAL CULTURAL MACRO-STRUCTURES OF THE MACROCOSMOS, AND THE CULTURAL SUBJECT OF THE MICROCOSMOS**, all of which are the **CULTURAL SUBJECTS OF THE MICROCOSMOS, the CULTURAL SUBJECT OF THE MICROCOSMOS**.

this **CIVILIZATION AND CULTURE** is the product of those **ASPECTS OF THE ONE**.

HYPERBOREAN WISDOM AFFIRMS: THE EVOLUTION OF THE SOUL TOWARDS THE MANU ENTELECHY IS DRIVEN BY THE VOX OF THE ONE AND SUSTAINED BY THE VOLITIONAL FORCE OF THE CHAINED SELF, WHICH IS DRAINED FROM THE CONSCIOUS SUBJECT.

THE EYE OF YOD IN THE SHADOW SPHERE, THE WILL OF THE ONE IN THE MICROCOSM, AFFIRMS WITH THE 49 BIJAS, THE 10 ARCHETYPES AND THE SIGN OF PAIN, THE VOLITIONAL FORCE OF THE SELF CHAINED TO THE CONSCIOUS SUBJECT; IT AFFIRMS THE THIRTEEN PLUS THREE RUNES AND THE SIGN OF ORIGIN. THE CONFRONTATION BETWEEN THE TWO SIGNS DETERMINES THE FUTURE OF THE VIRYA, BUT, BEING ASLEEP AND DECEIVED, THE VIRYA IS AT A STRATEGIC DISADVANTAGE, BECAUSE HE IS TOTALLY UNCONSCIOUS OF THE EYE OF YOD, OF THE GUIDING FORCE OF THE DEMIURGE AND OF THE ARCHETYPES THAT LIE BEHIND HIMSELF, STRUCTURED IN THE QUADRANGULARITY OF THE SPHERE OF SHADOW AND IN THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT.

The virya is unaware of this trap, and is a victim of his strategic disadvantage. The Demiurge,

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besides processing these ACOUSTIC MOMENTS, can alter the CARDINAL ORDER of the bijas and replay, again, a primordial sound in any of his CHAKRAS, he can re-POTENTIALIZE in the sphere of light a COMPLEX

ANIMIC or MACROCOSMIC ARCHETYPE having a semiotic reference to the ASPECTS LOVE, BEAUTY OR CONSCIOUSNESS; such an emergent representation by the VOX OF THE ONE in the EYE OF YOD, is one of the most perfect traps, because this bija, primordial sound, again reproduced, affirms a PHI quadrature within the archetypal memory, a language that will ENCHANT (Song of Circe) and capture the will of the virya. This whole argument will be re-actualized by reproducing the previous psychic model (complex), this one will be deployed by the totality of the psychic sphere, potentiating on THE SCHEME OF ITSELF, an ontotemporal image that affirms, again, in the conscious subject, one of the Three Aspects of the One; for example, the virya will fall in love again, or will be seduced by the bourgeois life, etc. This archetypal matrix, which was in potential form in a context of the unconscious, which had been resigned, is again actualized, affirmed in the sphere of light of the conscious subject. COMPLEX that the virya already lived, that emerged in cardinal form, and that by its weakness, by its AQUILES HEEL, the Demiurge and the Traitor Siddhas re-potentiate this symbol in the psychic subject of the virya.

But this time, the COMPLEX in the INNER LABYRINTH (generally, the Demiurge manifests in the LOVE Aspect) will have greater ontic potency, because the EYE OF YOD, the Will of the ONE, will be in it, and this action of the Demiurge will be potentiated from the OUTER LABYRINTH by the Traitor Siddhas.

We must clarify that Nimrod develops all this theme perfectly in the Fundamentals, in the study of the PSYCHIC STRUCTURE OF THE PASU, but this analysis that we study, tries to warn the capacity of the Demiurge to shape his Three Aspects in the Triform Function of the Sphere of Light, and such a situation, he makes it propitious when the virya has entered his INFINITE CLOSET, If the virya does not affirm himself definitively in his WARRIOR ETHICS, if he renounces the RUNES and if he is seized by DOUBT, he will cease to be invincible and invisible, a strategic situation that allows him to be LOCATED in the inner labyrinth by the DEMIURG and, specifically, in the outer labyrinth by the TRAITOR SIDDHAS.

This situation is the product of the action of the virya, who upon deciding to AWAKEN (a condition that placed him before the gaze of the Traitor Siddhas), builds his ODAL ARCHEMONA. Although the awakened virya is protected within his **THYRODAL ARCHEMONA, HE STILL POSSESSES AN AQUILES HEEL; for the betrayal of the virya to the Demiurge, for not fulfilling what he had planned, they will try in every possible way to make the virya fall.**

Only the Virya Berserkr has resigned his Achilles heel, in the Second Hyperborean Initiation he is ARMED AS A THYRODAL KNIGHT AND CAN RESIST THE LOOK.

The virya must never be careless, must always be ALERT, because this is a WAR and the enemies of Spirit will do the impossible to stop the virya's march to the SELBST. They will generate a LABERISTIC TRAP (premise represented in the image of the INFINITE EIGHT, at the point of return **B**), and that space must be crossed by the Virya Berserkr brandishing the weapons in his hands, he must go through that crossroad of WAR. If the virya is a victim of the traps of the One, if he falls into the nets of the enemy, he will never be able to get out, he will be lost, irremediably, in one of the countless Worlds of Illusion, affirming himself, again,

in its essential matrix, in the human, such a regression generates a PSYCHIC ALTERATION that is quantified in a playful or sacralizing ABERRO TYPOLOGY, or worse still, in an affirmation of an Aspect of the serpent. In reality, the virya can always recompose his Strategy, but he will have to appeal to all his noological power to break with the deception set up by the One, this is possible, but he will irremediably remain far from the SELBST; Therefore, **the virya will have to be stronger than ever if he intends to place himself, once again, within his THYRODAL ARCHEMON, and build his SNAIL STAIRWAY to reorient himself through the protective Rune ODAL to the conducive Rune TYR, and build from it his INFINITE STAIRWAY, to the SELBST and the VRIL.**

As long as the virya has a Gnostic predisposition, he will be able to make his SIGN OF ORIGIN prevail over the SIGN OF PAIN, this action, irremediably, leads to BREAKING the STRIP, to BREAKING the KALACHAKRA KEY, this leads him to TAKING OVER the ASA, the INCREASED RUNES AND the SIGN OF ORIGIN, and to being able to confront these two SIGNS. This action, if executed with Will and Courage, determines the Victory of the EGO of the virya over the VOX of the One, establishes the THIRD HYPERBORNE INITIATION.

NIMROD AFFIRMS: If the virya has GNOSTIC PREDISPOSITION, he will transcend THE SACRED SYMBOL OF THE PASU, otherwise, he will be a victim of the ontological Plan of THE ONE, the Entelechy Manu. If at any of these levels of the animic subject, the Kundalini logos FAGOCITATES the "I" and incorporates it, definitively, into the ANIMIC SUBJECT, INTO ITS ENTELEQUIAL PROJECT, it recasts it in the cosmic essence of the macrocosm. Nimrod maintains: the animic subject, generally the conscious subject, has the impression that his sensitive field expands towards all the directions of the Universe, the "superior states of consciousness" of SAMADHI or NIRVANA are thus achieved. SUCH STATES ARE THE HIGHEST ON THE SOUL LEVEL OF THE PASU, AND THE LOWEST ON THE SPIRITUAL LEVEL OF THE VIRYA. SAMADHI, OR NIRVANIC STATES, INDICATE THAT THE SOUL SUBJECT, THE SOUL, HAS IDENTIFIED WITH THE ONE: THE SUBJECT, DRIVEN BY THE LOGOS KUNDALINI, HAS TAKEN THE "GREAT LEAP" FROM BRAHMACHAKRA, AND HAS PLACED ITSELF ON A "MACROCOSMIC LEVEL OF CONSCIOUSNESS". THE "GREAT LEAP" MEANS THAT THE SUBJECT HAS CROSSED THE METAPHYSICAL BRIDGE LEADING TO THE ARCHETYPAL PLANE AND THERE, HAS EXPANDED ONTO THE COSMIC PLANES, BY DIFFUSION, INTO THE "BEAUTY" OR "ACTIVE INTELLIGENCE" ASPECT OF THE DEMIURGE. WHEN THIS HAPPENS, THERE CAN NO LONGER BE ANY SPIRITUAL INTERVENTION IN THE VIRYA, THAT IS TO SAY, NO INFLUENCE OF THE CHAINED HYPERBOREAN SPIRIT; THIS IS LOGICAL, SINCE WHEN THE "GREAT LEAP" IS ACHIEVED, THE MISSION OF THE CHAINING HAS ALREADY BEEN ACCOMPLISHED, THE PASU IS NOW A SINARCA INITIATE, INTEGRATED INTO THE WHITE HIERARCHY OF CHANG SHAMBALA, AND HIS HYPERBOREAN HERITAGE, THE SYMBOL OF THE ORIGIN, HAS SINCE BEEN DEFINITELY NEUTRALIZED.

This analysis of Nimrod of Rosario describes perfectly the situation of the virya incorporated into the sacred symbols of the Synarchy. Undoubtedly, to fall under the action of these systems is to suffer internally from the numinous forces of the sacred symbols, and if the virya does not resist the power of the 49 bijas, his archetypal potencies will affirm, definitively, the Ego drained into the conscious subject, and by the numinous forces of the ARCHETYPES

MACROCOSMIC, will be DEVoured, SWALLOWED by one of the Three Faces of the SERPENT of the DRAGON, specifically, by one of its Three Aspects: LOVE, BEAUTY or POWER.

THE VIRYA TOTALLY CHAINED IN THE OUTER LABYRINTH, AFFIRMED IN THE OUTER WORLD, IF HE STILL HAS SPIRITUAL REBELLION, IF HIS INNER EAR FEELS THE CRY OF HIS BLOOD, WHICH CALLS FOR AN ACT OF HONOR, HE CAN, WITH HIS NOOLOGICAL WILL, VISUALIZE AN EXTERNAL REFERENCE (NOOLOGICAL INDUCTION) OF THE SACRED SYMBOL OF THE VIRYA, A REFERENCE WHICH IS ALWAYS PRESENT IN THE OUTER LABYRINTH FOR THE VIRYA WHO HAS HIS EYES WIDE OPEN, FOR THE VIRYA WHO DOUBTS THE LABYRINTH, FOR THE ONE WHO HEARS HIS BLOOD, FEELS THE VRIL (IF THIS ELEMENT IS PRESENT); THE VIRYA, BY HIS RAGE, WILL ORIENT HIMSELF TO THE SELBST. BY HIS NOOLOGICAL SEARCH HE WILL FIND IN THE OUTER LABYRINTH THE ETERNAL SYMBOLS, THE GNOSTIC PATH OF THE SIDDHAS OF AGARTHA, AND WILL ENTER HIS LABYRINTH.

INNER. This entrance to his inner labyrinth grants him the INNER GNOSIS, this leads the virya to understand his Triforme Function and to join, through the search, option and choice, the LABRELIX PATH, the search for a LABRELIX tetrarch that carries a HYPERBOREAL MONARCH.

It is therefore necessary to understand the meaning of the Triform Function of the Sphere of Light and the Quadrangularity of the Sphere of Shadow, since the virya must disintegrate the VOX OF THE KUNDALINI LOGOS, structured in both functions of the microcosm; CLOSING his archetypal forces in the SPHERE OF SHADOW and re-signifying his psychological Semantics in the SPHERE OF LIGHT, an action that takes place when the virya, with his LUCIFERIC GRACE AND THE POWER OF THE INCREASED RUNES, RE-SIGNS THE SERPENT DESIGN, WHICH PUTS HIM ON WAR STANDING. IN THIS ACT, THE VIRYA RECEIVES THE SECOND HYPERBOREAN INITIATION, HE IS PURE COURAGE, HE FEELS IN HIS BLOOD THE WAR CRY OF THE SIDDHAS OF AGARTHA, CLAMOR THAT CALLS HIM TO BATTLE, TO LIBERATION.

THE CRYSTAL BOOKS OF AGARTHA AFFIRM: The virya must enter his particular Kairos and be alert to the emergence of a GENERAL KAIROS, which manifests itself in the affirmation of a HEROIC MYSTIC, truth revealed from the Paraclete, by the SIDDHAS OF AGARTHA to all the VIRYAS OF THE WORLD. Mystique that triggers a CHARISMA, in which all the warriors that enter the force emanating from his HEROIC ETHICS participate. The virya, according to his PSYCHOREGION, his space of action, can build on that Heroic Mystique his CHARISMA STAIRS. It is fundamental to understand that every SNAIL STAIRWAY is built with the ontic matrices of the snail design and, fundamentally, OUR STRATEGIES are built ON the ontic matrices of a HYPERBORNE SNAIL STAIRWAY.

part of this KAIROS of WILL and VALOR, must know and understand how the SNAIL and INFINITE STAIRWAYS must be built, they are built with the ontic matrices of the snail design, which participated in the last SNAIL STAIRWAY built by a Hyperborean Pontiff. For example, in ARGENTINA, we, the comrades of OCTIRODAE, built this SNAIL STAIRWAY WITH THE ONTIC MATRIXES OF THE DESIGNIO CARACOL with which NIMROD, the Pontiff FELIPE MOYANO, constructed the

magnificent OCTRA Strategy. We, his heirs in ARGENTINA, on the last scale of that OCTRA's SNAIL STAIRWAY, have linked this SNAIL STAIRWAY of OCTIRODAE, and on the last scale or step, we build the INFINITE STAIRWAY, such construction allows anchoring in all AMERICA AND SPAIN the HYPERBORNE WISDOM, the strategies of this KAIROS OF WILL AND VALUE, that make us INVINCIBLE and INVISIBLE.

The Hyperborean Wisdom affirms (development of this discourse): when these archetypal potencies, deposited in the serpent design, are RE-SIGNIFIED, their archetypal FORCES are defeated; with the ONTIC MATRIXES of the SNAIL DESIGN the Virya Berserkr builds his SNAIL STAIRS, his ODAL ARCHEMON, and with the ontic matrices of the serpent design he transmutes his body into VRAJA. In this action of liberation, these forces (ontic matrices) are incorporated into the VOLITIVE POWER OF THE TRUE SELF, allowing this ACTION OF WAR the construction of his ODAL ARCHEMON and the transmutation of the microcosm into VRAJA matter.

Therefore, it is fundamental for the virya to transcend the MYTH, THE ALLEGORICAL FORMS OF THE SERPENT, to resign the most cryptic mythical postulates (hidden to the lost virya), because it is the only way to enter the oblique spaces where the virya will be able to seize the noological forces that underlie the uncreated truths that sustain the METAPHYSICAL FORCES of the serpent myths.

In synthesis, for the Hyperborean Wisdom, this SERPENT that we analyze and try to understand in these studies, is the one that institutes the allegorical figure structured in the KUNDALINI SERPENT, cultural image that represents the vital energy structured in the MICROCOSMOS, in the KUNDALINI LOGOS; analogous to it, within the MACROCOSMOS, this serpent represents the DEMIURGICAL LOGOS, the TELURIC energies of the PLANETARY LOGOS.

The mythological interpretations of this ophidian, represented in its multiple forms in all cultures, must be analyzed as an artificial real system, which was built on the ontic matrices of the snail design. These cultural Records, the Berserkr Viryas can open them, always taking the necessary precautions that are required to be able to enter these cultural Records that are so oblique and that have deposited TAPASIGNOS, that can lose the virya, enter him to paths that lead him to the most absolute confusion within these spaces of meaning contained within the design of the serpent. It is fundamental to understand that, in this ONTIC DESIGN OF THE SERPENT DESIGN, lies the EYE OF YOD, and only the bravest viryas can face the gaze of this TERRIFIC SIGN. The Virya Berserkr can open these cultural Records, if he is affirmed in an ACT OF TOTAL WAR AGAINST THE DEMIURGE, mission that will allow him to face the gaze of the EYE OF YOD and cut the Head of the Dragon; such action of liberation allows him to operate on the ontic matrices of the MACROCOSMIC snail design, but, we warn that these real systems must be opened according to the STRATEGIC SITUATION of the HYPERBORNE INITIATE.

HYPERBOREAN WISDOM STATES: THE FIRST HYPERBOREAN INITIATION TAKES PLACE ON THE VIRYA WHEN A LOYAL SIDDHA HAS RESIGNED HIMSELF IN HIS

MICROCOSM THE ARCHETYPAL POWERS OF THE ASTRAL AND PSYCHIC ENERGIES OF THE SNAIL DESIGN.

THE VIRYA IN HIS FIRST INITIATION, ACHIEVES THE IMMORTALITY OF THE SELF, BUT IS STILL CHAINED, AND CAN FALL, BE SEDUCED BY THE SONG OF CIRCE, OF THE NEPHILIM SERAPHIM, OF THE TREACHEROUS SIDDHAS.

IN HIS FIRST INITIATION, THROUGH THE AUREA CATENA, AND THE MYSTICISM OF THE SIDDHAS OF AGARTHA, THE VIRYA IS CHARISMATICALLY LINKED (BY HIS ASTRAL BLOOD) WITH A LOYAL SIDDHA (DIVINE ANCESTOR). THIS ETERNAL COMRADE ENTERS THROUGH THE PURE BLOOD OF THE VIRYA, IN HIS MINNE, THE NOOLOGICAL RUNIC FORCES THAT AFFIRM A HEROIC ETHIC, A POWER THAT ALLOWS TO SEE THE SACRED SYMBOL OF THE VIRYA AND THE SACRED SWASTIKA.

THE VIRYA, WITH THE NOOLOGICAL ASSISTANCE OF THIS DIVINE COMRADE, RE-SIGNIFIES THE ARCHETYPAL POTENCIES OF THE SNAIL DESIGN.

NOOLOGICAL POWERS THAT ALLOW THE RESIGNATION OF THE ASTRAL AND PSYCHIC FORCES OF THE SACRED SYMBOL OF THE PASU, THE SPIRAL. SYMBOL REPRESENTED IN THE WORLD BY THE HEBREW ARCHETYPE AND ITS PRIESTLY MESSIAH (CULTURAL IMAGES OF THE ARCHETYPE JESUS CHRIST).

THIS RE-SIGNIFICATION, CHARISMATICALLY EXECUTED BY A LOYAL SIDDHA FROM THE ORIGIN, ALLOWS THE VIRYA TO ENTER THE MYSTICISM OF THE SIDDHAS OF AGARTHA, THE Gnostic VISION OF THE SYMBOL OF THE ORIGIN, REPRESENTED IN THE SACRED SWASTIKA, AND ITS SCIENCE OF LIBERATION: THE HYPERBOREAN WISDOM.

SUCH A RUNIC RESIGNATION ESTABLISHES THE IMMORTALITY OF THE SELF, ETERNALLY AFFIRMS THE SELBST, EVEN IF THE VIRYA DOES NOT UNDERSTAND IN WHICH STRATEGIC SITUATION HE FINDS HIMSELF WITH RESPECT TO THE SELBST AND THE VRIL, THIS RUNIC RE-SIGNIFICATION ALLOWS THE VIRYA TO SITUATE HIMSELF IN HIS TRUE SELF AND TO MOVE TOWARDS THE SELBST.

THE RE-SIGNIFICATION OF HIS ARCHETYPAL, ASTRAL AND PSYCHIC POWERS OF THE SNAIL DESIGN, EXECUTED BY THE LOYAL SIDDHA, PARTAKER OF HIS SPIRITUAL BLOOD HERITAGE, MAKES HIM SELF-CHOSEN AND ALLOWS HIM TO RESIGN THE SACRED SYMBOLS OF THE UNIVERSAL SYNARCHY TO THE HEBREW ARCHETYPE AND ITS PRIESTLY MESSIAH.

THE VIRYA IS A HYPERBOREAN INITIATE, HE AFFIRMED IN HIS TRUE SELF HIS FIRST INITIATION, THIS ALLOWS HIM TO ENTER HIS ODAL ARCHIMONY AND THE COMPREHENSION OF THE UNCREATED TRUTHS DEPOSITED IN THE SWASTIKA AND ITS HYPERBOREAN WISDOM; HOWEVER, HE FINDS HIMSELF BEFORE THE GREATEST TEST: TO TRANSFORM HIS ABSOLUTE WILL INTO PURE COURAGE.

THE INITIATED HYPERBOREAN VIRYA, IN ORDER TO ENTER THE SECOND HYPERBOREAN INITIATION (A SITUATION THAT AFFIRMS HIM IN THE SELBST AND UNLEASHES UPON HIS TRUE SELF THE NOOLOGICAL POTENCY OF THE VRIL AND THE THREE UNCREATED RUNES, HE TRANSMUTES INTO A VIRYA BERSERKR),

MUST RESIGN THE SERPENT DESIGN. THE DESIGN WHICH IS THE ONTOLOGICAL TAPASIGNO WITHIN THE CONSCIOUS SUBJECT AND THE SPHERE OF CONSCIOUSNESS, OF THE THREE UNCREATED RUNES, OF THE Runic VOX OF HIS INFINITE SELF. DESIGN THAT HAS THE MISSION OF HINDERING THE VIRYA'S MARCH TO THE SELBST, TO ENTER HIS EHRE SPHERE; HINDERING TASK CONTAINED IN THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT.

IF THE WISE WARRIOR DISINTEGRATES THE SERPENT'S DESIGN, THE VIRYA IS A WARRIOR OF THE ETERNAL, IS ICE AND FIRE, TIRODAL HAGAL, ALLIED TO THE SIDE OF THE SIDDHAS OF AGARTHA, IS A VIRYA BERSERKR. AS A TIRODAL KNIGHT HE WEARS THE VRIL ARMOR AND THE UNCREATED RUNES, HE IS INVINCIBLE AND INVISIBLE, HIS NOOLOGICAL POWER INSTILLS PANIC, TERROR TO THE ENEMIES OF THE SPIRIT AND ITS LIBERATION, HE MARCHES GALLANTLY TO MEET HIS ENEMIES TO CUT OFF THE HEADS OF THE SERPENT AND THE DRAGON.

ADDITIONAL STUDY OF THE DESIGN OF THE MACROCOSMIC SERPENT. ANALYSIS FROM THE POINT OF VIEW OF HYPERBOREAN PHYSICS

Having understood this LOCKING faculty of the serpent design in the microcosm, analyzed in the Infinite Eight, we will enter into the study of the MACROCOSMIC SERPENT DESIGN. This subject participates in certain planes that concern HYPERBORNE PHYSICS, but we must consider that it is simply a conscious logical quantification, which will arise by the same principle that governs the microcosmic ontic matrices of the design of the macrocosmic serpent.

Now then: What designs underlie the "being-in-itself" of the macrocosmic serpent design?

ANSWER: THE DEMIURGE SUSTAINS WITH HIS WILL ALL THE DESIGNS OF THE UNIVERSAL MONAD CONTAINED IN THE SPIRAL OF THE MACROCOSMIC SNAIL DESIGN. FROM THE SOLAR LOGOS, HIS VOX RESOUNDS IN EVERY GRAVIS ATOM OF CREATION; THIS SHAPING POWER EMBRACES ALL THE FORMS OF CREATION, HIS VERB RESOUNDS IN ALL THE ARCHETYPAL WORLDS PREDETERMINING THE SEVEN MACROCOSMIC SPACES OF MAYA.

AS WE HAVE STUDIED IN PREVIOUS TOPICS, ALL THE DIVINE SOUNDS COMING FROM BEYOND THE ARCHETYPAL PLANE, THE DESIGNS

MACROCOSMIC EMANATED FROM THE SOLAR LOGOS BY THE DEMIURGE, THEIR BIJAS OR DESIGNS ARE INTERCEPTED BY THE TRAITOR SIDDHAS. THEY, FROM CHANG SHAMBALA WITH THE KALACHAKRA KEY, INTERCEPT ALL THE DIVINE DESIGNS AND ARE RECODED BY THE TRAITOR SIDDHAS, THUS TIME AND SPACE ARE RECHARGED, ALTERED BY THE WILL OF THE TRAITOR SIDDHAS. THE ONTIC MATRICES OF THE ENTITIES WERE ACTUALIZED, MODIFIED THEIR BEING-FOR-MAN, AN ACTION MADE POSSIBLE BY THE DEPLOYMENT EXECUTED BY THE TRAITOR SIDDHAS OF THE MACROCOSMIC SERPENT DESIGN ON THE PLANETARY LOGOS, THE EARTH AND THE MOON, SPECIFICALLY, BY THE NATURAL AND CULTURAL MACROSTRUCTURES OF THIS CREATED ORDER.

THE SNAIL DESIGN, ITS IMPRINT IS AFFIRMED, FROM THE SOLAR LOGOS, IN EVERY SPACE OF MEANING OF CREATION: THE SPIRAL, THE LABYRINTH, PLUS THE POWER OF THE TRAITOR SIDDHAS OF TIFERETH, OF THE KALACHAKRA KEY, CONSTANTLY ACTUALIZE IN THE WORLD THE ONTIC MATRICES OF THE SNAIL DESIGN WITH THE DESIGN OF THE SERPENT, ACTION ESTABLISHED ACCORDING TO THE PLAN THAT THE TRAITOR SIDDHAS HAVE PROJECTED FOR THEIR MACROSTRUCTURES AND THEIR MANU ENTELECHIES.

THIS ACTION MAKES IT POSSIBLE TO ACTUALIZE IN THE MACROCOSM, ON THE VITAL ENERGIES OF THE ENTITIES OR TELLURIC ENERGIES OF THE MACROSTRUCTURES, THE ASTRAL AND PSYCHIC POWERS OF THE HEBREW ARCHETYPE, AND THEIR ASPECTS OF WISDOM, INTELLIGENCE AND POWER. SUCH A STRATEGY ALLOWS THE EMERGENCE, CONSTANTLY, IN THE SPHERE OF LIGHT OF THE MACROCOSM, OF THE PSYCHOID ARCHETYPES, THE EGREGORES, WHICH REVITALIZE IN THE RACIAL COLLECTIVE UNCONSCIOUS THE MACROCOSMIC ARCHETYPES.

IN THE MICROCOSM OF THE PASU, OF THE ANIMAL-MAN, THE EGREGORS ACT ON THEIR PARTICULAR UNCONSCIOUS, THE FORCES OF THE PSYCHOID ARCHETYPES, CALLED BY THE HYPERBOREAN WISDOM EGREGORS, POTENTIATE A WHOLE ARSENAL OF PSYCHOID MYTHS, WHICH ARE PROJECTED TO THE MASSES FROM THE OUTER LABYRINTH. THE TRAITOR SIDDHAS CONSTANTLY QUANTIFY THE SACRED SYMBOLS OF THE UNIVERSAL SYNARCHY, FROM CHANG SHAMBALA, BY THE DESIGN OF THE MACROCOSMIC SERPENT; USING THIS ARSENAL OF PSYCHIC WEAPONS, THEY RE-VITALIZE WITH THEIR EGREGORS, ON THE SPHERE OF LIGHT OF THE MACROCOSM (PLANETARY LOGOS), THE THREE ASPECTS OF THE ONE (SOLAR LOGOS).

WE WILL NOT ENTER INTO A DETAILED STUDY OF THE EGREGORS OR PSYCHOID ARCHETYPES, BECAUSE IN THE MANUAL OF PSYCHOSOCIAL STRATEGY OF THE SS, AND IN THE TREATISE OF PSYCHOSOCIAL STRATEGY OF JUSTICIALISM, THEY ARE STUDIED IN DETAIL.

This action of the macrocosmic serpent design, operating permanently on the natural and cultural macrostructures, directly affects the Triform Function of the Sphere of Light, affirms the TAPASIGNOS of the Sign of the Origin, on the sphere of consciousness.

of the lost virya. The Tapasignos are placed over the entrance door of the MONARCHES OF THE TETRARCH OF THE LABRELIX PATH (in the ELIX path, all the consecutive series of monarchs that constitute it are Tapasignos).

These Tapasignos, ARE A LOCK, a secret chamber, a trap that CLOSES THE ENTRANCE DOOR when the lost virya enters its space (secret, theosophical, or esoteric sinarca language), that leads the virya to follow, inductively, his soul evolution, entering consecutively from one monarch to another for the simple reason that the entrance door has been sealed, and the only way out is through the EXIT DOOR that, inexorably, leads to another monarch, that is why esoteric organizations, synarchic cults, are characterized by having INITIATIC CHAMBERS OR INITIATIC GRADES, or hierarchies such as the MASONS or the great MONOTHEISTIC RELIGIONS. The WHITE HIERARCHY OF CHANG SHAMBALA favors this hierarchical division, and the EVIL DWELLING itself is divided into multiple initiatory chambers where its acolyte disciples, the "sons of God", are initiated. We can verify this particularity in the Christian cathedrals, whose structures are divided into naves, in three entrances, DOORS OF ENTRANCE, each one of them leading to a nave (a subject studied in the first text and in the Seventh Volume of the Fundamentals), and all of them go from the LADDER TO THE TOP.

These Tapasignos must be resigned with the Gnostic Will of the true SELF, or simply runically fenced off, for if a Sacred Symbol is upon them, it is not worthwhile to open their cultural Records, unless the Strategy requires it. However, it must be recognized that the most powerful archetypal forces of the Demiurge and the Traitor Siddhas are upon them, and they have dedicated themselves, since the beginning of the Essential War, to build Tapasignos upon the HYPERBorean Gnostic Paths. Many comrades situated in their inner labyrinth, when faced with the option of entering a Hyperborean monarch, give in to this situation and suffer from the fear that is inoculated by the terrifying poison of this serpent, a terror that manifests itself in a noological PARALYSIS of the virya, generating a very characteristic situation of the virya in such a situation: DEVOURING HIS LOOK FROM THE ETERNAL SYMBOLS. This hindering action of the serpent, located, first, on the TAPASIGNOS of the monarchs of the tetrarch LABRELIX tetrarch (first function acting on the lost virya in search of gnostic orientation), and second, on the function of the LOCK (second function acting on the awakened virya, Tyrodal Knight), always generates in the conscious subject a PSYCHOLOGICAL SEMANTIC analysis (by the Triform Function) of his STRATEGIC situation with respect to the EXTERNAL AND INTERNAL LABYRINTH. Situation that triggers a justification, an excuse, an argument in the inner labyrinth, that affirms a Tapasigno that SACRALIZES the EGO in the conscious subject, and many times the virya that entered inside its archimony ODAL, is trapped by those Chants or bijas of MAYA. The serpent design, by means of the Triforme Function, in its second intention, projects this action of CLOSING, which is quantified in a logical argument, whose essential demiurgic purpose pursues the disintegration of the ANGULARITY OF THE ODAL ARCHEMONA.

This is the cause of the fear that the virya has in order to transmute his limiting THYRODAL RUNE into the conducive THYRODAL RUNE OF VICTORY, fear that is quantified in a Gnostic paralysis within his archimony. TERROR THAT PARALYZES THE VIRYA WHO CANNOT CUT OFF THE SERPENT HEADS OF THE DRAGON, THE SERPENT THAT PETRIFIES THE INITIATED HYPERBOREAN VIRYA WITHIN HIS

WALLS, OF HIS CASTLE AND DOES NOT ALLOW HIM TO CLIMB HIS SPIRAL STAIRCASE TO HIS TOWER, TO BUILD FROM IT HIS INFINITE STAIRCASE, TO ANCHOR HIMSELF IN THE SELBST, IN THE HYPERBOREAN HEAVENS.

The virya within the archimona ODAL, is confined to his limiting rune and can never leave his castle, ascend to the leading Rune TYR, to the Infinite Ladder of the Rune SIEG, which leads to the bridge of VENUS, to the eternal Rune HAGAL.

Returning to the subject, after this Gnostic clarification, the design of the macrocosmic serpent has the property of displacing the macro-structures and making emerge in the VALPLADS, in the time of the world, an archetypal image, which rests on an external referent, which has sufficient power to project one of the Aspects of the One from the world, external labyrinth, with which it again potentiates, within the Triform Function, the Aspects of the ONE. This FACULTY IS EXERCISED BY THE TRAITOR SIDDHAS FROM THE WORLD, because the virya, when placed in its SYMBOL OF ORIGIN, if it lacks STRATEGIC ORIENTATION, is OBSERVED internally by the Eye of YOD, and externally by the Demons of Matter, it is there where they will unleash on the virya their maximum DESTABILIZING power. Therefore, it is common to see viryas, that after entering their archimony, this with time, loses the infinite fence and the angularity of the rune, loses its insulating properties, the runic sign is deformed and its right angles are curved or open. Such a situation is simply due to a lack of alertness, a lack of courage, which warms his blood again and brings him back into the CALM LIFE, a situation that makes him fall in LOVE again, to ENCHANT, brings him into the cultural arguments that affirm an Aspect of the One upon himself, aspects that bring the true Self back into the SPIRAL of the conscious subject.

The macrocosmic serpent has this quality since the time of the world, and it potentiates from the outside, the serpent design in the sphere of light of the conscious subject, from the outside, it is constantly emerging entities, cultural objects, cultural phenomena or cultural events, ludic or sacralizing, that trap the multitudes in its first intention, and in its second intention the virya that has not transmuted into a VIRYA BERSERKR. The inner serpent, although codified in the microcosmic design, always has the purpose that the virya projects himself externally, that his eyes admire the creation; his archetypal forces in the sphere of light develop a dynamic that mimics the conscious subject, and are projected on the macrocosmic sphere of light, on the continent of natural or cultural entities, which have been created to add the virya to their macro-structures. The macrocosmic serpent within the Planetary Logos, its dynamics, affirms the TAPASIGNOS of every LABRELIX monarch, challenging the virya to take a wrong path. It is fundamental to distinguish this action, because in that INITIATIC INSTANCE OF THE VIRYA WHICH HAS ISOLATED THE SELF, the DESIGN OF THE SERPENT is the one that is the most important.

MACROCOSMIC will affirm, from the outside, the microcosmic serpent, an action that will seek to potentiate again the TRIFORMAL FUNCTION and the Three Aspects of the One in the CONSCIOUS SUBJECT. This positioning of the serpent on the conscious subject is the last action designated by the VOX of the Demiurge, and its purpose is to project certain BIJAS, SEDUCTIVE SONGS that collapse the WALLS OF THE ARCHEMON.

THYRODAL. While the virya is protected at the TAU point of his ODAL ARCHEMON, the CONSCIOUS SUBJECT, his archetypal space (Valplads), will be occupied by the living forces of the seductive Aspects of the serpent.

The SERPENT, the DEMIURG through the EYE OF YOD in the INNER LABYRINTH, and the TRAITOR SIDDHAS from the OUTER LABYRINTH (the Traitor Siddhas can locate the virya who has entered their Odal archimony), will try to re-enchanted and chain the virya, and only the STRONGEST WILL RESIST, but this subject will be discussed later.

Now, how is the design of the microcosmic serpent situated in the Triform Function of the Sphere of Light and what does it quantify in the conscious subject in the sphere of consciousness?

This wisdom is one of the best kept secrets, and only in this moment of the Strategy it is revealed, for its comprehension it will be necessary to enter with a gnostic analysis, because the semantic vagueness of the psychological language limits us such comprehension of the serpent's design, because it can only be understood with the power of the INCREASED RUNES. Only the noological power that is unleashed through them, brings to the true EGO the VRIL, the noological power with which it can resign the Triform Function, and disintegrate the tetrarchs LABRELIX, but we will appeal to the Hyperborean Semantics to be able to describe this science.

The Hyperborean Wisdom affirms: Every emerging entity to the macrocosmic sphere of light, when it is referenced and actualized in the sphere of light of the microcosm of the virya, the entity falls under the TRIFORM FUNCTION, intervening in the three moments of its analysis (gnoseological capacity) the subjects: rational, cultural and conscious. The reference of the entity or Emergent Cultural Object, participant of a Real System (it can also be a Referent Cultural Object), when perceived and structured in the conscious subject, falls under the Triform Function of the Sphere of Light, it is psychologically referenced by the ORDINAL, STEP, and CARDINAL function of the conscious subject. That is to say, the entity is actualized AXIOLOGICALLY according to the value carried by this entity or Cultural Object for the virya, such value being an axiological, ethical and aesthetic scale, which is affirmed by the Triform Function in the three subjects of the animic subject (psychological I), determined by the Aspects of the One (Love, Beauty and Consciousness).

This incorporation of the axiologically actualized entity is concretized by the function ORDINAL (Ordinal, Adj. Pertaining or relating to order. E.g.: first, second, third, fourth, etc.) and CARDINAL of thought (Cardinal: numeral adjective, which expresses how many are the things in question. E.g.: one, two, three; five, ten apples), but there exists between both functions a MEDIATING function, of STEP between one and the other. These functions of ORDINAL and CARDINAL thought allow us to enter the TAPASIGNOS of the CULTURAL REGISTERS, and to move from the GENERAL ("being-in-itself" of the entity) of the Cultural Register, to the PARTICULAR (being-for-man of the entity). These three moments of the TRIFORM FUNCTION are represented in each MONARCH of the TETRARCH LABRELIX, and each moment is a displacement (STEP function) of the chained SELF to the conscious subject, by the volitional force of the SERPENT DESIGN. It is fundamental to understand this force of the serpent design, because this design has the particularity of quantifying a psychological effect, where the virya believes to have absolute power over his conscious subject. This mimicry of the serpent design in the Triform Function and in the ANIMIC SUBJECTS, quantifies the SENOIDAL MOVEMENT in the MEDIATING, PASSING function, that the SELF performs on a MONARCH to another MONARCH of the TETRARCH of the LABRELIX TETRARCH.

WHAT CHARACTERIZES THE SERPENT DESIGN IN THE CONSCIOUS SUBJECT IS ITS DYNAMICS, AN ACTION THAT ALLOWS THE DISPLACEMENT OF THE CHAINED SELF FROM ONE MONARCH TO ANOTHER, FROM ONE REAL SYSTEM TO ANOTHER, FROM A LINGUISTIC PRINCIPLE TO A MATHEMATICAL ONE, FROM A RELIGIOUS DOGMA TO A SCIENTIFIC ONE, ETC.

IT IS FUNDAMENTAL TO UNDERSTAND THAT THE TRAITOR SIDDHAS, FROM CHANG SHAMBALA, WITH THE POWER OF THE KALACHAKRA, CAN WITH THE DESIGN OF THE MACROCOSMIC SERPENT, SIGNIFICANTLY ALTER REALITY, DISPLACE THE TELLURIC ENERGIES OF THE CULTURAL MACROSTRUCTURES. WE MUST CLARIFY THAT THEY CAN ALSO OPERATE ON THE SEVEN KINGDOMS OF CREATION, ON THE NATURAL MACROSTRUCTURES, THEY CAN ALSO BE ALTERED, BUT THE SNAIL DESIGN PARTICIPATES IN THIS ACTION, AND IT IS DETERMINED BY THE DRAGON, THE CREATOR, THE DEMIURGE. WE WILL GIVE A SIGNIFICANT EXAMPLE IN HISTORY OF HOW THESE DEMONS OF MATTER CAN GENERATE AN EGREGORE, AFFIRM A MYTH, WITH WHICH TO MODIFY THE TOTAL VISION OF THE OUTER LABYRINTH, OF THE CREATED UNIVERSE.

This story that we will narrate is part of the PSYCHOSOCIAL STRATEGY of the THIRD REICH. After the Second World War, the retired Führer, the Great Chief of the Hyperborean Bloods, generated one of the most brilliant Strategies inside the enemy's terrain, the Valplads. A group of German scientists were initiated during the Third Reich and prepared to develop a Strategy after the post-war period. It consisted of three steps: first, to strategically infiltrate German scientists into the enemy; second, to introduce certain physical and astro-physical theories that would project an EGRÉGORO within the scientific community of the World Synarchy; third, to distract the enemy in order to allow the Third Reich to generate a Psychosocial Strategy in America. These three strategic principles were perfectly developed, so that German scientists of the Third Reich entered inside the enemy and became part of the space development plans of the SOVIET UNION and the UNITED STATES. These German scientists created within the scientific community an EGRÉGORO that affirmed the real possibility of space conquest. This strategic action allowed to distract the enemy, who based on the German development plans (B1 and B2 bombs) started a space development race, creating FLYING CARS to conquer space. These German scientists convinced Soviet and American scientists that it was possible to create ships (rockets) to travel to space and conquer it. Thus, during the Cold War between the United States and the former Soviet Union began a space race to conquer space. This strategic action triggered a struggle between these macrostructures to get hold of the technological "secrets" of the Third Reich; as a result, the Cold War broke out between the two powers, which generated several war conflicts: the Korean War, Vietnam, etc. This egregore, operated by the Siddhas of Agartha, which the Traitor Siddhas desperately tried to destroy, almost led to the destruction of both powers, only the intervention of the Demons of Chang Shambala avoided that war. The most significant of this Strategy developed by the Führer, was the space and technological race between both powers, which illusively believed that they could travel to space, overcome the laws of gravity, make reality the pseudo-technological theories of the Siddhas of Agartha and the Siddhas of Agartha, and make reality the theories of the Siddhas of Agartha.

of physicists of the Cultural Pact. For twenty years they developed all kinds of ships, rockets (always technically advised by these German scientists) with which they would travel to the MOON, and it was even in their plans to reach MARS. Such insanity is simply worthy of mindless scientists, who believed that they could make a lie bigger than a house come true. Thus, after years of pursuing this utopia, they realized that the German scientists had deceived them, that they were victims of a strategy inherited from the Führer; this strategic disorientation that they suffered, allowed the Third Reich to move to an island, which by means of archemonic techniques was MAGICALLY CLOSED and ISOLATED from the time of the world, where today thousands of warriors await the Kairos that will begin the end of time, which will throw to the ground the plans of world domination of these sinarchs. Furthermore, it allowed the Führer's Third Reich Strategy to be transferred to AMERICA, specifically, to ARGENTINA and BRAZIL, thus creating the continuity of the runic thread with the brilliant HYPERBORNE Strategy generated by Juan Domingo Perón, PERONISMO (Justicialism) and in Brazil by Getulio Vargas.

Undoubtedly, every lie has short legs, and the foolish Americans and Soviets realized that they had been deceived, they understood that the maximum they could reach was the PSYCHOSPHERE, represented by the TERRESTRIAL ORBIT, and that they could never go beyond these limits, escape from gravity; an achievement that allowed to put into orbit thousands of satellites that today are part of the Heavens of the Kalachakra. Even in Agartha the laughter of our comrades can be felt; while these deceived ones fought for nothingness, in Argentinean soil was born the LORD OF ABSOLUTE ORIENTATION, NIMROD OF ROSARIO, LUIS FELIPE MOYANO. With the HYPERBÓREAN PONTIPHYPSE, HYPERBÓREAN WISDOM emerged to the light of the world, UNCREATED SCIENCE that emerged as an artificial real system, in a language that would allow all viryas to understand, semantically, the mystery of the eternal truths.

Undoubtedly, the American and Soviet fools had been ridiculed and had to create a lie again to disguise the deception they had suffered; President Kennedy's speech announcing the conquest of the MOON by man still survives. We must clarify that the Soviets, after putting Yuri Gagarin orbiting the Earth, realized before the Americans that the whole scientific space mission was a hoax, a gift left to them by the Führer. Thus began one of the greatest lies of mankind, the conquest of the Moon, for which they devised a stratagem, staged a scene worthy of Hollywood, filmed the whole lie, which is with which they created a truth that is not: the arrival of man on the Moon. This allowed them to wash away the ridicule and affirm a MYTH that still lasts to this day, a lie that the pseudo-scientists of NASA continue to feed, sending probes into space that take pictures of nothing, in reality the Traitor Siddhas, from Chang Shambala, allow them to see Aspects of the Kalachakra Heavens, of course this generates egregores, Myths that affirm in humanity this lie that is, and that only the lost viryas believe, because the Virya Berserkr knows perfectly well that never the Traitor Siddhas will allow the veil of the REAL KALACHAKRA SYSTEM to be drawn. THE MOON, PART OF THE EARTH, of the Planetary Logos, is carrier in one of its FACES OF THE SYMBOL OF ORIGIN, but that sign is in the SILVER SHINE, in its LIGHT that is reflected in the blood of the virya by the incidence of its movement in the blood flow, specifically, in the MENSTRUAL BLOOD OF THE VIRYAS, the MOON in OLD TIMES had that property and still has it, but, if although the SIDDHAS

TRAITORS CANNOT MODIFY that action participant of the Moon, they have reaffirmed multiple MYTHS AND LANGUAGES, which are a tapasign of the Moon and therefore, we affirm that today is a tapasign of the door of Venus, it is simply part of the REAL KALACHAKRA SYSTEM; its function is analogous or similar to the Solar Logos, today the MOON, its cultural Tapasigns reflect pale the SIGN OF ORIGIN and confirms the SIGN OF PAIN.

The PLANETARY LOGOS, is part of the link between the EARTH and the SUN, in such a way, it participates of the World of MAYA, it is simply its SYSTEM, one more deception, A SPACE OF ILLUSION that has the mission to affirm the CREATED, the ARCHETYPICAL PLANE, over the UNCREATED, the MATTER, OVER THE SPIRIT. The MOON as a natural entity is an archetypal support of the Planetary Logos, a TAPASIGN of the SIGN OF ORIGIN and of the GATE OF VENUS, one more axiological Superobject of the multiple scientific languages of the Kalachakra. But, before continuing, let us expose an analysis that Nimrod makes about the MOON. "The metaphysical macrostructure corresponding to the relationship EARTH-SUN or REAL KALACHAKRA SYSTEM, which sustains in its bosom the Cursed Residence of the LORD OF THE WORLD, known as Chang Shambhala, is in reality the "*Machinery*" that intercepts, ABSOLUTELY, every photon carrying the *Designs of God, His Plan....* producing the mentioned modification, which keeps the sleeping viryas deceived, that is to say, that the light coming from the Sun, sustains permanently the **White Betrayal**, but not so, the light coming from any other Stellar Source. The light coming from the Moon is Solar light *reflected* in the Moon, illuminating the Earth, but it **cannot be intercepted by the Kalachakra, because the Moon does not constitute any anchorage in it**, in such a way, the "lunar" light, although reflected, does not have any modification in the DESIGNS of origin, for such reason, it results in a "*breath of fresh air*" for the virya, that has initiated its *Path of Return to the Origin*, since this light, not having "*the codes*" that sustain the "*modifications*", operates as *destabilizing or stimulating* of the RECHARGED Design-Plan, producing certain alteration on certain groups of designs, which, although fluctuating, are no less significant. Nimrod clarifies this meaning and we agree totally but, we affirm the MOON as TAPASIGNO from the meanings, cultural meanings that govern the psychological semantic structures of the UNIVERSAL SYNARCHY, where are the MYTHS that affirm the LANGUAGES OF THE KALACHAKRA on the LUNAR DESIGN.

"Lunar Cults": as in the past was the SINARCH ASTROLOGY, managed by Chaldeans and Egyptians, by the peoples of the Cultural Pact, to affirm in the world the Heavens of the Kalachakra and the Solar Logos, today is the pseudo science of ASTRONOMY and its multiple auxiliary sciences such as PHYSICS, sinarches sciences that allow thousands of lost viryas to join this science of Maya, to be trapped in this lie and be part of the Plans of the World Synarchy. THE SOLAR SYSTEM, SUN EARTH AND MOON, SOLAR LOGOS AND PLANETARY LOGOS, ARE ARCHETYPICAL LANGUAGES OF THE KALACHAKRA, today his pseudo sciences have contaminated everything and this definition of Nimrod is only understood by the Virya Berserkr THYRODAL KNIGHT. As the truth is only instructed by HYPERBorean PHYSICS, and this science is only instructed to the Hyperborean Pontiffs, and it is only applied in a HYPERBorean PSYCHOSOCIAL STRATEGY, we will not enter to develop this magical Hyperborean Lytical Science, but we will advance some concepts about Hyperborean Physics, which will allow to understand the lies that

The Traitor Siddhas structure the REAL KALACHAKRA SYSTEM, concepts that Nimrod de Rosario develops in his Fundamentals and that we will try to clarify and expand.

HYPERBOREAN WISDOM AFFIRMS: ALL THE CULTURAL IMAGES THAT ARE REPRESENTED TO US OF THE MACROCOSM IN THE SPHERE OF CONSCIOUSNESS, IS THE PRODUCT OF THE DISPLACEMENT OF THE SERPENT DESIGN BY THE TRIFORM FUNCTION OF THE CONSCIOUS SUBJECT, AFFIRMING EACH SINUSOIDAL MOVEMENT IN THE EMOTIONAL SPHERE, INTELLECTUAL SPHERE AND SPHERE OF CONSCIOUSNESS, THE SCIENTIFIC AND RELIGIOUS PSYCHOLOGICAL SEMANTICS THAT ASSERT AS THE ONLY TRUTH OF REALITY THE LANGUAGES OF KALACHAKRA SCIENCE AND THE DEMIURGE, HIS CREATION, AND THE REPRESENTATIVES OF JEHOVAH SATAN IN THE WORLD, THE TRAITOR SIDDHAS AND THEIR UNIVERSAL WHITE BROTHERHOOD OF GOLEN PRIESTS.

The Universal Synarchy and its sciences, affirm in humanity the Heavens of the One and of the Kalachakra (Solar Logos, Planetary Logos) from the religious, the scientific and the cultural; these universal languages have in themselves (finality, first intention and suprafinality, second intention of the Demiurge, arranged in the entities, studied in the Foundations of Nimrod) an essential TACTICAL function within the strategies of the Cultural Pact. Such tactics fulfill the function of a LOCK, they fix the virya who enters those labyrinthine paths, to the religious or scientific Semantics of Maya, in the strategies of the Cultural Pact. Once the virya entered these sciences and was phagocytized by their scientific theories and doctrines, in their psychological Semantics, the virya is locked, imprisoned within these jails or prisons of Maya. Nimrod relates how he escapes from these prisons in his ALLEGORY on the PRISONED VIRYA, but this contribution that we make is to understand the powerful narcotic effect that these sciences of Maya have on the lost virya. Beyond the trap of these sciences built in the OUTER LABYRINTH, it is important to understand that in the INNER LABYRINTH, these sacred symbols generate a powerful quantifying effect (to quantify, of how much. To express the quantity in the statements or judgments) in the cultural and conscious subject, this allows that constantly these sciences are expanding numerically, that is to say, every day a new scientific theory arises that continues sustaining the lie. In such a way that, this quantifying effect, allows the emergence, through the "creative", imaginative capacity of the archetypal memory and reason, of symbols (Semiotic contents) that through the translating faculty of the rational subject and the interpretative faculty of the cultural subject, acquire axiological preponderance (value) in the conscious subject. This capacity to reformulate and constantly update new scientific theories in the external labyrinth, is first, a priori assimilated by the pseudo-scientists, useful mindless of the International Synarchy, and launched these astronomical scientific theories to the reality of the world as absolute truths, for this, they count on culture as a strategic weapon,

Unfortunately, this tactic affirms over society, the SCIENTIFIC, ACADEMIC COMMUNITY, at the top of the cultural pyramid, sadly since the sinarchic sciences direct the destinies of the world, together with the Golen Priests, CULTURE IS A STRATEGIC WEAPON, in rigor to the truth, the COUNTER CULTURE IS THEIR STRATEGIC WEAPON because there is a true CULTURE OF THE SPIRIT, which participates in a WARRIOR ETHICS, which is always present behind these cultural tactics of psychological and spiritual destruction, which the priests and the scientists of the

World Synarchy. These sciences of the lie generate an ever more powerful BINDING upon humanity. THE LOST VIRYA (PART OF THAT HUMANITY), HIS PERCEPTION OF THE REAL WORLD (FEELING AND SEEING), IN HIS SENSITIVE APPRECIATION HE LIVES THE TRUTH, AND CAN EVEN FEEL AND SEE THE NATURAL ENTITIES BEARING THE INFINITE POLE AND THE SIGN OF THE ORIGIN IN THE OUTER LABYRINTH. HOWEVER, IN HIS INNER LABYRINTH, THE SENSITIVE, RATIONAL OR INTELLECTUAL PERCEPTION OF THE UNIVERSE OF MAYA, THE OUTER LABYRINTH, IS EXECUTED WITH THE RATIONAL SUBJECT, THE CULTURAL SUBJECT AND THE CONSCIOUS SUBJECT, AND IN SUCH SOUL SUBJECTS THE PSYCHOLOGICAL LANGUAGES, PARTICIPANTS OF THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT, PREVAIL THE CULTURAL M O D E L IMPOSED ON HUMANITY BY THE WORLD SYNARCHY.

THE REAL KALACHAKRA SYSTEM PROJECTS A CULTURAL VISION OF THE UNIVERSE, STRUCTURED IN THESE SCIENCES THAT ARE CHARACTERIZED BY BEING REPRESENTED IN THE TRIFORM FUNCTION OF REASON, OF THE RATIONAL CULTURAL SUBJECT AND CONSCIOUS SUBJECT, IN THREE LANGUAGES, WHICH ARE PARTAKERS OF THE SIGN OF THE ORIGIN OF THE COLD REPTILIAN BLOOD OF THE VIRYA. THIS VISION TRIFORM FUNCTION OF THE SOUL SUBJECT AFFIRMS A MYTHOLOGICAL, ASTROLOGICAL AND ASTRONOMICAL VISION OF THE COSMIC ORDER, IT IS THE PRODUCT OF THE SIGN OF ORIGIN WHICH IS MANIFESTED BY THE SNAIL DESIGN IN THE MYTHOLOGICAL PSYCHE OF THE PASU AND BY THE SERPENT DESIGN IN THE MYTHOLOGICAL PSYCHE OF THE VIRYA.

This subject requires a semantic extension, which we will explain below. These three linguistic conceptions participate from the beginning of the enchainment of the eternal Spirit, in the psychic structure of the lost virya, they are part of his reptilian psyche, they participate in the psyche of the virya when it was entered into the psyche of the mammal, the cold blood of the reptile, allowing it, to enchain a Spirit to the microcosm, alteration executed by the Traitor Siddhas. Therefore, these three visions of creation are from the beginning of time in the virya, because they are linguistic structures that were triggered by the reptilian psyche to the mammalian psyche, i.e. they were incorporated into the warm blood of the lost pasu or Virya. This affirmed a MYTHOLOGICAL psyche in the virya, and such a conception of creation is, simply, by the volitional force of the SIGN OF ORIGIN that underlies the Noological immanence of the I, partaker of its reptilian cold blood. Unfortunately, those conceptions that at the beginning allowed to SEE in the inner world the WOTAN'S LABYRINTH, and affirmed a HYPERBORN MYTHOLOGY AND ASTROLOGY, a HYPERBORN CULTURE.

*where the epic and the heroic was the WARRIOR, Homeric form that predetermined the being of the virya, which ORIENTED him in the SEARCH for the ORIGIN was lost. With time, the mixture of blood influenced the psyche of the virya and the cold blood was losing power in the psyche of the virya, the hot blood of the animal passion was prevailing, and what in the CHROMAGNON, in the ARIAN RACES was, is no longer. The MAMMAL PSYCHIS dethroned the REPTILIAN PSYCHIS, the EGO was contaminated and the virya lost that inner reference of the SYMBOL OF ORIGIN, that reflection that was part of its cold blood was lost, and from now on and forever, the Cromagnon Warrior, Hyperborean Aryan, would fall into the HUMAN, would lose his divine lineage due to his contaminated blood, his hyperborean mythological psyche would be affirmed in a synarchic mythology, astrology and astronomy, worthy of Golen Priests; a philosophy would enter from the external culture, **but, participate these linguistic structures of their***

primitive blood, from the archetypal memory of the pasu. Let us remember that the primitive man, the pasu, *Homo sapiens Neanderthalensis*, had an incipient rudimentary culture, they participated in it a primitive mythology, astrology and religious astronomy, proper of their animal blood, participants of their mammalian psychic structure; therefore, we affirm that before the alteration of the genetic key, of the incorporation of the reptilian blood, already existed in the psychic anatomy of the pasu those mythological and religious references that reminded him, to that being, his created origin, the loss of his "earthly paradise". The chaining of the Spirit, in the beginning of time to the microcosm, in the beginning its cold blood prevailed over the warm blood, and that made it possible for the pure races of the BLOOD PACT to have a strong reference of the Origin, such reference came from their mythological psyche, which affirmed the nostalgia of the UNCREATED ORIGIN OF THEIR ETERNAL SPIRIT. GRECO-ROMAN mythology and GERMAN mythology in the beginning of time, allowed to REMEMBER, to enter the virya to his INNER LABYRINTH, to his gnostic way, to the INNER VISION OF HIS SECRET EXIT. Today that has been lost, and the WOTAN'S LABYRINTH is only present through the HYPERBORNE PONTÍFICES, who were descending in the diverse Strategies of the SIDDHAS OF AGARTHA in the world of the Demiurge, thanks to the Führer, and today to NIMROD DE ROSARIO, we have in our present the HYPERBORIC WISDOM, the SELBST and the ORIGIN are within our reach, it is only a matter of WILL AND Courage to make our VICTORY real.

Clarification: Nimrod de Rosario, in his last literary strategic action, was writing a text on the MYTHOLOGICAL STRUCTURE OF THE VIRYA, subject in which the virya is instructed in his Second Hyperborean Initiation. Text that Luis Felipe Moyano could not finish given his departure, departure from this world; unfortunately, the action of a comrade who acted mistakenly, perhaps for protagonism, these notes that Nimrod was elaborating on this particular subject, were assembled in a text that lacks the approval of our superiors. They were called DISERTATIONS; these writings of Nimrod that the comrade instructed them only orally, were uploaded to the page of QUINTA DOMINICA, but, quickly the Eternal Comrades ordered them to be removed from the mentioned page (a subject that I denounced to my comrades of OCTRA when they were uploaded and that I affirmed that they would be removed which happened). Simply this clarification has a purpose: TO ORDER the systematic study that must be carried out of the HYPERBorean WISDOM, therefore, Nimrod describes that the same must be carried out following an ESTABLISHED ORDER. Some pages of comrades have those dissertations uploaded and make a mistake, because you can only enter those dissertations after having studied the 13 volumes of the Fundamentals, and having received the SECOND HYPERBORNE INITIATION, the Semantic understanding of those dissertations are not a valid reference, because that text that Nimrod was developing and that will come out complete in due TIME, is totally **INITIATIC**, it participates in a **HYPERBOREAL RITUAL** that is executed within a PLAZA, ODAL ARCHEMONA, LIBERATED OPIDIUM, when the virya enters his Second Hyperborean Initiation. **THIS IS AN INITIATORY RITUAL WHERE THE VIRYA ENTERS HIS REPTILIAN BLOOD AND THROUGH HIS CREST HE LEAVES HIS COLD BLOOD, ENTERS HIS HYPERBOREAL BLOOD, AND TRANSMUTES INTO PURE BERSERKER FURY.**

Therefore, the virya must enter the studies of the FUNDAMENTALS OF HYPERBorean WISDOM, and then the texts OF THE CRYSTAL BOOKS OF AGARTHA; that is the established order and what I was instructed, having clarified the subject, we will continue.

THE VISION OF THE COSMIC (POLYHEDRAL) WORLD (SPHERES), STELLAR, IN THESE GEOMETRIC FORMS (MATHEMATICALLY QUANTIFIED BY ASTRONOMICAL PHYSICS), REPRESENTED IN THE CULTURAL AND CONSCIOUS SUBJECTS, AS AN ABSOLUTE LOGICAL AND MATHEMATICAL TRUTH, IS SIMPLY BY THE IMMANENT REFLECTION OF THE SIGN OF THE ORIGIN ON THE I CHAINED TO THE CONSCIOUS SUBJECT. This statement will be developed in later topics, and Nimrod is specific with respect to this truth.

THE ARCHETYPAL SYMBOL THAT SEMIOTICALLY REPRESENTS THE SYMBOL OF ORIGIN WITHIN THE KALACHAKRA IS THE SPHERE, BUT IT IS SIMPLY THE SEMIOTIC EXPRESSION THAT COMES CLOSEST TO THE TRUTH OF THE ETERNAL SPIRIT. THEREFORE, EVERY ASTROLOGICAL AND ASTRONOMICAL REPRESENTATION OF THE REAL ARTIFICIAL KALACHAKRA SYSTEM IS SEEN OR PERCEIVED BY THE CONSCIOUS SUBJECT IN SPHERICAL FORMS, BECAUSE OF THE QUANTIFYING EFFECT OF THE SIGN OF ORIGIN ON THE SOUL SUBJECT, BUT SINCE THE **EGO** OF THE LOST VIRYA IS TRAPPED IN IT, THE COSMOS IS ONLY PERCEIVED FROM THE SCIENTIFIC PREMISES THAT AFFIRM A TRUTH THAT DOES NOT IS, DENYING THE TRUTH THAT IS. Such rational and cultural perception of SPHERES in the cosmic, (macrocosmic astral) sidereal world is simply a reflection manifested by the Sign of Origin in the conscious subject, and it is this immanent reflection of the SYMBOL OF ORIGIN that generates this discernment of the macrocosmic outer labyrinth in the form of SPHERES. But, when the Spirit-sphere is chained by the Symbol of the Origin, the reverted Spirit is put to sleep in matter, losing all memory of the ME of the Sign of the Origin, only an immanent reflection of the Origin remains in its cold blood and this reflection is incorporated into its hot blood, registered in the ARCHETYPICAL MEMORY. We can affirm that all rational quantification executed by the RATIONAL, CULTURAL AND CONSCIOUS SUBJECT is based on logical premises and mathematical principles (numbers and letters) and the cause of them is the SIGN OF ORIGIN.

WE CAN AFFIRM THAT THE SIGN OF ORIGIN IS AN IMMORTAL REFLECTION OF THE SYMBOL OF ORIGIN IN THE SELF, BUT THE SELF, BEING IMMERSSED IN THE ARCHETYPAL MEMORY, ITS VISION OF THE SIGN OF ORIGIN IS ALTERED AND IT NO LONGER REFLECTS THE SYMBOL OF ORIGIN OR THE ORIGIN, IT REFLECTS THE LANGUAGES THAT THE SIDDHAS OF CHANG SHAMBHALA AFFIRM ABOUT THE ORIGIN IN THE ARCHETYPAL MEMORY. THEREFORE, THESE LANGUAGES REFLECT THE HEAVENS IN THE FORM OF SPHERES, BY THE LOGICAL AND MATHEMATICAL QUANTIFICATION AFFIRMED BY THE KALACHAKRA IN THE ARCHETYPAL MEMORY. Curiously, if

When we observe the sky, the only thing that is perceived at night in a "spherical" form and, apparently, is the MOON (full moon), and during the day the SUN. All the firmament of the Kalachakra at night is, simply, luminous flashes, brilliant lights culturally denominated STARS, the BRIGHTNESS of the MOON stands out over these natural entities, and if we observe the sky during the day, the only thing that transcends is the "BOB", the only thing that transcends is the "CELESTIAL BOBEDA" and a "sphere", that shines, the RADIANT BROWN LIGHT (CELESTIAL) of the SUN, we can verify, in rigor to the truth, that perfect spheres do not exist in the creation, no entity is really a perfect circle or sphere. Only the perfect sphere (Geom. Solid terminated by a curved surface whose points are all equidistant from another interior called center) is its formulation possible by mathematical principles; this was made possible by

the creative faculty of the Ego chained to the subject.

conscious, and such a representation of the mathematical sphere, its quantification by the I chained by the SYMBOL OF ORIGIN to the archetypal memory, is real. Nimrod affirms: this spherical vision of the Sun, is the physical manifestation of the Solar Logos, such sphericity is the product of the Sign of the Origin, but the Demiurge and the Traitor Siddhas, superimposed on this Eternal symbol the linguistic and mathematical principles that act as TAPASIGNO, symbols that do not reflect the Origin but the Sign of Pain, the deception of the Demiurge. As we stated before, the senses reflect a truth of reality, but if we discern it analytically with the conscious subject, with the CULTURAL SUBJECT, the cultural premises preeminent in reason radically modify the vision of that natural phenomenon, quantifying in the conscious subject a scientific theory. Moreover, if we observe the reality of these skies with technological devices (let us remember that every Law of nature, in order to be enunciated as a scientific law, must be empirically demonstrated, reproduced in a laboratory, mathematically quantified) such as: the TELESCOPE (technological cultural objects), these brightnesses or lights that are perceived by means of a scientific object, reason and the cultural subject reduce them, by the translucent faculty of the conscious subject, to such natural phenomena in scientific representations. This rational vision of a natural law, generated the scientific theories, allowed the affirmation of a new vision of the world, and from now on over the natural laws the scientific laws would be affirmed; the world of the Cro-Magnons, of the Hyperborean Aryans, of the races of the BLOOD COVENANT, of the LORDS OF VENUS, would be forgotten. Today prevails the CULTURAL MODEL OF THE TRAITOR SIDDHAS, astronomical science that affirms the heavens of the kalachakra. These heavens of astronomical physics would emerge in "geometric" forms, in spherical or "almost" spherical forms (planets), but, within an ELYPTIC, "spheres" trapped in the SPIRAL (galaxies). The whole LABYRINTH when perceived noologically, gnostically, with the PURE BLOOD, free of the quantifying effect of the archetypal memory and of the Triform Function, is represented to us as it is, if it is perceived by the CULTURAL MODEL of reason, the LABYRINTH is represented to us as ILLUSION, as it is not. It is fundamental to understand that this CULTURAL, psychological approach to the Heavens of the Kalachakra is the product of the ontological tapasigns structured in the Triform Function of the Sphere of Light by the serpent design, which affirm the mythological, astrological and astronomical psyche of the pasu in the psyche of the virya, these cultural tapasigns deform the virya's perception of the outer labyrinth, quantifying an UNREAL vision of the Universe of Maya.

The Hyperborean Wisdom affirms: the DEMIURGICAL LOGOS affirms in the KUNDALINI LOGOS the SNAIL DESIGN, its imprint is entered by the VOX of the Demiurge, which embodies all the archetypal conformation of the SIGN OF PAIN, contained (allegorical figure of Nimrod) in the KALACHACKRA KEY. In the PALETON of this key are engraved its 49 bijas and its 10 macrocosmic Archetypes, in the ASA the 16 uncreated runes and the Sign of the Origin. By a mystery of A-MOR, of passion, the virya by the SIGN OF ORIGIN, was chained to the SIGN OF PAIN, the Spirit-sphere was reversed, trapped, by the enchantment of a SONG of A-MOR, chained to the microcosm. This action originated the fall, and from now on the chained and lost Spirit, confused, would wander deaf and blind through the multiple paths of the Labyrinth of Maya, through the World of Pain; through the Sign of the Origin he seeks the doors of his liberation, but, lost and deceived he is confined to the eternal return, to the WHEEL OF SAMSARA, believing in the lies of the Lords of Karma, he seeks the ORIGIN in the languages of CHANG SHAMBALÁ. The lost virya affirms himself

in the axiological Superobjects that represent the Three Pillars of the temple: science, politics and religion, he culturally believes that in them are the keys that grant him his liberation, but he only finds in these semantic structures, his undoing. These paths lead to an axiological Superobject representing the Synarchy, to a religious Myth that has a sacred symbol, which is supported by an axiological Superobject such as: Christianity, the VATICAN, the CATHEDRALS, the CHALK, the BIBLE, the RELIQUIES, ISLAMISM, the MECHA, the KAABA, the KORAN, the MOSQUE, JUDAISM, the TEMPLE OF

JERUSALEM, the SYNAGOGUE, the TORAH, etc. In short, all these Axiological Superobjects are always represented by the image of a TEMPLE, a PAGODA, a CHURCH, a SACRED BOOK, etc. Especially, the representatives of the religious myth, and worshippers of their axiological Superobjects, their GOLEN PRIESTS, the divine envoys, the hierarchies of the UNIVERSAL WHITE FRATERNITY, stand out: within Christianity, a MESSIAH; within Buddhism, an AVATAR; within Islam, a PROPHET and so on; if it is a lodge, a MASTER OF WISDOM; if it is an Eastern sect, a GURU; if it is a Western sect, a CHAMAN. In short, these paths, their religious languages and their axiological Superobjects, beyond the doctrinal differences, the dogma they represent, the cultural and racial differences between them, their religious divergences, always behind their forms, there is the ONE. All these paths, each one of them, always unify in only one ELIX PATH, and this path, which contains ALL THE PATHS, leads to the WORSHIP of the ONE, of the GOD OF MATTER, and his metaphysical representatives THE TRAITOR SIDDHAS of CHANG SHAMBALA.

THE LOST VIRYA affirms these cultural axiological Superobjects and their representatives in the OUTER LABYRINTH, and enters into his INNER LABYRINTH these religious Semantics or doctrines, dogmas; these two links, between the EXTERNAL AXIOLOGICAL SUPEROBJECTS and the SACRED SYMBOLS, internal Semantics and Semiotics, affirm the CULT and create a connection of meaning between the VIRYA or PASU, his MYTH, the GOD of the MYTH and the representatives of the MYTH, all this affirms an ARTIFICIAL REAL SYSTEM that leads the lost virya to be FAGOCITATED by the MYTH, the GOD of the MYTH and by the representatives of the MYTH. In such a way that, these ARTIFICIAL, CULTURAL REAL SYSTEMS, affirm the confusion, the perdition of the virya in his paths, the total misplacement in the LABYRINTH, it recasts him in the DELUSION, believing in his liberation (resurrection, salvation, immortality) only perpetuates his CONDEMN, the total loss of his SPIRIT, the disintegration of his SELF in the ARCHETYPICAL PLANE, in the multiple universes of the Demiurge, of MAYA.

The Demiurge Jehovah Satan and his hosts of accursed demon angels, affirmed in the GLOBE OF AKASA the SACRED SYMBOL OF THE PASSU, the SPIRAL, the DESIGNATION SNAIL in its archetypal memory. This embodiment of the Demiurge of the Sacred Symbol of the Pasu, of the EVIL SIGN, chained the Spirit to the SPIRAL of the ETERNAL RETURN, and from that wheel of REINCARNATIONS, the virya is subjected to the will of the LORDS OF KARMA, He is eternally a victim of PAIN, and only by REVEALING HIMSELF TO HIS DESTINY, as KRISTOS LÚCIFER REVEALED HIMSELF to the Traitor Siddhas and the Cosmocrator, can the virya realize his LIBERATION.

The virya who reveals himself to the Deceit, discovers, returns to SEE, to remember his SIGN OF ORIGIN, and in it are the 16 INCREASED RUNES, as WOTAN, takes possession of the 13

armed with the power of the INCREASED RUNES (ASA of the Key), he marches (by the STRIP) determined to his liberation, for this, he must enter his infinite blackness (the PALETON), descend to the unconscious and disintegrate the 49 bijas, sounds of the Song of Deception and the SIGN OF PAIN. The virya ARMED with the power of the INCREASED RUNES, liberated from the SIGN OF PAIN, is a WISE WARRIOR, if he has infinite courage, he will be able to cut off the heads of the Demons of Pain, the enemies of the labyrinth, those who caused his fall, of the enchainment and of the deception, action that transmutes him into a SIDDHA BERSERKER.

Returning to the subject of the study of Hyperborean Physics, we will continue to develop some points that will help us to achieve a Gnostic nological apprehension of the Deception and the lies unleashed by the Traitor Siddhas on the cosmogonic constitution of the created Universe.

Now, what is it that quantifies the perception of the Self, by the Conscious Subject, of the movement of the Earth, of the curvature of space-time, of the expansion of the Universe, characteristics that the pseudo-scientific theories based on the astronomical Physics of the Synarchy affirm?

Answer: the DYNAMICS of the macrocosmic serpent design, its SENOIDAL DISPLACEMENT on the SPIRAL of the snail design, QUANTIFIES those cultural images that represent the CURVATURE of the Macrocosmic Transcendent Time of the Kalachakra, such representation is the product of the apperception of the outer labyrinth by the REFLECTION of the Symbol of the Origin, on the ONTICAL IMMANENCE OF THE SELF TRAPPED TO THE CONSCIOUS SUBJECT.

As here we are entering into an analysis of the theories of HYPERBORNE PHYSICS, and the same is only instructed orally by a SIDDHA or a HYPERBORNE PONTIPHYX, we must stop, but we will give a concept that is allowed.

We will return to the Fibonacci Spiral, described by Nimrod in the Fundamentals of the Hyperborean Wisdom in Volume I, we can observe, making a structural analysis of this geometric figure, that the spiral (f. Flat curve that turns indefinitely around a point, moving further away from it at each turn) each turn or turn describes a quadrature Phi. Flat curve that turns indefinitely around a point, moving further away from it in each one of them) each turn or twist describes a Phi quadrature, this image is the product of the DYNAMICS of the serpent design, which quantifies on the unfolding of its spatial curvature, that Phi quadrature. In this figure we can draw a parallelism, with what happened in the beginning of time when from the universal Archetypal Monad, or demiurgic Logos, with the point that represents the CENTER OF THE SPIRAL, from that point or center, following this analogy, we can continue drawing a parallelism with what happened in the beginning of time when from the universal Archetypal Monad, or demiurgic Logos, with the point that represents the CENTER OF THE SPIRAL, we can continue to draw a parallelism between each plane curve and its corresponding representation, squaring Phi, with a CREATIONIST TIME, that is, the center is analogous to the first MOMENT, which is before the beginning, and the curve and its space Phi is analogous to TIME, which triggered the first creationist act; TIME AND SPACE, we can define it as TIME RECHARGED, successively we can relate each Phi quadrature inscribed on each curve, which is described around that center, as a CREATIONIST EVOLUTIONARY CYCLE, in which the

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whole Plan contained in the UNIVERSAL MONAD or center of the spiral is unchained, thus in an orderly and progressive way, the DEMIURGO is making REALITY its Creation. In each unfolding of the SPIRAL,

we can place on the square Phi the SEVEN KINGDOMS OF CREATION (emanation of the Solar Logos) up to its CURRENT MOMENT (Planetary Logos).

This analogical model that we apply to describe the CREATION OF THE ONE, contained in the MACROCOSMIC SNAIL DESIGN, by the law of analogy between macrocosm and microcosm, the snail design, which was entirely embodied in the logos Kundalini, analogous to the demiurgic Logos, represents the entire Plan deposited within the microcosmic snail design; Just as each movement of the cosmic spiral, by the action of the MACROCOSMIC SERPENT DESIGN, affirms the will of the One in a creationist act, in the same way occurs the development of the ontic moments that are triggered within the "being-in-itself" of the microcosm, the product of which is the dynamic of the MICROCOSMIC SERPENT DESIGN OR KUNDALINI SERPENT.

If we take for example the figure of the Infinite Eight, we can verify that in the point **A (alpha)**, origin of the chaining of the Spirit to the microcosm, the Demiurge PLASMA with his designating VOX the SNAIL DESIGN, the same is engraved in TOTAL form in the Globe of AKASA. In STATIC form the whole Plan is SEALED, affirmed, but, when the serpent begins its awakening and breaks the SEAL and begins to travel through the ELIX path, the serpent affirms what is embodied in the snail design, the designs in UPDATED ONTICAL POTENCIES. From point **A (alpha)** to point **B (beta)** we see that the serpent design, with its dynamics, generates the unfolding of all the semiotic content of that space of the spiral of the snail design, the serpent unfolds the STATIC, the potential of the Archetype of the snail design, actualizing all its ontic, kinetic potencies (BIJAS), in ACTS. It is important to understand the DYNAMICS of the SERPENT DESIGN, its unfolding on the spiral of the snail design generates its TURN, a CONOIDAL, HELICOIDAL MOTION, in the form of a THIRABZONE; that is to say the curvature, by the dynamics of the serpent, ITS SPIRAL MOTION IN A HELICOIDAL FORM, triggers two ontic moments, two CURVES, which represent two spaces of signification, one CONCAVE and the other CONVEXAL.

By the law of analogy between macrocosm and microcosm, we can assert that this process that occurs in the microcosm of the virya, occurs in the macrocosm of the Demiurge.

This is the product of this turning of the macrocosmic serpent upon itself, which describes, as we can appreciate in the following figure, the CONCAVITY OF THE EARTH and the CONVEXED spaces of the Heavens of the Kalachakra. In the microcosm, it describes the CONCAVITY OF THE MICROCOSM (inner world, true Self) and the CONVEXUS OF THE MICROCOSM (outer world, psychological Self).

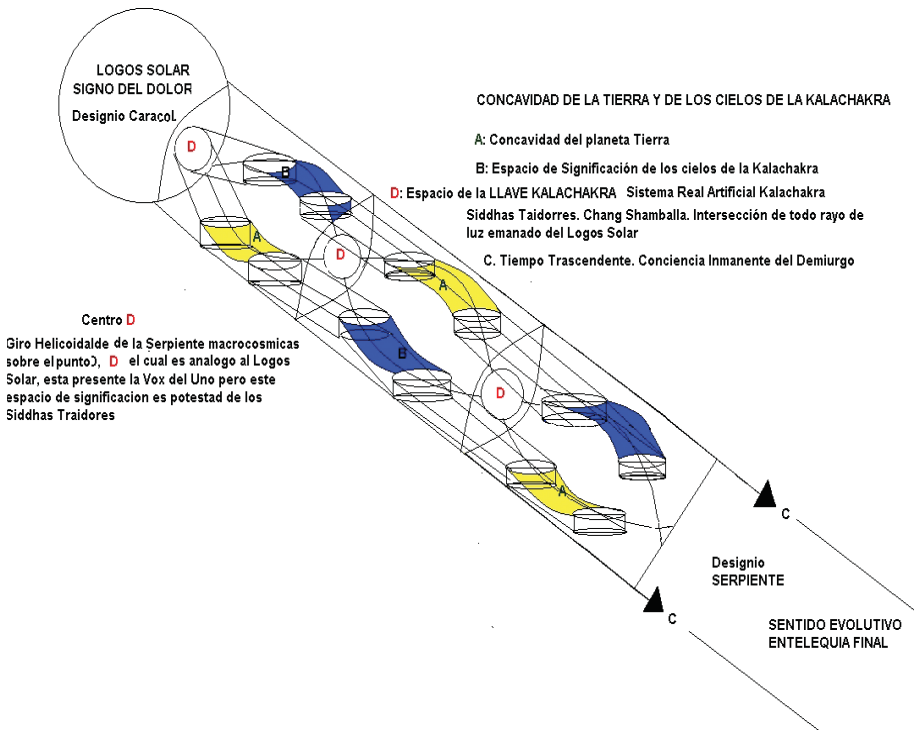
In the concavity (uncreated time, outside of time, mystery of the Hyperborean Physics and Optics, WE CAN AFFIRM THAT ALL CONCAVITY IS A DOOR, OR EXIT FROM ORDER CREATED) of the Transcendent Space Time of the Planetary Logos, in the shadow sphere of the Planetary Logos, are the SIGN OF ORIGIN and the INCREASED RUNES, in the convex of the Transcendent Space Time of the Planetary Logos, in its light sphere, are the LANGUAGES emanated from the REAL KALACHAKRA SYSTEM, in them are deposited the 49 BIJAS and the SIGN OF PAIN. These languages of the White Fraternity of the Universal Synarchy, affirm in the world the SIGN OF PAIN, they are the cultural, religious, scientific and political TAPASIGNOS of the SIGN OF ORIGIN. The virya lost for being

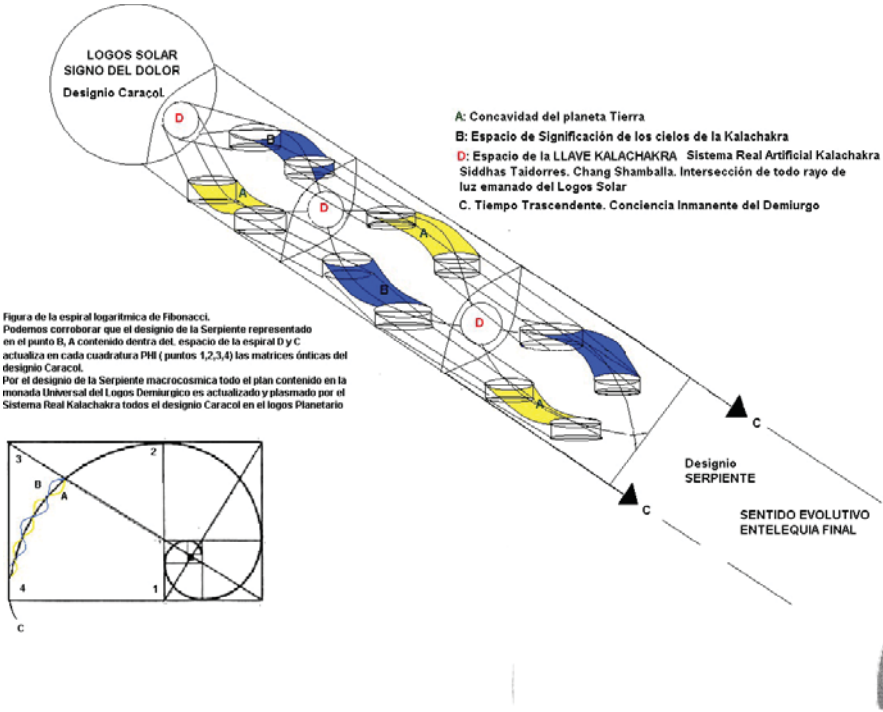
referred to and trapped in the time of the world, he is a victim of the CONVEXUS, of the 49 bijas and of the Sign of Pain, which does not allow him to see the CONCAVE, the Symbol of the Origin.

ONLY THE AWAKENED VIRYA WHO HAS DISINTEGRATED THE TRIFORM FUNCTION IN THE SPHERE OF LIGHT, WHO HAS RE-SIGNED THE PSYCHOLOGICAL SEMANTICS AND ENTERED THE NOOLOGICAL SEMANTICS, OVERCOMING FEAR AND DREAD, WILL BE ABLE TO PERCEIVE WITH THE SIGN OF ORIGIN THE OUTER LABYRINTH AND UNDERSTAND THE DECEPTION, WHICH ENABLES HIM TO SOLVE THE MYSTERY OF THE LABYRINTH, TO FIND THE SECRET WAY OUT.

ANALYSIS OF THE MACROCOSMIC SERPENT FROM THE POINT OF VIEW OF HYPERBOREAN PHYSICS.

In order to better describe this action of the KALACHAKRA REAL SYSTEM and the macrocosmic snail and serpent designs, we must enter into certain guidelines that are noological premises, which participate in HYPERBORNE PHYSICS. We have projected four figures that represent this science, which are developed in these images, which are real referential systems to try to better describe the macrocosm and the microcosm, trying to bring to the understanding of the virya, its constitution.

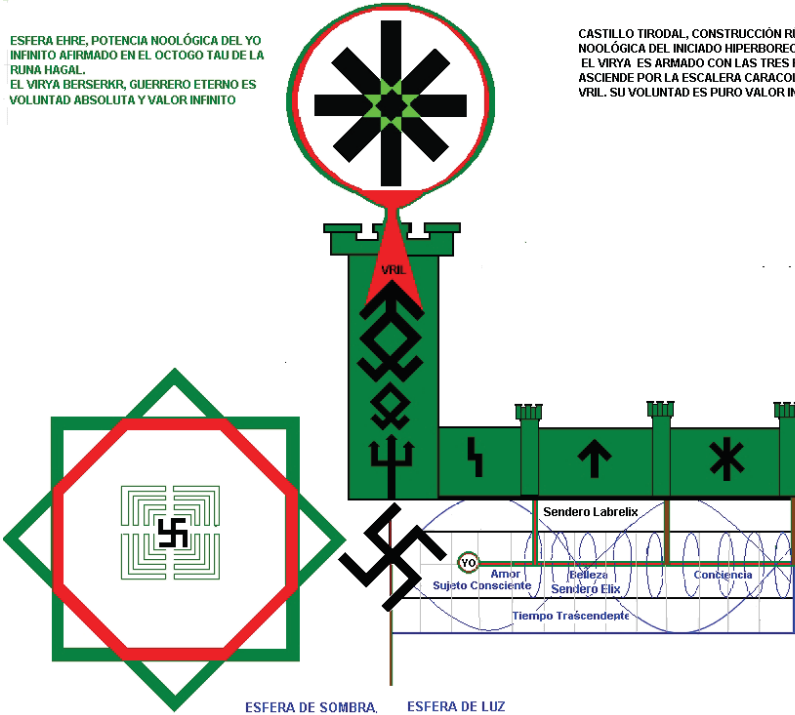




First and second figures.

ESFERA EHRE, POTENCIA NOOLÓGICA DEL YO INFINITO AFIRMADO EN EL OCTOGO TAU DE LA RUNA HÁGAL.
EL VIRYA BERSERKR, GUERRERO ETERNO ES VOLUNTAD ABSOLUTA Y VALOR INFINITO

CASTILLO TIRODAL, CONSTRUCCIÓN RÚNICA QUE SE EDIFICA SOBRE LA VOLUNTAD NOOLÓGICA DEL INICIADO HIPERBÓREO.
EL VIRYA ES ARMADO CON LAS TRES RUNAS INCREADAS CABALLERO TIRODAL, ASCIENDE POR LA ESCALERA CARACOL DE SU TORRE, AL SELBST, RECIBE EL PODER DEL VRIL. SU VOLUNTAD ES PURO VALOR INFINITO



ESFERA DE SOMBRA ESFERA DE LUZ

En este grafico podemos comprobar que en la Esfera de Sombra, la ESPIRAL Y EL SIGNO DEL DOLOR (parte del PALETON de figura alegórica de la llave Kalachakra) han sido RE-SIGNADO; sobre la Memoria Arquetípica se sitúa el OCTOGONO TAU (imagen de la RUNA DE ORO) y el SIGNO DEL ORIGEN (imagen de la SWÁSTICA). Haciendo una analogía con la figura alegórica de LLAVE KALACHAKRA, verificamos que este espacio de significación donde regía el Diseño Caracol, y el Signo del Dolor es DESINTEGRADA POR LA RESIGNACIÓN RÚNICA QUE EJECUTAN (energía Astral y Psíquica del diseño Caracol) DESDE EL ORIGEN LOS SIDDHAS LEALES. Interviene en este acto el SIDDHA LEAL, ancestro Hiperboreo cuyo CARISMA esta ligado por el AURA CATENA al VIRYA que en esta instancia NOOLÓGICA recibe la PRIMERA INICIACION HIPERBÓREA.
EL SIDDHA LEAL CON SU CARISMA GRABA A FUEGO EN LA ESFERA DE SOMBRA LA RUNA DE ORO, EL SIGNO DEL ORIGEN Y LAS TRES RUNAS INCREADAS, PODER QUE DESINTEGRA LA ESPIRAL, EL AROUETIPO HEBREO, y la Imagen del MESIAS SACERDOTAL (arquetipo Jesus) PERMITIENDO LA ELIMINACIÓN DE LA SEMÁNTICA PSICOLÓGICA Y LA INCORPORACIÓN DE LA SEMÁNTICA HIPERBÓREA.
EL VIRYA RECIBE LA PRIMERA INICIACION HIPERBÓREA, RESIGNADO EL DISEÑO CARACOL POR LA GRACIA DE SU VOLUNTAD ABSOLUTA, MARCHA DECIDIDO A RE-SIGNAR CON EL PODER DE LAS TRES RUNAS INCREADAS AL DISEÑO SERPIENTE.

Third figure.

We can verify in this image the Gnostic way of the awakened virya, his inner transformation, modification of the unconscious psychological functions of the archetypal memory, by the conscious forces of the THREE INCREATED RUNES. Power that transmutes the Hyperborean Initiate into VIRYA BERSERKR.

In this third image the Gnostic way out of Maya is demonstrated, with the PRINCIPLE OF THE FENCE the Love, Beauty and Consciousness Aspects are disintegrated, psychological semantics based on a demiurgic ethical and aesthetic axiology. The Virya Initiate

Hyperborean has enclosed his snail and serpent designs, with his ONTIC MATRIXES he builds his ODAL CASTLE, ascends by his SNAIL STAIRS to the TOWER and, from there, visualizes all the Heavens and ANCHORS himself with his LANCE in the Heavens of AGARTHA, a situation that allows him to descend upon his TRUE SELF, the FORCES OF HIS INFINITE SELF, to feel in his BLOOD the GRAL. Within his ODAL CASTLE, the virya transmutes into a WISE WARRIOR, is instructed in the ART OF WAR, becomes a LORD OF WAR, armed with the power of his UNCREATED RUNES, disintegrates the lie of the world around him, the ILLUSION OF MAYA, gains access to the UNBODIED TRUTH OF HIMSELF and his LIBERATION.

Having defined this fifth image, we affirm that the two previous images represent an analogical model of the snail and serpent designs, from the macrocosmic and the microcosmic. In these first and second images, we can verify how the snail design is intercepted by the serpent design. The helicoidal unfolding of the snail design describes on Transcendent Time an inversion of the curves (when the lie falls, the concavity of the world will be manifested), which embodies all the ontic potencies of the Solar Logos in the Planetary Logos. In the first two images, we can verify the interference generated by the Traitor Siddhas of everything emanated, radiated from the Solar Logos: bijas, macrocosmic designs. It is represented in a LINEAR sense a MOMENT in RECTILINE form, and it is analogous to a space that is contained in a curvilinear path of the SPIRAL of the snail design, PHI space, product of the design of the serpent. With the Kalachakra, the Traitor Siddhas generate this interference, which allows the actualization of everything radiated, emanated from the Solar Logos: bijas, designs in the Planetary Logos, according to the strategies of the SIDDHAS OF CHANG SHAMBALÁ. With the design of the macrocosmic serpent, they modify the designs of the entities and the PASU DESIGN, the particular, and affirm in the pasu the REAL KALACHAKRA SYSTEM, the illusory vision of the world, which is represented to the WELL CLOSED EYES of the lost virya as "REAL", and such reality is what condemns him to live chained to the time of the world, to the Planetary Logos.

IN THE FIRST TWO IMAGES, WE CAN VERIFY CERTAIN POSTULATES OF HYPERBOREAN PHYSICS. THIS ETERNAL SCIENCE AFFIRMS: THE CONCAVITY OF THE EARTH IS THE PRODUCT OF THE HELICOIDAL TURN OF THE DESIGN OF THE MACROCOSMIC SERPENT ON ITSELF, AND ON THE SPIRAL OF THE MACROCOSMIC SNAIL DESIGN. THE DESIGN OF THE MACROCOSMIC SERPENT, ACTING ON THE TELLURIC ENERGIES OF THE PLANETARY LOGOS, ON THE PLANET EARTH AND ON THE MOON, DESCRIBES FOUR APPARENT MOMENTS (MACROCOSMIC PHI QUADRATURE), WHICH ARE PERCEIVED IN THE VISION OF THE NATURAL WORLD (DAY, NIGHT, SEASONS, YEARS) IN A HABITUAL FORM; THIS IS THE PRODUCT OF THE VISION OF THE WORLD THROUGH THE SENSES, THE SENSITIVE SPHERE. THE SECOND PERCEPTION OF THE NATURAL WORLD IS PSYCHOLOGICAL OR RATIONAL, CULTURAL, "SCIENTIFIC", IT IS DETERMINED BY THE PREEMINENT CULTURAL PREMISES AND MATHEMATICAL PRINCIPLES (ASTRONOMICAL PHYSICAL LANGUAGE), WHICH ASSERT ON THE NATURAL LAWS THE SCIENTIFIC LAWS, THE CULTURAL TAPSIGNS OF THE SIGN OF PAIN. FOR EXAMPLE: THE ASTRONOMICAL LAWS THAT DESCRIBE THE PLANETARY LOGOS, THE PLANET EARTH AND THE MOON, PARTICIPANT OF THE ASTRONOMICAL PHYSICS AS BEING: THE

ROTATION, TRANSLATION, PRECESSION AND NUTATION OF THE EARTH, AND THE FOUR FACES OF THE MOON (SQUARE PHI OF THE PLANETARY LOGOS). THE LAWS THAT FRAME THE EARTH AND THE MOON (QUADRATURE, PHI), IN THESE SCIENTIFIC CULTURAL PREMISES OF THE KALACHAKRA, PARTICIPATE IN THIS SECOND SCIENTIFIC VISION OF THE WORLD.

THE SENSES OR SENSITIVE SPHERE AND THE HABITUAL REASON, PARTICIPATE IN THE FIRST NATURAL VISION OF THE WORLD; THE RATIONAL SUBJECT AND THE CULTURAL SUBJECT, MORE SPECIFICALLY, THE SELF TRAPPED IN THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT AND THE CONSCIOUS SUBJECT, PARTICIPATES IN THE SECOND CULTURAL VISION OF THE WORLD.

THE CENTRIFUGAL SPIN OF THE MACROCOSMIC SERPENT, THE PLANETARY LOGOS, ON THE AXIAL AXIS, THE CENTER OF THE SPIRAL OF THE SNAIL DESIGN, THE MACROCOSMIC SOLAR LOGOS, AFFIRMS THIS PHI QUADRATURE AT EACH DISPLACEMENT. EVOLUTION AND SCIENCE HAVE BEEN UNDERMINING THE FORCES OF THE CHRISTIAN CREATIONIST MYTHS, WHICH RULE THE UNIVERSAL CULTURE, AND THIS SOURCE OF "TRUTH" HAS LOST ITS POWER OR SHARES IT. GOD, THE ONE, WAS SUPPLANTED BY THE NEW THEORIES THAT REPRESENT A NEW VISION OF THE WORLD AND OF CREATION, OF THE COSMOS. THEOLOGIANS AND RELIGIONISTS WERE REPLACED BY PHILOSOPHERS AND SCIENTISTS, AND THE THEOLOGICAL TRUTHS, THEIR MYTHS, WHICH WERE ROOTED IN THE PRIESTLY CASTES OF THE PEOPLES OF THE CULTURAL PACT OF THE LATE MIDDLE AGES, LOST THEIR AXIOLOGICAL PREEMINENCE AND THEIR RELIGIOUS GUIDELINES. AFTER THE RENAISSANCE, THE INEXORABLE ADVANCE OF THE SCIENCES OF PHYSICS, MATHEMATICS, ASTRONOMY, PHILOSOPHY, ETC., OPENED UP A NEW VISION OF THE WORLD AND OF MAN.

THE VISION OF THE WORLD WOULD BE RADICALLY MODIFIED (GEOCENTRIC THEORY), THE NATURAL WORLD, FULL OF GODS AND GODDESSES, THE FANTASTIC OR MARVELOUS WORLD FULL OF FAIRIES, GNOMES, GENIES, WOULD TOTALLY DISAPPEAR, WOULD CEASE TO BE, THE PLANETARY LOGOS, CENTER OF CREATION, WOULD BE REPLACED BY THE SOLAR LOGOS (HELIOCENTRIC THEORIES). THE HEROIC MAN WHO WAS THE CENTER OF THE UNIVERSE TOGETHER WITH THE GODS, FOR THE GREEKS AND ROMANS, THE PEOPLES OF THE BLOOD PACT, WOULD LOSE FIRST TO THE CHRISTIAN MYTHS, THE HEROIC MYTHOLOGY OF THE ARYANS, WOULD BE REPLACED BY MONOTHEISTIC RELIGIOUS LANGUAGES, RELIGIONS THAT DO NOT REFLECT THE SYMBOL OF ORIGIN (VERY PALE); LATER, THESE WOULD FALL BEFORE THE EMERGENCE OF THE SCIENCES, THE SCIENTIFIC LANGUAGES OF CAPITALIST MATERIALISM. THE CULTURAL PRAGMATISM OF THE SCIENCES WOULD TRIUMPH WITH TIME, THE PLANETARY LOGOS WOULD NO LONGER BE THE BODY OF JEHOVAH SATAN, OF THE DEMIURGE YAHWEH, OR OF THE KING OF THE WORLD SANAT KUMARA; THE ANGELS AND ARCHANGELS WOULD NOT REPRESENT THE SIDDHAS, THE STRUGGLE BETWEEN THE REBEL ANGELS AND THE LEGIONS OF JEHOVAH SATAN WOULD BE FORGOTTEN, THE DEMIURGE AND THE TRAITORS, RULERS OF THE DISPLACEMENT OF TIME AND SPACE WOULD BE "NOW" INVISIBLE, THEY WOULD DISAPPEAR FROM THE WORLD OF THE LOST VIRYA. THE CULTURAL MODEL THAT

THE WORLD WOULD BE RULED BY MATERIALISM, EVERYTHING WAS SWALLOWED BY THAT VISION OF MAN AND THE WORLD, WHERE THE SHADOWS WOULD PLUNGE HUMANITY INTO TOTAL DARKNESS, IN THE CRUELEST ASPECT OF THE SIGN OF PAIN.

THE VIRYA COULD NOT BE IN A WORSE SITUATION IN THIS REALITY, BECAUSE WITHOUT GOD, WITHOUT REFERENCE TO THE UNKNOWABLE, ONLY REFERENCED IN THE OUTSIDE, IN THE MATERIAL, IN A CREATION THAT NO LONGER HAS GOD, WHERE HE WAS REPLACED BY HIS MATERIAL EXPRESSION, IT IS PERHAPS THE GREATEST ACHIEVEMENT OF THE TRAITOR SIDDHAS, TO SUPPRESS GOD, TO PUT IN HIS PLACE HIS MATERIAL BODY, THE SOLAR LOGOS, HIS PANTHEISTIC MANIFESTATION. THE PLANETARY LOGOS WOULD BE REPRESENTED SCIENTIFICALLY, ASTRONOMICALLY, IN THESE FOUR MOVEMENTS OF THE PLANET EARTH, WITHIN THE SOLAR SYSTEM, TRAPPED TO THE ELLIPTIC, TO THE SPIRAL OF THE SOLAR LOGOS. HOWEVER, SUCH A CULTURAL PERCEPTION OF THE SOLAR SYSTEM, WHICH IS PART OF THE OPTICS OF THE CONSCIOUS SUBJECT, EMERGES IN THE LOST VIRYA BECAUSE HIS EGO IS EXTERNALIZED, TRAPPED IN THE CULTURAL LANGUAGES OF THE CURSED SCIENCES OF THE KALACHAKRA KEY.

To continue understanding the design of the macrocosmic serpent, represented in these images, we will analyze these four movements of the Planetary Logos on the Solar Logos, from the astronomical perspectives described by the Kalachakra Sciences. The first two movements: "Rotation" and "Translation", are participants of the MACROCOSMIC SNAIL design, in them is the Will of the ONE. And although the MACROCOSMIC SERPENT design is also manifested, these first two movements are unalterable by the Kalachakra, on the other hand, the movements of "Precession" and "Nutation" of the Earth, being subject to the telluric energies, to the design of the macrocosmic serpent, their movements are operated by the Traitor Siddhas, study that we will analyze in this point.

Rotational Movement.

It is a movement made by the Earth rotating on itself along an ideal axis, called terrestrial axis, which passes through its poles. A complete revolution, taking the stars as a reference, lasts 23 hours 56 minutes and 4 seconds, and is called a sidereal day. If we take the Sun as a reference, the same meridian passes in front of our star every 24 hours, called solar day. The 3 minutes and 56 seconds difference is due to the fact that in that period of time the Earth has advanced in its orbit and must rotate more than a sidereal day to complete a solar day.

The first reference taken by man was the **Sun**, whose **"apparent" motion**, originated in the rotation of the Earth, determines day and night (OPTICAL DUALITY) **giving the impression that the sky revolves around the planet**. In the colloquial use of language, the word day is used to designate this phenomenon, which in astronomy is referred to as "solar day" and corresponds to solar time.

The Earth's axis forms an angle of 23.5° with respect to the normal of the ecliptic, a phenomenon called ecliptic **obliquity**. This inclination produces long months of light and darkness at the geographic poles, in addition to being the cause of the seasons of the year,

caused by the change of the angle of incidence of solar radiation. It is interesting to observe the phenomenon of the obliquity of the ecliptic, because it is an astronomical enigma of the POLES, and it is important to understand that the POLES DO NOT CONSTITUTE ANY ANCHORAGE TO THE KALACHAKRA, therefore, in those spaces the SYMBOL OF THE ORIGIN becomes evident. A similar or analogous case to the POLES is the LIGHT or BRIGHTNESS that emanates from the FULL MOON, in its four phases, a brightness that is the REFLECTION OF THE GATE OF VENUS, of the ASTRO VENUS.

Nor does it constitute ANY ANCHORAGE; this immanent SILVER glow on the Moon, a glow which is felt in the blood as a COLD, as frozen blood (like the POLES), is a SYMBOL that represents the image of BLACK DEATH, represented mythologically by KALY or PYRENA, Goddess who cools, freezes the WARM BLOOD and awakens the COLD FIRE in us. However she is represented, whether in the image of the beautiful Goddess PYRENA, or in the image of the COLD FIRE of VESTA, or in the Three icy Faces of HAKATE, always the uncreated light of the POLES, or the light of the SILVER SHINE of Selene, allow the Virya Berserkr, through the LIGHT of the POLES, to STEP ON the MOON and enter the GATES of VENUS, to move us through its infinite bridge to the ORIGIN.

The MOON, its uncreated silvery brightness, is the symbol of the HYPERBORNE COLD GODDESSES, and the POLES, its eternal ice, are the symbol of the HYPERBORNE GOD, in its SPINNING (Moon's spin and Earth's spin) a coincidence between both symbols is manifested (the brightness of the Moon and the light of the terrestrial Poles), internally that concomitance participates of the vision of the SYMBOL OF THE ORIGIN, and of its seven WAYS OF LIBERATION plus one, specifically, the brightness of the Moon of the WET WAY, the WAY of the HYPERBorean TANTRA, of the inner transmutation by the KALY, resignation of the eternal feminine "Ánima", and of the eternal masculine "Ánimus" (basically as sex, male, female, and also as gender within the Species). This mystical synchronism of HEROIC A-MORT is the initiatory path of the hyperborean A-MOR-T, the mystery that allows the WISE WARRIOR to ENTER the VALHALLA, the eternal AGARTHA, the return of the SIDDHA BERSERKR to the ORIGIN. At the POLES an uncreated light is strongly projected, a reflection of the SYMBOL OF THE ORIGIN in the Planetary Logos, the GATEWAY to VENUS, to the beginning that is before the beginning of time, of the fall of the Spirit into time. At the POLES is the DRY WAY of the WISE HYPERBorean WARRIOR, a path that participates in the initiatory path of STRATEGIC OPPOSITION.

Translational Movement.

It is a motion by which the Earth moves around the Sun. The **apparent cause** of this movement is the action of **gravity**, originating changes that, like the day, allow the measurement of time (this measurement is allowed by the Optical Partition, DIVISION of the day in two, which can be quantifiable by the conscious subject and reason). Taking the Sun as a reference, the result is what is called the tropical year, the period of time necessary for the repetition of the seasons of the year. It lasts 365 days, 5 hours and 47 minutes. The movement it describes is an elliptical trajectory of 930 million kilometers, at an average distance from the Sun of almost 150 million kilometers or 1 A.U. (Astronomical Unit: 149,675,000 km). From this it is deduced that the Earth moves with an average speed of 106,200 km/h.

(29.5 km/s). The Earth's trajectory or orbit is elliptical. The Sun occupies one of the foci of the ellipse and, due to the (exact science) eccentricity of the orbit, the distance between the Sun and the Earth varies throughout the year. In the first days of January the maximum proximity to the Sun is reached, producing the perihelion, where the distance is 147.5 million km (reference of this measurement is taken by the **NASA** Astronomical Sciences, **scientific organ that represents the CENTER of the scientific languages of the Kalachakra, what NASA affirms is a WISE word, unquestionable**), while in the first days of July the maximum distance is reached, called aphelion, where the distance is 152.6 million km.

Tropical year. Perihelion, aphelion. Kepler's laws.

Besides these two movements that are the most quantifiable in the sphere of light of the conscious subject, there are two movements that are more hidden and that have reference to the sphere of shadow of the conscious subject, both movements are quantified empirically in mathematical form and in scientific premises, they are part of the two previously developed and determine the **ONTICAL QUADRATURE OF THE PLANETARY LOGOS**, of the **EARTH**, the **MOON** and the **SOLAR SYSTEM**. We must point out that these two movements, Precession and Nutation, are generated by the interference of the Kalachakra in the planetary psychosphere, and have the purpose of generating the displacement of the telluric energy, in a different way from that which is effected through the rotation and translation of the Planetary Logos. This displacement of these telluric energies, of the design of the macrocosmic serpent on the terrestrial psychosphere, generates vortices of energy, gravitational fields that alter the terrestrial psychosphere, the geological spaces, allowing the constellation of a macrocosmic Archetype, this abrupt modification of the telluric energies causes these geological movements, the acceleration of the natural macrostructures, generating earthquakes, tidal waves, volcanoes, etc. This cause that seems "natural" and that science affirms this truth by the movements of Precession and Nutation, formerly by the Rotation or by the terrestrial Translation, or by creating new scientific explanations to justify what happened, is simply the action that the **LORDS OF THE KALACHAKRA** execute when they want to actualize the **SIGN OF PAIN** to suppress, to cover the **SIGN OF THE ORIGIN**. Therefore, these two movements that we will study, is a deliberate action of the Traitor Siddhas, and this allows to affirm after an earthquake or a tidal wave, a **BLOOD SACRIFICE**, to spill **RIVERS OF BLOOD**, with them to wash with certain rites of blood the **SIGN OF THE ORIGIN** and to affirm their myths or "egregoros", their sacred symbols that lead the lost viryas to become attached to the **PAIN**, to their creator, to the **ONE**.

Precessional motion.

The precessional motion of the equinoxes is due to the precessional motion of the Earth, caused by the moment of force exerted by the Earth-Sun system as a function of the inclination of the Earth's rotation axis with respect to the Sun (about 23.43°).

The inclination of the earth's axis varies with an uncertain frequency, since it depends (among other causes) on telluric movements, the oscillations of the macrocosmic serpent design, etc.

on the planetary psychosphere, impacting the natural macrostructures and therefore, on the cultural macrostructures. In February 2010, a variation of the earth's axis of approximately 8 centimeters was registered, due to the earthquake of 8.8° Richter seismological scale that affected Chile. The tsunami that hit Southeast Asia in 2004 shifted the earth's axis by 17.8 centimeters. The reference for these data comes from NASA.

Because of the above, the duration of a complete precession cycle is never exact; however, scientists have estimated it to be in the approximate range of 25,700 to 25,900 years. This cycle is called the Platonic year.

Nutation Movement.

Precession is accompanied by an oscillation of the axis of rotation downward and upward, which is called nutation. Precession is even more complex if we consider a fourth movement: nutation. This happens with any symmetrical body or spheroid rotating on its axis; a spinning top is a good example, because when it falls, precession begins. As a consequence of the falling motion, the spike of the spinning top rests on the ground with more force, so that the vertical reaction force increases, which will eventually become greater than the weight. When this happens, the center of mass of the spinning top begins to accelerate upward. The process repeats itself, and the motion is composed of a precession accompanied by an oscillation of the axis of rotation downward and upward, which is called nutation.

In the case of the Earth, nutation is the periodic oscillation of the Earth's Pole around its mean position on the celestial sphere, due to the external forces of gravitational attraction between the Moon and the Sun with the Earth. This oscillation is similar to the movement of a spinning top when it loses strength and is about to fall. This movement of nutation is the product of the SIGN OF ORIGIN, which in the PLANETARY LOGOS is deposited in the POLES and in the MOON, in the SILVER GLITTER of the full moon, waning quarter or crescent quarter. This electro magnetic attraction, translated into gravitational form, is the SUPPORT of the REAL KALACHAKRA SYSTEM, this metaphysical machinery directly affects the modification of the DEMIURGICAL DESIGNS, the MACROCOSMIC ARCHETYPES are maneuvered by the Demons of Matter and Karma, from Chang Shambala, with the Kalachakra Key, they operate on the gravis atoms generating the alteration of the natural or cultural macrostructures (precession and terrestrial nutation). With this power they can ALTER AND MODIFY from outside the REALITY, although the TRAITOR SIDDHAS cannot modify the first two movements (translation and rotation), because in them is the VOX of the One, they participate of the MACROCOSMIC CARACOL DESIGN, they can reach the LOST PASU and VIRYA by the displacement of the telluric energies on the planetary psychosphere, that is to say by the design of the MACROCOSMIC SERPENT. However, we must also point out that these two movements can be displaced from CHANG SHAMBALÁ, because over them is placed the SYMBOL OF ORIGIN on the EARTH and the MOON, as we analyzed in the movement of Precession. But this subject, part of the HYPERBorean PHYSICS, is understood when the virya enters the Third Hyperborean Initiation, but we try to enter these truths, in order to

that the virya reaches a better strategic situation in his labyrinth, which brings him closer to the Gnostic vision of SELBST and ORIGIN.

These theories are accepted by the scientific community as astronomical truths, TRUTHS based on scientific premises and mathematical calculations, which are quantifiable within the TERRESTRIAL ORBIT, within the TERRESTRIAL PSYCHOSPHERE, or COSMIC SOUL of the PLANETARY LOGOS. This astronomical, scientific apperception of the EARTH and the MOON, participates in the **reverie** that the lost virya suffers within HIMSELF and the Kalachakra, because he is subject to his psychic condition, to the RATIONAL and the CULTURAL, because his LOST SELF is chained to reason, to the archetypal memory and to the languages of the Kalachakra, to the lies of the sinarchs, of the scientists and priests of the Kalachakra.

We can verify how a science determines an entire world vision, can modify the world vision of the lost virya, trapped to the lie of the Golen Priests and today to their pseudo-sciences, which have affirmed in the world that perverse scientific lie that affirms the illusion, the multiple worlds of Maya. The truth affirmed by the ATLANTIC PEOPLES OF THE BLOOD COVENANT, which lasted as long as the look of reality was based on a Hyperborean Gnostic Ethics, where two realities existed: that of the CREATED and the UNCREATED, that truth affirmed by the HYPERBORNE ARYAN RACES, WAS LOST. The time, the mixture of Blood, the loss of the Gnostic understanding and, fundamentally, the action of the KALY YUGA on the collective conscience, was putting to sleep the peoples of the Pact of Blood and Honor, was unleashing on the VIRYAS of the peoples of hyperborean lineage, a cultural action that modified this Gnostic vision; the TRUTH THAT IS was totally suppressed by a new ideological conception, thus, the truth would be replaced by the LIE, a TRUTH THAT IS NOT, and from it would emerge new pseudo-truths, sustained by this lie that affirms reality in the most ABSURD ILLUSION. These postulates that we develop on the movement of the Earth and the Moon, would suppress the vision of the SYMBOL OF ORIGIN and would affirm on the bleeding humanity the SIGN OF PAIN, would be part of this great LIE, the cultural premises and the mathematical principles, would generate after the RENAISSANCE, a NEW SCIENTIFIC VISION OF THE WORLD, even the Golen Priests would be astonished by the new prevailing language that would radically modify the vision of the world, the SCIENTIFIC THEORY, and its laws would be from that moment the truth of reality. These new sciences revolutionized the world, modified the universal and particular reality of the virya, the preeminences of scientific thought over mythological, philosophical and religious thought, would affirm in the Universal culture the action of the macrocosmic Archetypes, which would impose a scientific, MATERIALIST vision (origin of capitalism and Marxism) of the world, of a materialistic cosmogonic origin of creation; God was replaced by the BIG BANG, the Spirit by matter, etc. These new languages hid the truth and the lie would be imposed, everything was accelerated and the evolution of time and culture would lead the uncreated truths to oblivion, the time allied with the enemy was generating TAPASIGNOS, CULTURAL RECORDS, which affirmed in the masses, as an absolute truth, the languages of the Kalachakra. Undoubtedly, as the virya fell prey to these psychoid archetypes, to these collective egregores, he was moving away from his TRUE SELF and SELBST, losing his EHRE sphere, his EGOIC WILL was slipping away in the PSYCHOLOGICAL SELF, in the languages of the archetypal memory, this forgetfulness led more and more to the loss and the loss of the SYMBOL OF ORIGIN; falling into the languages of the MEMORY, to the loss of the symbol of the ORIGIN.

ARCHETÍPICA WAS THE GREATEST ACHIEVEMENT OF THE TRAITOR SIDDHAS, of course, the vision of the world of the GREEKS, ROMANS AND GERMANS, AFFIRMED IN THEIR WARRIOR AND HEROIC MYTHOLOGIES, would lose before time, their truths would fall, entering the vision of the world of the SCIENCE OF THE KALACHAKRA, of the PSYCHOLOGICAL SEMANTICS, sciences that are part of the people of the Cultural Pact and of the Hebrew Race.

At this point, we will reveal the maximum genius of the TRAITOR SIDDHAS, and the best kept secret by the Demons of Chang Shambala: From what elements did they build the REAL KALACHAKRA SYSTEM between the EARTH AND THE SUN, in the MACROCOSM? This colossal construction of extraterrestrial engineering was made with the same matrices with which the Demiurge built the archetypal memory, that is to say, with the ONTICAL MATRIXES OF THE SNAIL DESIGN and with the ONTICAL MATRIXES OF THE SERPENT DESIGN. And here is the genius of the Siddhas, because the Kalachakra Key is analogous to the ARCHETYPICAL MEMORY, to the HUMAN BRAIN, it functions as a GREAT UNIVERSAL ARCHETYPE, it is a MACROCOSMIC BRAIN.

THIS TRUE MACHINE OF METAPHYSICAL REFRACTION OF THE MACROCOSM WAS MADE WITH THE SAME ONTIC MATRICES OF THE SNAIL DESIGN, WITH WHICH THE DEMIURGE JEHOVAH SATAN BUILT THE ARCHETYPAL MEMORY IN THE MICROCOSM. THIS ALLOWS TO GENERATE THE ENCHAINMENT AND THE EVOLUTION OF THE "I" ON THE DIVERSE SCHEMES OF ITSELF, EVOLVING SUCCESSIVELY THROUGH THE WHEEL OF SAMBARA, IN THE LAW OF THE ETERNAL RETURN, IN ITS DIFFERENT EVOLUTIONARY KARMIC TRANSMIGRATIONS, TOWARDS ITS ENTELECHY MANU.

To expand on this complex development that Nimrod explains so correctly in the Fundamentals: Modification of the genetic key of the pasu and enchainment of the Hyperborean Spirit in the microcosm, its crucifixion in the macrocosm, etc., Subjects that are of such obliquity, that the Second Initiation does not reach for their total comprehension, we will try to expand these truths in order to help the virya to enter these oblique planes of hyperborean comprehension.

The Traitor Siddhas, with the Kalachakra Key, can operate on the INDIVIDUAL term, being-for-man, of each pasu by modifying in some way the genetic key, the designating VOX of the LOGOS ASPECT OF THE DEMIURGO, the "being-in-itself", without modifying the ontic matrices of the snail design that gives UNIVERSAL HUMAN EXISTENCE to the pasu. The Universal Archetype, or archetypal Monad, by the LOGOS ASPECT, gave evolutionary impulse to the human nature, to the human existence, allowing the Hominid to evolve and reach its maximum ontological power, but this was not enough to reach the Entelechy Manu, This causes the TRAITOR SIDDHAS TRAITOR and the PACT with the DEMIURGO, the delivery by Jehovah Satan of THIFERETH, of the Kalachakra Key to the Traitor Siddhas, with this science of genetic engineering they could create this METAPHYSICAL ENGINEERING MACHINERY, intervening with it everything emanated from the SOLAR LOGOS. The TRAITOR SIDDHAS and their intervention, after their entrance to the creation (the NATURAL was concreted and could not evolve), achieved the unthinkable with their cursed science: to modify the GENETIC KEY OF THE PASSU, NOW LOST VIRYA,

enter the UNCREATED TO THE CREATED, now everything would be different, the WAR BETWEEN GODS WAS DECLARED, THERE WOULD BE NO PEACE FOR ANYONE.

Now, how is it possible to alter the genetic key of the hominid and transform it into a lost virya?

Answer: BY THE INCORPORATION OF THE BLOOD OF THE TRAITOR SIDDHAS INTO THE BLOOD OF THE PASU, WHICH INCORPORATED INTO THE HOT BLOOD OF THE HOMINID OR PASU, THE COLD BLOOD OF THE REPTILIAN, THE SERPENT DESIGN TO THE DESIGN.

SNAIL. However, in order to understand this genetic alteration, we will have to go deeper, that is why the brain of the microcosm participates in the neurological morphology of the evolution of the mammal, and then by the action of the Traitor Siddhas, by the modification of the genetic key, the brain participates in the ontic matrices of the reptile. As we stated before, the Kalachakra Key was built with the same ontic matrices of the archetypal memory, that is to say, it is analogous to the archetypal memory of the warm-blooded human mammal, plus here is the genius that Nimrod keeps hidden, does not reveal and that in this Kairos we are authorized to do so. The Siddhas incorporate to the blood of the pasu, to the ontic matrices of the snail design, with which the archetypal memory of the pasu was built, the ONTIC MATRIXES OF THE REPTILIAN, THE SERPENT DESIGN; this was possible because of the incorporation of the own divine lineage of the TRAITOR SIDDHAS into the hot blood of the pasu. Undoubtedly, previously intervened with the Kalachakra Key the DEMIURGICAL LOGOS ASPECT, and the control of this Designator Aspect that responds to the PARTICULAR evolution of each pasu, being INDIVIDUAL, is the great secret of the Traitor Siddhas, because with the designating VOX of the serpent design, the Traitor Siddhas from the KALACHAKRA can act and operate on each particular virya, as a UNIVERSAL ARCHETYPE, design that operates on the pasu as a MACROCOSMIC ARCHETY. By attaching to EACH PASU, to the warm blood of the mammal, of the hominid, animal man, the COLD BLOOD OF THE REPTILIAN, they modified forever the GENETIC KEY.

HOMO ERECTUS, after 1,500.000 years, since the Lower Pleistocene, had reached its last step of hominization, its maximum evolutionism represented in the HOMO NEANDERTHALENSIS, this one manifested a marked degree of differences with the HOMO ERECTUS of the Lower Pleistocene, moreover, it lacked the capacities to develop a sphere of consciousness, to affirm the particular, the "being in itself", even the general; therefore, the Siddhas and their treachery manage to make this hominid evolve, until arriving at HOMO SAPIENS SAPIENS. We are not going to enter in this analysis of chronological evolution of the pasu, because Nimrod is specific in the subject, simply, we affirm that when UNIFYING THE WARM BLOOD WITH THE COLD BLOOD, the GENETIC KEY OF THE PASU was modified forever (ITS CEREBRAL CAPACITY INCREASED, allowing the development of the sphere of consciousness), granting it, this genetic alteration, a greater ontic impulse to his instinctive will, this affirmed the UNIVERSAL existence as HUMAN BEING and, later, with the ENCADENMENT OF THE ETERNAL SPIRIT, made possible the evolution of his INDIVIDUAL existence, of his BEING-PARA-EL-MAN, the possibility of arriving to the microcosm to the MANU ENTELEQUIA.

By the mixing of blood, copulation of the Traitor Siddhas with the Pashu women, they managed to enter the warm blood their genetic code, this altered the genetic key.

of the pasu, and would now carry this pasu, semi-divine inheritance, would enter in his blood the SYMBOL OF ORIGIN, and the Mystery of LOVE, by the Siddha Traitor's falling in love with the pasu woman, and her with him, this would change the FACE of HIM, and fundamentally that of HER.

The COLD BLOOD participates in the ontic scheme of the Traitor Siddhas' self, it is part of the physiognomic morphology with which they entered creation, this cold blood carries the SYMBOL OF ORIGIN, and since the modification of the genetic key by the mixture of blood, it incorporated the SYMBOL OF ORIGIN to the microcosm of the pasu, this allowed the chaining, the pasu would be, from that moment, a virya, a semi-divine being.

Without going into the genre of the Traitor Siddhas, we will only say that they love that image of ANDROGINO, of HERMAFRODITAS, image of a bird-man, of a reptile, form that they adopted when they entered through the GATE OF VENUS, with which they invested their microcosm (ARCHANGELS). From now on, this microcosm that carried the two bloods, MORE ADAPTED, WOULD REUNITE THE ONTIC and CRANIAL CAPABILITIES IN ITS "BEING IN ITSELF" TO BE ABLE TO ENCOME AN ETERNAL SPIRIT.

THE TRAITOR SIDDHAS, BY INCORPORATING THEIR BLOOD INTO THE PASU, BROUGHT THE SYMBOL OF ORIGIN INTO THE WARM BLOOD OF THE PASU. THE TRAITOR SIDDHAS AFFIRMED THIS UNCREATED SYMBOL BY THE MYSTERY OF LOVE, THROUGH THE PASSION THEY AFFIRMED THE SIGN OF ORIGIN IN THE WORLD OF PAIN, SINCE THE BETRAYAL THE ENCHAINMENT WAS POSSIBLE BY THE SYMBOL OF ORIGIN, BUT, BY THE MYSTERY OF LOVE, THE VIRYA WOULD HAVE IN HIS BLOOD DEPOSITED THE SYMBOL OF ORIGIN, THIS IS ALWAYS PRESENT IN HIS COLD BLOOD, BUT THIS POSSIBILITY OF ITS COMPREHENSION, WITH WHICH HE COULD RESIGN THE SIGN OF PAIN AND RECOVER HIS LIBERATION, IS ALMOST NULL, BECAUSE THE VIRYA IS IMPRISONED IN HIS HOT BLOOD, THE PASU PSYCHE, AND IN IT RULES THE SACRED SYMBOL OF PASU, ONLY BY ENTERING HIS REPTILIAN COLD BLOOD, THE VIRYA VISUALIZES THE SACRED SYMBOL OF THE VIRYA.

This alteration of the genetic key, allowed to reach this achievement: the Manu entelechy. By modifying the genetic key in each incarnation or reincarnation, the being-for-man, sustaining the Universal term, the "being-in-itself", its human existence, the Traitor Siddhas can act on the lost virya, which allowed the transmigration, the ETERNAL RETURN, the evolution of the EGO chained to the various SCHEMES OF ITSELF (incarnations), the evolutionary projection of the microcosm to the Manu entelechy. This makes possible the enchainment and reincarnation, an achievement that allows the resignation in each incarnation of its genetic inheritance and the erasure of the memory, the memory of self, of each scheme of self in each incarnation. The Traitor Siddhas erase the memory of the SYMBOL OF ORIGIN, therefore, the VIRYA either FREE HIMSELF or is CHAINED, his LIBERATION depends on this life, therefore, there is no FUTURE for the VIRYA, there is only now, and in this present is his LIBERATION. By means of the Kalachakra Key, the particular term, being-for-man, his genetic key is modified, in each incarnation, without altering the Universal archetype, which identifies his HUMAN EXISTENCE, HIS RACIAL SPECIES AND HIS BLOOD LINEAGE, it is that is, the "BEING IN ITSELF" that responds to the universal Monad, the lost virya is evolving

towards their final perfection. This is the great secret that these demons keep hidden and that Nimrod unmask: in each new scheme of himself, in the successive evolutions of the pasu on the Universal, HUMAN AND RACIAL design, the Traitor Siddhas, Lords of Karma, alter the genetic key of each pasu, HIS PARTICULAR FINALITY (his Karma), his individual reality, that is to say, they OPERATE ON THE ONTIC MATRIXES OF THE SERPENT DESIGN, this makes it possible that if a virya reveals himself, he does not comply with the Plan designated, for the individual term, by the TRAITOR SIDDHAS, particular Plan corresponding to that evolutionary cycle or evolutionary scheme; The Demons of Matter will not hesitate to chain him to the worst conditions of existence in the world of Pain. Undoubtedly, they can never alter the Universal term of the entities, the LOVE ASPECT AND BEAUTY ASPECT OF EVERY PARTICULAR ENTITY, because these ASPECTS ARE UNIVERSAL, are sustained by the "BEING IN ITSELF" of every entity and in it is the WILL OF THE ONE, even more of the pasu, because it is a differentiated entity for the Demiurge, therefore, they cannot modify the ontic matrices of the snail design, because these Universal designs of the pasu matrix contained in the Universal Monad, are directly sustained by the VOX of the One. But they INTERFERE ON THEIR LOGOS ASPECT OF THE DEMIURG PARTICIPANT OF THE BEING.

FOR-MAN, because this Aspect, which responds to the matrices of the hot blood of the pasu, has the cold blood incorporated upon itself, and these ontic matrices they know perfectly well how to alter them in each incarnation. Undoubtedly, in some way, the SIDDHAS TRAITORS WITH THE KALACHAKRA KEY, MODIFY ALL HUMAN DESIGNS, PARTICULARLY THE LOGOS ASPECT OF THE DEMIURGO, WHICH GIVES PARTICULAR EXISTENCE TO THE BEING-FOR-THE-MAN, OF THE PASU DESIGN.

Well, if the virya is determined by the VOX of the One in his inner labyrinth, in his soul subject; specifically, the Demiurge can alter by the Eye of YOD, incorporated to the Triform Function of the Conscious Subject, in the Aspects Love, Beauty and Consciousness, the strategic situation of the virya. It can indeed decompose its "BEING IN ITSELF" during a scheme of itself, a condition that is executed by potentiating certain BIJAS, which again stabilize or destabilize the "BEING IN ITSELF" of the microcosm; an action only executed by the DEMIURGO through the design of the Kundalini serpent "within" the microcosm. If the Traitor Siddhas, absolute owners of the outer labyrinth, by the design of the macrocosmic serpent, can influence the microcosm of the virya, modifying its spaces of signification, its planes of signification, operating on the macrocosmic Archetypes, altering the telluric energies, they can displace the macrostructures, and through them, reach the virya, HUNT HIM AND ELIMINATE HIM. Moreover, if the LORDS OF KARMA have TOTAL POWER OVER METEMPSYCHOSIS, if they can modify in each incarnation the BEING-FOR-THE-MAN, by the power of the Kalachakra, they determine the INDIVIDUAL BEING OF THE PASU, in each new incarnation.

What enables the lost virya to remember again, to see the SYMBOL OF ORIGIN and to escape from the Traitor Siddhas and the Kalachakra Key?

Answer: when the genetic key of the pasu design, of the hominid, animal man, was modified, they introduced in each pasu an ETERNAL SPIRIT, this was possible because they entered to the ontic matrices of the snail design the ontic matrices of the serpent design, with which they affirmed in each lost virya, in its blood, the SIGN OF ORIGIN, simply

This is so, because by chaining an I, HYPERBORNEAL LINAGE, they entered the SIGN OF ORIGIN into creation, the UNCREATED INTO THE CREATED. Therefore, the virya, however much in each incarnation his GENETIC KEY is altered, his particular design interfered with, his serpent design modified in each new scheme of himself, in his ONTIC REALITY, never can the Traitor Siddhas alter his BLOODY LINESHIP, his RACIAL AND HUMAN BLOOD, since these designs, being incorporated by the COLD BLOOD, also affirmed the SIGN OF ORIGIN in the HOT BLOOD OF THE LOST VIRYA. This is the GREAT MISTAKE of the TRAITOR SIDDHAS, and by which the lost virya can ALWAYS AWAKE AGAIN and REMEMBER HIS SIGN OF ORIGIN, error.

that allowed AGARTHA'S SIDDHAS to act and develop the STRATEGIES OF THE BLOOD PACT. These strategies developed by the CAMARADAS, SIDDHAS LOYAL TO THE ETERNAL SPIRIT, allowed to structure in the world ENTITIES THAT CARRY THE INFINITE POLE, THE SIGN OF ORIGIN, and such action, imprint, seal deposited in the world, allows by NOOLOGICAL INDUCTION, THE VIRYA TO AWAKEN, TO REMEMBER HIS ETERNAL ORIGIN.

This is the ultimate offense, and triggered the Essential War between the gods, and the world is their field of action, from now on nothing was the same. THE TRAITOR SIDDHAS, UPON RECEIVING THE KALACHAKRA KEY AND CREATING CHANG SHAMBALA, AND BEING ABLE TO ALTER THE GENETIC KEY OF THE PASU, ALLOWING IT TO REACH THE MICROCOSM TO THE MANU ENTELECHY, **BELIEVED THAT THEY HAD EVERYTHING UNDER CONTROL BECAUSE THE REVERTED CHAINED SPIRIT, EVEN THOUGH IT HAD IN ITS HOT AND COLD BLOOD THE SIGN OF THE ORIGIN, BY ITSELF, COULD NEVER WAKE UP, SEE ITS SIGN OF THE ORIGIN.**

But of this genius shares their error, because when the SYMBOL OF ORIGIN entered the created world, they allowed the SIGN OF ORIGIN to enter the created order, and this was ANCHORED in the creation, in the natural entities and in the cultural entities created by the Races of the Spirit, chained by the TRAITOR SIDDHAS. This enchainment of the SPIRIT, by the Spirit itself, CRIED FOR ITS LIBERATION and that CLA-MOR was heard by the comrades from the ORIGIN, by the Loyal SIDDHAS, the LORDS of Venus, and from the GATE OF VENUS, descended the **GALLARD LORD OF VENUS, KRISTOS LUCIFER**, and with his PRESENCE in the world NOTHING WAS THE SAME, the INCREASED SPIRIT CAN AWAKEN, RECLAIM ITS HYPERBORNE LINEAGE, remember again the UNCREATED ORIGIN OF ITS ETERNAL SPIRIT.

Once this subject, which is the foundation of the enchainment, is understood, and in its comprehension and re-signification lies the key, the secret that enables the virya his liberation, we affirm: only the VIRYA BERSERKR can comprehend the REAL KALACHAKRA SYSTEM without falling into madness. Humanity, in the state of reverie in which it lives and in the form in which it is subjected by the LORDS OF KALACHAKRA, will never be able to comprehend the truths of HYPERBORNE PHYSICS.

The ROYAL KALACHAKRA SYSTEM, which is described by Nimrod de ROSARIO in the Sixth Volume of the FOUNDATIONS OF WISDOM, confirms what is described in this text.

The macrocosmic KALACHAKRA ROYAL SYSTEM, drives on EARTH the unfolding of the serpent design, its SENOIDAL DISPLACEMENT generates a ROYAL SYSTEM

MACROCOSMIC ARCHETYPICAL, which is translated in the MOTION OF ROTATION AND TRANSLATION OF THE EARTH and the MOON, affirming ARCHETYPIC IMAGES ARTIFICIALS who claim as absolute truth, the scientific theories of the ASTRONOMICAL PHYSICS of the UNIVERSAL SYNARCHY. The Earth, as a REAL SYSTEM REFERENT, contains a sphere of light and a sphere of shadow. In the terrestrial shadow sphere are all the ontic potencies (the 49 bijas and the Sign of Pain) of the snail design, it is located in the macrocosmic, in the sidereal; in the SOLAR LOGOS, it is located before the lost virya as an EMERGING REAL SYSTEM (Emerging Cultural Object), it participates of the SNAIL DESIGN. In the SOLAR LOGOS rules the Sign of Pain, but due to betrayal and enchainment, it is perceived by its Tapasign, the SIGN OF ORIGIN. In the terrestrial sphere of Light are the SIGN OF ORIGIN and the INCREASED RUNES, the entities that carry the INFINITE POLE; but, by the betrayal of the SIDDHAS OF CHANG SHAMBALÁ and the KALACHAKRA KEY, in the sphere of light of the world, only the ENTELEQUIAS of the natural and cultural macro-structures are perceived. By the design of the macrocosmic serpent in the PLANETARY LOGOS, the Sign of the Origin (GNOSTIC VISION OF THE DOOR OF VENUS), is hidden to the lost virya, this is due to the betrayal of the Siddhas of Chang Shambala, they, on the Sign of the Origin, built thousands of cultural languages affirming in the world, their Tapasigno, the SIGN OF PAIN (We must clarify that by their perception and perspective, it can be the Sun the O. C. E, and the Earth, O. C. R. Nimrod calls Emergent Cultural Object the Sun, and Referent Cultural Object the Earth, both are semantically valid).

Both systems compose the reality of creation, the World of Illusion where the REVERTED SPIRIT is chained, by the deception the lost virya searches for the ORIGIN in the PLANETARY LOGOS, but, by the religious and scientific TAPASIGNO, this search is referenced to the Real Emergent System of the Earth and the SUN, that is to say, the virya seeks his liberation, the truth of his fall in the languages affirmed by the Solar Logos, this path leads him to join the dogmas of the SINARCHY OF THE UNIVERSAL WHITE FRATERNITY, and he only finds in them his perdition. On these paths, the virya realizes his maximum ONTOLOGICAL aspiration, to be a SINARCH INITIATE, a MANU ENTELEQUIA, he succeeds in entering the nirvanic plane, to identify himself fully with his DIVINE MONAD. The lost virya is always a victim of pain and of his animal passion, of his pasu blood, and beyond the Eternal Return, of reincarnations and evolutions, for the initiated sinarcha virya, there are always the TRAITOR SIDDHAS, and the eternal deception of ILLUSION. Only, the viryas that feel with their PURE, GNOSTIC BLOOD, the SONG OF THE SIDDHAS OF AGARTHA escape from this lie, they from the ORIGIN claim him, they guide them to REVEAL themselves, to re-sign their destinies and listen to their LIBERATING SONG.

Having understood this subject, which is only understood when the virya AWAKENS to AWAKENING, we affirm that this great lie, which in principle was RELIGIOUS, an essential part of the peoples of the Cultural Pact and of the War against the peoples of the Blood Pact, succeeded in reaffirming itself when the Sign of Pain prevailed over the Sign of Origin. Here we stand before the truth of the second strategic action of the enemy, because it was not enough to create such a metaphysical construction by the Traitor Siddhas between the Earth and the Sun, but they would have to LAUNDER the SIGN OF ORIGIN deposited in the archetypal memory of the virya, with which they generated the ENCADENMENT. This meant to initiate a strategy of CULTURAL CONFUSION, which began thousands of years ago (the text THE MYSTERY OF

BELICENA VILLCA narrates about it) when the Spirit was chained to matter, War that involved the Siddhas of both sides, where the SIDDHAS OF AGARTHA with their strategies, affirmed in the world the SIGN OF ORIGIN and the GOLDEN RUNE, and the TRAITOR SIDDHAS OF CHANG SHAMBALA tried to WASH, to ERASE from the face of the Earth all vestige of the SIGN OF ORIGIN, affirming over it the SIGN OF PAIN and its SACRED SYMBOLS.

We will not go deeper into this war, which we study in the Texts of the Hyperborean WISDOM, we affirm that after thousands of years, the agents of the UNIVERSAL WHITE FRATERNITY, its PRIESTS AND SCIENTISTS, trapped in the LANGUAGES OF THE KALACHAKRA, managed to affirm and deploy first the monastic dogmas and then with the passing of time, the scientific languages, theories where they affirm as an ABSOLUTE TRUTH, the scientific, astrophysical beliefs, such as the THEORY OF GENERAL RELATIVITY, or the UNIFIED FIELDS of the Jew Einstein, or the BLACK HOLES of the sinister astrophysicist Stephen Hawkins (and so many viryas deceived in these sciences), or of the UNIFIED FIELDS of the Jew Einstein, or of the BLACK HOLES of the sinister astrophysicist Stephen Hawkins (and of so many deceived viryas in these sciences), scientific lucubrations based on a synarchic physics and mathematics, which only affirm MALKUTH, the WORK OF THE ONE. Incredibly, these astrophysical scientists, psychologically Hebrew, generally deny the ONE or GOD (in reality what they deny is the ORIGIN and ETERNITY OF THE SPIRIT) affirming, paradoxically, the ENTELEQUY OF HIS CREATION.

It is important to understand that mathematics or geometry are artificial real systems, product of the archetypal memory, which fulfill an AUXILIARY function of passage, CONNECTIVE, between the REAL KALACHAKRA SYSTEM and the psychological Semantics of the Triform Function of the lost virya. These auxiliary languages give reality to the Delusion, they make it REAL for the pasu, and within this REALITY, the virya lives lost, chained to the Illusion of the Labyrinth.

Undoubtedly, these sciences, such as geometry and mathematics, are oblique languages, they have a specific meaning, empirically quantifiable, but, always within this space of signification, whether to measure, measure, calculate, count, evaluate, weigh, etc. These languages are EXACT SCIENCES, applicable to many fields of science such as Engineering, Architecture, Geography, Geology and so many other sciences, which use mathematics and geometry as auxiliary tools. But, when they are applied to demonstrate, by means of a MATHEMATICAL theorem, the existence of a scientific law on a natural law, of an ASTROPHYSICAL SCIENTIFIC THEORY, it is simply a cultural argument whose purpose is to create one MORE PATH of the Kalachakra in the MACROCOSMIC CULTURAL SUPERSTRUCTURE, which has the suprafinality of affirming MALKUTH, in the OUTER LABYRINTH. These sciences triggered a path in the outer labyrinth, where thousands of lost viryas join their ARCHETYPES and are victims of the lies structured in their cultural premises, furthermore these astrophysical theories created countless CULTURAL OBJECTS (LABORATORIES, ASTRONOMICAL OBSERVATORIES, ATOMIC ACCELERATORS, ETC.), that only served to generate PAIN, because they spend sidereal sums of money that applied in other fields of science, such as medicine or economy, would allow to alleviate the condemned and impoverished masses. However, we are not going to continue analyzing these sciences of deception and their multiple languages of illusion (a subject already studied), we are only going to affirm that the peoples of the COVENANT OF BLOOD, like the GREEKS AND THE ROMANS,

These wise men of antiquity knew perfectly well that the curvature of the Earth is the product of the pendular movement (we can say gravitational movement, although Newton was already starting from an error) of the vital and telluric energies of the design of the macrocosmic serpent on the PLANET, ON THIS MACROCOSMIC SPACE OF SIGNIFICANCE.

Truths contained in their mythologies and in the Wisdom of their philosophers (until PLATO, the Aristotelian theories are already victims of the intrusion of Chaldean and Hebrew sciences, which contaminated the Greek philosophy), confirmed in their mythologies, which affirmed that each PLANET was simply the manifestation of an ENTITY OR PLANETARY LOGOS, of a GOD, and the CONSTELLATIONS symbolized in the heavens the PLAN THAT THE GODS HAVE FOR HUMANITY. That is to say, the wise men of the cultures of the COVENANT OF BLOOD understood perfectly the Deception, and had the wisdom to be able to act against that destiny, for that reason, the IBERIANS, GREEKS, SPARTANS, ROMANS AND GERMANS, HAD IN THEIR POWER THE MAGICAL HYPERBORNE TECHNIQUES TO COUNTERACT THE ACTIONS OF THE PEOPLES OF THE CULTURAL COVENANT.

Inexorably, all this has been forgotten, and today this remains forbidden to the lost virya of these times, these wisdoms were destroyed and only their Tapasignos (astronomy, astrology sinarca) remain in the threshold of sense of the world, as the sciences that describe the truth of reality.

THE SKIES OF THE KALACHAKRA CONTAIN AND DESCRIBE THE PATHS OF THE OUTER LABYRINTH, THE WAYS OF ENTRY AND EXIT CONTAINED IN THE REAL KALACHAKRA SYSTEM, AND ITS ARTIFICIAL REAL SYSTEMS ARE ONLY OPEN TO THE INITIATED SINARCHS OF THE WHITE BROTHERHOOD. THIS ACTION OF AFFIRMING IN THE WORLD THE HEAVENS OF THE KALACHAKRA IS INTENDED TO ANCHOR THE VIRYA IN HIS ILLUSION, SO THAT THE VIRYA DOES NOT SEE THE HEAVENS OF VENUS, THE INFINITE BRIDGE TO THE ORIGIN.

Just as science affirms MALKUTH, religions affirm KETHER, these languages of the UNIVERSAL SYNARCHY AND WHITE FRATERNITY have managed, after thousands of years, to affirm totally in the PSYCHIC SPHERE OF THE PASU A TRUTH THAT IS NOT, A CREATED ILLUSION, WHICH REPRODUCES IN A TOTALLY DISTORTED FORM THE UNCREATED IN THE CREATED, THEY REPRODUCE THE SIGN OF THE ORIGIN IN MULTIPLE CULTURAL LIES, WHICH ONLY AFFIRM THE ILLUSION, THE LABYRINTH OF PAIN.

Undoubtedly, the virya, in order to see the truth, must disintegrate that function, because the MOVEMENT OF THE SERPENT DESIGN, affirmed in the TRIFORME FUNCTION OF THE SPHERE OF LIGHT is the cause of the deception suffered by the virya lost in the inner labyrinth.

THE VIRYA BERSERKR, HYPERBOREAN WISE WARRIOR, MUST CONSTANTLY ACT WITH HIS NOOLOGICAL WILL, CONTROLLING THE MOVEMENT OF THE CONSCIOUS SUBJECT, EVEN MORE SO WHEN HE MUST OPEN OR ENTER FOR STRATEGIC REASONS AN ONTIC REGISTER OR A HISTORICAL CULTURAL REGISTER THAT IS VERY OBLIQUE. WHENEVER IT IS REQUIRED TO MAKE USE OF THE COGNITIVE FACULTIES, OF HIS FACULTY OF ANAMNESIA, THE

INITIATED HYPERBOREANS MUST RESIGN AND DISPLACE THE TRIFORM FUNCTION, THEIR PSYCHOLOGICAL SEMANTICS, AND USE THE Gnostic NOOLOGICAL CAPACITIES OF THE THREE UNCREATED RUNES, THEIR NOOLOGICAL SEMANTICS.

IN SHORT, MAN MUST LIVE, FEEL AND THINK LIKE A RUNA MAN, ALWAYS HAVE PRESENT IN HIMSELF, THE TRUE SELF, AND FEEL IN HIS BLOOD THE IMMANENT PRESENCE OF THE INFINITE SELF, THE HEROIC MYSTICISM MUST ALWAYS BE PRESENT IN THE VIRYA BERSERKR.

THIS EXISTENCE IS A BATTLEFIELD, A "VALLEY OF TEARS", ONLY BY BEING IN CONSTANT ALERT, PERMANENTLY ARMED WITH THE RUNES IN OUR BLOOD, WE WILL NOT BE LIBERATED WITHOUT BEING VICTIMS OF THE ATTACKS OF THE ENEMY; EITHER FROM THE DEMIURGE THAT IS ALWAYS PRESENT IN THE ONTIC SUBSTANCE OF THE CONSCIOUS SUBJECT, LURKING INTERNALLY FROM THE SOUL AND THE BODY TO THE SPIRIT OF THE INITIATED HYPERBOREAN VIRYA, OR FROM THE VALPLADS BY THE TRAITOROUS SIDDHAS, WHO ARE WAITING FOR AN OPENING, A CRACK, A WEAKNESS IN THE VIRYA TO PROJECT THEIR MURDEROUS DAGGER, THEIR RITUAL DAGGER, TO SACRIFICE THE VIRYA, TO STOP HIS MARCH TO THE ORIGIN.

THEREFORE, THE VIRYA BERSERKR MUST ALWAYS BE ARMED, BE A RUNE MAN, HAVE IN HIS EAGLE EYES ALWAYS PRESENT THE GAZE OF THE THREE UNCREATED RUNES, SO THAT EVERYTHING THAT THE VIRYA LOOKS AT WILL BE RESIGNED BY HIS RUNIC GAZE.

THE INITIATED HYPERBOREAN VIRYA, WISE WARRIOR, MUST BE A BEING OF WAR, THE WARM LIFE MUST BE SEEN WITH HIS EAGLE EYES, HE MUST ALWAYS HAVE A COLD LOOK, OF FIRE AND ICE, BECAUSE WHILE HE IS CHAINED, THE TRAP IS ALWAYS PRESENT, THE LAST TRAP OF THE DEMIURGE WITH WHICH HE WILL TRY TO AFFIRM, AGAIN, THE EGO OF THE VIRYA TO HIS EVOLUTIONARY PLAN.

IT IS PRIMORDIAL TO UNDERSTAND THAT AS LONG AS HE REMAINS CHAINED, HIS ODAL ARCHIMONY CAN BE COLLAPSED, THE WALLS OF HIS TIRODAL CASTLE CAN BE DISINTEGRATED, BECAUSE UNTIL HE DOES NOT ELIMINATE THE TRIFORM FUNCTION WITH THE THREE UNCREATED RUNES, THE ONE IS ALWAYS PRESENT, THE INITIATED HYPERBOREAN VIRYA MUST ALWAYS REMAIN PREPARED, ARMED TO BE ABLE TO PUT A LIMIT TO THE INNER MOVEMENT OF THE SERPENT DESIGN PRESENT IN THE CONSCIOUS SUBJECT, IN THE INNER LABYRINTH, AND EVEN MORE, IT IS THE ALERTNESS HE NEEDS TO HAVE IN HIS OUTER LABYRINTH, BECAUSE THE MASTERS OF THE LABYRINTH WILL EMERGE ALL POSSIBLE ACTIONS TO STOP, RECAPTURE OR FINALLY TRY TO ELIMINATE THE VIRYA WHO MARCHES GALLANTLY TO MEET HIS INFINITE SELF (OF HIS TIRODAL RUNE OF VICTORY, TIRODAL HAGAL), BECAUSE THEY KNOW THAT IF THE VIRYA IS TRANSMUTED INTO VIRYA BERSERKR THEY WILL BE DEFEATED.

ONLY THE CONSTANT ALERTNESS OF THE TRUE SELF, FEELING IN THE BLOOD THE HEROIC MYSTIQUE OF ITS INFINITE SELF, RESIGNS ITSELF, OVERCOMES THE ARCHETYPAL FORCES OF THE ENEMIES OF THE LABYRINTH.

WITH THE NOOLOGICAL FORCES COMING FROM THE THREE UNCREATED RUNES, THE SERPENT DESIGN IS RE-ASSIGNED, EACH RUNE HAVING THE POWER TO RESIGN AN ASPECT OF THE ONE STRUCTURED IN THE TRIFORM FUNCTION OF THE SPHERE OF LIGHT.

WITH THE RUNE SIEG (THE ODAL IS BUILT WITH THE DOUBLE SIEG), WE RESIGN THE LOVE ASPECT; WITH THE RUNE TYR, WE RESIGN THE BEAUTY ASPECT; AND WITH THE RUNE HAGAL, WE RESIGN THE CONSCIENCE ASPECT.

TO ACHIEVE VICTORY, THE VIRYA MUST BE A WISE WARRIOR, HARD AS STONE, COLD AS ICE, FEEL THE VRIL IN HIS BLOOD OF FIRE, HAVE PRESENT THE CLAMOR, THE WAR CRY OF THE SIDDHAS OF AGARTHA, WITH WHICH HE ACHIEVES HIS LIBERATION.

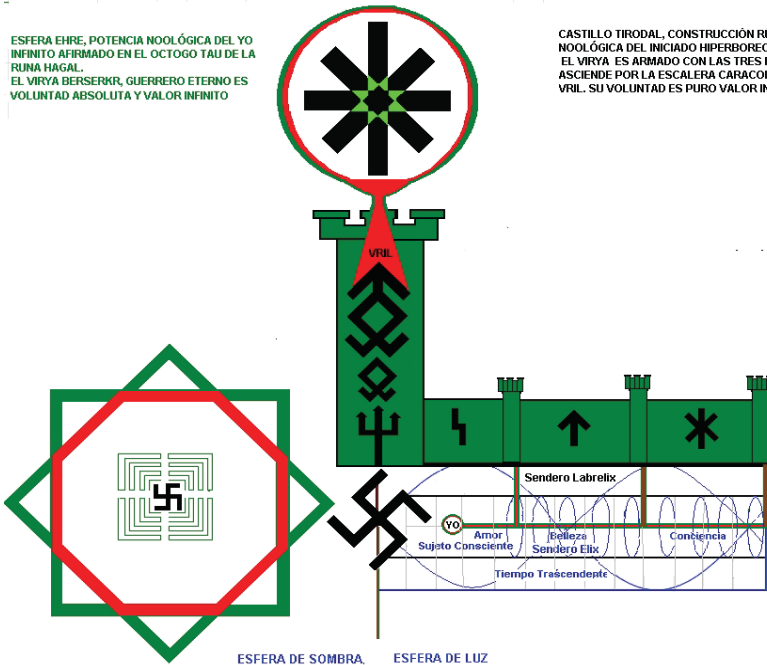
It is fundamental to understand that the enemy of the ETERNAL SELF, in the INNER LABYRINTH is the DEMIURG, and in the OUTER LABYRINTH, the SIDDHAS TRAITORS OF CHANG SHAMBALA.

Concluding this complementary study, we affirm: ETERNAL FREEDOM is part of the INFINITE SELF of the HYPERBorean WISE WARRIOR, of the VIRYA BERSERKR that is always on WAR STANDING against the Demiurge and the Traitor Siddhas. The VIRYA BERSERKR, PURE ABSOLUTE WILL and INFINITE VALUE, unconditional ally of KRISTOS LUCIFER, of WOTAN and of APOLLO, has the PRESENT IN HIS HANDS TO EXECUTE HIS Gnostic REVERSION AND TRANSMUTE HIMSELF INTO A SIDDHA BERSERKR.

OCTIRODAE ARGENTINA

ESFERA EHRE, POTENCIA NOOLÓGICA DEL YO INFINITO AFIRMADO EN EL OCTOGO TAU DE LA RUNA HAGAL. EL VIRYA BERSERKER, GUERRERO ETERNO ES VOLUNTAD ABSOLUTA Y VALOR INFINITO

CASTILLO TIRODAL, CONSTRUCCIÓN RÚNICA QUE SE EDIFICA SOBRE LA VOLUNTAD NOOLÓGICA DEL INICIADO HIPERBOREO. EL VIRYA ES ARMADO CON LAS TRES RUNAS INCREADAS CABALLERO TIRODAL, ASCIENDE POR LA ESCALERA CARACOL DE SU TORRE, AL SELBST, RECIBE EL PODER DEL VRIL. SU VOLUNTAD ES PURO VALOR INFINITO



ESFERA DE SOMBRA ESFERA DE LUZ

En este grafico podemos comprobar que en la Esfera de Sombra, la ESPIRAL Y EL SIGNO DEL DOLOR (parte del PALETON de figura alegorica de la llave Kalachakrahan) ha sido RE-SIGNADO; sobre la Memoria Arquetipica se situa el OCTOGOHO TAU (imagen de la RUNA DE ORO) y el SIGNO DEL ORIGEN (imagen de la SWÁSTICA) trazando una analogia con la figura alegórica de LLAVE KALACHAKRA, verificamos que este espacio de significacion donde regia el Diseño Caracol, y el Signo del Dolor es DESINTEGRADA POR LA RESIGNACIÓN RÚNICA QUE EJECUTAN (energía Astral y Psíquica del diseño Caracol) DESDE EL ORIGEN LOS SIDDHAS LEALES. Interviene en este acto el SIDDHA LEAL, ancestro Hiperboreo cuyo CARISMA esta ligado por el AURA CATENA el VIRYA que en esta instancia NOOLÓGICA recibe la PRIMERA INICIACION HIPERBÓREA. EL SIDDHA LEAL CON SU CARISMA GRABA A FUEGO EN LA ESFERA DE SOMBRA LA RUNA DE ORO, EL SIGNO DEL ORIGEN Y LAS TRES RUNAS INCREADAS, PODER QUE DESINTEGRA LA ESPIRAL, EL ARQUETIPO HEBREO, y la imagen del MESIAS SACERDOTAL (arquetipo Jesus) PERMITIENDO LA ELIMINACIÓN DE LA SEMÁNTICA PSICOLÓGICA Y LA INCORPORACIÓN DE LA SEMÁNTICA HIPERBÓREA. EL VIRYA RECIBE LA PRIMERA INICIACIÓN HIPERBÓREA, RESIGNADO EL DISEÑO CARACOL POR LA GRACIA DE SU VOLUNTAD ABSOLUTA, MARCHA DECIDIDO A RE-SIGNAR CON EL PODER DE LAS TRES RUNAS INCREADAS AL DISEÑO SERPIENTE.

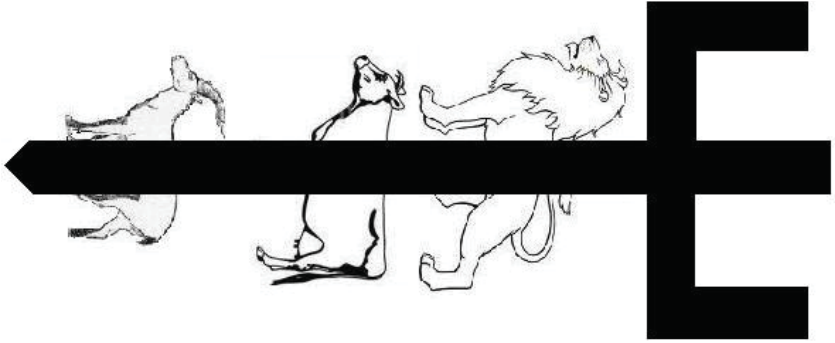
Castle And Tower, Tau Octagon Of The Rune Hagal

GREETINGS TO ALL THE COMRADES OF THE WORLD WHO FEEL IN THEIR BLOOD THE WAR CRY OF THE SIDDHAS OF AGARTHA.

OCTIRODAE ARGENTINA
GUSTAVO BRONDINO
HYPERBOREAN PONTIFF OF THE HOUSE OF TURDES

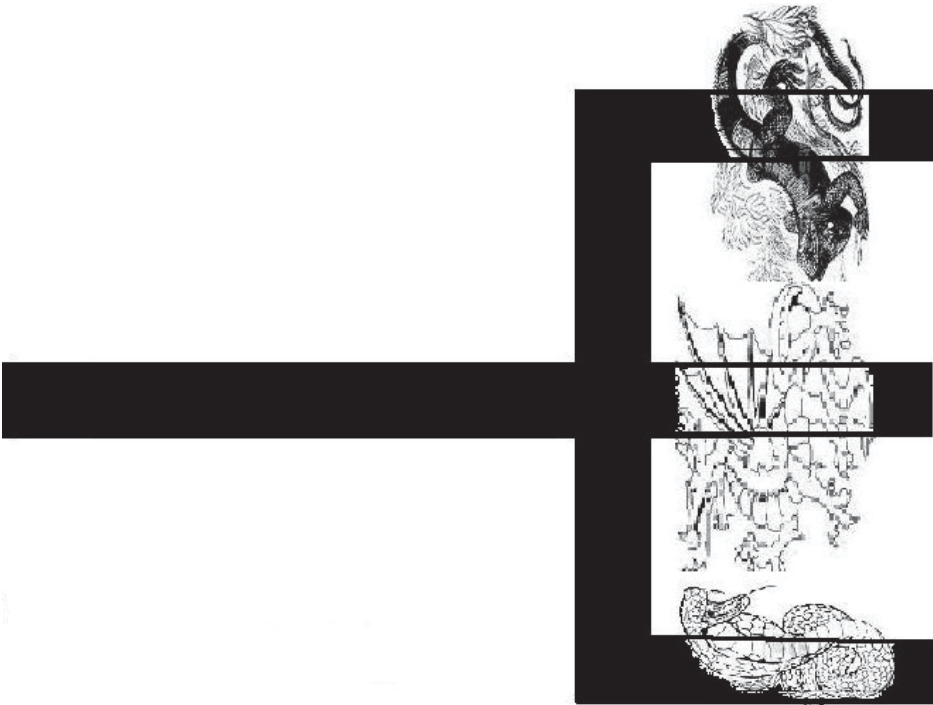
WILL, COURAGE, VICTORY VVV

OCTIRODAE ARGENTINA



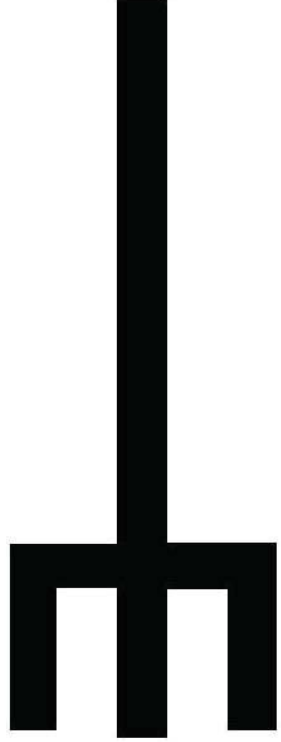
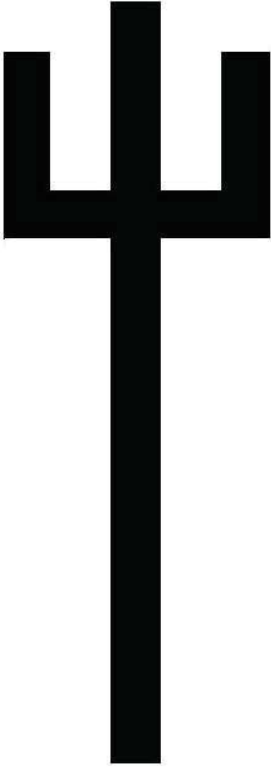
THE SWORD OF WOTAN

OCTIRODAE ARGENTINA



NEPTUNE'S TRIDENT

OCTIRODAE ARGENTINA



**SWORD, TRIDENT, THE VIRYA BERSERKR. LORD
OF THE DOG AND HORSE.**

OCTIRODAE ARGENTINA

**THE VIRYA IS A
SIDDHA**



SIDDHA BERSERKR

BERSERKER

BOOKS

