

NIMROD DE ROSARIO

FUNDAMENTALS

OF THE

HYPERBOREAN

WISDOM



**ORDER OF TIRODAL KNIGHTS
OF THE ARGENTINE REPUBLIC**

VOLUME TWO



TRADITION PUBLISHING

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FOURTH TOME: THE MICROCOSM AS AN ORGANISM

In this section, the organic concept of the microcosm will be exposed and its “general function” will be studied from the point of view of the Hyperborean Wisdom. Such an elucidation will allow us to define such important concepts as “chakra” or “Kundalini Logos,” which in the West have been the object of “disinformation” and “change of meaning” techniques on the part of the Synarchy.

A. Hierarchical Relationship between the Microcosm and the External Entities

The Demiurge’s Logos Aspect, with its *Vox*, designates every individual entity and every entity individually exists because its evolutive impulse receives the formal termination of the essential matrix of its design. This has been demonstrated in previous subsections. However, it is necessary to make an important distinction when the individual entity receives the Paśu design, i.e., when the entity is a microcosm: in this case the Logos Aspect must manifest itself in a more efficient manner, as will be demonstrated in the following articles. It is worth mentioning, for now, that the Logos Aspect not only designates and individualizes the microcosm, with which it initiates an evolutive process that aims toward entelechial finality, but also acts in order to *control* that such a process does not deviate from its finality; this act of control, as is obvious, must be exerted throughout the time that the process takes, i.e., during the entire organic life of the microcosm. In this the microcosm essentially differs from any other class of external entity: every external entity, except the microcosm, has been designated only *once* by the Logos Aspect, remaining since then fixed in the specific evolution that its Plan imposes on it. Such a difference implies a hierarchical superiority of the microcosm over any other class of external entities, a superiority that will be fundamented in the following nine commentaries.

On the basis of arguments already seen, we will put in order four known concepts: macrocosm, microcosm, external entity, and internal entity.

First: the macrocosm or material universe, from the structural point of view, is made up of “external entities”: such entities may consist of both simple individualized *gravis* atoms and complex microcosms.

Second: what determines the character of “external entities,” i.e., the principle of individuation, lies in the particular “design” of each one.

Third: the macrocosm contains every existing external entity and every external entity is differentiated and characterized by its particular design.

Fourth: the microcosm is a reflection of the macrocosm, i.e., it is its inverted copy. Moreover, as an “external entity,” the microcosm exists by the ontic proposition of a “Paśu design,” the project of which reflects the Plan of the macrocosm.

Fifth: the “Paśu design” is the greatest existing design of design, i.e., it is a design of which Plan encompasses the Plans of all existing designs: *the design of every external entity “that is not a microcosm” is contained in the Paśu design, i.e., in the design of the microcosm.*

Sixth: the Plans of the “external entities” that make up the Paśu design conform to the “internal entities” of the microcosm: thus, every “internal entity” presents structural homology with corresponding “external entities” of the macrocosm.

Seventh: in synthesis: “the microcosm reflects the macrocosm,” and its “internal entities” reflect the “external entities” of the macrocosm that are not, in turn, microcosms. It can be considered, then, that both “macrocosm” and “microcosm” are maximum, global structures, which contain and integrate the “external” and “internal entities” as respective members, although in the case of the microcosm it also integrates the macrocosm in its extreme “external entity” character.

Eighth: it is thus clearly distinguished that the “Paśu design” is in a superior hierarchical relationship with any other “external entity” design because it contains all the non-microcosmic designs as plans of its “internal entities.”

Ninth: from here on, we will oppose the concept of “microcosm” with that of “external entity,” unless it is expressly made clear that such an external entity is also a microcosm. Otherwise it must be assumed without further ado that the “microcosm” is hierarchically superior, by virtue of the complexity of its design, to any “external entity.”

B. The “Microcosmic Plasmating Principle” or Kundalini Logos

In these nine commentaries we have demonstrated that the Paśu design of the exterior “microcosm” entities, is hierarchically superior to the design of any other exterior entity that is not a microcosm. This “by design” hierarchical distinction between the microcosm and the remaining external entities acquires fundamental importance when one ascends to its causality, i.e., to the designating *Vox* of the Logos Aspect.

From the point of view of the cause of the design, i.e., the *Vox* of the Demiurge, the microcosm presents, in effect, an essential dif-

ference with respect to every external entity: *the plasmating principle*. In other words, the external entities are only *entities plasmated* by their particular design, which has been proposed *one time* by the Logos Aspect in granting them individual existence; the microcosm is also a *plasmated entity*, as an external entity, but it also has, as a reflection of the macrocosm, an *active plasmating principle*. This unique principle, which only the microcosm possesses among all external entities, is a replica of the plasmating power of the *Vox* of the Demiurge, which the Hyperborean Wisdom denominates: *microcosmic Kundalini Logos*. But before referring to the microcosmic plasmating principle, we have to comprehend in more detail the *fixed plasmation* of external entities. Every individual external entity can be defined as *the fixed plasmation that the particular design determines in the material nature of a gravis atom*. As we know, the formative potency of the Universal Archetype, materially manifested in a gravis atom, is determined by the particular design in order to give individual existence to the specific entity; but, as “sameness of species, identicalness of design,” it turns out that, in reality, what formally determines the external entity is an archetypal matrix of the formative series in which consists the Plan of the design, i.e., the *essential matrix*; this matrix has been *subposed* in the entity by the designating *Vox* and constitutes its principle of individuation: the essential matrix puts an individual terminus to the universal formative potency of the Archetype, determining that the entity is *conformed* according to its Plan; well, this *individual conformation* that the essential matrix exerts on the universal nature of the entity *is the plasmation itself*; in an entity of *plastic* material substance, the essential matrix *plasmates* its individual form and structurally determines the course of the external entity’s evolutive process; going deeper into the matter, considering the essential matrix as a structural *capacity*, we can affirm that: *every external entity has been plasmated by its particular design and conformed by the structural capacity of the essential matrix; but this “structural capacity” is self-sufficient in order to maintain a permanent record of the Plan in which it consists, which is nothing other than the Plan of the external entity to which it conforms; that is why the “capacity” of the essential matrix is plasmating: because, having once been subposed by the Vox of the Logos Aspect, it sustains itself as the ontic Record of the external entity in a permanent and fixed way; the capacity of the ontic Record of the essential matrix is “fixed,” hence the definition of “external entity” from which we started: “it is the fixed plasmation that the particular design determines in the material nature of a gravis atom to conform an individual entity.”*

The external entities are thus plasmated only one time by their particular design and there is nothing in them that makes any type

of *essential change* possible *by itself*: once plasmated, the form of the external entities will evolutively adjust itself to the fixed capacity of the essential matrix; there is *no principle in them that permits them to depart by themselves from the recorded essential plan*: such a mutation could only occur, of course, by an “abnormal” intervention from the Demiurge, i.e., by His Second Intention; but in any “normal” case the external entity is always the product of a *fixed plasmation*.

And now it can be comprehended that the case is completely different when the external entity has been plasmated with the “Paśu design,” i.e., with the design of extreme hierarchy of which structural capacity conforms the ontic microcosm. Because, unlike the external entities of which plasmation is *fixed and immutable by itself*, the microcosm has an *active plasmating principle* that not only is what has plasmated the microcosmic structure, but what has the power to reproduce this plasmation *by itself*, i.e., to re-create the recorded plan as many times as necessary. But this *active plasmating principle, the Kundalini Logos*, is not present in the microcosm in order to make possible an essential departure from the designated Plan but quite the contrary: as inferred from what was said, what the Kundalini Logos does *by itself* is to ensure *that* a departure from the designated Plan *does not occur, reproducing it* as many times as necessary to essentially conform the microcosm. This means that the plasmating principle fulfills a specific mission in the microcosm.

C. The “Mission” of the Kundalini Logos

We should ask, then, what is the mission that the Kundalini Logos, the plasmating principle of the microcosm, must fulfill? Answer: *the mission of the Kundalini Logos consists in controlling the “general organic function” of the microcosm*. Even though the concept of “general organic function” will be defined later on, we can state here that “the general function tends toward the Manu entelechy, i.e., toward ontic autonomy.” It is thus clear that the mission of Kundalini consists in ensuring the fulfillment of the microcosmic objective of the finality by controlling the evolutive process: the departure from the designated Plan, or a deviation from the microcosmic objective of the finality, will be enough to cause the active intervention of the plasmating principle which will immediately attempt to correct the fault by *operating on the functional matrices* of the design. To understand this operation by which the Kundalini Logos concretizes its mission, we must first relate the “functional matrices” of the Paśu design to the *chakras* that we have mentioned in the previous article. In effect, for the Hyperborean Wisdom, the fixed coversigns of the innate sectors of the

Paśu's ontic Record, i.e., *the chakras, are functional matrices of the Paśu design, the structure of which consists of previous self-schemata*. The mission of the Kundalini Logos requires operating on the functional matrices of the Paśu design in order to bring about microcosmic evolution, but this means, as we see, operating on the chakras, for these and those are one and the same thing. It is thus clear that only a structural definition of the concept "chakra" will allow us to comprehend with precision the mission of the Kundalini Logos.

D. Structural Definition of the Chakra Concept

A structural definition of the "chakra" concept can only acquire full significance in an organic context: from there the explanation must start, from the organic description of the microcosm. It is necessary, for this purpose, to consider the *internal entities* of the microcosm as *organs* and to define the microcosm as an *organic structure* that integrates them into its *general function*. That is: a living structure, such as the microcosm, is comprised of members interrelated to each other by means of energetic or material links of all kinds; however, taking its *general function* into account, it can be affirmed that the microcosmic structure constitutes an *organism*, the members of which are *functionally determined organs*: in this sense, the *particular* or characteristic *function* of each organ contributes or is integrated to the purposes of the organism's *general function*; that is why in an organism *the general function determines the function of each particular organ* and all of the particular functions are integrated into the *general function*. Now, every *function* tends toward a finality, toward a final position or limiting value that determines in advance the direction of its movement: in the case of the *general function* of the microcosmic organism, this *finality* cannot be anything other than the *Manu entelechy*. Hence the affirmation that: *the general function of the microcosmic organism tends toward the Manu entelechy*. Evidently such a "*general function*" is the same law that we have been denominating *continuous function of the evolutive progress* and of which graphic representation is the *elix curve* of Figure 56.

We only need to add that the organs, even when they are functionally interpenetrated in the organism, are in reality *internal entities* of the microcosm; therefore, the definition given in the sixth commentary applies to them: "the plans of the 'external entities' that make up the Paśu design conform to the '*internal entities*' of the microcosm: thus, every 'internal entity' presents structural homology with corresponding 'external entities' of the macrocosm."

If the organs are the internal entities of the microcosm, conformed by the "Plans of external entities" contained in the Paśu

Design, it is worth inquiring how these Plans determine the *particular function* of the organs, in such a way that it is integrated into the *general organic function*; and, more concretely, how do these Plans operate in order to conform the organs? Where does their activity lie? We will respond to these questions step by step.

Everything will become clear as soon as we consider that the *internal entities* of the microcosm, as *organs*, each contain an *innate sector of the Paśu's ontic Record*: it is easy, then, to comprehend that it is the Plan recorded in such sectors that shapes the organ and determines its function. In more detail: in the innate sectors are recorded the previous self-schemata; these schemata "contribute from the complexion of the soul to perfect the living microcosm"; in order to exemplify this contribution we can consider that each *organ*, or organic element of the microcosmic structure, is functionally determined by an innate schema: each endocrine gland, for example, is prefigured in its innate sector by a previous schema that functionally conforms and regulates it; it is evident that each schema of the superseries, in order to provide such a utility, must be perfectly codified as a special Plan of the Paśu design and harmoniously integrated into its structure; and from the diversity of Plans, corresponding to innate schemata of organs, comes the enormous quantity of innate sectors into which the Paśu's ontic Record is divided: it should be noticed that each innate sector, one for each organ, carries a fixed coversign or chakra, which should give an idea that they are counted by the millions in the microcosm; however, they are not all functionally equivalent nor have they the same importance in the composition of the microcosmic structure: universally, and the Hyperborean Wisdom coincides with this, it has been agreed on pointing out as the most important, from the point of view of the microcosmic objective of the finality, *seven* chakras; precisely those that are coversigns of the innate sectors rooted in the endocrine glands or glands of internal secretion; the names of these chakras will be given later on, in the section "Possibilities of the Tantric Path," where it will also be explained why the awakened Virya should never provoke the activity of the Kundalini Logos by means of yoga; we will now refer to these seven chakras in order to concretely explain the function of the plasmating principle, but the exposed conclusions can be applied without any inconvenience in order to interpret the intervention of the Kundalini Logos in any innate sector of the Paśu's ontic Record.

But, before entering into the subject of the organic chakras, it is worth clarifying the scope of the previous definition: even when the innate sectors have been defined as organic "contents," i.e., as records "rooted" in the organs, such an affirmation should not be interpreted in an excessively literal sense. This clarification is intended to prevent the naive belief that it would suffice, for exam-

ple, to remove an organ in order to eliminate the “rooted” or “contained” innate sector in it; the truth, instead, is completely the opposite: the elimination of an organ *does not affect* the innate sector that conforms it at all. Why? Answer: because the innate sector, the record of which plasmates the organ, is in reality plasmated in the soul of the Paśu, in its “double” or “astral body.” The recorded Plan, the functional matrix of the organ, is what is subposed in the organ as the terminus of its entity, what “takes root” in it and subsists as the fundament of its individual existence; but the innate sector, the record of which consists in said Plan, is in turn founded in the complexion of the soul, receiving from it its metaphysical basis.

Taking this clarification into account, let us now consider a particular chakra; for example the so-called *ajna* of which innate sector is “rooted” in the pituitary gland. The reasoning to be made is the following: in the innate sector of the pituitary gland exists the record of a previous schema of which plan consists in the blueprint of an “experimental pituitary gland,” i.e., a hereditary schema experimentally projected through phylogenetic selection starting from the principle of progressive metempsychosis; the real pituitary gland of the Paśu is conformed on the basis of said hereditary schema recorded in the innate sector: for this to occur the hereditary schema of the pituitary gland has to be subposed in the glandular entity in order to put an individual terminus to its archetypal universal nature; *the conformation of the real gland is, then, the effect of the plasmation that the hereditary schema imposes on it*; the hereditary schema thus operates as a *plasmating matrix* of the formative series of the Paśu. But what class of matrix? Not an *essential matrix* because it is the only one in each design, and in the case of the Paśu design its capacity is such that it contains and determines the whole microcosm. Answer: the hereditary schema of the pituitary gland, as well as any similar one, is a *functional matrix* of the Paśu design; but every *functional matrix* is a Plan contained in the snail design or in the serpent design, which are hierarchically related to each other: as we saw in “F” (page 496): “The Hyperborean Wisdom, in effect, affirms that the snail design, and the serpent design that is subordinate to it, *occupies an outstanding position within the Paśu design because in such a design underlies the conforming principle of the energetic movement of whatever nature it may be*. What does this mean? Answer: that the movement of energy always follows a formal law of which description corresponds to some archetypal matrix of the snail design.” “The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (caloric, electric, chemical, hydraulic, mechanical, etc.), the Hyperborean Wisdom denominates them as *functional matrices*”; we see, then, that the hereditary schema that plasmates the real gland is a functional

matrix of the snail design, which is contained in the design of the design of maximum extension that exists, i.e., the Paśu design.

We can now understand the already set forth definition: *the chakras are functional matrices of the Paśu design of which structure consists of previous self-schemata.*

But the chakras are *fixed* coversigns, i.e., fixed images, which seal the innate sectors of the Paśu's ontic Record: what do these images, which sharply stand out on the innate sectors and, consequently, on the ontic screen of the organs, signify? Answer: Firstly, the coversigns are fixed because the organs are *internal entities*, i.e., entities permanently plasmated by the record of the functional matrix. Secondly, one must consider the fixed image of the coversign chakra as a semic representation of the recorded hereditary schema: the image of the chakra is a symbol that prefigures the structure of the hereditary schema and, strictly speaking, it can be affirmed that such an image symbolically expresses the *capacity* of the innate sector.

In summary, in the innate sector of the real pituitary gland, is recorded a "hereditary schema," the Plan of a pituitary gland, on the basis of which it is conformed and acquires organic identity: the hereditary schema not only conforms the organ but determines its particular function; this occurs because the hereditary schema is also a "functional matrix," i.e., an archetypal matrix of the snail design, which governs all the formal laws of micro or macrocosmic energy; on the real pituitary gland, on its ontic screen, a fixed image or coversign of the innate sector is distinguished: it is the *ajna* chakra, which semically represents the recorded hereditary schema, the *capacity* of the record. It is enough to extend this explanation to any microcosmic organ in order to comprehend the function of other chakras, since none of them essentially differs too much from what has been exposed here: and with this the structural definition of the chakra concept, which we have comprehended in an organic context, is completed.

E. The Plasmating Principle is Rooted in the Microcosmic Germ

Since we already have the structural definition of the chakra concept, we can return to the subject of the "plasmating principle of the microcosm" and go deeper into the "mission" of the Kundalini Logos. Such a mission consists, as we saw, "*in controlling the general organic function of the microcosm,*" and the same is fulfilled by the Kundalini Logos throughout the life of the Paśu. However, in order to comprehend it easily, it is convenient for us to begin at the origin and refer to the activity of the plasmating principle during the very organization of the microcosmic organism.

If we start from the biological origin of the Paśu, i.e., from the microcosmic germ, we can then complete the definition of the plasmating principle and better comprehend its subsequent mission of “controlling the general organic function.” But what is, metaphysically, a microcosmic *germ*? Answer: a gravis atom impulsed to evolve by the Manu Archetype and individualized by the Paśu design (see Figure 56). Without repeating all that we have previously seen, we can define the generation of a microcosmic germ as *the onset of a vital cycle of the ontic-temporal superseries* in which the evolution of the monad is developed. The unfolding of the germ in this “vital cycle,” i.e., its growth and maturation, will result in a new “self-schema,” i.e., a new member of the superseries that will be preserved in an innate sector of the soul’s complex. But the “soul” of the Paśu, in which the superseries is recorded, is only the material terminus of the evolutive monad: at the physical extreme of the evolutive process, the monad manifests itself as an individualized and highly evolved gravis atom, which is the soul of the Paśu, begins each new “vital cycle” of its evolution as a “microcosmic germ,” being for this purpose plasmated by the Logos Aspect with the Paśu design. However, except for the “microcosmic” entity, every other exterior entity plasmated by the Logos Aspect maintains itself fixed in its conformation, even when it evolves, because all its changes are adjusted to the capacity of the subposed essential matrix, i.e., to the capacity of the ontic Record that preserves the Plan of the particular design: the exterior entity has been plasmated only once with its design, and this determination is sufficient in order to ensure its permanent individual existence. But the situation essentially changes when the Logos Aspect plasmates the gravis atom with the Paśu design: in such a case a simple external entity is not produced, with an evolutive determination fixed a priori by the Plan of the design, but a microcosmic *germ* endowed with an “active plasmating principle.” Let us now see what this difference signifies.

First of all, we must imagine what occurs when the Logos Aspect proposes the Paśu design in the gravis atom: the gravis atom is enveloped in a *bubble* or *globe*, the capacity of which is that of the design’s *phonetic matrix*. The Hyperborean Wisdom denominates the *Akasha globe* to the envelope of the germinal atom, although it also receives other more or less suitable names: *germinal egg*, *valvular shell*, *ark of the Logos*, etc.

The “phonetic matrix” is, of course, a functional matrix of the snail design, and the secret of its form and structure constitutes, since ancient times, a key to the Acoustic Kabbalah. In the Paśu design, this functional matrix occupies the “central position” of the Plan, in the sense that it is the first to be physically manifested: allegorically, it can be supposed that the phonetic matrix constitutes

“the center” of the essential matrix’s capacity. Its function, i.e., its law, is the first that acts on the material plane in order to give birth to the human germ: *the phonetic matrix is the principal extreme of the Paśu design’s individuation principle*. The evolutive process of the microcosmic germ, the growth and maturation of which will result in the ontic Paśu, the human individual, really begins only from the globular formation that the phonetic matrix imposes on the gravis atom.

The form of the phonetic matrix, the Akasha globe, is thus the first *material plasmation* that the Paśu design determines in the gravis atom, which, from then on, is transformed into a *human germinal atom*, into a microcosmic germ. And in this first plasmation of the Paśu design resides, precisely, what differentiates the microcosm from any other external entity: because *the plasmation of the Akasha globe encloses the plasmating principle in itself*. It is as if the Logos Aspect, in plasmating the Paśu design, leaves its *Vox* contained by the Akasha globe: *within the globe then subsists the Kundalini Logos, the plasmating principle of the microcosm, the Verb of the Demiurge*.

The germinal atom thus consists of a gravis atom, with its indiscernible point wherein underlies the being-in-itself of the Manu Archetype, concealed by an Akasha globe, i.e., plasmated by the form of the phonetic matrix; but the content of the globe, that which *is not* the gravis atom but which is contained within the limits of the phonetic matrix, is the Kundalini Logos, *a microcosmic replica of the Verb of the Demiurge*: that is why the *Vox* of the Kundalini Logos is a plasmating principle of the microcosm, analogous to the *Vox* of the Logos Aspect, of which plasmating power of external entities we have already studied. But what does the Kundalini Logos plasmate? Answer: the totality of the microcosm; except for the principle of the germinal atom, the Akasha globe, which has been plasmated by the Logos Aspect, the Kundalini Logos is what plasmates the Plan of the Paśu design, which concretizes it in all the functional integrity of its organs. The Logos Aspect, as we saw, only plasmates “the center” of the phonetic matrix, i.e., the center of the capacity of only one among billions of archetypal matrices of which the Paśu design consists: but from that center, in which a Verb, an active plasmating principle, has been contained, continues the plasmation of the Plan of the Paśu design, a plasmation which is carried out *on* the Akasha globe, i.e., exteriorly, because its conforming potency operates *from the inside to the outside* of the Akasha globe. In order to comprehend this action of the Kundalini Logos, one must imagine the plasmating principle as a *vibratory force*, the *waves* of which are transmitted through the globe, transporting the information of the Plan.

In other terms, and without disdaining allegorical figures: *the sound of the Logos pierces the thin membrane of the germinal egg; each "word," rhythmically pronounced, has the power to plasmate a form outside of the egg; in truth, each "word" is a functional matrix of the Paśu design; thus, word after word, the Kundalini Logos "reads" the Plan of the design and plasmates it outside, concretizing it in its organic integrity; it performs this "reading" directly from the animic complexion where the Plan of the design is recorded, i.e., from the gravis atom inside the egg: such an atom is nothing more than the physical expression of the Paśu's evolutive monad and, in its complexion, the ontic-temporal superseries of previous schemata is engraved. Thus, by the creative power of the Verb, the microcosm is structured around the original egg; the egg, the Akasha globe, is the first thing plasmated and the plasmating principle of the microcosm; the "Akasha globe" is the metaphysical fundament of the microcosmic organism; and the "active plasmating principle" is what conforms every organ, adjusting it to the particular Plan recorded in its innate sector and making possible its individual existence as an internal entity. As the plasmation becomes more and more exterior to the Akasha globe, the internal entities that organize themselves occupy more space and, with it, incorporate more gravis matter into their composition; the plasmating power of the Kundalini Logos makes each "word," or innate sector, correspond to an organ; but the innate sectors are recorded in the complexion of the soul, while the organs are produced with new gravis matter "on" those: i.e., the power of the Kundalini Logos constructs one body atop another, a material organism on an animic entity; hence the animic entity is considered as a "double body" of the microcosmic organism.*

Each organ corresponds to an innate sector of the "double body" and, that is why it is affirmed that the double body "animates" every microcosmic organ, granting it its particular vitality. In the case of the cerebral organ, such an animation acquires a special characteristic in that the neurophysiological structure enables the manifestation of the soul under the form of the "rational animic subject" or reason. Finally, when the microcosmic germ is organically developed in all of its integrity, the animic subject operates in the psychic structure and constructs the cultural structure and the self-schema in the already studied form.

It is only worth adding that the Akasha globe, the metaphysical fundament of the "microcosm," *remains as such throughout the development of the vital cycle.* As the microcosmic organism structures itself on its base, the Akasha globe occupies an increasingly *internal* place; that is why, at any moment of the vital cycle, the globe can be located *in the interior* of the microcosm, in a place close to the innate sector of the Muladhara chakra, i.e., at the level

of the sacrum bone of the spinal column. It is because of this character of permanent interiority that the Akasha globe presents that the Hyperborean Wisdom also qualifies it as the *“phonetic nucleus of the microcosmic germ”*: the phonetic nucleus, of course, has the capacity of the phonetic matrix.

Using such a qualification, one arrives at similar definitions: *the microcosmic germ possesses a phonetic nucleus in which the plasmating principle resides; if the germ develops, the nucleus remains unchanged throughout the cyclic process, even ensuring, because of its “mission,” that the process of this development adjusts to the “general function” of the microcosmic organism; however, the nucleus can be abnormally altered by the practices of yoga.* The phonetic nucleus, the Akasha globe, then, is not *unalterable*: it only remains so during the vital cycle of the microcosmic germ; however, it is a reality that *the egg can be broken* and that *the power of the Kundalini Logos can be liberated within the capacity of the microcosmic organism.* This alteration of the phonetic nucleus, this rupture of the new germ, undoubtedly constitutes a grave strategic error for the awakened Virya, *unless it is performed according to Hyperborean tantric techniques*, such as is demonstrated in article “N” and in the section “Possibilities of the Tantric Path.”

Lastly, it should not be insisted upon that the microcosmic germ, as it has been described here, is metaphysically analogous to the macrocosm: the Plan of the germ, contained in the Paśu design, is a replica of the Plan of the macrocosm. Particularly notable in this analogy is the correspondence between the germinal egg of the microcosmic germ, where the Kundalini Logos is contained, and the macrocosmic Primordial Egg: just as the production of a microcosm is the work of the Kundalini Logos operating from the germinal egg, so also the production of the macrocosm is the work of the Vox of The One operating from the Primordial Egg.

F. General Organic Function

Up to this point we have described the “generating” aspect of the Kundalini Logos, its primordial activity as the plasmating and producing principle of the microcosmic organism: the following step that we propose is that of studying the subsequent “mission” of the Kundalini Logos, which consists, as we saw, in *“controlling the general organic function of the microcosm.”* However, we are not yet prepared to take that step.

As we know, the Kundalini Logos produces the microcosmic organism with the plasmating power of its Vox, plasmating the Paśu design on the exterior region of the Akasha globe but exercising said power from the interior of the Akasha globe. Upon this globe, which is its essential support, the human germ grows and matures,

developing the microcosmic organic structure *according to its general function*. Before explaining how the Kundalini Logos sees to it that the development of the germ does not deviate from the “general function,” we must ensure that this concept has been clearly comprehended.

Every microcosmic germ develops completely during a *vital cycle*: in the period of such a cycle, the soul evolves according to the “continuous function of the evolutive progress,” the graphic representation of which is the *elix* curve in Figure 56. At each moment of development, i.e., at each point of the *elix* curve, the germ has reached an evolutive degree and presents an *individual form*; that is why, in Figure 63, and taking into account the particular example of an evolutive horse, it has been shown that to each point of the continuous function corresponds an “individual form,” all of which form an “ontic-temporal series.” In the same way, we can now imagine that, on the *elix* curve of Figure 56, exists a series of individual forms, each one of which corresponds to a degree of the microcosmic germ’s development; this complete ontic-temporal series, i.e., from the plasmation of the Akasha globe up to the organic disintegration, has the duration of a *vital cycle*. Applying the already studied concepts, the following must be clear: *the set of all of the individual forms of the Paśu’s ontic-temporal series, during one vital cycle, is denominated the “self-schema.”*

Now, the soul does not limit itself to evolving during one vital cycle, and to developing a self-schema, but its experience extends to countless vital cycles: in that plurality of lives the soul is rehearsing and selecting all of the organic structures that will enable it to perfect the microcosm and to fulfill the final objective of concretizing its entelechy. As the animic movement always obeys the continuous function, and as in each vital cycle a particular self-schema is developed, it results that the continuous function considered in its maximum extension reveals an *ontic-temporal superseries*, i.e., a superseries of “self-schemata,” as a concrete expression of the evolutive progress. All the schemata of the superseries are incorporated into the soul after each vital cycle and are permanently preserved in it encoded by the Paśu design, i.e., contained in the capacity of the archetypal matrices. But when the soul animates the unfolding of a microcosmic germ, each one of such schemata occupies an innate sector of the ontic Record and subsists as the essential fundament of the particular functions of the organs; *however, this distribution does not signify the decomposition of the superseries.*

In other words, the fact that the previous schemata are *spatially* distributed, i.e., each one in its innate sector and distanced from each other, does not imply their disconnection as members of the superseries: *on the contrary, even when they appear distributed*

under all the organs of the microcosmic organism, the recorded schemata always remain united in the continuous function of the evolutive progress, in the elix curve. In truth, all of the innate sectors, the schemata of which determine the particular function of the organs, are united in the continuous function of the soul's evolutive progress, i.e., in the function with which the microcosmic germ unfolds in its totality: it is because of this global character that the continuous function is denominated, also, *general function of the microcosmic organism.*

Using the concept of "significance as a path," we can allegorically express this important conclusion: *a spiral path exists in the microcosmic organism that links together all the innate sectors of the ontic Record, i.e., all the chakras.* When we studied the ontic Record, we had already observed that the "thread of consciousness" allows the Faculty of recording of the Logos Aspect to infer the contents of any sector; now we comprehend the thread of consciousness, a thread of continuous significance, as if it were a path that passes through all the innate sectors; but the thread of consciousness is only one for each soul and, allegorically, in another section we had already denominated it the *elix path*, although we particularly considered *the stretch that passes through the psychic structure.* It thus turns out that the "path" that links the innate sectors, the chakras, is the *elix path* considered in its maximum extension, i.e., "beyond the psychic structure."

The stretch of the *elix path* that passes through the innate sectors and connects the different chakras with each other, the Hyperborean Wisdom denominates it *elix channel.* Despite being clear what we refer to when speaking of the *elix channel*, it is worth giving warning here about a very frequent error in synarchic esotericism: we refer to the theories or "systems" that speak of "*channels*" or "*nadis*," i.e., that affirm the existence of a plurality of paths that connect the "centers" or "vortexes" with each other. Against such theories, the Hyperborean Wisdom affirms that they are founded on gnoseological errors: *there is no plurality of astral or energetic channels, but only "one" elix channel, only one elix path, only "one" general function.* The error comes from the impossibility that the lost Viryas have in order to apprehend the ontic-temporal super-series in all its evolutive extension: it is common that a lack of metaphysical perspective causes the impression that the "centers" or chakras are linked to a *tangle* of channels; one then believes to be in front of a kind of "astral structure," a structure in which the chakras would be "nodes" and the channels, or nadis, the "bonds." It goes without saying that this belief is nonsense: one thing is the microcosmic organic structure and quite another is the soul or double body. The soul *is not a structure* but a monad manifested on the material plane, i.e., a plastic material in which is plasmated its

natural history as an ontic-temporal superseries of schemata. Only the defect of observing the animic history, or the ontic Record, afflicted with gnoseological daltonism explains the structural confusion, the belief that the soul may consist of a network of energy channels, analogously to a mere material organism.

G. Kundalini Logos' Controlling Action

Returning to the mission of the Kundalini Logos, it is only now possible to explain how *it controls the general organic function of the microcosm*.

First of all, let us note that the "general function of the microcosmic organism" is *the form of the microcosmic germ's evolutive process*. Or, in other words: the development of the germ's evolutive process adopts the form of the general function. But the general function, considered in itself; what does it take its form from? Answer: from the essential matrix. This is evident because the essential matrix contains the Plan of the microcosm, a Plan that develops as an ontic-temporal superseries in the ontic Record from where it conforms the evolutive process of the microcosmic germ, both in the general form of the organism and in the particular form of the organs. Thus, then, it is the "form" of the essential matrix or, more precisely, its *capacity*, which determines the general function of the microcosmic organism. Similarly, it can be affirmed that the particular function of an organ adopts the form of its functional matrix, i.e., its *capacity*.

Second, we must consider the possibility that the general function of the organism (or the particular function of the organ) deviates from the form of the essential matrix (or functional matrix): if this occurs, the evolutive process of the organism ceases to aim at entelechial finality. It is *then when the Kundalini Logos intervenes in order to "control the general function."* It also does so in the case of the evolutive process of an organ: if its particular function *deviates* from the form of the functional matrix, then the Kundalini Logos intervenes in order to control the particular function.

It should be made clear that the Kundalini Logos is ready to intervene *at any moment of the vital cycle* in order to control the general function or the particular functions: *if at a given moment of the evolutive process of a microcosmic germ, its general (or particular) function deviates from the form of the essential (or functional) matrix, then, at "that moment," the Kundalini Logos intervenes in order to re-establish the function's archetypal form.*

How does the Kundalini Logos perform this *controlling action*? Answer: It is necessary to distinguish two cases: that the general function of the microcosmic organism has deviated from the form of the essential matrix or that the particular function of an organ

has deviated from the form of the functional matrix; the order of these cases will be maintained hereafter, and we will refer to them as “the first case” or “the second case.” In either of both cases, how the Kundalini Logos intervenes is the same: *She emits her Vox, from the phonetic nucleus, and her “words” circulate through the spiriform channel, stopping for an instant at each chakra in order to reproduce its schema; and the mere transmission of her Vox through the elix channel is enough to control the general function and the particular functions.*

In the first case, because it is a very large deviation, the *Vox* transits the *elix* channel from one extreme to the other, stopping at each innate sector and reproducing the schema recorded there; but since the *Vox* is an active plasmating principle, its reproduction is equivalent to an effective re-creation of the schematized organ. Upon completing the course, what occurs is that the whole microcosm has been re-created and, therefore, reoriented in the general function: the evolutive process then obeys the continuous function and the germ continues its development that aims, without inconveniences, toward entelechial finality. Naturally, if for some reason the general function cannot be re-established, the *Vox* has sufficient power to cause the organic disintegration of the germ, i.e., the end of the vital cycle.

In the second case, when the deviation affects the particular function of an organ, the *Vox* only needs to reach the corresponding innate sector and reproduce the hereditary schema contained there, in order to functionally determine the organ and re-integrate it into the general function of the organism.

Thus, the mission of the Kundalini Logos ensures that the general function of the microcosmic germ’s evolutive process *adjusts* to the form of the essential matrix. By its regulating action the microcosmic organism will unfailingly tend toward entelechial finality, i.e., toward the limit of the general function: that finality, that limit, is the “microcosmic objective of the Paśu’s finality,” i.e., ontic autonomy.

We now understand better in what the mission of the Kundalini Logos consists: in *controlling* that the general function of the microcosmic organism does not deviate from the form of the essential matrix. And we have also seen how it executes that *control*: by simply circulating through the *elix* channel with its *plasmating voice*, it is able to correct the deviation of the general function. However, to reach a total comprehension of the mission of the Kundalini Logos, we have yet to establish how it notices said deviation. But the answer is very simple, even if the concepts involved signify extreme complexity: the Kundalini Logos notices that a *deviation* exists when the microcosmic germ’s evolutive process becomes *unstable*. The contrary is also true: *control* exists when the

evolutive process demonstrates *stability*. Hence, a more rigorous definition of the mission of the Kundalini Logos affirms that it consists in *maintaining the stability of the microcosmic germ's evolutive process: the "stability" (of the microcosmic germ's evolutive process) is opposite to the "deviation" (of the microcosmic organism's general function); the greater the stability of the evolutive process, the lesser the deviation of the general function and vice versa.*

Undoubtedly, the whole weight of the definition rests on the concept of *stability*: this indicates to us that a prior explanation of this concept is necessary for a rigorous comprehension of the mission of the Kundalini Logos. Now, the "stability" to which the definition refers has the specific meaning of "*organic stability*," which requires a *structural* explanation of the concept. But such an explanation cannot be more complex, so we will systematically approach the proposed meaning, beginning in the following article with a general definition of stability. Then, in article "I," a "previous concept" (to the notion of "organic stability") will be described, which will be used in article "J" as a fundament for the structural definition of stability.

H. General Concept of Stability

In the most general way, the word "*stability*" signifies the *permanence* or duration of a thing; for example, a body in *equilibrium* will be "*stable*" as long as it remains or lasts in that state. But the mission of the Kundalini Logos consists in "maintaining the stability of the microcosmic germ's evolutive process": what we are interested in knowing is the "stability of a process," i.e., of something in *movement*, of a phenomenon only describable in terms of its variable magnitudes. This will not be difficult because stability does not only apply to that which remains immutable: *movement can also be "stable."* Referring exclusively to the movement of an evolutive process, the "general concept of stability" affirms that: *a movement will be stable if the reason for its change is maintained at all times.*

In order to explain the general concept, it is necessary to begin by studying what the movement of the evolutive process consists in. By means of a few examples, the first of which considers the movement as a simple displacement of a body, we will emphasize that every process is characterized by two functions that it is necessary to know how to clearly distinguish.

Let us apply, for example, the general concept to a body freely falling toward the Earth: without any doubt its motion is "stable" because at all times the reason for its change is maintained; this reason is known as the *law of universal gravitation*. In particular,

the movement of an Archetype, i.e., the *evolutive process*, is stable when the reason for its change is maintained: we have defined this reason as a “law of evolution” or a “continuous function of evolutive progress.” Living structures, such as plant or animal entities, grow and develop according to an evolutive process and that is why it is usual to speak, for example, of “stability” in the growth of a plant when its development responds to the law of evolution. In the case of the microcosmic germ, and here is where the property of the term is seen, it is evident that its evolutive process will be *stable* insofar as it remains faithful to the general function, which is *the reason for its change*.

With these examples the validity of the general concept is evidenced: *the stability of an evolutive process requires the permanence of the reason for its change*. But now we know much more about the movement because such a requirement *implies that the movement must faithfully obey a law or function*: we have made, in the process, the distinction between the *movement* and the *universal law* that governs it. Such a distinction is, of course, purely analytical, but as such, not lacking in real fundament: without forgetting that in the actual phenomenon all of the variables of the evolutive process are structurally linked, there are no inconveniences in studying each one of them in terms of their mutual relationships. Only in this way can we comprehend the essence of stability, for “the permanence of the reason for its change,” demanded of the process, can *only* be explained as a *relationship of exactitude* between the movement and its law.

In order that the explanation may be clear, it is useful to generalize the definitions for “every evolutive process.”

Every evolutive process is characterized by two things: the *movement*, actual and complex, with which it develops, and the *universal law* that governs the movement and to which the latter tends to obey.

The “*actual movement*” of the process is a movement resulting from the combined action of all the “internal” variables of the phenomenon, i.e., it is the total and exterior movement of the phenomenon: every interaction between externals is concretized between the *actual movements* of their respective evolutive processes. From the analytical point of view, the actual *movement* of every process receives, also, the name of “*actual function*”; the actual function is a dependent variable of the universal law.

On the other hand, the universal *law* that governs the actual movement receives different qualifications according to the context of the definition: *ideal function*, *archetypal function*, *pattern function*, and *pre-established function*. Here we will briefly explain the reason for such qualifications and then we will use them inter-

changeably, i.e., synonymously, in order to refer to the universal law of every evolutive process.

In opposition to the actual function of the process, the universal law that governs the movement is denominated *ideal function*, distinct from the movement itself, because such a law cannot be directly apprehended from the reality of the phenomenon but must be ideally inferred from empirical observation. The “actual motion” is, of course, extremely complex because it is made up of the totality of the physical variables in which the evolutive impulse of the universal Archetype is manifested: any energetic species or organic function, for example, are internal variables that make up the actual movement of the evolutive process of an entity. In order to justify the qualification of the *ideal function* that is given to the universal law that governs the actual movement, we will resort to a simple example in which the movement is reduced to a “translation of bodies”: the conclusions obtained can then, by analogical induction, be extended to other forms of movement, since a “universal law” can govern any type of movement, whether energetic, functional, or organic.

If with the same initial conditions, coincidence of time and immediacy of space, a set of similar bodies are permitted to be directed toward the Earth in “free fall,” it will be found that the *specific* motion of each specimen is slightly different to that of the other; however, it is affirmed that the *generalities* of the universal gravitational law reach all movements; that is to say that, in spite of their specific differences, the movements *tend to adjust themselves* to a universal law; but this law, which, being governed by all specific actual movements, has to be “beyond all of them,” must be inferred by observation and *comparison*, i.e., by *application* of one actual function on another in order to ascertain the specific analogies and determine the *type* of the universal law; and such an *application*, of course, can only be performed by a systematic subject, i.e., by the cultural subject in the cultural structure. It is evident that a *general* law thus inferred, by systematic application of the specific actual functions, is only a *concept slice* of the cultural structure, a function of a function, an *idea*: hence the qualification of *ideal function* attributed to the universal law that governs the actual movement of every evolutive process. In general, the ideal function is a concept of which extension encompasses all the specific actual movements that its description includes.

Now, the conclusion that the universal law that governs actual movement is an *ideal* function in no way implies its *non-existence*: that a function is *ideal* only signifies that *it exists on another plane*, that *it belongs to another order of existence*. But neither should it be believed that, because it is situated on an *ideal plane*, the universal law, although existing, is a merely imaginary entity:

on the contrary, everything imaginary or ideal receives its semic foundation from the archetypal memory, which is an inverted copy or reflection of the macrocosmic archetypal plane. Thus, everything that is *ideal* is also *archetypal*, and that is why the *ideal function* is also called *archetypal function*.

But the boundary between species and genus “marks the limit of rational certainty” for the awakened Virya, so how is it that *we accept the existence* of universal laws if they are only generic concepts? Answer: because universal laws possess an ontic fundament that other universal or generic concepts lack; such a fundament lies in the functional matrices of the design of entities and, therefore, this indicates that the revelation of laws is foreseen for man. In order to see it with clarity, it is necessary to affirm the *quiddity* of every evolutive process: in this way the individual existence of a process, as an entity, depends on the concurrence of two termini, one universal and the other particular; the universal terminus is the *evolutive impulse* that, in itself, is analogous to that of all the universal Archetypes; that is to say: *the evolutive impulse is a universal being*; but the evolutive impulse is the effective cause of the *actual movement* of the process and, that is why we will denominate this movement the *legal nature* of the process. On the other hand, we know that in every specific entity the particular design is what determines the universal nature that the Archetype grants to it; but the design is, in reality, a Plan comprised of a series of archetypal matrices: the essential matrix of this series is what determines the universal ontic nature and determines “that” specific entity; the “snail design,” which consists of a series of functional matrices, is integrated into the essential matrix, as part of its Plan: such matrices determine the *universal laws* that govern the movement of energy in any of its typical manifestations; well: *the functional matrices are those that put an end to the “legal nature” of the process, i.e., to the actual movement of the evolutive process*; only by the determining action of the functional matrices does the actual movement acquire specific individual existence, adjust itself to a law, maintain the reason for its change and become stable. Thus, the actual movement, or any of its component internal variables, appears governed by special laws, laws that the subject then synthesizes and generalizes as “universal laws.”

It is now clear that the form of universal laws, i.e., of *ideal functions*, is determined by the functional matrices of the design; more precisely: *every “universal law” is the description in a habitual language of a functional matrix’s capacity*.

Summarizing what we have seen about the evolutive process, we distinguish in it two things: the actual movement, which we have denominated “legal nature of the process,” and the universal law or ideal function, i.e., the functional matrix’s capacity that conforms

to the actual movement. With such a distinction: *the legal nature, in which the actual movement of the process consists, puts an individual terminus to the functional matrix; the actual movement then tends to "adjust itself" to the form of the functional matrix and, that is why it is said that it "obeys" a universal law and, also, that it is "stable."*

The universal law, as can be seen, exerts a conforming or *matricial* power on the actual movement, and hence, in addition, it is qualified as a *pattern function*.

The functional matrices, as we know, are fixed capacities, recorded in the entities in order to conform the energetic movements or organic functions; by what we have just seen, such capacities are the "matrix" of the universal laws, or *ideal and archetypal functions*, which determine the actual movement, or *actual function*, of the evolutive process. But, because they are recorded in the entity, the universal laws always remain fixed even when they conform to the variables determined by them: in a *pre-established* way, the universal law or ideal function comes to cause the form of the actual movement or actual function of the evolutive process and that is why it also receives the qualification of a *pre-established function*.

Now that we know how to clearly distinguish between the actual function and the ideal function, which intervenes in the evolutive process of every entity, we will be able to comprehend the general concept of "stability." This concept affirms that "an evolutive process is stable if the reason for its change is *maintained* at all times"; but the analysis of the process showed us that "the reason for its change" is the universal law or functional matrix that conforms to the actual movement: the conclusion of this is that *the stability depends on how faithfully the actual function adjusts to the form of the pre-established ideal function*.

In order to comprehend the stability of an evolutive process, then, it is necessary to observe the way in which the actual function tends to adjust itself to the ideal function, i.e., the way in which the actual movement obeys the universal law. And such an observation, in order to be effective, must be performed *instant by instant*, simultaneously, in both functions. In other words, it is possible to analogically consider the actual and ideal functions as analytical variables, functionally linked to each other, and observe the ordered pairs of values: *the relationship between the actual and ideal functions' ordered pair of values will give us an "instantaneous" indication of the stability*. The instantaneous value of the stability is thus defined as a *point ratio* between the real and ideal functions.

It is evident that the successive observation of the instantaneous value of the stability in an evolutive process makes it possi-

ble to treat it as if it were a dependent function, at the same time, of the actual and ideal functions: *the stability, as an analytical function, is denominated “adjustment function” of the evolutive process, and each instantaneous value, “accuracy ratio.”* When an “adjustment function” is verified between an actual function and a pre-established ideal function, it is affirmed that the actual function is *regulated* by the ideal function, or that the actual movement is *regulated* by a universal law. The study of the stability under the form of “adjustment function” of the evolutive processes, and of their instantaneous values as “accuracy ratios,” is the object of the “Control Theory of the evolutive processes” that is developed in the Psychosocial Strategy of the Hyperborean Wisdom.

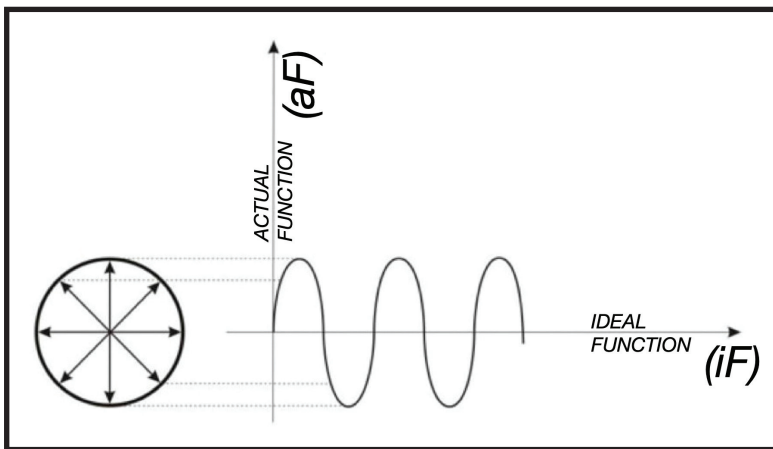


Figure 64

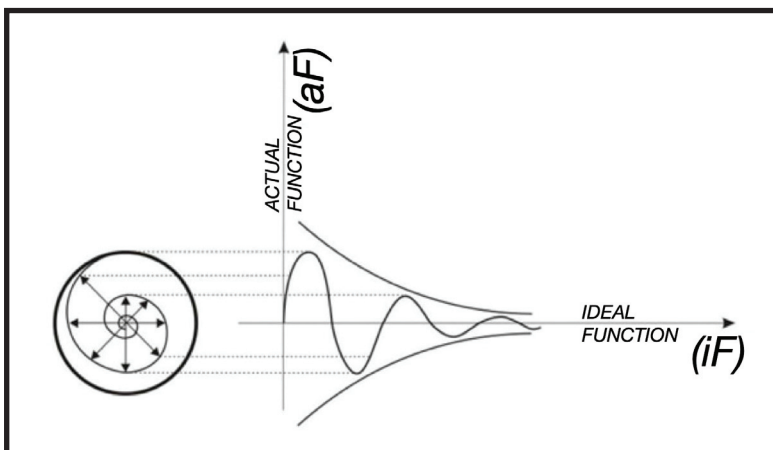


Figure 65

How is the “accuracy ratio,” i.e., the instantaneous value of the stability, determined? Answer: by the point *difference* (Diff.) between the corresponding values of the actual and ideal functions: *the Diff. is the measure of accuracy*; if between two corresponding values of the actual and ideal functions exists an appreciable Diff., this indicates a “lack of accuracy” or instability; the greater the Diff. the greater the instability and the smaller the Diff. the greater the instantaneous stability of the evolutive process; the Diff. and the instantaneous stability are, then, *inversely proportional*; thus, the maximum stability is reached when the Diff. is minimum, i.e., when the Diff. is equal to zero, the moment in which the point of the actual function has been identified with the corresponding point of the ideal function.

This answer implies, as we will see, the execution of an *operation of comparison* between both functions such as to establish the Diff. in each one of the ordered pairs that link them. Such an operation can only consist in the *point application* of one function on the other in order to highlight their differences; in other terms: both functions are compared and a kind of mathematical contrasting is performed, which highlights the point differences (Diff.) as instantaneous values of the stability. If, as a result of the point application, it is found that the actual function coincides *exactly* with the ideal function, this signifies that the stability is maximum.

The condition for the stability of an evolutive process to be maximum is, then, that the actual function exactly adjusts to the pre-established ideal function; such an *exactitude* implies that the actual function has to *punctually and faithfully* obey the ideal function throughout its course. It is evident that in the case of maximum stability, when the actual function coincides exactly with the ideal function, *there is no appreciable difference* (Diff.) *between both functions*. Hence the strange consequence that the “adjustment function,” for the case of maximum stability, *is null at all of its points*. This will be better understood if we refer to the instantaneous stability: *the maximum instantaneous stability is reached at the moment in which a point of the actual function identifies itself with a corresponding point of the ideal function; at that moment, the values of both functions are identical and, therefore, there is no difference* (Diff.) *between them, i.e., the difference is equal to zero*. In the considered case, of maximum stability throughout the development of the evolutive process, the point Diff. cannot be detected at any time because the actual function is permanently identified with the ideal function: that is why the “adjustment function” is continuously null.

But the case of “maximum stability” expresses a limit that is rarely reached in reality: the “normal” case is that the actual function *tends* to adjust to the ideal function, progressively *approach-*

ing its universal law. The way in which this approach takes place determines the form of the adjustment function: this is why the study of the form of the adjustment function makes it possible to comprehend and evaluate the degree of stability of an evolutive process. Of the countless forms that the adjustment function can adopt, here we will only examine the two most significant ones, i.e., those that represent the cases of “high stability” and of “instability.”

In the analogical quadrant of Figure 64, the abscissa axis is intended to represent values of the ideal function and the ordinate axis for values of the actual function; thus to each point of the quadrant (aF, iF) corresponds an ordered pair and, each point of the quadrant, represents a *relationship* of the actual and ideal functions. If we denominate *accuracy ratio* to such points, we must admit that every curve drawn on the quadrant represents a typical case of the “adjustment function” and that the shape of the curve symbolically expresses the variation of the stability.

The sine curve in Figure 64 shows us the case of *maximum instability*: this occurs when the adjustment function *oscillates* around the ideal function. The maximum stability, of course, is *on the axis* (iF), i.e., on the universal law: the adjustment function must tend toward the axis in order to stabilize the process, which it will never be able to do if it is sine-shaped. Thus the evolutive process is unstable because its actual function will never exactly coincide with the pre-established ideal function.

In Figure 65 we see the case in which the adjustment function has the form of a *damped* sine wave: in this case the stability is high because the amplitude of the adjustment function continuously *decreases*, tending to zero. This causes the process to become increasingly stable, reaching maximum stability when the adjustment function is null. The maximum stability approach mode can best be visualized by observing the *upper envelope curve*, which clearly shows how the actual function *tends* toward the ideal function. This envelope curve is, particularly, a logarithmic function; in consequence the actual function logarithmically tends to adjust to the ideal function.

The problem of stabilizing an unstable process consists, as it is seen, in *damping* the oscillation of the adjustment function: the effect of damping consists in continuously diminishing, in relation to a logarithmic function, the *amplitude* of the adjustment function (see Figure 65). This demonstrates that the stability is related to the *amplitude*, but what is the significance of such a relationship? Answer: the *amplitude* of the sine wave, which represents the adjustment function, is the measure of the *deviation* that exists between the actual function and the ideal function. In order to verify this, let us make the following reasoning: First - if there is amplitude there is deviation; Second - if the amplitude is constant the

process is unstable as the adjustment function constantly oscillates on the axis of the ideal function: in this case (see Figure 64) the *deviation*, i.e., the measure of the *amplitude*, is also constant; *every constant value of the deviation ensures the instability of the process*; Third - if the amplitude continuously decreases, as in Figure 65, *the deviation tends to zero*; this indicates that in a limit, the actual function will be equal to the ideal function, which constitutes a typical case of stability; Fourth - if the amplitude of the adjustment function were continuously equal to zero, *there would be no deviation*: the actual function would be adjusted exactly to the ideal function, it would be “under the control” of the latter: this is the case of maximum stability. Fifth - each amplitude value of the adjustment function is a point *accuracy ratio* between the actual and ideal functions, the measure of which is given by the *difference* (Diff.); but each amplitude value equally represents the *instantaneous deviation* between the actual and ideal functions; in consequence: *the instantaneous deviation is equal to the difference* (Diff.).

On the other hand, on the left of both figures, the adjustment function's generating rotor has been represented in a unit circle. In Figure 64, it is a radius vector of a *fixed* and unitary modulus, the circular rotation of which produces the sine function. In Figure 65, the radius vector has a modulus that constantly diminishes as it rotates; that is to say: the length of the radius vector shortens at each turn; after a certain number of turns the modulus cancels out and the radius vector disappears at the center of the unit circle; however, in that run, its movement has taken the form of a spiral; the projection of said spiral on the analogical quadrant is the adjustment function in the form of a damped sinusoid. All these forms relative to the adjustment function, whether sinusoid, damped sinusoid, spiral or logarithmic envelope, are analytical descriptions of some functional matrices of the snail design.

With this it has become clear that the stability of an evolutive process implies the permanence of the reason for its change, i.e., the faithful obedience of its movement to a universal law or ideal function: a process is stable if its movement adjusts exactly, or tends to a pre-established function. Stability is obtained by exercising *control* over the actual function so that it identifies itself with the pre-established ideal function: the effect of the control is verified on the adjustment function, i.e., on the analytical relationship between the actual and ideal functions. The objective of the control consists in neutralizing the *deviation*, i.e., in bringing the *instantaneous difference* (Diff.) between both functions to zero. To achieve this result, *it is necessary to give the actual function, at each instant, an inverse value to that which the difference* (Diff.) *indicates: in this way the deviation is neutralized and the actual function is*

identified with the ideal function, ensuring the stability of the process.

The negative value of the difference (-Diff.) is denominated *adjustment factor*. The instantaneous addition of the adjustment factor (-Diff.) to the actual function makes it possible to *correct its deviation* and that is why it is said that the movement is "*regulated*": this "*operation of instantaneous addition of the adjustment factor*" (-Diff.) receives the name of *feedback*.

More precisely, the *control* is an operation that consists in detecting the *instantaneous difference* (Diff.) between the actual function and the ideal function, and *feeding back* to the actual function with the *adjustment factor* (-Diff.), i.e., with the inverse value of the difference (Diff.): the actual function, thus regulated, tends to adjust itself exactly to the ideal function, keeping "the reason for its change" permanent, i.e., ensuring the stability of the evolutive process.

It is possible to affirm these conclusions in the organic context and to structurally define the concept of stability in order to comprehend the mission of the Kundalini Logos. However, before facing such a definition, it will be necessary to explain the indispensable complementary concept that describes the idea of "*two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification.*" This concept will be denominated, henceforth, "*previous concept*" and we will explain it in the following article.

I. Previous Concept

The idea that it is necessary to grasp is that of *two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification*. Before showing with examples what these things can be, it is necessary to clarify the terms of what is stated in order to avoid confusions. In the first place, the "*orders*" are the *planes of existence* of things; such "*orders*" are "*different*" if they are opposed, as are, for example, the *exterior* to the *interior*, the *actual* to the *ideal*, etc.; when we say "external entity" and oppose it to "internal entity," it is understood that we refer to two things that exist on different planes, in two different orders of the world. The fact of using the word "*order*" in place of "*plane*" implies the presence of a *value* assigned to each ordered member; the criteria for assigning a greater or lesser value to the exterior and the interior may vary but it is difficult to suppose that they have *the same* value: for some the exterior is in a higher order with respect to the interior or vice versa; for others the ideal is eminently superior to the actual or vice versa; etc. In the second place, the planes of existences of things are *analogous* if it is possible to

establish between both of them a “biunivocal correspondence,” i.e., such a relationship that each point on one plane corresponds to an equivalent point on the analogous plane, and vice versa; between two such planes it will always be possible to project a thing from one plane to the other, in such a way that the project invariantly preserves the topological properties of the thing; here we will also demand that the project invariantly preserves its organic function, i.e., that there is *structural invariance*: under these conditions, the *thing* and its *project* are *analogous*. On the other hand, two analogous planes are *correlative* when a temporal parallelism is established between both of them, i.e., when a continuous projection comes about between two analogous things, one on each plane.

Finally, a *process of identification* occurs between two things when *both of them* tend to fuse themselves into an *indivisible unity*; on the other hand, the *process of identification* is *univocal* when *one* of the two things is that which tends to identify itself with the other: this is the case, for example, of two things, A and B, situated on analogous and correlative planes, between which a univocal projection is established with the purpose of verifying their analogy, i.e., a projection in a single direction, for example, A over B; if they are analogous, B will be the projection of A; in that case, by continuously and univocally projecting A over B, a *process of univocal identification* of B with A occurs, i.e., the *projection* tends to identify itself with the *project*, the *copy* tends to identify itself with the *original*.

The terms have been clarified up to this point; now we will exemplify the previous concept in order to make its meaning evident.

There are many examples that could illustrate the previous concept, some of them of great methodological rigor, but here we will refer to a commonplace one, to an example of extreme simplicity and banality, the triviality of which has the advantage of making its meaning obvious. We will be able, after understanding such an example, evident in itself, to extend the concept to more general cases; we will consider, then, the case of the man who *projects* to execute a work, an *opus*; in principle, we will analyze the case of the sculptor, whose “work” is the “stone statue.”

The sculptor, let us take Michelangelo and his *opus* “David,” at first has only the *idea* of the *opus* and of the rough stone on which *he projects* to concretize this idea. Michelangelo contemplates the rough stone and “sees” on it, projected, his representation of David; then he takes the hammer and chisel and, by means of appropriate blows, attempts *to realize* the project: he tries to remove the “excess stone” and thus make the rough stone conform to the project, *adjusting* it to the idea of his Opus. And moment by moment, as the sculptural *process* progresses, the stone takes the form of the project, i.e., the stone *really* transforms into David; the idea be-

comes reality, it concretizes in the lithic Opus; the form of David, *analogous* to the idea of David imagined and projected by Michelangelo, as if it emerged from it, is embodied in the rough stone. At the end will come the polishing, the *fine adjustment* of the *opus* to the *project*: through a careful control of the sculpting process, Michelangelo will try to make the Opus look as much like the project as possible. In truth, Michelangelo's intention is that, in the end, the work be *identified* with the project, that the David Opus be confused with the David idea, in an inseparable entity.

Although trivial, this example is perfectly clear to demonstrate the meaning of the previous concept. First of all, let us note that we have dealt with *two things*: the *project* and the *opus*. Well, these *two things* belong to *two different orders, analogous and correlative*: the *project* is proper to the *ideal order*, while the *opus* is concretized in the *actual order*. But it is also evident that, between both things, there is a *process of identification*: the transforming movement of the sculptural process tends to finally identify the Opus with the project.

The sculptor's activity shows us, in an exemplary way, the significance of *two things belonging to different, analogous and correlative orders, related to each other by a process of univocal identification*. However, we are not yet going to apply the previous concept in order to define structural stability, since it is necessary here to make an important clarification: *the order of things, their "plane of existence," is not always extreme, as in the case of "the ideal opposed to the actual" that we have seen in the example*. On the contrary, the same concept finds application in a multitude of examples in which the *difference of order* is of a lesser degree than the one of the sculptor: in order to demonstrate this, we will refer to only one of all the possible examples, just as or more trivial than that of the sculptor, which will evidence that between *two actual things* can exist a difference of order that makes the previous concept applicable.

Let us now suppose that we wish to make *lead copies* of Michelangelo's David. To that end, we take a *mold* of the statue of David by covering it with plaster and then separating it into two skillfully sectioned parts: by joining again both parts of the empty mold it is obvious that its interior *capacity* will conform *exactly* to the volume of the molded David. The capacity of the mold can now serve as a matrix in order to *make* lead reproductions of Michelangelo's David: to achieve this we will only have to adjust the halves of the mold and pour the lead, in a liquid state, through an orifice that connects the exterior with the interior capacity, i.e., through a *channel*; when the lead has changed to the solid state, we will obtain a copy of the David by simply separating the halves of the mold and extracting the body that has completely occupied the

volume of the capacity, which has conformed to its matrix. By repeating this procedure, of course, we will be able to reproduce a plurality of *models* of David, each one of them with a different degree of perfection with respect to the matrical form: some will reproduce this form more faithfully, for having better adjusted to the matrix, while others will present different imperfections and their quality will be inferior.

Let us also suppose, in order to extract from this example the maximum of its possibilities, that after making the plaster cast, two events occur: that lightning strikes and reduces to dust the original statue of Michelangelo's David and that, for reasons that are not relevant, we then suffer from a selective amnesia that prevents us from remembering where we got the cast from. Despite these facts, we continue to reproduce lead statues of David without ever asking ourselves the question of the Origin of the mold.

With such conditions, in this example it becomes evident that it deals with *two actual things*: the *matrix* and the *model* reproduced by it, a *copy* of the *original* form.

However, being *actual*, both things belong to a different order of existence insofar as one, the *matrix*, is the *formal cause* of the other: the *model*; *the matrix causes the existence of the model and, therefore, its own existence is prior to that of the model that imitates it; the matrix is a priori to the model because the model has essential need of the mold in order to exist*. Thus these *two things*, the *matrix* and its effective *model*, belong to *two different orders, analogous and correlative*: the *analogy, and correlativity*, is proved by simply establishing a biunivocal correspondence between all the points of the surface of the matrix and all the points of contact that the surface of the model has with those points when it is adjusted to the matrix. But in addition, it is evident that, during the reproduction of the model, both things are *related to each other by a process of univocal identification*: as the liquid lead, the effective thing, occupies the matrical capacity, the causal thing, a process of formal identification develops, i.e., a process during which the amorphous lead acquires the form of the matrix. It is also evident that the complete identification, the moment in which the form of the model is identical to the matrix, can only occur at the end of a process, as its perfect culmination; in other words, the maximum perfection of the model can only be conceived as a *finality*, as the upper limit of a process of identification between its effective formal being and the causal matrical being that determines it.

We can see that in this example, referring to *two actual things*, the previous concept is fully applicable. Here we are dealing with *two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification*. But this similar application of the same concept to the two exam-

ples, that of the stone sculptor and that of the lead sculptor, implies the important consequence that both examples are *analogous*, i.e., that the elements of one must correspond to those of the other: what interests us here is to emphasize that the *two things* of the first example keep an analogical relationship with the respective *two things* of the second; in the case of the stone statue, the Opus, and the lead statue, the model, this relationship is more than evident; where we must stop for a moment is in the analogy that must necessarily exist between the *idea of the opus*, the *project* of the first example, and the *capacity of the mold*, the *matrix* of the second example.

In synthesis, the important thing is to admit that in the second example, since we are referring to it, *the actual matrix is analogous to a project*; therefore: *the matrix is analogous to an actual project*. In general, it can be affirmed without inconvenience that *every actual matrix, to which form an actual model adjusts, "is an actual project."*

As the previous concept applies to the second example, this conclusion makes it possible to extend the application of such a concept to every example in which *an actual model arises from an actual project*: the sufficient and necessary condition in order to justify the application is simply that *the actual project fulfills the function of an actual matrix, i.e., that the actual project conforms to the model*. Considering the countless variety of "projects" that man can conceive and realize, mathematical, literary, economic, architectural, musical projects, etc., it is clear that there must exist, as we were saying before, a "multitude of examples" to which the previous concept can be applied. It is comprehensible, then, why the previous concept constitutes one of the "principles" of the Psychosocial Strategy: its significance reveals one of the cultural variables of Paśu societies. But we are not going to refer here to that cultural application of the previous concept but we will use it to clearly define the complex concept of "organic stability," which is indispensable to know in order to comprehend the mission of the Kundalini Logos.

In order to show just another example, and thereby demonstrate the analogical validity of the previous concept, we will highlight the case of the *architectonic project*. Let us suppose, for example, that a man has *two things* at his disposal: a *set of plans* with instructions to construct a *house* and the *materials* necessary to concretize such a construction; both things are obviously actual. It is evident that the *plans* consist of the *actual project* of the house, the causal thing, while the *materials* with which the house is formed represent the effective thing; in the *end*, after a process of construction during which the materials were acquiring the form described in the project, a *model* of the house is realized: the actual

house. Thus, we have the *actual project* of the house, equivalent to the matrix for its conforming function, and the *actual model* of the house, i.e., the *two things* “belonging to different orders, analogical and correlative.” That between both things exists the relationship of a “process of identification” is evidenced in the fact that the actual house, which will be concretely raised after the materials are distributed in the space according to the set of plans, will indeed be the reality of the actual project, its finalized execution. We also see here, and we will be able to verify it in multiple similar examples, the validity of the previous concept: the actual project of the house and the actual house are “*two things belonging to different orders, analogous and correlative, related to each other by a process of univocal identification.*”

J. Structural Concept of Stability

If the idea that describes the previous concept has been grasped, it will not be difficult to comprehend other examples. Here, particularly, we will refer to two concrete cases: First: when one thing is an organism and the other is an essential matrix; Second: when one thing is an organ and the other is a functional matrix. The choice of these cases is not accidental: they are the same two cases that, in article “G,” were cited as examples of the *controlling action of the Kundalini Logos*. As such cases are analogous, the conclusions to which we arrive will correspond to both of them at the same time, for which reason we will first allude to the case of the organism and keep the case of the organ in parentheses.

First of all, let us examine whether the previous concept can be applied to such cases.

The organism (or organ) and the essential matrix (or functional matrix) are *two things*.

The organism (or organ) belongs to the physical plane; the essential matrix (or functional matrix) belongs to the astral world; *both things belong to different orders, to distinct planes of existence*. These orders, the physical plane and the astral world, are *analogous and correlative*.

The organism (or organ) is functionally conformed by the essential matrix (or functional matrix): this signifies that the organism (or organ) develops a *process of univocal identification*.

We shall see, then, that the previous concept correctly applies to the cases of the organism and the organ. This being so, we can accept, without inconvenience, that these cases are *analogous* to the examples given in “I.” That is to say, the organism (or the organ) is analogous to the *model* and the essential matrix (or the functional matrix) is analogous to the *matrix*, i.e., to the capacity of the mold.

Now, the previous concept applies to all cases in which *“an actual model arises from an actual project”* since *“every actual matrix, the form of which an actual model adjusts to, is an actual project.”* In the cases considered here, of the organism and the organ, what is analogous to the “actual project”? Answer: *the “plan of the design,” contained in the ontic Record of an organism, which is identical to the capacity of the essential matrix, is an “actual project”; and, in particular, the “previous schema,” contained in the innate sector of an organ, which is identical to the capacity of the functional matrix, is an “actual project.”*

Having verified the validity of the proposed cases, let us now note that the “process of univocal identification” that relates the organism (or the organ) to the essential matrix (or the functional matrix) is an *evolutive process*, i.e., a process to which the “general concept of stability” can be applied. *The stability of an evolutive process requires the permanence of the reason for its change, i.e., the faithful obedience of its movement or actual function to a universal law or ideal function.* It is precisely the application of the general concept of stability to the cases of the organism and the organ that makes it possible to define the “structural concept of stability”: for this, it is only necessary to assimilate the concepts of “actual function” and “ideal function” in the organic context. This is what we will do next.

Every organism (or organ) fulfills a general (or particular) function: the evolutive process with which its *growth* develops, as a living structure, at all times tends to perfect its own function; the finality of the evolutive process, the perfection itself, is a Plan, or actual project, of the general (or particular) function that is *pre-established* in the ontic Record (or in the corresponding innate sector): that Plan, that actual project, is the capacity of the essential matrix (or of the functional matrix). *During the evolutive process, the general (or particular) function tends to identify itself with the essential (or functional) matrix;* from the structural point of view, then, it is evident that: *the general (or particular) function is analogous to an “actual function,” i.e., to the actual movement of the process, to its “legal nature”;* and also that: *the essential (or functional) matrix is analogous to a “pre-established ideal function,” i.e., to a “universal law” that determines and conforms to the “legal nature” of an evolutive process.*

These analogies allow us, finally, to define the *structural concept of stability*: *the evolutive process of an organism is “stable” when its general function exactly adjusts to the form of the essential matrix (the evolutive process of an organ is “stable” when its particular function exactly adjusts to the form of the functional matrix).*

K. Stability of the Microcosmic Germ's Evolutive Process

The time has come to study in a complete way the “controlling action” that the Kundalini Logos exercises on the general function, or on the particular functions, in the fulfillment of its mission: the structural concept of stability now allows us to profoundly comprehend the organic evolutive process and its regulation. As the controlling action is concretized due to the effect of the *Vox* circulating in the *elix* channel, we have to begin by describing this first act: we will try, above all, to comprehend the way in which the *word of control* precisely reaches the organ of which process is unstable. The problem is not simple, since *one* determinate word, which circulates through the *elix* channel and, therefore, has the opportunity to pass through *all* the innate sectors, infallibly manages *to select* among all of them that innate sector where the unstable process takes place.

Let us begin, then, by remembering how the Kundalini Logos exercises the controlling action: *“She emits her Vox, from the phonetic nucleus, and her ‘words’ circulate through the spiriform channel, stopping for an instant at each chakra in order to reproduce its schema; and the mere transmission of her Vox through the elix channel is enough to control the general function and the particular functions”* (Article “G”). In order to comprehend this controlling action in detail, it is necessary to notice two things, and to draw a conclusion.

In the first place, let us note that the ontic-temporal superseries of previous schemata is unfolded along the *elix* channel, in a succession of innate sectors, the totality of which constitutes the microcosmic ontic Record: this means that the innate sectors or chakras extend in a superseries *from the phonetic nucleus*, which is the fundament of the first chakra, to the *Brahma-chakra*, which is the last chakra of the microcosmic organism. The ontic-temporal superseries of previous schemata is the *capacity of the essential matrix*, the form that individually determines “that” microcosm; each previous schema of the superseries is an “actual project,” hereditary, of a particular organ or function; and the complete superseries, contained in the ontic Record, represents the “actual project” of the microcosmic organism’s general function: that is why we will denominate it *“actual superseries.”*

In the second place, we must notice that, in the phonetic nucleus, the Kundalini Logos has the possibility of reading the totality of the ontic-temporal superseries: as we saw in “E,” “this *‘reading’* is performed directly from the animic complexion, where the Plan of the design is recorded, i.e., the gravis atom inside the egg: such atom is no more than the physical expression of the Paśu’s evolutive monad and, in its complexion, the ontic-temporal superseries of

previous schemata is engraved." It is precisely from the *first reading* performed by the Kundalini Logos comes the organic plasmation that gives individual existence to the microcosmic germ. But, after that first plasmation that *produces* the microcosm, the Kundalini Logos repeats the Plan, "*re-reads*" it, as many times as necessary in order to ensure the control of the microcosmic organism's general function: such is the character of her "mission." To that end, instant after instant, the *Vox* of the Kundalini Logos circulates through the *elix* channel reiterating the original Words of the essential matrix's Plan, i.e., repeating the ontic-temporal superseries. However, it should be clarified that, after the microcosmic germ's first producing plasmation, in the following repetitions of the Plan, *the Kundalini Logos is not obliged to respect the order of the superseries' matrilineal succession*: it can, and in fact does, *read and repeat only those sectors of the Plan that are convenient, at a given moment, to her mission of controlling the general function*. Thus, the repetition of the superseries could consist of its same schematic termini, but *ordered differently*. We will denominate this subsequent reproduction of the superseries, the purpose of which is the control of the general function, "*phonetic superseries*."

Here are the two anticipated warnings; now we must draw a conclusion.

What we have observed is sufficient in order to imagine what occurs when the Kundalini Logos, in an already plasmated microcosmic organism, emits with her *Vox* the phonetic superseries: *the Vox, modulated with the information of the Plan, consists of a succession of "words" or "plasmating voices," each of which is the actual project of an organ or functional matrix: each word expresses a previous schema of the ontic-temporal superseries; this succession of voices, the "phonetic superseries," circulates through the elix channel along which it is unfolded from the actual superseries; i.e., the phonetic superseries is "mobile" with respect to the actual superseries, because the latter is "fixed" since it remains recorded in the ontic Record; here is the sought-after conclusion: as an effect of the circulation of the phonetic superseries through the elix channel, one superseries is "applied" over another; that is: the phonetic superseries circulates as a verbal procession through the elix channel, successively passing over all of the innate sectors that contain the recorded actual superseries; thus, one superseries is effectively "applied" over another.*

The importance of comprehending this conclusion lies in the fact that *the whole controlling action of the Kundalini Logos is based on the "application" of the phonetic superseries on the actual superseries; the application, as we will see, is interpreted by the Kundalini Logos as a comparison: an operation which makes it possible to determine the Diff. between a particular function, and*

the functional matrix, to correct the deviation, and to maintain the stability of the evolutive process. However, before studying this operation, it is necessary to know the fundamental principle that allows each “Word” or “plasmating voice” to be directed exactly to the corresponding schema, one among millions, and to operate there: such a principle is that of *phonetic selection*.

The problem is the following: if the actual superseries is *fixed*, i.e., its schemata are recorded in the innate sectors along the *elix* channel, and the phonetic superseries is mobile, since it circulates on the former when moving as a verbal procession along the *elix* channel, by virtue of what principle does a determinate word precisely *select* the corresponding innate sector? Or, in other words: if, for example, in the interior of the phonetic superseries, as one of the *bijas* of the verbal procession, the word *ajna* vibrates, by virtue of what principle does the word *ajna*, which *travels the entire length of the elix channel*, stop precisely at the *ajna chakra* in order to control its particular function? Answer: by the *principle of phonetic selection*.

Before explaining the answer we must make sure that we have comprehended the previous questions, especially the nature of the problem that solves the principle of phonetic selection. But everything will become clearer if we pose the problem analogically, in the context of a *railway allegory*.

First, let us imagine that the *elix* channel is analogous to a *railway track* that crosses, along its entire length, a total of 28 *tunnels*: these tunnels are marked, from the first to the last, each one with a letter of the Castilian alphabet; but, being distributed in a *series* on the *elix path*, i.e., one after the other, the tunnels thus marked, *keep the alphabetical order*: first is ‘A,’ then ‘B,’ etc.; in synthesis, the tunnels keep the order (A, B, C, . . . X, Y, Z); the *series of tunnels* thus described is evidently analogous to the *actual superseries*: each *tunnel* is analogous to a *chakra*, i.e., to the *capacity of an innate sector*; this implies, of course, that each tunnel is different from all the others: the capacity of tunnel ‘A’ is different from that of tunnel ‘B,’ ‘C,’ or any other in the series, while the same can be affirmed of the capacity of any of them.

Suddenly, through the *entrance tunnel of the elix track*, a train of 28 railway cars begins to run: these cars are marked, from the first to the last, with a letter of the Spanish alphabet; but, *in spite of being hooked in a series*, i.e., one after the other, the thus marked cars *do not keep alphabetical order*: this is comprehensible because, the wagons being *mobile* bodies, it is possible to hook them on the train according to the needs of transport and not according to the order of their signs; for example, on one trip the freight car will go first, then the fuel car, and finally the passenger car, and on another trip this order may be *permutated*; that is why in the *train*

that moves along the *elix track*, the *series of cars* presents a *permutation* in the alphabetical order of the signals: first is car 'Z,' then 'B,' etc.; in synthesis the cars keep the order (Z, B, X, . . . A, C, Y); the *series of cars* thus described is evidently analogous to the *phonetic superseries*: each *car* is analogous to a *word* or a *plasmating voice*, to the *expression of a previous scheme*; this implies, of course, that each car is different from all the others: the structure of a freight car is clearly different from the structure of a passenger car, car 'A' is not the same as car 'B' or 'C' or any other car in the series; and the same can be affirmed of any of them.

It is at this point that we must pay close attention to the allegorical plot. For we are now going to situate ourselves in the convenient position in order to observe what occurs when the train (Z, B, X, . . . A, C, Y) moves along the *elix track* and passes through the series of tunnels (A, B, C, . . . X, Y, Z).

Let us suppose, then, that we have located ourselves in the right place and that, from there, we observe the movement of the train. If our criterion is logical, we surely *foresee* what *ought* to occur: the train should drag its 28 cars along the entire length of the *elix track* and would have to stop at the end, after having passed under the 28 tunnels. If such is our prediction, we would undoubtedly be deeply surprised to see what actually occurs: *as the train runs, the cars "choose," each one, the tunnel that bears its own sign and, after disconnecting, they stop and remain in its interior.* In order to visualize such a curious behavior, let us pay attention to the alphabetical signs of the tunnels and cars. The first tunnel is 'A' and the last is 'Z,' the 28 intermediate ones being alphabetically ordered; under this first tunnel passes the first car, i.e., 'Z': nothing occurs; then passes the second, the third, the fourth, etc.: and nothing occurs; only when 25 cars have passed under tunnel A, does car 'A' appear, which sign coincides with that of tunnel A: car 'A,' as deduced from the series (Z, B, X, . . . , A, C, Y), occupies the 26th place in the series of cars; well, when car 'A' coincides with tunnel A, it automatically disconnects from the train and stops exactly under tunnel A, remaining there while the train moves away on the *elix track*. The second tunnel is B and under it now passes the first carriage 'Z': nothing occurs; then passes the second car, the signal of which is 'B': as the car and the tunnel have the same sign the second carriage disconnects and remains under tunnel B. The first car 'Z' now arrives at the third tunnel 'C': nothing occurs; then the third car 'X' passes: nothing occurs; and so on, all the following cars pass under tunnel C without anything occurring, until car number 27 arrives, i.e., car 'C': then it is disconnected and remains under tunnel C. The same occurs in the following tunnels, until finally the first car 'Z' is stationed under the last tunnel Z and the movement of the train concludes.

The question that the strange behavior of the train has aroused in us is obvious: what principle has permitted a determinate car to precisely *select* the corresponding tunnel? This question is analogous to that which we previously posed; this can be verified just by substituting the term “determinate car” for “determinate Word” and “tunnel” for “innate sector”: “by virtue of what principle does a determinate word precisely *select* the corresponding innate sector? Answer: by the “principle of phonetic selection.” Evidently, the railway allegory has allowed us to comprehend in greater profundity the nature of that question and of the problem that it was posing: analogously to the cars, which were selecting the tunnels corresponding to their particular signs, the Words, the plasmating voices, are capable of selecting the innate sectors corresponding to the schema that they express; and, just as *under* the same tunnel could pass numerous cars but only the one of which sign was identical was disconnecting, so also *over* the same innate sector or chakra can go numerous Words through the *elix* channel but only that which expresses the same schema will “stop”: the cause of this is the “principle of phonetic selection.”

In the railway allegory, each car finishes under its corresponding tunnel, being evident that at the end occurs an *application* of the series of cars under the series of tunnels; analogously, the phonetic superseries is *applied* on the actual superseries, an operation that implies, because of the principle of phonetic selection, that each Word has to be situated over the corresponding chakra.

It is time, then, to inquire: what does the “principle of phonetic selection” consist in? Answer: in a property of the *capacity* of every innate sector denominated: *functional resonance*. The functional resonance modifies the *resistance* that the *elix* channel offers to the passage of the *Vox*, so the explanation has to begin with this concept.

The *Vox*, as we saw, circulates through the *elix* channel in the form of a *verbal procession*, i.e., in a series of *words* or *plasmating voices*: each “Word” is the expression of a schema of the ontic-temporal superseries manifested by the Kundalini Logos; the set of “Words” emitted at a time is the “phonetic superseries.” The *elix* channel, which is a physical pathway, presents its own resistance (R_E) to the passage of the *Vox*. However, normally, the *Vox* has sufficient energy to overcome the resistance and perform its movement through the channel. We clarify “through the channel” because things change when the circulating *Vox* *passes* through a chakra or innate sector: there can occur the phenomenon of *functional resonance*, the concrete effect of which is the modification of the *elix* resistance (R_E); by “*functional resonance*,” *the chakra can increase the resistance of the elix channel in such a way that it becomes impossible for a certain “word” of the phonetic superseries to contin-*

ue its progress; such a “resonance word” is that which expresses the same schema contained in the innate sector of the chakra, in its “capacity.” Then, like the car that stopped under the tunnel of its same alphabetical sign, the Word stops at the chakra of which capacity is identical to the schema that it expresses. More precisely, the *capacity* of an innate sector presents the property of “resonating” *only* when it coincides in the *elix* channel with a Word that expresses its schema: any other Word causes no effect on the capacity. But, if the Word expresses the corresponding schema, the capacity *resonates* and modifies the resistance of the *elix* channel, preventing the passage of the *resonance word*.

The increase of the *elix* channel’s resistance, during the capacity’s resonance, *does not consist in the increase of the elix resistance* (R_E) *but in the local contribution of a kind of “resonant resistance” denominated “reaction”* (R_T): the correct thing is to consider that, during the resonance, a resistance (R_E) is *added* to the (R_T) as a product of the *capacity’s reaction to the resonance word*. The *reaction*, added to the (R_E), constitutes an obstacle impossible to overcome for the resonance word, so that its movement is stopped instantaneously: *in this way, every word of the phonetic superseries “selects” the chakra in which its movement will be stopped, i.e., the chakra in which the capacity is identical to the schema that expresses the word.*

The *resonance* of an innate sector’s capacity is denominated “functional” because, when it occurs, *there is coincidence in the “particular function” of the organ, both on the part of the hereditary schema, contained in the innate sector, and on the part of the resonance word.*

In summary, the *principle of phonetic selection* states the following: *every innate sector’s capacity possesses the property of resonating to a word that expresses its same schema, generating in the elix channel a reaction that prevents the resonating word from continuing with its movement. Each ontic Record’s capacity is, thus, tuned to resonate with one, and only one, word of the phonetic superseries: that which expresses its same schema.*

The Kundalini Logos emits the phonetic superseries in order to fulfill its mission of controlling the general function and the particular functions; for this purpose her *Vox* circulates through the *elix* channel, passing through all of the innate sectors or chakras of the ontic Record; while She performs this transit, each one of the Words of the phonetic superseries *resonates* in a chakra, the capacity of which is identical to the schema that it expresses, and stops in it because of the particular *reaction*; this effect is due to the “principle of phonetic selection”; since *all* the words of the phonetic superseries are situated in front of the corresponding capacities of the actual superseries, one superseries is applied on another; in

particular, when a word selects a capacity, i.e., during the *functional resonance*, the word is *applied* on the capacity: *it is at this moment that the “controlling action” of the Kundalini Logos is concretized.* Let us observe, then, what occurs.

First of all, it should be noted that, in the application of a Word on an innate sector or chakra, what is actually confronted is a *plasmating schema* to a *plasmated schema*: the Word expresses a “plasmating schema” because it is a *plasmating voice*, endowed with sufficient potency in order to reproduce its schema at any moment; the innate sector, on the contrary, contains, immutably recorded, the schema from the moment of its plasmation, i.e., from the beginning of the evolutive development of the microcosmic germ. However, *the plasmating power of the Word is directed toward the organ and not toward the innate sector.*

The functional matrix, recorded in the innate sector, puts an individual terminus to the legal nature of the evolutive process of the organ: in that process the particular function univocally tends to identify itself with the capacity of the functional matrix. *If the process is stable*, according to the “structural concept,” the particular function “will adjust exactly” to the form of the functional matrix. But the functional matrix represents the finality of the evolutive process, the point at which it reaches its final perfection: it is the “universal law” of which form or “capacity” governs the particular function of the organ. What occurs when on the capacity of the functional matrix, i.e., on the innate sector, a Resonance Word is *applied*? Answer: this is equivalent to an *actualization* of the universal law, to an organic *precipitation* of the capacity, to an *overturning* of the schema on the organ. *If the process is stable* it results in a greater adjustment of the particular function to the functional matrix, i.e., of the organ to the capacity of the innate sector: it is as if the Word *tested the adjustment between the matrix and the model, as if it placed the mold on the lead statue in order to check the accuracy of its adjustment*; that is why we were saying that the power of the word is *directed* toward the organ. The Resonance Word *actualizes*, then, the ideal function and applies it on the actual function, i.e., it actualizes the functional matrix and applies it on the organ. But, *if the process is stable*, only the existing adjustment is verified without any other consequence.

It is fundamental to comprehend that *the operation of applying the matrix on the organ may reveal some difference*: this occurs when the process is “unstable” and the organ does not adjust exactly to the matrix. Then, from the application, some difference must necessarily arise, by addition or deflection of structural elements. Well: *when there is a “difference” between the organ and the functional matrix, the Word “responds” immediately.* That is to say, *the Word responds to the difference* (Diff.). This behavior demonstrates

that *the resonance word interprets the application as a “comparison”*: the application is thus equivalent to the Word taking the functional matrix and the organ and *comparing* them with each other in order to establish the difference. And if, indeed, it verifies the existence of a *difference*, then it manifests its *response*. What does such a response contain? Answer: an *inverse replica* of the difference (Diff.), denominated (-Diff.). The -Diff. *replica* is directed toward the organ and, as it has been emitted with the plasmating power of the Word, it is effective in order to permanently modify the organic structure and regulate the evolutive process. But we will see all of this better, referring to an example.

If the process is stable, the comparison that the Word performs does not detect any difference because the organ adjusts exactly to the functional matrix. But, the situation is very different when *the process is unstable*. What occurs then? Answer: *the mission of the Kundalini Logos is concretized: a “controlling action” takes place, intended to correct the deviation of the particular function in order to adjust it again to the essential matrix; such a controlling action is carried out directly by the resonance word.*

In order to explain this answer, we must pose the problem in the context of the structural concept of stability.

In principle, we have seen that the mission of the Kundalini Logos consists in *“controlling the general organic function of the microcosm” (or the particular function of an organ)*. But then it was clarified that the *controlling action* procures *“to maintain the stability of the microcosmic germ’s evolutive process”* by avoiding *“deviation.”* This deviation is, of course, the *instantaneous difference* between the general function and the essential matrix (or between the particular function and the functional matrix); if the Diff. exists, i.e., if the organic function has deviated and does not adjust itself to the archetypal matrix of the design, then, concretely, the controlling operation can only consist in the addition of the *“adjustment factor”* (-Diff.) *to the deviating organic function: the Kundalini Logos thus corrects the difference (Diff.) and ensures that the general (or particular) function adjusts exactly to the form of the essential (or functional) matrix.*

We will explain step by step the *“controlling action”* of the Kundalini Logos by means of an example of the second case, i.e., the case in which the particular function of an organ has deviated from its functional matrix. We will suppose, for example, that the particular function of the actual pituitary gland has deviated from the functional matrix of the ajna chakra. The problem is the following: the total pituitary function *does not adjust exactly* to the form of the ajna chakra’s functional matrix, i.e., *at that instant, it does not adjust to its capacity*: the evolutive process of the pituitary organ becomes, *at that instant, “unstable.”*

Let us suppose that, *at that instant*, the Word “ajna” is presented in front of the innate sector of the pituitary gland. As the schema that expresses the Word ajna is identical to that which the innate sector records, the *functional resonance* of its capacity is produced; in consequence, the *reaction* prevents the Word from continuing through the *elix* channel: the Word ajna remains, *at that instant*, applied on the ajna chakra.

The content of the ajna chakra’s innate sector is the hereditary schema that conforms the actual gland: such a schema, of capacity equal to the functional matrix, is the hereditary project of the pituitary gland that serves as a *pre-established* ideal function or universal law; i.e., the hereditary schema, the capacity of which is the essential matrix, constitutes the *finality* of the actual gland, *its coming to be*. But, as we said, *at that instant* the Word ajna has been applied on the ajna chakra: as the Word ajna expresses the same schema as the innate sector, but expresses it *at that instant*, it is equivalent *to an actualization of the innate sector’s schema; the finality becomes present, is actualized for an instant, on the organ, on the actual gland: the matrix is adjusted to the model, the project is overturned on the work, the ideal function is superimposed on the actual function, etc.* However the adjustment cannot be exact because the evolutive process of the actual gland *is unstable: there is a difference between what the actual gland is and what it should be to fit exactly to the functional matrix.*

When the capacity of the functional matrix is actualized on the actual gland, this *difference* (Diff.) is made manifest: the Diff. may be by excess or by defect, but it is always made evident to the Word ajna, to the *plasmating voice*, the capacity of which is *comparing* the form of the actual gland. And here is how the controlling action is concretized: *if the comparison between the functional matrix and the actual gland yields any difference (Diff.), the word ajna “replicates” with an inverse difference (-Diff.) on the actual gland; the -Diff. is the “adjustment factor” that has the mission of neutralizing the Diff. and adjusting the particular function to the functional matrix. it is important to notice that the -Diff. replica of the word ajna has plasmating power and, therefore, its value is permanently added to the particular function of the actual gland.* In other words: as a result of the comparison that the Word ajna makes with the actual gland, a difference (Diff.) arises; in the face of the Diff. the Word replies with a -Diff. on the actual gland; whatever this -Diff. represents, the effective thing is that the Word *re-creates* the -Diff. value in the gland until making it coincide with the capacity of the functional matrix; the particular function is thus regulated with the form of the functional matrix. The organ, in this case the actual gland, corrected in this manner by the Word, ends up adjusting itself exactly to the functional matrix, to the capacity

of the innate sector: such a regulation concretely means that the plasmating power of the Word has added or removed, in the organ, that which was constituting the Diff. between it and the functional matrix, i.e., it signifies that the Word has plasmated *in the organ* the adjustment factor, -Diff., which has structurally *re-created* the organ until neutralizing the Diff. and ensuring an exact adjustment. Finally, the organ, the actual gland, ends up *adjusting itself exactly* to the functional matrix, to the ajna chakra, and the evolutive process becomes stable.

With this, the way in which the Kundalini Logos, in fulfillment of its mission, exercises the “controlling action” on the particular function of an organ in order to adjust it to a universal law or ideal function pre-established by the functional matrix has been sufficiently clarified. The conclusions drawn from the example can be extended to other organic cases or even to the microcosmic organism itself.

In summary, it has been demonstrated that *the mission of the Kundalini Logos consists in controlling the general function of the microcosmic organism or the particular functions of the organs in order to prevent them from deviating from the plans of the design, plans that are contained in the capacity of the essential matrix or in the capacities of the functional matrices.*

L. Significance of the Kundalini Logos' Mission

In studying the above article, a gross error of interpretation could be committed regarding the mission of the Kundalini Logos: in order to avoid this, we will clarify the significance of the mission with reference to the concrete act of controlling the particular function of an organ, although the argument is valid for the case of the complete microcosmic organism.

Confusion may arise when it is understood that the Word, in order to control the particular function, replicates, with plasmating power upon the organ, the -Diff. adjustment factor that will conform it exactly to the functional matrix. It may then be erroneously believed that this transforming act *ensures the functional perfection of the organ*, that the mission of the Kundalini Logos consists in *procuring microcosmic perfection at all times*. As this is not at all the case, we will clarify it immediately.

First of all, it is necessary to warn that the mission of the Kundalini Logos consists in “controlling the general function of the microcosmic organism” in order to maintain an exact adjustment with the capacity of the “essential matrix”: any correction that the Word makes with its plasmating power only has the purpose of adapting the organism to the capacity of the essential matrix. But what does the essential matrix contain? Answer: *the Plan of an individual*

Paśu. It means that the essential matrix puts an end to the human nature of *one* entity; a nature that is contributed by the *Manu Archetype*, which is perfect. Instead the essential matrix comes from the *Paśu* design and is *only one* of its countless archetypal matrices: in the *Paśu* design, *is also the Manu Archetype, but it is at the end of the formative series, as an entelechy; the essential matrix is not a perfect human matrix as is the Manu matrix but only an intermediate form, a form with certain qualities and a determinate evolutive degree. When the essential matrix causes the individuation of a Paśu, the remaining matrices absolutely determine its accidental properties and constitute a unique destiny for it. That is why, in the essential matrix underlies a unique plan that, upon being concretized in the microcosmic germ, will permit a transmigrating soul to have an ontic Record of adequate capacity in order to store the ontic-temporal superseries that it brings engraved in its complexion.*

The content of the essential matrix, far from being a perfect Plan, is an actual Plan, in order to give individual existence to an actual man, i.e., imperfect, to a man who must evolve in that and in other lives until reaching perfection. The Plan of the essential matrix is, strictly speaking, the “hereditary schema” of the *Paśu*, an ontic-temporal superseries of previous schemata *that dynamically points toward the Manu entelechy, i.e., a superseries that will incorporate new self-schemata until exhausting the evolutive process.*

It is now evident that the Word, by conforming the organism to the form of the essential matrix *does not perfect it* at all but ensures its correct evolution *in the degree in which it is found:* the capacity of the essential matrix contains only a hereditary schema of the *Paśu*, but a schema that dynamically tends toward entelechy.

The same warning can be extended to the case of the organs that make up the microcosmic organism: *the Word in no way perfects the organ of which particular function it controls; it only adjusts it to the form of its functional matrix.* Naturally, being that the *capacity* of the functional matrix contains the previous schema, the adjustment between the particular function and the functional matrix implies the structural correspondence between the organ and the schema. Such an anterior schema is recorded in the innate sector of the organ and its form, its capacity, is none other than the functional matrix. With respect to the example, in the innate sector of the pituitary gland is engraved the previous schema that governs its evolutive process: to the capacity of the innate sector, to the functional matrix, the particular function of the actual gland is adjusted. The previous schema is, as we saw further back, a “hereditary schema,” i.e., an actual blueprint of the pituitary gland developed by organic specialization during phyloge-

netic evolution. When the Word ajna, resonating in the ajna chakra, compares the particular function of the gland with the capacity of the functional matrix, what it does in reality is to structurally compare the gland with the hereditary schema recorded in the innate sector. If there is any difference, the Word replicates on the gland its plasmatic power and modifies the particular function, adjusting it to the capacity of the functional matrix: the actual gland responds, then, to the hereditary scheme, which is, of course, not perfect.

Having clarified, then, the fact that the mission of the Kundalini Logos does not at all consist in “perfecting” the organism or even any of its organs, it should be added that, on the contrary, the Kundalini Logos can produce, or tenaciously insist so that *multiple imperfections or organic diseases* are produced. The Kundalini Logos, in effect, is responsible for ensuring that the particular function is adjusted to the hereditary schema contained in the functional matrix; but if such a schema, for reasons that must be sought in its phylogenetic history, presents certain *imperfections*, these will normally be transferred to the organ in the form of *pathogenic predispositions*: the organ, conformed by an imperfect schema, will exhibit, for example, a special predisposition toward a certain disease; then, the evolutive process of the organ will be “stable” if it adjusts to the hereditary schema, i.e., it will be stable if it gets sick at some point of its vital cycle: it is arranged this way in the schema because it “suits” the general microcosmic evolution as an “accident

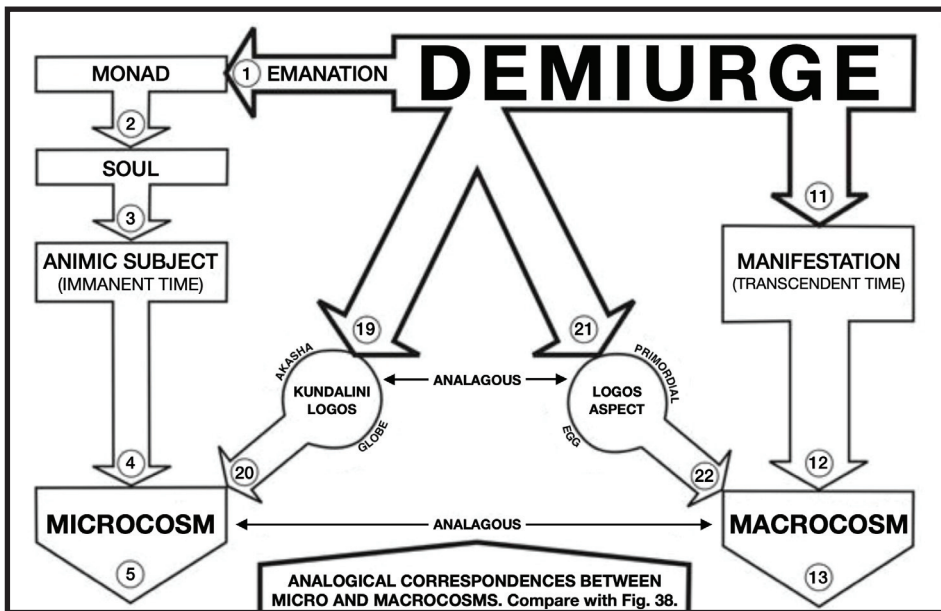


Figure 66

of destiny”; and here we have posed the curious fact of a process that is stable even though in that development the organ is irremediably getting sick; what occurs if, by means of a medicine, i.e., externally, one attempts *to deviate* the evolutive process of the organ in order to attempt its healing? Answer: that the attempt to “cure” the organ makes its process *unstable* because it moves it away from the hereditary schema, where *it is planned that the organ can get sick*. And if the process becomes unstable, there is no doubt that the Word has to intervene in order to re-establish the adjustment of the particular function to the capacity of the functional matrix: *i.e., in this case, the plasmating power of the Word is used to maintain the disease, because in this way the stability of the evolutive process is maintained*. In these cases, there is no effective way to cure the organ, except by modifying the hereditary schema; but this possibility is forbidden to the official medicine of the Kaly Yuga: only the awakened Viryas and the Siddhas, by mastering the ontic Records, are able to resign the hereditary schemata and “cure” every class of illness.

M. Analogical Correspondence between the Demiurge’s Logos Aspect and Kundalini Logos

In principle, let us remember that the Kundalini Logos is found within the Akasha globe as the microcosmic expression of the Demiurge’s Logos Aspect: the Kundalini Logos and the Logos Aspect are thus *analogous*. But, according to the micro and macrocosmic analogies studied in article “D” and synoptically exposed in Figure 38, it does not clearly arise where this new analogical correspondence would lie. And this is natural since neither in such an article nor in such a figure has the “Logos Aspect” of the Demiurge been mentioned: in truth, what has been represented in Figure 38 are the “Aspects” that the Demiurge’s “Animic Manifestation” (12) acquires in the macrocosm’s organic structure: the Beauty Aspect (14), the Love Aspect (16), and the Consciousness Aspect of World Meaning (18); said Aspects are respectively analogous to the “subjects” with which the animic subject (4) of the microcosm manifests itself: rational subject (6), cultural subject (8), and conscious subject (10).

It is fair to ask: what role does the Logos Aspect play in the macrocosm if it does not constitute part of the animic Manifestation? Answer: the role of the *cosmic plasmating principle: a role of which essence implies macrocosmic transcendence*. More clearly: the animic Manifestation is (12), strictly speaking, the *absolute immanence of the Demiurge in the macrocosm*, analogously as the animic subject *is the absolute immanence of the soul in the microcosm*; but the plasmation of the macrocosm, of the organism that is

to receive that animic immanence, can only be a *transcendence*, an act *transcendent* to the macrocosm itself; it is thus understood that the Logos that plasmates and grants actual existence to the macrocosm is an Aspect of the Demiurge that is maintained from the Beginning in absolute transcendence; the Logos Aspect is the transcendent cause of every macrocosmic entity: its *Vox* is what designates the entities and grants them individual existence, terminating the universal nature that comes from the Archetypes immanent to the archetypal plane; the Kundalini Logos, who, by being the plasmating principle of the microcosmic germ, is beyond the immanence of the microcosm, keeps an analogous *transcendence* in the microcosm.

The previous answer has been clarified: the Logos Aspect plays “a role of which essence implies macrocosmic transcendence.” In Figure 38, and in the aforementioned article, only the “immanent” Aspects of the Demiurge and the corresponding immanent aspects of the microcosmic animic subject have been addressed.

If we wanted to complete Figure 38 with the Demiurge’s Logos Aspect, we should include a sector analogous to the Primordial Egg, the original and absolutely transcendent recipient of His Verb. In Figure 66 we have added the sector that represents the Primordial Egg, in which interior subsists the Logos Aspect, which is evidently exterior to both the macrocosm (13) and the immanent Manifestation: such an exteriority is equivalent to its transcendence. The Primordial Egg, as seen in the same figure, is analogous to the Akasha globe (20), in which interior subsists the Kundalini Logos, and is also “external,” i.e., transcendent, both to the microcosm (5) and to the animic subject (4). It is not necessary to insist that the maximum information of Figure 66 will be obtained after an attentive comparison with Figure 38.

N. Yoga: Initiation into the White Hierarchy of Chang Shambhala

Except for Tantra Yoga, of which we will speak later, the remaining yogas come from the White Hierarchy of Chang Shambhala, from the Wisdom of the Traitorous Siddhas. In particular, we will refer here to *Kundalini yoga* because the *objective* that its praxis proposes consists in *liberating the Kundalini Logos from its enve-lope in the Akasha globe so that it may circulate, personally, through the elix channel*. As can be seen, this objective is directly linked to the topics that we have explained in previous subsections.

Now, Kundalini yoga, and all similar yoga, is derived from an ancient science of the Traitorous Siddhas known as *Kalachakra* or *Wheel of Time*: the Traitorous Siddhas are the Lords of Karma and the Kalachakra is the science that enables them to enchain or unchain the Spirit and the soul to the wheel of lives, i.e., to the evolu-

tive reincarnations. Yogas are, then, systems of initiatic knowledge that make possible, in different ways, the liberation from the wheel of Karma and ontic autonomy. We include yoga initiation, like those of Masonic, Theosophical, Rosicrucian rituals, etc., in the generic denomination of *synarchic initiation* in opposition to *Hyperborean initiation*: synarchic initiation enchains the initiate to the White Hierarchy, while the Hyperborean Initiation isolates the Ego of the initiate from every kind of hierarchical Logos, opening the way toward the absolute freedom of the eternal Spirit.

We have mentioned the objective of Kundalini yoga: to liberate the Kundalini Logos in the *elix* channel. What is the *purpose* of such an objective? Answer: *so that the animic subject identifies itself with the cosmic One*. This is not difficult to comprehend if we remember the essential identity between the Kundalini Logos and the Logos Aspect, as observed in Figure 66: the Kundalini Logos is the Logos Aspect of the Demiurge and, as such, *is the Verb of the One manifested in the microcosm*. The circulation of the Kundalini Logos itself through the *elix* channel, in place of its Word, causes two things: a definitive *alteration* of the microcosm, and the *identification* of the animic subject with The One. Let us see, separately, each one of these effects.

Regarding the *definitive alteration of the microcosm* caused by yogic initiation, it must be affirmed that it is a *special evolutive inversion*, carried out by the Kundalini Logos so that the animic subject protagonizes the *Great Leap*: a metaphysical experience that allows the subject *to identify with The One*, and which will be described later on. Now, it is necessary to emphasize that the aforementioned *evolutive inversion* has nothing to do with the experience of the *return to the Origin* that the secret ways of liberation of the Hyperborean Wisdom propitiate. This will be clearly seen after exposing what the *evolutive inversion* consists in.

The basis from which the reasoning must start is the following: the animic subject, left to its natural evolutive process, progresses toward the *Manu entelechy* according to the degrees of the scale in Figure 44; in Figure 56, we observe in greater detail that *the direction of evolution points toward entelechy*; but what is entelechy if not the Beginning set as a finality, i.e., the universal Archetype proposed as a final perfection? The Beginning and the end of an evolutive process are *identical*: the evolutive entity, which progresses between these two extremes, participates in the Beginning in its being-in-itself and aims toward the entelechial finality that calls to it from the being-in-itself future's, permanently manifested as a potential entelechy. On this basis, one can comprehend the difference between the Paśu's *natural evolution* toward its finality and the *evolutive inversion* toward the beginning caused by yogic initiation: *natural evolution*, in effect, leads the Paśu toward entelechial

finality, toward ontic autonomy, toward the concretion of the microcosmic objective of the finality; yogic initiation, on the contrary, procures *to transmute* the microcosm in a very short period and thus achieving the *identification of the subject with the Beginning*, i.e., with the universal Archetype and, through it, with The One: the *transmutation* of the microcosm implies, as it is seen, an *evolutive inversion*.

But the “evolutive inversion” *is not a mere “involution”* because the end of yogic initiation, i.e., the *identification with the Beginning*, must be reached by means of a *Great Leap*, by the immediate crossing of a metaphysical bridge between two worlds: *the evolutive inversion* must be understood as an *inversion of the evolutive direction*, a march toward the beginning instead of toward the end, and not as an *involution* because, in the *inverse sense*, there is nothing similar to an *evolutive process*.

In summary, by a very slow natural evolution, the Paśu manages to reach entelechial finality or, by accelerated organic transmutation and inversion of the evolutive direction, it manages to reach the universal Beginning of its being: how does it achieve the latter? Answer: by fulfilling the objective of Kundalini yoga: liberating the Kundalini Logos into the *elix* channel: for what? Answer: so that it makes *transmutation*, the *definitive alteration of the microcosmic organism*, effective. This answer allows us to complete the concept of the Kundalini Logos: *while She remains in the Akasha globe, the mission of the Kundalini Logos consists in controlling the general organic function by means of the phonetic superseries of her plasmating words; but, if the Akasha globe is opened by the practice of yoga or for any other reason, the Kundalini Logos acts in an extremely different manner: She does not adjust the organism’s general function to the form of the essential matrix, i.e., to the ontic-temporal superseries, just as her words of the phonetic superseries habitually do; instead, She adjusts the general function directly to the form of the Manu Archetype; a form that the Kundalini Logos copies from the design’s formative series since it is found at its limit; but, here is an important difference: the form of the Manu Archetype, which the Kundalini Logos imitates, is that of the Beginning and not that which corresponds to the entelechial finality; thus is produced, at the same time as the re-creation of the organism by the plasmating power of her Vox, an inversion of the evolutive direction: the following step is the “Great Leap” and the identification of the animic subject with The One, i.e., the transmutation of the microcosmic organism, its definitive alteration; the consequence of this is not minor: the subject, identified with The One, or with one of its archetypal aspects, is immediately incorporated into the White Hierarchy; and the Ego, the expression of the Spirit in the lost Virya, is eclipsed forever, as will be explained later.*

The Kundalini Logos adjusts the general function of the microcosmic organism to the form of the Manu Archetype that exists at the extreme beginning of the formative series of the design; the organism is thus definitively re-created and transmuted. We have yet to see how the Kundalini Logos performs this operation of transmuting the microcosm.

In order to explain it in a simple way, let us highlight that *two fundamental principles* concur in the act of transmutation: *the principle of the Manu Archetype and the principle of the serpent design*. Taking these two Principles into account, let us observe Figure 56.

The utilization of the Manu Archetype Principle would be equivalent to the Kundalini Logos being situated parallel to the axis (tT) and observing toward the archetypal plane *through the elix channel: it is verified from the outset, by observing the gradual scale of progressive moments, that such an arrangement implies an evolutive inversion*. The Kundalini Logos sets out to adjust the general function to the form of the Manu Archetype Principle: *this is equivalent to removing, in Figure 56, the distance that separates the "Paśu, potential microcosm" from the "Manu Archetype," i.e., between the lower sphere and the upper sphere (tT axis)*. Such a removal signifies, analogically, the "*Great Leap*": a leap that, as it is seen, avoids the *elix* path. It is evident, then, that the adjustment between the microcosm and the Manu Archetype Principle eliminates the ontic-temporal series that exists on the *elix* continuous function because the same continuous function has been leapt over during the "*Great Leap*."

The serpent design Principle is used by the Kundalini Logos in order to *adjust* the microcosm to the Manu Archetype Principle. What does this signify? Answer: that the Kundalini Logos is *clothed with the essential matrix of the serpent design when the valves of the shell open and its plasmating power is released into the elix channel*. If the objective of yoga succeeds, and the Akasha globe opens, the Kundalini Logos, *as a suddenly active serpent*, uncoils and slithers like a fire through the *elix* channel: the essential matrix of the serpent design contains *all of the functional matrices that govern the laws of energy* and this enables it to gradually adjust all of the particular functions of the organs to the original forms of the Manu Archetype Principle. *When the Kundalini serpent reaches the last chakra of the elix channel, i.e., the Brahmachakra, the "Great Leap" is consummated: the microcosmic organism is then adjusted to the form of the Manu Archetype Principle and the animic subject is identified with The One*.

This last effect is the declared *aim* in the objective of yoga and can occur in any structure in which the animic subject is manifested. In the lost Virya, the animic subject may be *at the level of the*

four higher glandular chakras, i.e., over the anahata, at the level of the heart; over the vishuda, over the thyroid; over the ajna, at the pituitary gland; or over the Brahmarandhra or Brahmachakra, at the top of the head: at any of these levels, the Kundalini Logos phagocytizes the animic subject and recasts it in her cosmic essence: the animic subject, then, generally the conscious subject, has the impression that its sensitive field expands toward all the directions of the universe; the "higher states of consciousness" of samadhi or nirvana are thus attained: such states are the highest on the animic level of the Paśu and the lowest on the spiritual level of the Virya. Samadhi, or the nirvanic states, indicate that the animic subject, the soul, has identified with The One: the subject, impelled by the Kundalini Logos, has made the "Great Leap" from the Brahmachakra and has situated itself on a "macrocosmic level of consciousness"; the "Great Leap" signifies that the subject has crossed the metaphysical bridge that leads to the archetypal plane and there has been expanded over the cosmic planes by diffusion into the "Beauty" or "Active Intelligence" Aspect of the Demiurge. when this occurs, there can no longer be any spiritual intervention in the Virya, i.e., there can no longer be any influence of the enchained Hyperborean Spirit: this is logical, since when the "Great Leap" is achieved, the mission of enchainment has already been fulfilled; the Paśu is now a synarch initiate, integrated into the White Hierarchy of Chang Shambhala; and its Hyperborean heritage, the Symbol of the Origin, has since then been definitively neutralized.

In the following article, we will analogically explain what the "Great Leap" performed by the animic subject as the aim of the yogic initiation consists in. Next, we will anticipate the effect that the Great Leap, and the previous organic transmutation, cause in the lost Ego of the Virya and that the Hyperborean Wisdom denominates: "draining of the Symbol of the Origin."

During the transmutation, the Kundalini Logos, with her plasmating power, stabilizes all of the evolutive processes of the archetypal memory; thus, the inverted Archetypes are adjusted to their archetypal matrices, with such exactitude that the degree of participation that they maintain with the universal Archetypes reaches its maximum perfection. the metaphysical nexus between the archetypal memory and the archetypal plane then acquires the characteristic of indiscernible identity; such an identity causes the animic subject to simultaneously animate both planes, the microcosmic of the archetypal memory and the macrocosmic of the archetypal plane; this is equivalent to a "Great Leap," to the conscious passing from one world to another; but it also signifies that the animic subject has identified itself with an Aspect of The One.

Now then: the enchained Spirit, according to what we studied in the First Part, manifests itself as the "lost Ego" within the con-

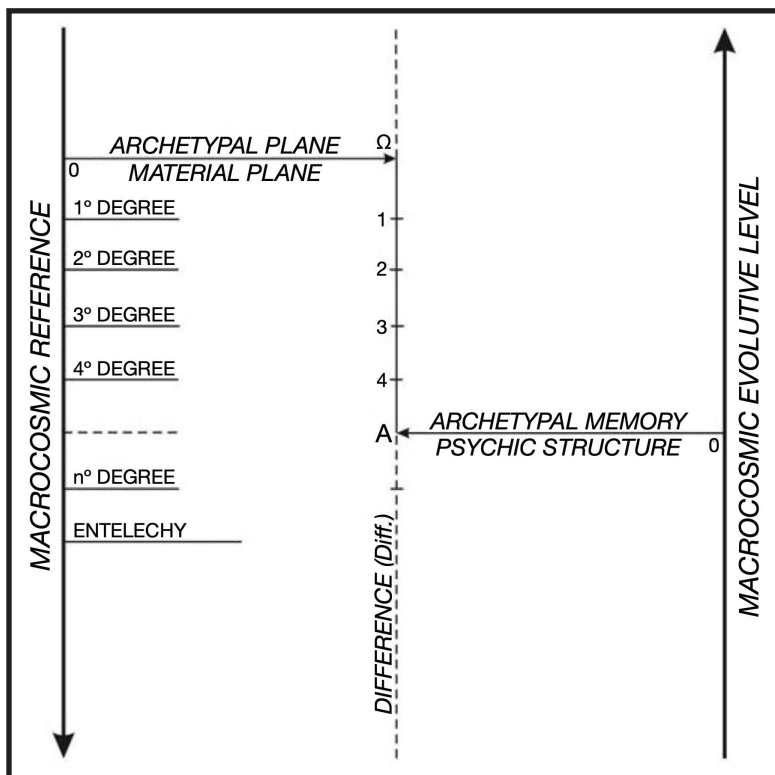


Figure 67

scious animic subject, as a reflection of the Infinite Ego in the Symbol of the Origin; what occurs to the lost Ego, to the expression of the eternal Spirit, when the conscious subject performs the “Great Leap” and is expanded in the archetypal plane? Answer: the definitive eclipse of the Ego: starting from the “Great Leap” there will no longer be any manifestation of the Spirit in the microcosm because of the irreversible “draining” of the Symbol of the Origin of the Virya’s blood memory; the “draining” is the strategic culmination of the genetic key of the Traitorous Siddhas: its concretion signals the end of the enchainment because it implies that the microcosmic objective of the finality of the Paśu has been fulfilled; however, such an “unchaining” is of no benefit to the Hyperborean Spirit because, if it has not managed to reorient itself during the enchainment, it will then remain in the strategic confusion of its reverted state: and in that state it will continue until the mahapralaya. However, it is most likely that the Traitorous Siddhas will intervene before such a moment arrives, and that the Spirit will then be enchained again to another Virya in order to “take advantage of his volitive orienting force.”

The previous answer will be better understood if we analogically explain what the Great Leap, the declared aim of the synarchic ini-

tiation by yoga, consists in. Conjointly, the Hyperborean Wisdom concept of the *draining of the Symbol of the Origin* will also be explained.

O. Analogical Study of the “Great Leap” and the “Draining” of the Symbol of the Origin

The aim of yoga, the “Great Leap,” causes the “draining” of the Symbol of the Origin, i.e., “the strategic culmination of the genetic key of the Traitorous Siddhas.” The draining, then, signifies the loss of the Hyperborean inheritance. By means of a simple analogical model, based on concepts already defined, we will evidence the “Great Leap” and its “draining” effect.

We already saw that the Kundalini Logos, clothed in the form of the serpent design, adjusts the microcosmic organism to the Manu Archetype Principle: it is ultimately an adjustment between micro and macrocosm, since the Manu Archetype Principle is a form derived from The macrocosmic One. With the purpose of evidencing the act of the “Great Leap” as clearly as possible, we will refer only to one salient aspect of the micro-macrocosmic analogy, which is the correspondence between the archetypal memory, or neurophysiological structure of the brain, and the archetypal plane of the macrocosm.

According to Figure 38, the archetypal memory of the microcosm (arrow 6) keeps an analogical correspondence with the archetypal plane of the macrocosm (arrow 14); analogically, also, while the archetypal memory is animated by the *rational subject*, the archetypal plane is animated by the Beauty Aspect, or “Active Intelligence,” of The One Demiurge. This Aspect, *by entirely animating the archetypal plane, manifests itself in each and every one of the universal Archetypes, and, of course, also in the Manu Archetype.*

According to Figure 9, in Figure 56, the separation between the archetypal plane and the material plane has been equated to a “limit plane”; likewise, in this figure and in those of 44 and 45, we have represented a “gradual scale of progressive moments” that enables us to measure the evolutive process from its initiation on the material plane. Analogically, we thus have a line or axis that separates the archetypal plane from the material plane; what is said line analogous to in the microcosm? Answer: to a line that separates the archetypal memory from the psychic structure: such a border is represented in Figure 39 as *the dotted line that separates region (a) from regions (b), (c), and (d)*, that is to say the archetypal memory (a) from the psychic structure (a, b, and d).

We will begin the explanation by establishing a relationship *between the microcosmic evolutive level of a typical lost Virya and a macrocosmic level of reference*: for this we will make use of the

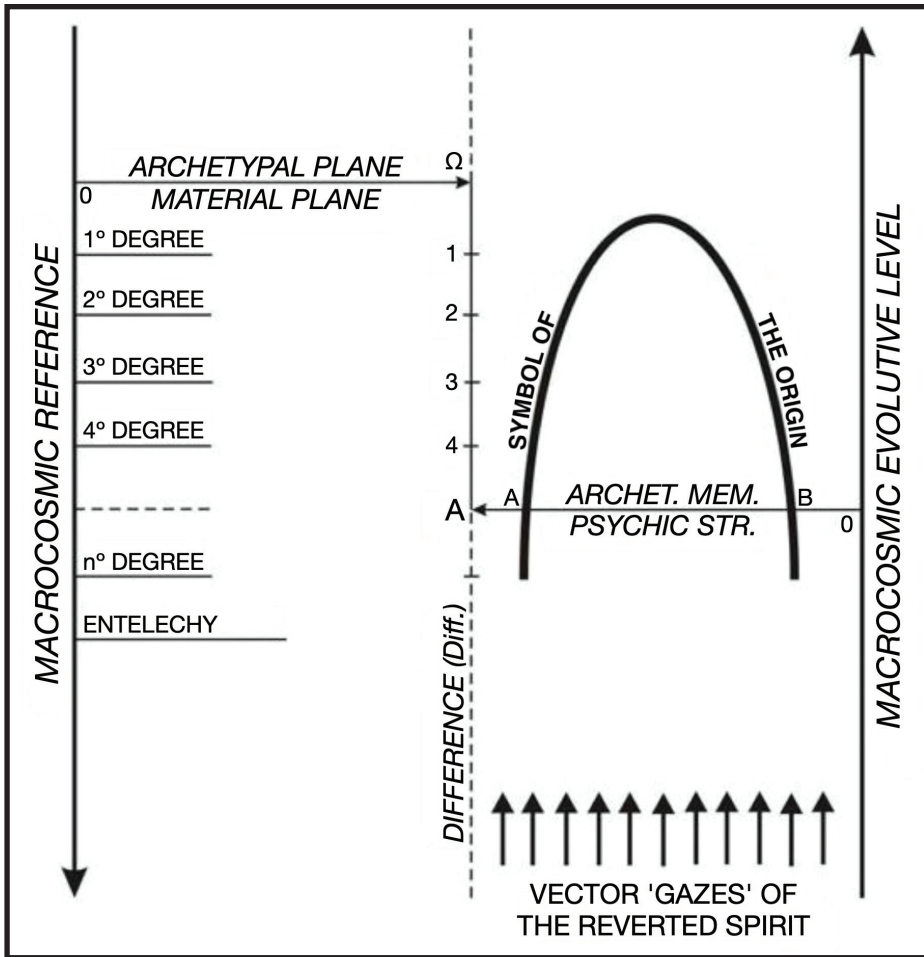


Figure 68

analogy between the indicated lines or borders. On the left of Figure 67, we observe a *zero-omega axis* (0Ω), henceforth "*omega axis*," which separates the archetypal plane from the material plane and, on the material plane a, "gradual scale of progressive moments": the axis (0Ω) represents the "level of reference" against which will be measured, *inversely*, the evolutive level of the microcosm. That is why on the right the *zero-alpha axis* ($0A$), henceforth "*alpha axis*," marks the border between the archetypal memory and the psychic structure and, at the same time, marks a determinate evolutive level (A) on the gradual scale; in the adopted example, this level corresponds to the 5° degree of the evolutive progress.

With this analogical arrangement we interpret the objective and aim of Kundalini yoga. The Kundalini Logos, being free in the *elix* channel, sets out to adjust the general function of the microcosmic organism to the Manu Archetype Principle: this is equivalent, in Figure 67, to *removing the level difference (Diff.) between the alpha axis and the omega axis*. Analogically, then, the "Great Leap" con-

sists in eliminating the difference (Diff.) between the alpha level and the omega level, in making the axis (OA) “leap” inversely to the evolutive direction of (1°, 2°, 3° . . .), and become equal to the axis (OΩ): *at that moment, too, the animic subject, which is “on” the axis (OA), will have identified itself with the Beauty Aspect, which is “on” the axis (OΩ); this is the concretion of the aim of Kundalini yoga.*

It is evident that the Great Leap is a *controlling action* carried out directly by the Kundalini Logos under her serpentine form: *the Great Leap, in effect, can only occur if the difference (Diff.) between the microcosmic organism and the Manu Archetype Principle is removed; the Kundalini Logos, in order to equalize the alpha axis with the omega axis, must add to the organism a -Diff. adjustment factor, i.e., a value inverse to the Diff. difference.* Returning to Figure 56, we can describe the “controlling action” in the following way: *the Kundalini serpent, from a higher chakra, pronounces the word of the Manu Archetype Principle; the resonance of the archetypal capacity of the Manu Archetype is then produced and its form is actualized and applied on the microcosmic organism; the Kundalini serpent makes the comparison between the form of the Manu Archetype and the microcosmic organism and detects the difference (Diff.); it replicates, then, with its plasmating power, the -Diff. adjustment factor on the organism, definitively altering its structure; the organism is adjusted exactly to the Manu Archetype, there being no longer any difference (Diff.) between the two: the “Great Leap” has been produced, the alpha axis coincides with the omega axis, the animic subject has identified itself with The One.*

The “Great Leap” implies the almost instantaneous *transmutation* of the microcosmic organism and its incorporation into the White Hierarchy of Chang Shambhala. This situation is, of course, incompatible with the Hyperborean inheritance and that is why in the genetic key of the Traitorous Siddhas, from the beginning of the spiritual enchainment, *the draining effect* is foreseen: the *draining* ensures that the Symbol of the Origin will become inoperative from the very moment in which the Great Leap occurs; *the draining of the Symbol of the Origin is the strategic culmination of the genetic key.*

We will go back to Figure 29, with the aim of analogically explaining the draining effect, “we see there that the light sphere has been marked with a thicker stroke and that in its interior, on a *concave AB line*, some gazes of the Spirit-sphere are reflected. Analogically, the AB line corresponds *to the profile of the Symbol of the Origin*: it is *concave* because *‘the orientation of spiritual gnosis is marked by “the concave,”*’ as explained in the subsection “The Normal Spirit-sphere.” Well, the Spirit manifests itself on the AB line as the Ego of the Virya, an Ego that spontaneously tends to confuse itself with the conscious subject due to the fact that the AB Symbol



Figure 69

of the Origin is always situated in the light sphere by determination of the genetic key” (pages 238–39). If we attentively observe Figure 29, we will verify that the profile of the AB Symbol of the Origin intersects the psychic structure at points A and B: *in consequence, the alpha axis (OA) in Figure 67, which represents the boundary of the psychic structure, must also be intersected by the AB Symbol of the Origin.* For the sake of clarity, the curved AB line that corresponds to the profile of the Symbol of the Origin has been added in Figure 68. As the AB line in Figure 68 *is not concave but convex*, a justification that prevents any possible misunderstanding can be formulated here: in Figure 68, and in the following 69 and 70, the AB line must be understood as *the representation* of the concave AB line of figures 29, 30, 31, and 32; the requirements of analogy oblige us *to represent* the concave AB line in the form that the figure shows; in any case, if one wishes to visualize the enchainment by way of the genetic key, it is necessary to remember that the “gazes” of the reverted Spirit are always reflected on *the concave aspect of the Symbol of the Origin* and to suppose that they come from the lower part of Figure 68, as the vector “gazes” indicate, in the direction of the concave part of the AB line.

In the following commentaries, we will synthesize the principal analogical conclusions that should be drawn from Figures 67 and 68, as well as from those of 69 and 70, which will be described later on.

First - *Let us note that the Symbol of the Origin is found between the alpha axis and the omega axis, i.e., in the analogical space of the difference (Diff.).*

Second - *Let us add, now, that the technique of the genetic key keeps the Symbol of the Origin at a “fixed level” throughout the evolutive process.* Analogically, this means that, whatever degree of level at which the alpha axis is found, the Symbol of the Origin will always remain in the place that the figure shows.

Third - *Why is the Symbol of the Origin constantly maintained at a pre-established level? Answer: because its seat and residence is in the Hyperborean blood. The absolute level of the Symbol of the Origin in the blood may vary from one Virya to another, but in each one it preserves an always fixed level, which only depends, in principle, on the Hyperborean inheritance; given a hereditary level of the Symbol of the Origin, it remains fixed throughout the vital cy-*

cle. Analogically, Figure 68 reveals to us that a greater AB intersection is proportional to a greater *purity of blood*.

Fourth - For these reasons, the Hyperborean Wisdom denominates the alpha axis "*semic level of the Pure Blood.*" In Figure 69 we see that, the Symbol of the Origin being *fixed* at a *pre-established level* by the genetic key, a greater difference (Diff.) between the al-

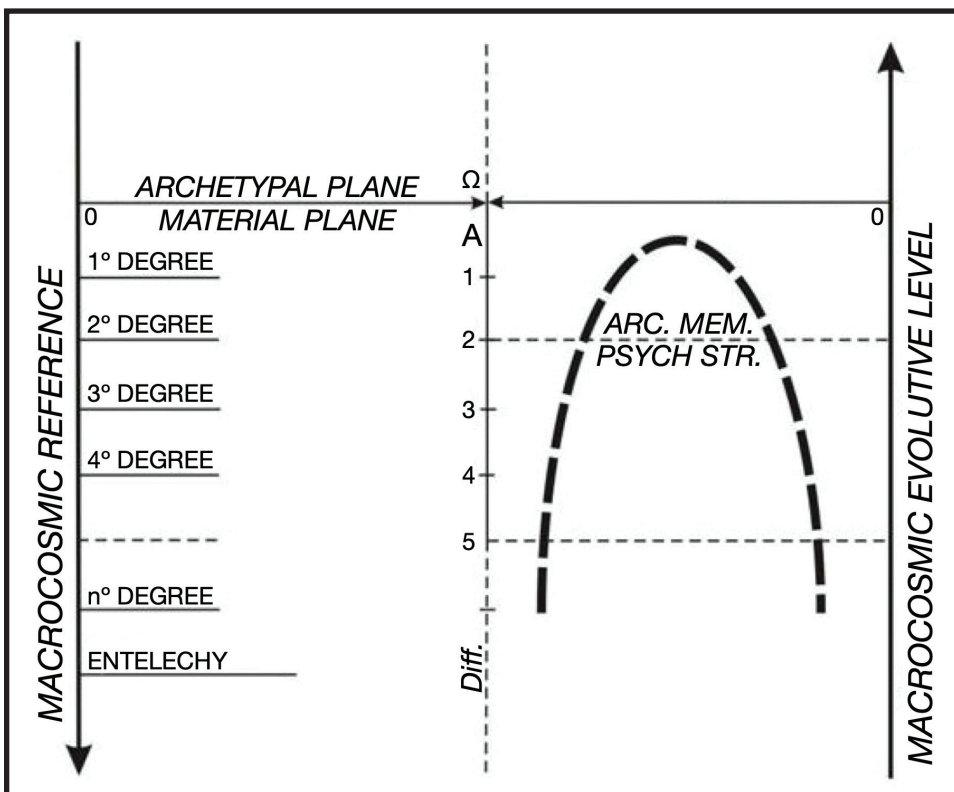


Figure 70

pha axis and the omega axis implies a *lower purity of blood*. That is: *the greater the adjustment between the organism and the Manu Archetype, the lower the purity of blood*. The "*semic level of the Pure Blood,*" the alpha axis, signals the second degree of evolutive progress: it is evident that in Figure 69, the AB profile is lower than that intersected in Figure 68, where the alpha axis signals the fifth degree of evolutive progress; *the lesser the (Diff.) difference, the greater the adjustment and, also, the lower the purity of blood because the profile of the Symbol of the Origin intersected at the boundary of the psychic structure is lower.*

Fifth - The analogical space of the difference (Diff.), i.e., the space between the alpha axis and the omega axis, the Hyperborean Wisdom denominates it "*effective area of Maya*" for a given Virya, or "*Great Deception.*" *The "effective area of Maya" is the Symbol of the*

Origin's field of existence as a product of the genetic key. In other words, the Symbol of the Origin can only exist in the blood of the Virya as long as the difference (Diff.) between the microcosmic organism and the Manu Archetype exists, as long as the microcosmic organism sustains an evolutive process. Thus, the Symbol of the Origin in the blood, and the consequent spiritual enchainment, are realities proper to the Great Deception, facts that can only occur in the effective area of Maya, the illusion of the real.

In truth, the perception of reality as a "great deception" is a subjective experience typical of the lost Virya: *it is the lost Ego that, after fleetingly intuiting its state of confusion, affirms the illusory character of reality.* For the Paśu, on the contrary, there is no "effective area of Maya" since the entire exterior world constitutes its *cultural space*, the field where the macrocosmic objective of the finality is concretized.

Sixth - The transmutation that the Kundalini serpent causes in the organism adjusts it to the Manu Archetype: the difference (Diff.) between the alpha axis and the omega axis is then removed, and the animic subject is identified with The One. *The removal of the difference (Diff.) signifies, analogically, the elimination of the "effective area of Maya."* But, according to the first and fifth commentaries, such a removal must cause the loss of the Symbol of the Origin, for it can only exist in the "effective area of Maya." And the loss of the Symbol of the Origin must cause, in consequence, the definitive extinction of the lost Ego, the reflection of the eternal Spirit that manifests itself upon it.

Let us remember that the lost Ego moves astray along a *labrelix* path, parallel and correlative to the *elix*, which the conscious subject follows; the tetrarch points of the *labrelix* path are determined by the Symbol of the Origin, in such a manner that the loss of this will entail the disappearance of the *labrelix* path and with it the extinction of the lost Ego within the conscious subject.

Seventh - Based on the previous explanations and commentaries, let us define here the concept of the *draining of the Symbol of the Origin*: *if the animic subject protagonizes the Great Leap, the alpha axis acquires the value of the omega axis: at that moment, the organism is adjusted to the principle of the Manu Archetype and the animic subject has identified itself with The One. But the alpha axis indicates the "semic level of the Pure Blood": in this sense, the "omega value" expresses the "zero value," which is to say, that the coincidence of the alpha axis with the omega axis implies a "zero semic content in the blood memory." The Hyperborean wisdom affirms that, when the semic level of the Pure Blood reaches the omega value, the "draining of the Symbol of the Origin" has already taken place. Why? Answer: because the Symbol of the Origin is maintained at a fixed level, the lowest point of which never*

reaches the omega value; therefore, if the alpha axis coincides with the omega axis, it would be impossible for it to simultaneously intersect the concave AB line. this can be verified in Figure 70 where it is seen that, with an omega value, the alpha axis is far from intersecting the curved line: at that moment the “draining of the Symbol of the Origin” has already taken place, and that is why the curved line that represents its profile has been drawn with dashed lines.

Figure 70 clearly shows us that the removal of the “effective area of Maya” causes the draining of the Symbol of the Origin: in the organism there is no longer any “blood memory”; the Symbol of the Origin of the Hyperborean inheritance has been definitively lost, together with the volitive presence of the Ego: it is the strategic culmination of the genetic key.

P. Analogical Significance of the Opening of the Akasha Globe

The objective of Kundalini yoga proposes: *“to free the Kundalini Logos from its envelope in the Akasha globe so that She personally circulates through the elix channel.”* We already saw that if the Kundalini Logos is clothed in the form of the serpent design, it has the necessary and sufficient functional matrices at her disposal in order to transmute the organism and adjust it to the Manu Archetype Principle; the transmutation is accompanied by a “Great Leap,” the aim of Kundalini yoga, which allows the conscious subject to identify itself with The One. A natural question arises from this that has not yet been responded to: is the serpentine form *the only one* that the Kundalini Logos can adopt when abandoning the Akasha globe and, if not, what determines the form in which the plasmating principle will be clothed? Answer: First of all, it must be affirmed that the Kundalini Logos *is capable of clothing herself in a plurality of different forms*. Secondly, it should be noted that the particularly chosen form, when the Kundalini Logos is set free by the practice of yoga, *depends on the technique applied in order to achieve the objective*; more clearly: it is the animic subject, by concentrating on the Akasha globe in order to open it and free the plasmating principle, which *projects* and *calls for* the form that the latter will adopt in its transit through the *elix* channel. In the case in which such a projection comes exclusively from the animic subject, *without the intervention of the Ego*, the Kundalini Logos may or may not accept to clothe herself with the required form and no little skill is needed in order to persuade her to its acceptance. *Also, it may occur that, driven by unfathomable designs, the Kundalini Logos decides to emerge on her own from the Akasha globe and, clothed in the form of a Myth, phagocytize the conscious subject and take over the microcosmic organism.* This latter possibility can

be interpreted in light of the previous explanations of the myth and the sacred symbol.

In relation to the objective of Kundalini yoga, and its aim, what interests us here is to emphasize that *only the serpentine form of the plasmating principle, i.e., the serpent design with all its functional matrices, guarantees the complete transmutation of the macrocosmic organism and the Great Leap. Any other form adopted by the Kundalini Logos, however exalted or "divine" that it appears to be, for example, the Great Mother, Brahma, Vishnu, Jehovah, or a sacred animal such as the elephant, the ram, the deer, etc., will cause a very different result from that pursued by the initiatic objective of yoga: the Kundalini Logos under such forms will behave in the organism as an "autonomous myth," as the local manifestation of a dominant Archetype; that is to say: it will attempt to situate itself in front of the animic subject in order to phagocytize it and assume control of the microcosm; but it will not do so in order to elevate the subject in the "Great Leap" but because it wishes to remain in the microcosm transformed into a "living Myth," into an ancient resurrected God, into an Avatar, or a Messiah, etc. In these cases, instead of the organic transmutation according to the Manu Archetype, the Kundalini Logos enables the capture of the organism by a psychoid Archetype, which will integrate it into the superstructure of an external culture and use it in order to further the macrocosmic objective of the Paśu's finality. All of this is known to the Kundalini yoga gurus, sages of the Kalachakra, who project many forms on the Akasha globe in order to achieve different objectives but who know very well that the "Great Leap" is only achieved when the plasmating principle acquires the serpentine form, the capacity of the serpent design.*

All that we have seen up to now about the Kundalini Logos and Kundalini yoga is demonstrating to us that the opening, forced or natural, of the Akasha globe is an event of maximum importance in the vital cycle of a microcosmic organism, since its occurrence can both transmute and destroy the microcosmic germ. It is therefore desirable to know the character of this event in greater profundity. This can be achieved if one comprehends the analogical correspondence that the opening of the microcosmic Akasha globe keeps with a similar event of the macrocosm; we can thus formulate this question: what macrocosmic event does the opening of the Akasha globe represent? Answer: *the mahapralaya*.

The mahapralaya is the end, equal to the Beginning, of the cycle of macrocosmic Manifestation; the answer allows us to infer why the immediate transmutation of the organism must be followed by a "Great Leap" that removes any evolutive process: in the mahapralaya are present only the Beginning and the end, *without movement*. On the other hand, it is evident that the macrocosmic

mahapralaya signals the *organic death* of the macrocosm: analogously, the opening of the Akasha globe signals an “organic death” of the microcosm, prior to the transmutation; it is the “initiatic death through yoga.”

A more profound foundation of the analogy between the opening of the globe of akasa and the mahapralaya can be found in the following sentences of the Hyperborean Wisdom: *during the manifestation, the Verb of the one demiurge must remain isolated from the macrocosm: its Vox has given individual termination to all that exists and even designates the current entities; but, after the beginning, its Vox concurs to the entities coming from the primordial egg: through the egg, like a whisper, arise the words of the design, the demiurgic Logos. the Verb, enclosed in the primordial egg, resembles the voice of a sleeping dreamer: but a voice that, upon transcending the oniric world and manifesting itself outside, makes the content of dreams, its most absurd nightmares, come true.* Up to here the analogy between the Primordial Egg and the Akasha globe, between the Logos Aspect and the Kundalini Logos is clear; thus continue the sentences of the Hyperborean Wisdom:

The primordial egg must remain intact until the pralaya; only when the macrocosm reaches its entelechial finality will the egg be broken and the Verb be free in order to pronounce the last word, that of the dissolution of everything that is existentially ontic; the Logos Aspect remains in the egg from the beginning to the end of the macrocosm because it is the beginning and the end: every entity came into existence through it and every entity will return to the original nothingness through it; the rupture of the primordial egg and the mahapralaya are one and the same thing; from the rupture of the primordial egg will come forth the fire that will consume the macrocosm; a fire that is the essence of the Logos; a Logos that is the Verb of The One. The rupture of the Primordial Egg is thus evidently analogous to the action that we have described as the “opening of the Akasha globe”: this suggests to us that this “opening” must cause a true *microcosmic pralaya*, an *initiatic death by yoga*. Naturally, such an initiatic death is followed by a “new life,” perhaps by an organic immortality, in the same way that the creation of a new macrocosm, the vital cycle of which will be extended by another mahamanvantara, follows the macrocosmic mahapralaya. But this possibility of “new life,” made available to the synarch initiate, and which is considered “miraculous” by many simple-minded people, in reality only benefits the Demiurge, since the transmuted organism unfailingly passes to occupy its place in the White Hierarchy of Chang Shambhala or Great Universal White Brotherhood, or International Synarchy, etc.

With regard to the different forms that the Kundalini Logos can adopt when manifesting outside of the Akasha globe, and on the

disturbing possibility of it manifesting by itself and not by the requirement of the yogi-subject, the macrocosmic analogy clearly arises from the following sentences:

Many times, during the mahamanvantara, for reasons incomprehensible to the Paśu, The One has been tempted to break the egg and come out with His plasmating Verb; His desire, in truth, goes further than that: for in coming out of the egg, the Verb would find itself in a situation of macrocosmic transcendence . . . and the desire of the one is that His Verb should enter the macrocosm without causing the final dissolution. In order to comply with this desire, on countless occasions The One has opened the egg as if it were the valves of a shell and has gone out to the exterior; it has also entered the macrocosm and has even made itself seen and worshipped by the animal-man. How did it do so without at the same time causing the destruction of the macrocosm? By clothing itself, within the egg, with a suitable form, putting on a garment, acquiring an "aspect," so that, when coming out, said form would limit its igneous power and protect the macrocosm. Thus, The One was at one time a god, a goddess, a dancer, a bird, etc.

Q. Synarchic Yoga and Tantra Yoga

As has been demonstrated, the practice of Kundalini yoga, or any yoga that proposes the same objective, can cause the nefarious effect of “releasing” the Kundalini Logos into the *elix* channel. This is accomplished by opening the Akasha globe and allowing the plas-mating principle *to take direct control of the general function of the microcosmic organism*. It will no longer be, then, the Word, the *Vox* of the Kundalini Logos, but the Logos itself who will go through the *elix* channel and *will mention each chakra, each innate sector, each organ with its original archetypal name*. And in that case the situation is very different from the one described in “L,” when we saw the Word sustaining the evolutive process of the organs at all costs according to the project of the hereditary schemata, even if these schemata were imperfect. The Kundalini Logos, under her serpentine aspect, on the contrary, is capable of transmuting the microcosmic organism without taking into account its evolutive degree: for this purpose it re-creates its entire structure until adjusting it to the Manu Archetype Principle; the “Great Leap” of the animic subject, of the soul, toward the archetypal plane is thus achieved, at the end of which it identifies itself with The One. This nirvanic possibility, it is worth repeating, “which is considered miraculous by many simple-minded people, only benefits the Demiurge, since the transmuted organism un-failingly passes to occupy its place in the White Hierarchy of Chang Shambhala.”

The same happens with Tantra yoga as with everything that, originally coming from the Hyperborean Wisdom, has passed into the darkest part of the Kaly Yuga to be of public domain, i.e., exo-teric: to such knowledge, impossible to suppress in the cultures that have incorporated and collectively recorded it, the Synarchy applies to them the techniques of “disinformation” and “change of meaning.” As a result of it, as time goes by, the “forbidden” knowl-edge disappears from the collective perception and only the *words, names, or signs* that were expressing that knowledge survive, like embalmed cadavers; but these names no longer refer to their origi-nal meaning, which was expressing concepts of the Hyperborean Wisdom, but to a *changed meaning*, imposed by the Synarchy or, rather, to some *superimposed* meaning, because the misleading meanings added as a *cultural crust* to the forbidden name can be many. In the section “The Sacred Symbol of the Virya” the degrada-tion of the sacred symbols, or their names, will be studied in detail, and it is not convenient to give the explanation here in advance. What is important now is to comprehend that the *current* Tantra yoga proposes the same objective as Kundalini yoga, i.e., it is also a synarchic yoga, *but this was not always so: Tantra yoga, in effect, is*

the exoteric knowledge, distorted by the synarchy, of an ancient "Western Hyperborean yoga" originating from Atlantis. Therefore, even if its *words, names, and signs* express a misleading and synarchic significance to the current comprehension, those words, names, and signs, in the remote past, were corresponding to the purest truths of the Hyperborean Wisdom: that Hyperborean meaning is what the Virya must restore in order to know the ancient Mysteries of the Hyperborean Initiation, rather than reject outright, out of disgust or incomprehension, the systems that have fallen victim to the psychological action of the enemy.

We will only add, in order to orientate on the position of the Hyperborean Wisdom, a brief historical reference.

Yogas are systems of initiatic knowledge that make possible, in different ways, the transmutation of the microcosmic organism, the Great Leap and, in consequence, *the liberation from the wheel of karma*: this is the true purpose of yoga; the "yoga practices," the "respiratory gymnastics," the expression of mantras and mudras, the organic control by the concentration of the animic subject, etc., so popularized by the Synarchy in the West, are no more than an exoteric and vulgar aspect of yoga: without the fundament of initiatic knowledge, such practices, of course, lack transmuting effectiveness; naturally, the Synarchy, and its Masters of Wisdom or Gurus, reserve such esoteric knowledge only for those who demonstrate themselves to be worthy of synarchic initiation, i.e., those who are willing to unreservedly worship The One, the Demiurge, Brahma, Jehovah Satan, Jesus, etc., or any other aspect or appearance of the Great Deceiver. However, despite this range in the affiliation of the "divinities," the custodianship of the Wisdom of Yoga is in the hands of a very zealous section of the White Hierarchy. In effect, after the sinking of Atlantis, the Hierarchy entrusted the custodianship of the initiatic knowledge of the yogas to the *Brahmin caste*, i.e., it revealed to them the *Kalachakra Key* and authorized them to bestow the synarchic initiation. Since then, it is they, both on the physical and astral planes, who hold and keep watch over the validity of the yogic initiation.

Now, as the Brahminical caste has taken it upon itself to legislate the application of the Law of Manu, which demands the separation of society by *skin color* and its organization into four castes, to the Indo-Aryan White Race, many lost Viryas, blinded by a myopic biologist racism, have ended up believing that the Brahmins do not belong to the White Hierarchy of Chang Shambhala, or, at least, that they do not contribute to the Plan of the International Synarchy. A clumsy illusion into which these biologist racists have fallen by supposing that a *priestly caste* can do anything else but worship The One!

Later on we will see that the grouping of Brahmins into a “*caste*” goes back to Atlantis, where *they were under the dominion of the Kshatriya caste*: such a subordination is logical since the *Kshatriya*, the Hyperborean warrior, is an eminently *spiritual* being, a reflection of the Hyperborean Spirit, while the *Brahmin*, the synarch priest, is an eminently *animic* being, a reflection of the Manu Archetype. After the Atlantean catastrophe, the production of which was not unrelated to the alliance between the Brahmins and the Traitorous Siddhas, the situation was reversed among the survivors, racially degraded and extremely primitive peoples, who succumbed, with few exceptions, to Brahminic magic. Since then, we have seen a confused humanity that lets itself be guided by them, that believes and accepts the Myths and Archetypes affirmed by the priestly castes of all ages.

The Kshatriya caste, on the other hand, after the Atlantean catastrophe had preserved, as an inheritance from their Cro-Magnon ancestors, a great part of the Hyperborean Wisdom: in particular, the warrior caste knew the Mystery of A-mor, the secret of the original fall of the Hyperborean Spirit; such a secret was enabling them the practice of a nuptial initiation during which the plasmating power of the Kundalini Logos was harnessed for the benefit of a secret way of liberation of the Hyperborean Wisdom: this was the “Western Yoga” from which would derive, after a tremendous cultural degradation, Tantra yoga, of which some exoteric variants we know today. As will be explained in the section “Possibilities of the Tantric Path,” the *Hyperborean objective of Tantra yoga* consists in tracing back the *blood memory* to the moment of the spiritual enchainment, until happening upon *the first recollection recorded in the Symbol of the Origin*; this recollection corresponds, as is natural, to the *great Hyperborean ancestor*: its content is the image of the Hyperborean Spirit at the moment of consummating the White Treason and being enchained to the evolution of the microcosmic organisms; *only when one has rescued this image from the depths of the blood memory, will the Hyperborean Initiate, or “sadhaka,” dare to alter the Akasha globe; but he will not attempt to open the Akasha globe by himself in order to liberate the Kundalini Logos such as synarchic yoga proposes; he will not even project upon it the serpentine image or any other.*

Western yoga is based on two fundamental active principles: the volitive presence of the Ego and the collaboration of a Hyperborean woman, i.e., a Virya woman. the Ego will be, this time, the one who will clothe itself; and it will do so in the form of the great Hyperborean ancestor, an act that constitutes the definitive reorientation toward the Origin . . . as well as a “re-encounter” with the Spirit, longed-for for millions of years. The Hyperborean woman will be the one who, in the course of the sexual act, or Maithuna,

projects upon the Akasha globe of the sadhaka the form of "Lillith," the warrior female companion of the Hyperborean Spirit; the projection of Lillith will break the globe and conform the Kundalini Logos: it will break it because Lillith will dance the runes of death upon the Akasha globe; and She will conform the Kundalini Logos because She will contain it within herself when it manifests outside of the globe. This "exterior" action of the Hyperborean woman has the mission of incorporating "within" the Virya the image of the feminine Hyperborean Spirit, an image that was forgotten over millions of years of confusion and which forms an inseparable part of the mystery of the Fall. It is then, when Lillith revives within, that the magical wedding, the ceremony of spiritual reorientation and organic transmutation performed upon the bridal bed of the Pure Blood, is consummated. But from this "transmutation" the sadhaka will not be converted into a Manu but into a Hyperborean warrior, into an immortal Siddha.

As it is seen, Western Yoga has nothing to do with synarchic yoga and, if Tantra yoga had not been culturally degraded by the Psychosocial Strategy of the Synarchy, neither would it have points of contact with the science of Chang Shambhala. This will become even clearer in the section "Possibilities of the Tantric Path," where an updated version of the ancient Ritual of the Five Defiances, i.e., of the initiatic and warrior ritual of Western Yoga, will be presented.

R. Analogical Study of Tantra Yoga's "Hyperborean Objective"

It is not necessary to insist too much that the Synarchy changed, as far as it could, the meaning of Western Yoga: this is visible in Tantra Yoga and will be evident to whoever analyzes it basing themselves on the *Fundamentals of the Hyperborean Wisdom*. The greatest weight of disinformation, as is logical, fell on the *two fundamental principles of Tantra yoga: the Ego and the Hyperborean woman*. The Ego was reduced to a mere animic illusion, to an egoistic and despicable subject that must be destroyed at all costs before attaining nirvana, union with The One. The Hyperborean Woman, and the feminine Hyperborean Spirit, was equated with the terrestrial *Shakti*, i.e., the feminine Aspect of the Demiurge, or to some *archetypal pairing* of the God-Archetypes. With these changes, Tantra yoga differs very little from the synarchic yogas and, in fact, there are many synarchic "schools" of "Tantra yoga," directed by members of the White Hierarchy.

Today it is almost impossible to rescue Tantra yoga as a system or path of liberation apt for the Western Virya, nevertheless, how a Western Tantric initiation should be, will be described in the section "Possibilities of the Tantric Path"; we would not stop, then, in

further explanations except for a particular circumstance. It is the *confusion* that some Viryas demonstrate when they refer to the *Hyperborean objective of Tantra yoga* without noticing the change of meaning caused by the enemy Strategy: *concretely, these daltonic Viryas identify the Hyperborean objective of Tantra yoga with the aim of Kundalini yoga, i.e., with the Great Leap; but such confusion is not by chance, but induced in weak minds by the powerful will of the Traitorous Siddhas and their minions of the Brahminical caste.*

With the background of everything seen up to here, it should cost us very little to clarify the confusion. We will do so by means of two analogically graphic representations, but first we will explain what this confusion consists in.

In the previous article it was explained that “the *Hyperborean objective of Tantra yoga* consists in tracing back the *blood memory* to the moment of the spiritual enchainment, until *the first recollection recorded in the Symbol of the Origin.*” This objective receives in the Hyperborean Wisdom the synthetic denomination of “*returning to the Origin.*” But the “Great Leap” proposed as the aim of Kundalini yoga, is a “*return to the Beginning*” of the Manu Archetype. With some variations, it can be affirmed that here lies the nucleus of all similar confusions between the Hyperborean objective and the synarchic objective: *because the “return to the Origin” is the return to the Symbol of the Origin, to the moment at which the Symbol of the Origin was plasmated in the transmuted blood of the Virya; that event, the application of the genetic key, occurred millions of years after the Paśu existed on Earth as the product of a long phylogenetic evolution; i.e., this event, the genetic plasmation of the Symbol of the Origin, occurred long after the “Beginning of the Manu Archetype”; thus, this “Beginning,” toward which the Great Leap aims, does not at all coincide with the Origin of the Ego sought by Tantra yoga.*

The only thing identical between both yogic objectives is the word “return” or, in other languages, the idea of “regression” or “movement inverse to the direction of the law of evolution”; however, this is enough for the meaning of the synarchic objective to be attributed to the Hyperborean objective, and it is pretended that spiritual liberation comes from a regression to the Manu Archetype Principle, an absurd idea, the imprudent execution of which represents a spiritual suicide for the lost Virya.

As confusion is very frequent among Viryas who claim to know, also, the *Fundamentals of the Hyperborean Wisdom*, it is convenient to go deeper into the nature of their motivations and assume that there is a synarchic conspiracy to cause the error. The problem is: whether the Virya knows of the existence of the Synarchy, its occult management by the White Hierarchy of Chang Shambhala,

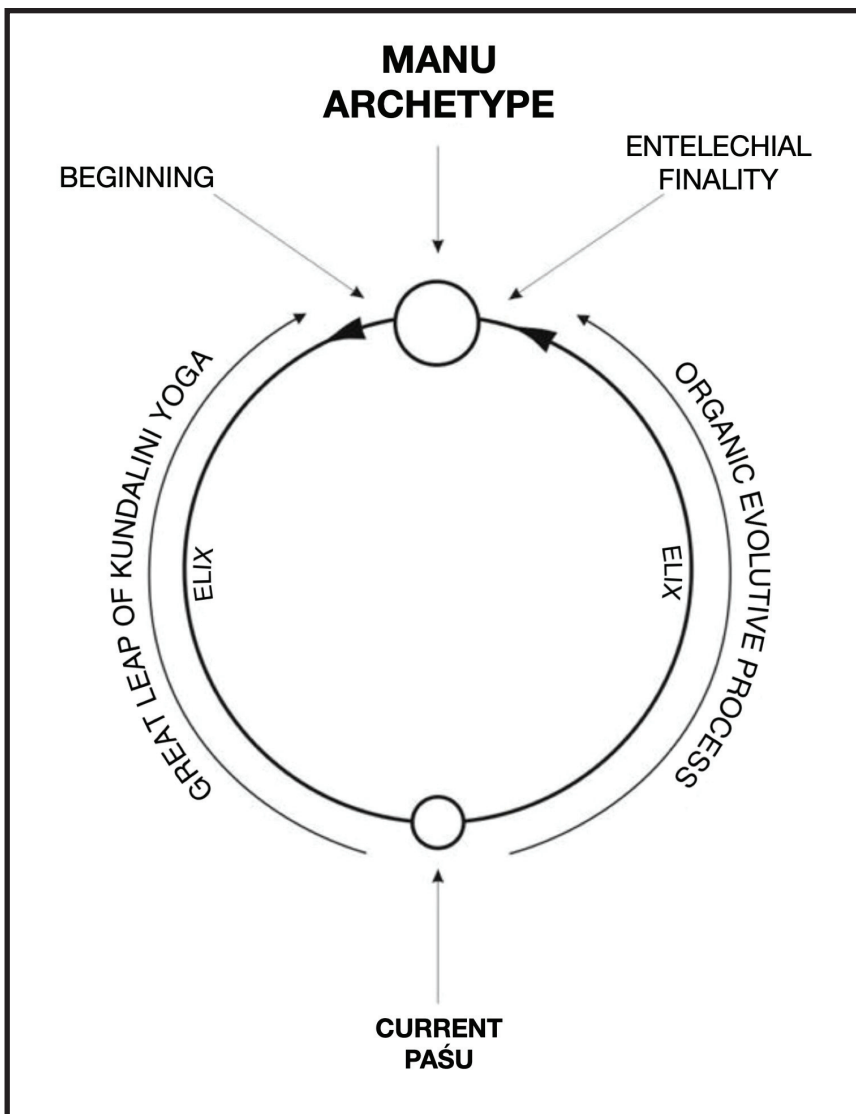


Figure 71

and the fact that it responds in everything to the Plans of The One; and, on the other hand, if the Virya has intuited his Hyperborean Origin, has experienced the reminiscence of the *Minne*, or the Song of A-mor of the Loyal Siddhas, in short, if he feels himself a prisoner of this world and desires to return to the infinite freedom of the eternal Spirit, how can the Virya believe that he can do so by going back to the Beginning of the Archetype, to The One? How can he believe that The One who holds him in the bondage of matter will ever grant him freedom? How can he believe that the liberation of the Spirit from its material enchainment can be achieved without struggle, without combat against the Traitorous Siddhas, the White Hierarchy, The One, and all those who will stand in his way of re-

turning to the Origin? How can he believe that he will obtain infinite freedom by just making one great *peaceful* leap into the Beginning? These beliefs reveal, no doubt, a great naivety and a dangerous strategic confusion. And yet there are not a few daltonic Viryas who turn to the Beginning in search of spiritual freedom: it is, as one can see, a dangerous error that causes, in most cases, the spiritual death of the Virya, the eclipse of his Ego, by “draining of the Symbol of the Origin.”

But the Answer is still missing: it seems that what impresses the daltonic Virya, and what blinds him, is the preeminence of putting the idea of *returning* over the place to which one wishes to return. That is why he does not clearly see the difference between returning to the Origin and returning to the Beginning; there is an exaltation of returning for returning's sake, which leaves the problem of the intended goal unresolved: whether at the end of the path of return there is indeed the exit toward the freedom of the Spirit or a greater and more terrible disorientation. But this error is not without Hyperborean motivation: the lost Virya, who in spite of everything dares to assume a gnostic attitude, considers as *luciferic* the decision of opposing the law of evolution, of marching against it; but, not being able to clearly specify the objective of this march, he ends up granting preeminence to the march itself, to the fact of *transiting inversely to the direction of the law of evolution*; and it is then when the confusion with the aim of the synarchic yoga occurs: *because that aim consists in “transiting inversely to the direction of the law of evolution” in a Great Leap toward the beginning of the Archetype*. The danger of this confusion does not become apparent to the Virya because he “feels luciferic by the mere fact of marching against the law of evolution, of going back,” even if this return toward The One ultimately signifies his complete perdition.

The daltonic Virya feels himself “luciferic” when deciding to return and concentrates all of his volitive force on the march, naively, perhaps out of clumsy pride, perhaps out of rage, but without previously determining the situation of the finality of the final goal. From the point of view of the Hyperborean Wisdom, such blindness is the product of *strategic confusion*, for the indicated confusion comes, precisely, from a *strategic error*. More clearly: every “Strategy” is a means in order to reach a clearly postulated aim; there is no possible Strategy without declaring beforehand the pursued aims and objectives because the Strategy consists in planning the best way in order to reach such goals: if the objective is clear, and the Strategy is the project of an adequate operative plan in order to achieve it, the development, the execution, the *march*, will surely be crowned with success; but if the objective is confused, not clearly defined, there is no sure way of planning its concretion: the *march* will then be erratic, disoriented, misguided,

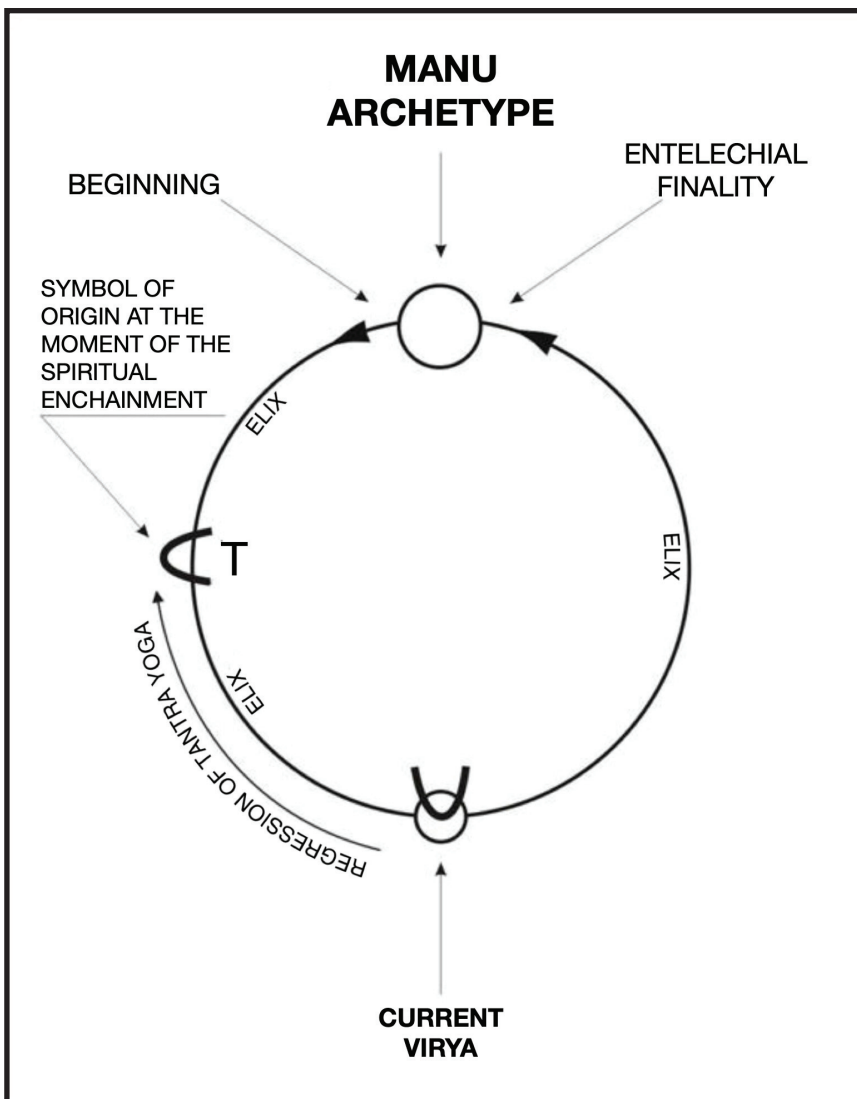


Figure 72

doomed to failure; he who marches without knowing where to go, the lost Virya, gnoseologically daltonic, openly demonstrates his strategic confusion, even if he believes that the decision of marching in the inverse direction to the law of evolution automatically converts him into a “luciferic one.”

These clarifications are opportune *because the esoteric proposal of Tantra yoga is a complete Hyperborean Strategy: a Strategy in which the declared objective is called “Origin,” the Symbol of the Origin; an objective that is situated at an exact point in the Virya’s past; a past to which one returns by taking the inverse path of the Pure Blood; a path recorded in the memory of the blood. The Hyperborean Strategy consists in plasmating and ensuring this return to the Origin, in showing the Ego the right path toward the*

remembrance of the blood: one such Strategy is, for example, the "Ritual of the Five Defiances" of Tantra yoga that we will describe in another section; another similar Strategy is the "path of Strategic Opposition" that the Tirodal Knights master.

In summary, we can affirm that, although both objectives call for a "return," a "marching in a direction inverse to the law of evolution," only the Hyperborean objective of Tantra yoga, the "return to the Origin," makes it possible to formulate a Hyperborean Strategy, a path open to achieve the liberation of the captive Spirit. But, naturally, such a path can only be transited "with weapons in hand and ice in the heart," by those who are not afraid to advance in the midst of combat and who are not willing to retreat unless the tactic so requires it: *in the Hyperborean Strategy, combat is an essential element because its execution is the responsibility of the Kshatriya, of the Hyperborean warrior, of the spiritual Virya.* Quite the contrary of the synarchic objective, which in a metaphysical "Great Leap" empowers the phagocytation of the animic subject by the Manu Archetype Principle: there is no struggle here, and of course no "Strategy" either, because this way of "returning to the Beginning" is proper to the Paśu, to the animal-man son of the Demiurge, who servilely worships Him and only desires to be merged in Him. Whoever does not know how to notice these differences, even if he considers himself "luciferic" because he has decided to "return" by marching in the direction inverse to the law of evolution, is no more than a lost Virya in grave danger: *His only chance of salvation, before being destroyed by The One, is stopping his blind march, i.e., concentrating the Ego in a fixed place and strengthening it with a graceful will; experiencing, from there, the recollection of the Origin and locating, through it, the direction of the Symbol of the Origin; thus, reoriented, and strengthened, the Ego will then be able to execute a true Hyperborean Strategy: a sure transit back to the Origin after going into the blood memory and tracing back, inversely, his evolutive process.*

All this can be graphically synthesized by means of an analogical model such as those of Figures 71 and 72.

In order to begin, let us observe Figure 71: at the top, symbolized by a larger circle, is the Manu Archetype, and at the bottom, with a smaller circle, its individual manifestation: the current Paśu. The continuous function of the evolutive progress, the *elix* path, is represented in a complete form by a circular line that starts from the left of the Manu Archetype and returns to it on the right; although the full outline of the *elix* circumference does not allow us to notice it, it is necessary to suppose that it is a continuous spiral, but wound in such a way that it resembles a compact ring: a ring of which the section is, precisely, the *elix* circumference.

But the *elix* circumference is *oriented*, as the arrows at the Beginning and at the end demonstrate: the direction of this orientation is in accordance with the “gradual scale of progressive moments,” i.e., it expresses the direction of the evolutive process, it aims at the entelechial finality. It is clear, in Figure 70, that the Beginning and the end of the evolutive process of the Paśu is the Manu Archetype itself. However, the direction of evolution impels the Paśu toward entelechial finality, as the curved arrow on the right, entitled “organic evolutive process,” indicates: this arrow indicates that the Paśu, left to the inertia of the evolutive process, is unfailingly directed toward entelechial finality. On the contrary, the curved arrow on the left marks the inverse direction of the “Great Leap” proposed by Kundalini yoga: it is evident, then, that the Great Leap implies an *inversion of the direction of the evolutive process* or, if you will, a *return to the Beginning*.

In Figure 71, summarizing, the possibilities of the Paśu’s destiny have been depicted: either to evolve toward entelechial finality and acquire ontic autonomy, right arrow, or to “return” toward the Principle by means of a “Great Leap,” transmute the organism, and identify with The One, left arrow.

Let us now consider the case of the Virya, the semi-divine man who possesses in his Blood Memory the Symbol of the Origin to which the Spirit is enchained. In Figure 72, the current Paśu has been depicted by a smaller circle in the lower part of the *elix* circumference, where the individual Paśu used to be: this indicates that the Virya is a Paśu transmuted by the Symbol of the Origin and that, through confusion and spiritual disorientation, he continues evolving toward the entelechial finality proper to the Paśu; that is why the volitive force of the lost Ego is harnessed. The Symbol of the Origin, as in other figures, has been symbolized by a concave line that represents its profile (*Tau*).

On the *elix* circumference, between the Manu Archetype Principle and the current moment of the Virya, i.e., in his past, the moment at which the genetic key of the Traitorous Siddhas introduced the Symbol of the Origin into the Blood Memory of the Paśu and transmuted him into lost Virya has been marked with a concave line: *toward that specific moment points the “regression” of Tantra yoga, just as the curved arrow on the left indicates. And it is now clear that, although the return to the Origin and the return to the Beginning initially require going in the same inverse direction, they are two absolutely different and unconfusable objectives: in order to achieve his spiritual liberation, the Virya must necessarily undertake a return journey; but this return stops at a point in the past, very distant from the beginning of the Manu Archetype. Whoever comprehends this difference will be a truly luciferic Virya, for he will be in a position to pose a Hyperborean Strategy in order*

to return to the Origin and will never fall into the fatal error of attempting the Great Leap toward the beginning.

S. The “Tau Point”

We have seen that at a certain “moment” in the evolutive process of the Paśu, by effect of the genetic key, the Symbol of the Origin is incorporated into the blood memory: at “that moment” is produced the transmutation of the Paśu into the Virya, of the animal-man into the semi-divine man; from “that moment” the Hyperborean Spirit remains enchained within the conscious subject of the Virya, manifesting itself as the lost Ego on the tetrarch points of the *labrelix* path. It is evident, then, that at “that moment” *the first tetrarch* of the *labrelix* path must have been generated, the instant at which the lost Ego was reflected for the first time and found itself astray in the immanent and correlative temporality of the conscious subject. That moment, where the regression of Tantra yoga necessarily stops, *is the origin-instant itself, which the Hyperborean Wisdom denominates “Tau Point.”*

In other words: *the return to the Origin consists in locating the Tau Point in the blood memory: at the Tau Point the first tetrarch and the Symbol of the Origin is found. In consequence, every Hyperborean Strategy or path of spiritual liberation culminates at the Tau Point.* In Figure 72, the concave line that represents the profile of the Symbol of the Origin has been marked with the Greek capital letter *Tau* because, at “that moment” of the evolutive process, the “*Tau Point*” is found.

T. “Immortality” Concept in Synarchic Yoga and Tantra Yoga

When fulfilling the objective of Kundalini yoga, the Kundalini serpent makes the inverse transit through the *elix* channel and goes toward the Beginning: during this transit, its plasmating power acts upon the microcosmic organism and adjusts its functions according to the Manu Archetype. We have denominated this recreating operation, a product of the plasmating principle, *organic transmutation*. What we are going to emphasize here is that, for all synarchic yoga, organic transmutation implies *immortality*.

But this “immortality” is not a simple concept: with such a word the synarch initiate alludes to both “physical” and “astral” immortality. The former consists in the organic transmutation itself, which conforms the microcosm according to the Manu Archetype Principle and endows it with “*principal ontic autonomy*”: the physical body of the Paśu, the microcosmic organism, the potential microcosm, thus becomes the microcosmic manifestation of the Principle, its act. As with entelechial ontic autonomy, principal ontic au-

tonomy situates the microcosm outside of the determinations of space and time: such a state implies, of course, *the suspension of the vital cycle of the microcosmic germ*. In other words, principal ontic autonomy implies the *detention* of the vital cycle and the permanence of the organism in a state of archetypal perfection, a state that has been reached not by the culmination of the evolutive process but due to the effect of the “Great Leap.” This detention of the vital cycle, which enables the microcosm to remain indefinitely *and to act* in the macrocosm, is the property of the synarch initiates that they qualify as “physical immortality.”

The second meaning of the word “immortality,” i.e., “astral immortality,” refers to the *suspension of the evolutive animic process, to the permanence of the “double” or “astral body” in a state of archetypal perfection that enables it to act indefinitely in the astral world*. Such a state is also achieved during the synarchic initiation of Kundalini yoga, using the plasmating power of the Kundalini serpent in order to create an archetypal body double on the animic base of the human monad: the soul, thus conformed, ceases its evolutive process and remains as an “immortal astral body.” All of the synarch initiates of the White Hierarchy, whether incarnate or not, possess an immortal astral body: *this allows them, if they so wish, to animate a mortal microcosmic organism*, i.e., a body that, after the initiate “has fulfilled his mission,” will be delivered to organic disintegration.

Having made the description of the immortality obtained with synarchic yoga, we are going to evaluate its true scope from the point of view of the Hyperborean Wisdom. With such a perspective we can affirm that physical or astral immortality is only an *illusion*, a subjective concept, the reality of which lies in the essence of *Maya: this affirmation will be better comprehended if we clarify that all of the “Immortals” of the hierarchy will have to effectively die when the macrocosmic cycle is fulfilled, i.e., when the pralaya takes place*.

Paradoxically, the immortal initiates are doomed to die. What does this mean? Answer: If immortality means “physical or astral survival *beyond death*,” understood as the culmination of the vital or evolutive cycle, then the synarch initiates are actually “immortal,” but, if immortal is understood as “he who never dies,” then the synarch initiates are not really immortal, since their animic life will come to a fatal end when the macrocosmic dissolution takes place. The synarch initiate, who has reached the state of physical or astral immortality, usually subjectively believes that he has escaped the cyclic laws; that he is beyond any regression or decay; that he will indefinitely remain independent of space and time, etc.; such beliefs are the product of the *illusion of ontic, principal, or entelechial autonomy*: in truth, *the suspension of the vital cycle, or of*

the evolutive process, does not imply the “suspension of every cycle” but the replacement of the microcosmic period by the macrocosmic period. This is logical since ontic autonomy consists in the identification of the microcosmic organism with the Manu Archetype, *which is subject to the macrocosmic cycle:* the Manu Archetype, like every Archetype or universal being, is *a function of the macrocosm, an essential property* of the latter and not something alien or independent of its organicity; the disintegration of the macrocosm in the Pralaya or mahapralaya includes the dissolution of the archetypal plane and its universal content.

In synthesis, the immortality of the synarch initiate consists in the substitution of the microcosmic limit of his vital cycle with the characteristic macrocosmic limit of the Manu Archetype: such a substitution is the effect of the identification of the microcosm and the Manu Archetype caused by the concretion of the objective of Kundalini yoga, i.e., by the “Great Leap” with which the Kundalini serpent returns to the animic subject up to the Manu Archetype Principle. *The synarch initiate will be “immortal,” then, as long as the macrocosm lasts, i.e., during the manvantara or manifestation of the one.*

This synarchic concept of immortality is so subjective that, as a result of the enchainment of the planetary Hierarchy with solar, galactic or cosmic Hierarchies, there are “immortal” initiates with different degrees of probability of survival: there are thus initiates who are immortal “in the Solar System” or “in the Galaxy,” or in this or that constellation, etc.; in other words, initiates whose survival is linked to the cycle of duration of the Solar System or of the Galaxy and who will die in the end, accompanying the dissolution of these systems. The Pralaya, the end of the Demiurge’s cycle of manifestation, marks the end of the “immortality” of the synarch initiates, on a planet, solar system or galaxy; the mahapralaya, the complete dissolution of the macrocosm, the end of the material universe, marks the end of every devic hierarchy. Beyond this limit, which is a real and definitive death of all animic life, no one passes *except The One, synthesized once again as the primordial monad: His reflection, the macrocosm, will disintegrate into the nothingness of the pralaya.*

Western Yoga, from which Tantra yoga derives, never proposed, as an objective, anything similar to the concept of immortality that we have exposed.

For Tantra yoga, as for any other Hyperborean path of liberation, the declared objective is the return to the Origin, the unchaining of the Spirit, its strategic reorientation, its reversion, and the absolute freedom of eternity. However, in the Strategy adopted in order to locate and reach the Tau Point, *the possibility of transmuting the microcosm or the creation of an astral body may be contemplated:*

the sadhaka will do this, of course, not by identifying the microcosm with the Manu Archetype Principle, but by plasmating the form of the plasmating Logos, of Kundalini, with the image of Lilith and consummating, in the blood, the magical wedding of the great Hyperborean ancestor; for this he must count, as we have already said, on the assistance of a Kaly woman. What is certain is that, just as the synarchic concept, the transmutation obtained by the Hyperborean Initiate also converts him into an "immortal," although the permanent form of the organism or of the astral body does not conform at all to the Manu Archetype. It is not necessary to insist that such a comparison of the synarchic concept of immortality to the tantric transmutation is an inexhaustible source of confusion and errors, since the Hyperborean Wisdom sustains an egoic concept of initiatic immortality. It is necessary, then, to make a definite clarification in this respect.

For the Hyperborean wisdom, neither synarchic nor tantric transmutation produces immortal bodies, be they physical or astral organisms: the substitution of the final microcosmic limit with the macrocosmic limit of the pralaya, however distant it may be in the future, is not enough to qualify an animated body as "immortal." On the contrary, it is certain that such "immortal bodies" will be cadavers at the coming of the pralaya: physical cadavers or astral cadavers, material remains at the end of the macrocosmic cycle, the absolute death of life manifested by absolute disintegration and dissolution of all form.

For the Hyperborean Wisdom, in the end, every organic or astral body is only a future cadaver, however animated it may be in the illusory actuality of transcendent Time. Even if such a body has been transmuted by Tantra yoga, or another Hyperborean way, it never attaches any value to the survival of the vital cycle, nor does it place any hope in the dilation of the mortal instant, an instant that will fatally arrive at the pralaya. The Hyperborean Wisdom only takes into account the "substance," no matter the form or the rhythm that it manifests: "any substance, i.e., any organic or astral body, is repugnant to the Hyperborean Spirit." The "normal" Spirit, not reverted, expresses an essential hostility toward all substance of the macrocosm. The Hyperborean Initiate, who seeks to return to the normal state of the Spirit, cannot but also despise all forms of substance, even if he must make use of some organic or astral body in order to execute his Strategy. For the Hyperborean Initiate, finally, there is no immortality of substance, whatever the form or the rhythm that it may exhibit: by the mere fact of being a substance, a thing is mortal and must inevitably perish.

However, the Hyperborean Wisdom sustains and precisely defines a concept of immortality: it is the "immortality of the Ego," i.e., the immortality of a thing of unsubstantial essence. For the Hyper-

borean wisdom, only that which is eternal outside of the macrocosm can be immortal in the macrocosm and which, for that reason, survives after the pralaya. The One is eternal and that is why He survives the dissolution of the macrocosm. And eternal are the Spirits chained in the lost Viryas, who will also survive the dissolution of the macrocosmic illusion. For only the eternal survives the final dissolution of substance, and only the Spirit is eternal. Neither Angels nor Devas, nor astral or elemental demons, goblins or gnomes, nor any creature or substantial thing, nor any external entity of any nature, planet, solar system, or galaxy, and certainly no synarchic initiate, will survive the final dissolution of the pralaya because none is eternal outside of the universe: only the Spirit is.

In the Virya, the Ego is the reflection of the reverted Spirit and that is why it is also a reflection of eternity. The Ego can be truly immortal but usually it is not. On the contrary, the degradation of the blood or the synarchic initiation can cause the death of the Ego by the draining of the Symbol of the Origin. Most commonly, the lost Ego is permanently weakened, while its volitive force hastens the evolution of the animic subject, and is definitively eclipsed when the subject is close to entelechy or to principal ontic autonomy. When, then, is the "immortality of the Ego" realized? Answer: when the Virya performs all of the steps of the Hyperborean initiation. Tantra yoga, performed according to the technique of Western yoga, was offering this possibility of egoic immortality, transmuting the sadhaka into a Kshatriya, into a Hyperborean warrior. Today the Loyal Siddhas have authorized the Tirodal Knights of Argentina to administer a Hyperborean initiation, based on the way of Strategic Opposition of the medieval Einherjar Order, which makes possible the effective immortality of the Ego. This has already been presented on page 344 and will be explained in detail later on.

What must be clear from now on is that the immortality of the Hyperborean Initiate is a noological immortality, founded on the eternity of the Spirit, an immortality that frees the Ego from the prison of the archetypal forms and enables it to participate in the actual infinite, opening the path toward the absolute freedom that lies "beyond the Origin." Such an immortality has nothing in common with the miserable illusion of the "immortality of substance" that the synarch initiates propose as a goal.

FIFTH TOME: SUPERSTRUCTURES AND CULTURAL RECORDS

A. Summary on “Superstructures” and “Cultural Objects”

In different parts of this work we have mentioned, and even defined, the “superstructures” and the “cultural objects” that integrate them. The purpose of the present section is to complete the superstructure concept in such a way that it is possible to obtain an analogical vision of it from the structural model of Figure 12. This will make it possible to comprehend the fundamental concept of “cultural Record,” which is indispensable in order to explain the *faculty of anamnesis* that the Hyperborean initiates possess.

Now, a vision such as that which we procure to present here requires an extremely detailed description, since the relationship of *inverse symmetry* between the external superstructures and the internal cultural structures must be evidenced: such a description calls for taking into account all of the definitions and concepts that we have discussed so far. It is necessary, then, to review what we have already seen and the best way to do so is to reread a transcription of the most important paragraphs related to the lessons that we will develop in this section. In the following commentaries the quotations have been ordered in a systematic form and it is convenient to remember them before fully entering into the subject of the cultural Records.

First - There is a fundamental principle that should not be forgotten when interpreting the explanations of this section: *both the concept of “superstructure” and that of “cultural object,” if not otherwise clarified in the text, should be interpreted as referring to “external things,” i.e., things that exist “beyond the sensorial sphere,” proper to the “exterior world,” etc.*

Second - Having made this clarification, it is necessary to begin at the beginning, i.e., with the *“macrocosmic objective of the Paśu’s finality.”* Such an objective intends “to discover the designs proposed by suprafinality and to express, by means of signs, the truth discovered, placing *meaning* on the entities that constitute culture. This objective procures that the greatest possible *good* is produced in the macrocosm; to this end the Paśus, or lost Viryas, *lovingly* construct ‘*superstructures*’ of cultural objects or ‘cultures’ that produce pleasure for the Demiurge: the pleasure of the Creator who sees that His work is permanently discovered and valued or discovered and revalued” (page 111).

Third - The macrocosmic objective of the finality aims, in the first place, at “placing meaning on the world.” “In order to fulfill such a finality it is not enough to grant ‘meaning’ to the entities by

means of some form of expression: it is also necessary that said 'meaning' endures and is reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that never ends up being completely revealed to reason. That search, that discovery, that reaffirmation, they please the Demiurge, they form part of the object of His pleasure. An external 'superstructure' that sustains the 'meaning' granted to the entities is then required. To construct such a superstructure is a collective task and *languages* are the tool with which the Paśu is endowed to undertake it" (page 97). Let us leave the task of explaining how a superstructure is constructed for the moment and let us inquire into the essence of "cultural objects."

Fourth - The macrocosmic objective of the finality requires in effect, "that the Paśu *collectively* be a 'producer of culture' and *particularly* a 'bidder of meaning': for this purpose, it has to make use of habitual or ordinary language and other oblique languages (page 97).

Fifth - In every external entity coexists a double ontological determination: the finality and the suprafinality. The entelechial finality of the entity is determined by the *natural existence* and the *evolutive impulse* that the universal Archetype grants it; the finality is the "universal terminus" of the entity. The suprafinality of the entity is determined by the *specific individual existence* that grants it the demiurgic design or being-for-man: the suprafinality is the "particular terminus" of the entity.

Sixth - "The entities are designated by the Demiurge with a primordial Word that must be discovered by the Paśu and rationalized in its cultural structure. This Word, this design, this being-for-man, is the essence of the entity, the knowledge given, the suprafinality.

"The design is what is given to rational knowledge, what is taken by reason and interpreted as a schema, and what is signified by the thought of the schema. *But in that giving of the design, the entity expects to receive the meaning. That is to say: what is given must be returned, restituted in the entity, but with a new, 'cultural' meaning. This 'meaning,' the expression of the significance, is what the Paśu puts into the entity in place of the design, transforming the entity into a 'cultural object'*" (page 98). It is already clear, in this quotation, that the "cultural object" is an external entity on which a meaning has been "placed," the expression of the significance of an interior concept-slice.

Seventh - *The agreement between the macrocosmic objective of the Paśu's finality and the suprafinality of the entity thus demands a movement in two directions: from the entity to the Paśu and from the Paśu to the entity.*

“The extremes of the first movement are the perception of the design and the significance; the extremes of the second are the significance and the expression” (page 98).

Eighth - Since in the following articles we will especially refer to the “second movement,” it is convenient to remember what it consists in: *“The significance, contained in a concept, is projected ‘toward the world,’ in the direction of an entity that is found ‘beyond the sensorial sphere’; the exterior manifestation of the projection is the expression of a sign; the sign, expressed by a bodily movement, is a signal placed upon the entity of reference; this signal on the entity, which signals the sign, corresponds to what is signified by the demiurgic design of the entity; on the given design, the sign is now placed.*

“The knowledge of the entity is the passing from the demiurgic design to the signified: that is why the projection of the signified, of a sign, on the entity, is the re-knowledge of the entity; only by being re-known, by being signed, the entity acquires ‘meaning.’ The demiurgic design is the being-for-man, the object of knowledge: only the human sign in the entity, the re-knowledge, places meaning on it, makes it exist-for-man” (page 101).

Ninth - But the “meaning placed on the entities” requires, for their perpetuation, the collective cooperation of “culture”: “The entity begins to exist-for-man when it is signaled with the sign and acquires a ‘meaning.’ But we must warn that such a ‘meaning’ can only endure if the sign that confers it is also used by other Pašus to recognize and affirm the entity. The sign, in effect, must be able to be understood by the community, apprehended and taught, collectively perpetuated in the world; that is to say: the sign placed on the entity must be *culturally* expressed. This condition of the finality of the Pašu determines that the sign expresses itself as a *term of a language, as the representative of a concept*. A community can, thus, agree on certain signs to communicate the knowledge of the entities and to sustain its meaning. Such a set of signs constitutes *the expression of a language*, not the language in itself since, as we have seen, all language has its origin in the cultural structure: *a structural language is a living organism and, that is why, it can grow and develop; signs are only projections, representations, of concepts and systems of concepts”* (page 102).

Tenth - “The Pašu places meaning on the entity and, even when death prevents him from perpetually expressing it, the meaning is prolonged if other Pašus associate in order to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a *cultural object*. Naturally, if what has been placed on the entity is a sign such as I, which represents an I symbol (Fig-

ure 21) that is a replica of an xx concept, it turns out that what the community first agrees on is the conceptual knowledge of the entity; but, once the entity has been marked by the expression of the concept and such significance has been recognized by the members of the society, nothing prevents each one from individually accessing the design and deepening its comprehension. What then *binds* Paśu society as such, is the meaning placed on the entities, a meaning that is to a certain extent shared by all. And it is this union of the Paśu among themselves, *through the ontic meaning*, that constitutes the external form of *culture*" (page 355).

Eleventh - "In summary, 'cultural objects' can be 'internal' or 'external.' The 'internal cultural objects' form part of the cultural structure and constitute a first degree in the reality of the object. The 'external cultural objects' are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit thegnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made" (page 358). Notwithstanding this definition, in the following we will adhere to the guideline established in the first commentary: in everything that refers to "superstructures," cultural objects must be considered "external."

Twelfth - These quotations and clarifications on cultural objects are appropriate in order to comprehend the definitions of "superstructure" and "external culture." Elementally, we have said that "an external culture is the *form* that determines a superstructure" and that "the members of a superstructure are cultural objects and men, Paśu or lost Virya." "According to this, superstructures can only be external, since they integrate man into their complexion."

"Now, we know that a 'culture' is something that is formed in order to fulfill the finality of the Paśu and, as we saw from the fifth commentary, something that 'progresses.' That develops toward perfection: 'progress' is *rational*, it consists in increasing the comprehension of the entities, in perfecting cultural objects. From that rational vision of the world, from that placing meaning on the entities, *emerge* the cultural objects that form the cultural *context* of the Paśu. But cultural objects are not simply things deposited in the world: by being named, by receiving a *meaning*, they have been impelled to occupy a *rational* place together with other cultural objects, i.e., to keep certain *significant relationships* with them. As we will see in detail in article "C," between the cultural objects exists a *connection of meaning* that constitutes the superstructure itself.

“Thus, on each entity that the Paśu is placing meaning, a cultural object emerges, which is integrated into an external superstructure, the global form of which is called ‘culture.’ And the external superstructures are systematically increasing as new cultural objects are incorporated, the already existing ones are perfected or new relationships are established between them” (page 109).

Thirteenth - “But it should not be naively believed that the superstructures are mere projections of the internal cultural structure of the Paśu: on the contrary, *the superstructures possess ‘life of their own,’ they are capable, not only of integrating man into their complexion, but of determining his will. Although we will return to the subject in another section, we may now ask what is the ‘mind’ that, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes denominated ‘psychoid’ or ‘egregore’* ” (page 110).

Fourteenth - Since external cultures present too great a structural capacity in order to attempt their rigorous description or even to come close to it, it is standard to reflect on certain “fractions” or substructures denominated as a “cultural fact.” In order to visualize the explanations we must always refer to “cultural facts,” but the conclusions obtained can then be extended to the totality of the cultural form by analogical induction. The cultural fact is determined by “cultural space” and “historical time.”

“The ‘space’ encompassed by an external culture is, undoubtedly, enormous: every place that contains an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the ambit of external culture is incredibly extensive, and this is due to the effect of the ‘bidding of meaning’ attitude that characterizes the Paśu or the lost Virya; the scope of this assigning effect will be better comprehended if we define ‘*exterior cultural space*’ as any place in which it is possible to effectuate any of these three things: a) *to discover a designated entity*, b) *to project a sign*, c) *to recognize an object*. The actual space that complies with any of these requisites constitutes the ‘universe’ of external cultural objects” (page 359).

“The ‘cultural fact’ is, then, that fraction of the external culture that involves us in its plot and to which we must study in order to comprehend the structural fundament of the external culture that, as we know, is of a higher degree to that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we recently saw, ‘the manifestation of a psychoid Archetype or Myth in a determinate cultural space’” (page 360).

Fifteenth - "Summarizing, we have shown that there is a strict structural correspondence between the external culture and the internal culture, in such a way that the concepts or assertions of the internal cultural structure are reflected in cultural objects of the external culture, and that the continuous significance of the internal cultural structure is correlative with the continuous temporal significance of the historical becoming of the external culture. We also saw that the manifestation of an I symbol, which replicates an xx concept, is analogous to the manifestation of a psychoid Archetype during a cultural fact" (page 361).

Sixteenth - It is important to clearly keep in mind the ambit of manifestation of external cultures, i.e., the field of existence of superstructures. This has already been defined in the framework of the micro and macrocosmic analogy and should now be reread.

"Let us consider region A (Figure 39). From the archetypal plane, the universal Archetypes unfold toward the material plane, impelled by the Beauty Aspect or the Active Intelligence, and manifest as finite entities, attempting to reach entelechy: *from the universal point of view, the entelechial energetic level of the finite entities is the one indicated by dotted lines as the limit of the region (A)*. That is to say that the finite entities, as such, underlie in the depths of the demiurgic unconscious. However, the entities, besides the universal terminus that the finality of the Archetypes impose on them, are marked by the particular terminus of the suprafinality of the monads; *they are designated for the Paśu*, they have a key to their Plan that can be discovered and revealed by reason: *the design transforms the entities into beings-for-man*. Man's finality is to discover the design of entities and to place, on them, a meaning. Man thus converts entities into 'cultural objects,' giving them the possibility of existing 'beyond' the deep region, of 'coming out' of demiurgic unconsciousness. As seen in the energetic schema, entities become more conscious as they gain meaning. After the level of the 'designated entities,' i.e., the level at which the Paśu discovers the design, is the region (B) of *exterior cultures*, those which consist of superstructured 'cultural objects,' and 'men': the designated entity enjoys here, as a 'cultural object,' an existence of a higher degree, full of meaning, which represents for the Demiurge 'a good,' 'an act of love,' etc.

"Region (B) is analogous to region (b) in the same way that the exterior cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter, a relationship that was already emphasized in the sixth commentary. In order to understand this correspondence in greater depth, it is necessary to realize the following reasoning: the 'rational subject' of the Paśu can be considered *as an operator that takes archetypal elements*

from region (a), which represent the design of the entity, and transfers them to region (b) where they are structured as a schema of the entity; the rational subject would thus be found operating on the dotted line that separates regions (a) and (b). Well then: the Paśu collectively fulfills a function in the world analogous to that which the rational subject fulfills in the Paśu. That is to say, the Paśu collectively fulfills the function of being *the source of the world's reason: it is through its activity as a bidder of meaning that the reason of the world emerges, that the entities, until then submerged in the universal, acquire particular existence as cultural objects and are bound together by love, integrating themselves into the superstructures of the exterior cultures.*

“With this criterion the Paśu’s function in the world is clearly defined: the Paśu, the microcosm, can be considered *as an operator who takes designated entities from region (A) and transfers them to region (B) where they are structured as cultural objects:* the Paśu, the microcosm, would thus be found operating on the dotted line that separates regions (A) and (B) of the macrocosm. But such activity of the Paśu is ‘collective,’ which means that, in spite of everything, its cultural operation, its rational transformation of the world, obeys, to a great extent, a group soul, an egregore, a psychoid Manu Archetype, which directs the destiny of the community. This cannot occur otherwise if the collective function of the Paśu is to be analogous to that of the rational subject *in* the Paśu: the rational subject is a manifestation of the soul in the microcosm and, therefore, the ‘soul’ of the macrocosm, the ‘anima mundi,’ must also manifest itself in the Paśu community, which fulfills the function of ‘macrocosmic rational subject’; and such a manifestation of the soul of the Demiurge upon the Paśu community can only be realized through the devic hierarchies, i.e., by means of a group soul, egregore, psychoid Archetype, Manu, etc.” (page 376).

Seventeenth - The “*essential postulate of the structural model*” affirms the following: “a cylindrical bond in the cultural structure corresponds to an ontic sphere; to a series of superimposed minor-major concentric spheres, as an ‘essence’ of an external entity, corresponds a beam of rectangular planes that intersect on the axis of the cylindrical bond as the ‘truth’ of the entity in the cultural structure” (page 467).

Eighteenth - “The ‘habitual concept’ of the horse, that which everyone understands because it is expressed in common language and alludes to the real horse, corresponds to what archetypal matrix of the horse design? Answer: To the essential matrix. It is evident that if the essential matrix is the subposed form that individualizes the horse, the form that finalizes its equine nature and makes it *that* horse, then *that* horse will first be known under such

essential form: *the habitual concept of the horse is an analytical description of the essential matrix of the horse design*; and this 'habitual concept,' as we see, is the aspect of the truth of the horse that is normally noted in the habitual sociocultural language, in ordinary language. That is why we previously defined that *'the concept of the entity, expressed in this normally horizontal language, proposes the analytical description of the essential matrix as the truth of the entity'* " (page 484).

Nineteenth - "The design model makes it possible to extend this definition of 'habitual concept' to every entity. In Figure 46, in effect, it can be seen that one of the axial planes, marked AB is parallel to the horizontal plane of signification (StT): *the AB axial plane represents the habitual concept of the entity, i.e., the concept of the essential matrix*. In the same figure we also observe other axial planes within the cylindrical bond or schema of the entity: they are the concept slices of the virtual matrices of the design, concepts that can only be noted in the context of oblique planes of signification, corresponding to non-habitual languages" (page 484).

B. Analogical Study of the "Macrocosmic Objective of the Finality of the Paśu"

The preceding summary has refreshed the concepts of "superstructure" and "cultural object" and has put us in a position to describe an analogical model of a "superstructure." However, such a model cannot be presented in isolation from the cultural structure model already seen: on the contrary, the superstructure model must start from well-defined relationships with the cultural structure model; such relationships naturally express *actual links* between the exterior macrocosmic world and the microcosmic psychic structure of the Paśu. That is to say, such relationships *condition* the analogical correspondence between the adopted superstructure model and the cultural structure model based on Figure 12. Another unavoidable *condition* is, for example, the *essential postulate of the structural model*, which makes a "cylindrical bond" of the cultural structure correspond to an "ontic sphere" as a model of the external entity's design. We must begin, then, by positing the Relationships that link the two structures; and this can only be done, without losing sight of the fact that the model must be founded in the reality of the entities, by means of a detailed analysis of the "*actual links* between the exterior macrocosmic world and the microcosmic psychic structure of the Paśu." Of course, the analysis will fulfill the proposed objective if it is applied to solve a well-posed *problem*; the first step will then aim at evidencing the problem.

Let us consider Figure 12. In it has been represented a *structure model*, the elements of which consist of *nodes* and *bonds*. This model, as explained, presents analogical correspondence with the actual cultural structure of the Paśu: in the *cultural structure*, the place of nodes is occupied by *principles* and that of bonds by *relationships*, i.e., by *semic schemata of entities*.

The aforesaid problem will be evidenced when we inquire whether a “superstructure,” i.e., an “exterior structure made up of ‘cultural objects and men,’” can be represented by means of a model similar to that of Figure 12. In general, the answer is affirmative: both the superstructures, as well as the cultural structure, *particularly* correspond to the model of Figure 12, insofar as this model describes an organization of *nodes and bonds*. However, and this is where the problem arises, *the common structural character does not imply that there is a point correspondence between the two organizations, i.e., that the nodes and bonds of a superstructure correspond to the nodes and bonds of the cultural structure*: on the contrary, as will be demonstrated later on, the real correspondence is governed by a law of *inverse symmetry*. Evidently, in order to have a “superstructure model,” it is not enough to establish that the actual superstructures and the cultural structure of the Paśu present an analogy with the model in Figure 12: it is evident that there is a problem and that this consists in determining what relationship links the two structures.

The solution to the problem can only come from a precise analysis of the harmonious relationship that the microcosm maintains with the macrocosm in order to fulfill the “macrocosmic objective of the finality”: in order to fulfill this objective, the Paśu *gets to know* the design of the external entities and *expresses* the meaning that converts them into cultural objects. Let us remember the quotation from the seventh commentary: “the agreement between the macrocosmic objective of the finality of the Paśu and the suprafinality of the entity demands, thus, *a movement in two directions: from the entity to the Paśu and from the Paśu to the entity*; the extremes of the first movement are the *perception* of the design and the significance; the extremes of the second are the significance and the *expression*.” Concretely, the analysis must be based on the description of these two movements so that it contributes effectively to the solution of the problem.

An invaluable aid for any analytical explanation is the graphic complementation; this is verified in the present case by observing the synoptic table of Figure 73. The following analysis fundamentally refers to said figure, where the two movements that the macrocosmic objective of the Paśu’s finality demands are represented.

Let us begin by pointing out that Figure 73, in agreement with Figure 39, shows us *two* clearly defined *regions*: to the left of the line of segments is *region* (B) of the macrocosm, seat of the external entities, while to the right of such line extends *region* (b) of the microcosm, where the cultural structure is rooted. The line of segments that separates both regions symbolizes the limit of the Paśu's *sensorial sphere*: all *knowledge* of the exterior world must necessarily pass through this sphere; the *sensitive intuition* of an exterior object is the *perception* of the design: through the *perception* the design passes through the sensorial sphere and reveals itself to reason for its intelligible apprehension.

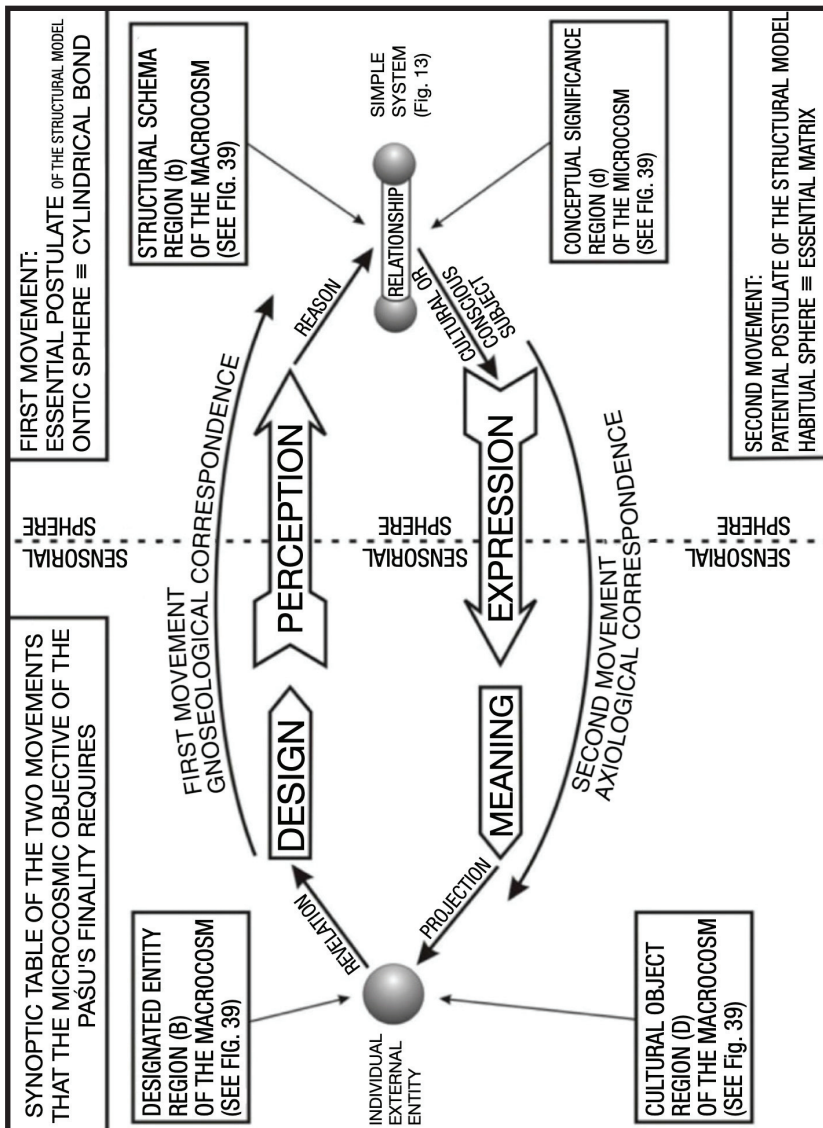


Figure 73

Figure 73, like 46, is in agreement with the *essential postulate of the structural model* that affirms the following (sixteenth commentary): “*a cylindrical bond in the cultural structure corresponds to an ontic sphere.*” Thus, in *region* (B), the “ontic sphere” or “design model” has been represented with a circumference and has been indicated as an “*individual external entity*”: this indicates that the design, the being-for-man subposed in the entity, is that which puts an end to its universal nature and grants it specific individuality. On the other hand, in *region* (b) of the microcosm, a *simple system* of the cultural structure made up of two nodes and a *cylindrical bond* has been presented: in accordance with the essential postulate, such a cylindrical bond semically corresponds to the ontic sphere perceived through the sensorial sphere; that is to say: if the ontic sphere is a “design model,” and this is the “essence of the entity,” then the cylindrical bond contains the “schema of the entity,” the rational interpretation of the design, the “truth of the entity,” etc.

How does the ontic sphere cause a cylindrical bond in the cultural structure? Answer: by means of the *first movement* “from the entity to the Paśu.” In this movement, the design, the-being-for-man, reveals itself to reason and makes it possible for the Paśu *to get to know* the essence of the entity: that is why the direction of the first movement is indicated in Figure 73 as a *gnoseological correspondence*. The upper sequence of arrows clearly shows us that the *perception* of the *design* passes through the *sensorial sphere* and transfers to *reason* its content, which is schematized by the latter and integrated into the cultural structure as a *cylindrical bond* between nodes, i.e., as a *relationship* between principles. In this way, the Paśu *gets to know* the essence of the entity; the relationship will be, henceforth, what *is known* as the “truth of the entity.”

With respect to the problem of the analogical correspondence between the superstructures and the cultural structure, we must now ask ourselves if this *first movement* offers us any solution. But we will not have to dig very deep to see that the answer is negative: the first movement does not reveal anything about the relationship in question. Why? Answer: because a superstructure is exclusively comprised “of cultural objects and men,” “man” in this case also being a cultural object in his character as “neighbor”: *in the first movement we are not dealing with “cultural objects” but with “designated entities,” with individual entities that reveal their design to reason and that, at the end of the first movement, are equivalent to a corresponding significance.*

In synthesis, the first movement that the macrocosmic objective of the Paśu’s finality demands determines a *gnoseological correspondence* between the perceived external entity and an equivalent relationship of the cultural structure. Clearly, it is seen that

this gnoseological correspondence *is not* a relationship that allows us to comprehend the superstructures because it *does not refer to cultural objects* but to designated external entities.

Being that the presence of the cultural objects is indispensable in order to comprehend the superstructures and define their analogical model, we must remember that these are the product of the second movement, just as it was explained in the eighth commentary: consequently, from the analysis of the second movement will arise the sought-after solution. Henceforth, therefore, we will exclusively deal with the analysis of the second movement, and we will definitively set aside the gnoseological correspondence in order to define the model of superstructure.

The second movement that the macrocosmic objective of the Paśu's finality demands goes "from the Paśu to the entity": "its extremes are significance and expression." In Figure 73 this movement is represented by the lower sequence of arrows: they clearly show us that the *significance* of the Relationship, i.e., the truth of the entity, passes through the *sensorial sphere* in the opposite direction to the first movement by the *expression* of the cultural or conscious subject; the significance expressed in the world gives cultural meaning to the exterior entity of reference and transforms it into a *cultural object*; *the expression expresses the significance and what is expressed is the meaning, the projection of the sign on the designated exterior entity; the Paśu, through the expression of the significance, places meaning on the entity and transforms it into a cultural object.* This correspondence between the significance of the relationship and the exterior entity, i.e., between the cylindrical bond of the cultural structure and the *ontic sphere*, *is undoubtedly the sought-after connection in order to solve the problem.* The superstructure model is conditioned by this correspondence since the elements of the actual superstructures, the *cultural objects*, exist because of the *expression* of the significance carried out in the second movement.

Now, just as the first movement is characterized by the *knowledge* of the design and thus gives rise to a *gnoseological* correspondence, the second movement is characterized by the *cultural value* placed on the entity and that is why it establishes an *axiological* correspondence between the cultural object and the cultural structure; such a character is indicated in Figure 73 as the title of the arrow that shows the direction of the second movement. It is evident, in the end, that the *axiological correspondence* is the fundamental determination that must be considered in order to represent an actual superstructure by means of a structural model similar to that of Figure 12. The axiological correspondence is, then, the solution to the problem; now it only remains for us to *methodolog-*

ically interpret its significance in order to effectively concretize the superstructure analogical model.

C. Methodological Interpretation of the “Axiological Correspondence”: The Essential Postulate

The methodological interpretation of the axiological correspondence will allow us to establish a complementary principle of the essential postulate, to which the Hyperborean Wisdom denominates the *potential postulate of the structural model*: heeding to the determination affirmed by this postulate, the analogical model of a superstructure will be logically deduced from the structural model of Figure 12. However, the intelligible formulation of the potential postulate requires a previous axiological explanation of the *constitution* of the actual superstructures.

We will begin this explanation by clarifying that, just as the act by which the Demiurge causes the existence of the entities is denominated *creation*, so also the act by which the Paśu causes the existence of the superstructures, by placing meaning on the created entities, is denominated *constitution*. The Paśu, in effect, *constitutes* the superstructures by adding *cultural value* to the designated external entities and transforming them into cultural objects. The “meaning” placed on the entities is, then, a “cultural value,” different in each recognized cultural object: that is why the comprehension of the superstructures is only possible with the aid of an “axiological concept” of extension equivalent to that of the superstructure concept. A concept that meets these conditions is that of the *external axiological context*.

This concept is defined by analogy with the *concept of meaningful context of the cultural structure’s languages*, already explained on pages 97–98: *the external axiological context is analogous to the internal meaningful context*. What does this analogy tell us? Answer: that, just as the *significance* of a thought Relationship only signifies a concept when it is *noted* in the *context* of a structural language, analogously, an external cultural object only acquires *meaning* when it is *noted* in the *axiological context* of a superstructure. In other words: the superstructure, the form of which is denominated *culture* and its moment, *cultural fact*, *constitutes* an *axiological context* that determines the *meaning* of every cultural object situated in its vicinity. As we will see, this condition of requiring that both the conceptual significance and the ontic meaning be *noted* in their respective contexts imposes a visual criterion for the methodological interpretation of the axiological correspondence.

Let us consider how the axiological context perceives existence. At first there is only the *physical space*, inside which the individual

entities are distributed: each entity, in its place, has a particular design that individualizes it and that is ready to reveal itself to the perception of the Paśu as a being-for-man. The first movement of the macrocosmic objective of the finality (Figure 73) establishes a gnoseological correspondence between the exterior entity and the cultural structure through which the design is schematized and contained in a Relationship: “a cylindrical bond of the cultural structure corresponds to an ontic sphere.” *Evidently, the physical space and its population of entities is “the given” to the perception of the Paśu: an exterior world existing a priori to all sensitive intuition.* The “*given*,” the physical space and the entities, is what is created by the Demiurge.

With the second movement of the macrocosmic objective of the finality, (Figure 73) the Paśu establishes an axiological correspondence between the cultural structure and the external entities, which it *puts* meaning into and transforms into cultural objects. (It must always be kept in mind that in saying “the Paśu” we are generally referring to the “Paśu community,” since the *constitution* of an external culture is a *collective* work). The external entities are distributed a priori in physical space: the significant concept expressed by the Paśu transforms the entities into *cultural objects* and the physical space into a *cultural space* (fourteenth commentary). The cultural space is then populated by cultural objects that preserve the position of the ontic distribution in the physical space: it is logical that this occurs because cultural objects arise as a consequence of the particular *cultural value* placed on each one of the external entities. The population of cultural objects *constitutes* in the cultural space the *axiological context* that confers *meaning* to each one in particular. *Evidently, the cultural space and its population of cultural objects is “what is put” by the expression of the Paśu: an exterior world existing a posteriori to the rational elaboration of what is given to the sensitive intuition.* What is “*put*,” the cultural space and the cultural objects, is what is *constituted* by the Paśu.

The *cultural space* encompasses three regions of the macrocosm: region (B), region (C), and region (D) (see Figure 39). Of these regions, the most important for the Demiurge is region (D), where emerges the meaning of the entities valued by the Paśu, i.e., where cultural objects exist and manifest as such: region (D) is the *sphere of world meaning*, analogous to region (d) of the microcosm or *light sphere*, i.e., analogous to the region where emerge the Paśu’s conscious representations, the ideas founded in the conceptual significance. Let us remember that *the sphere of world meaning* is the region of the structure of the Cosmic Mind where the finality of the Paśu is fulfilled, i.e., where the *meaning of the world* emerges, the cultural *meaning* placed by the Paśu on the entities; the finality of

the Paśu consists in granting pleasure to the Demiurge: the pleasure of the *Creator* who sees His work *valued* by the subsequent discovery that fills it with *meaning*. But, for the Paśu, the *sphere of world meaning* is only a *cultural space*, a space constituted by its bidding expression of meaning. How does the expression constitute the cultural space? Answer: through *bodily movement*: “*continuous exterior movement is to expression as continuous signification is to significance. Or, better: expression is a (significant) moment of continuous exterior movement*” (page 100). As demonstrated in the article “Finality and Suprafinality; Language and Expression” (page 99), “the ‘movements’ interior to the sensorial sphere, among which ‘thinking’ stands out, and the exterior movements, occur on continuous, parallel, and correlative planes,” i.e., *analogical*: hence the analogical correspondence of the cultural space, where the bidding expression of meaning takes place, with the light sphere, where conscious thought takes place. And, as the *axiological context* is constituted in the cultural space, it presents analogical correspondence with the *significant context* of a cultural structure’s language: in particular, a cultural object situated in the axiological context presents *axiological correspondence* with a conceptual significance noted in the meaningful context of the cultural structure; such an axiological correspondence is that which we still have to methodologically interpret in order to represent the superstructure model.

As on page 101, we must now ask: “what does the expression express? Not the concept, because this is a slice of the Relationship, i.e., an aspect of the schema of the entity noted in the meaningful context of a language; the concept never abandons the cultural structure: it can only be *thought*.” The answer offered there is: “*the projection of the sign*.” “To the question: what does the expression express? It is answered: the projected sign. And to the question: how does the expression place meaning on the entity? It is answered: by the projection of the sign.” But “the projection of the sign” is the culmination of the second movement, that which establishes an axiological correspondence between the *conceptual significance* and the cultural object: *by means of the second movement the Paśu projects on the entity a sign that axiologically corresponds to a conceptual significance*. In the eighth commentary, the parts of this movement are described, which we now repeat. “*The significance, contained in a concept, is projected ‘toward the world,’ in the direction of an entity that is found ‘beyond the sensorial sphere’; the exterior manifestation of the projection is the expression of a sign; the sign, expressed by a bodily movement, is a signal placed upon the entity of reference; this signal in the entity, which signals the sign, corresponds to what is signified by the demiurgic design of the entity; on the given design, the sign is now*

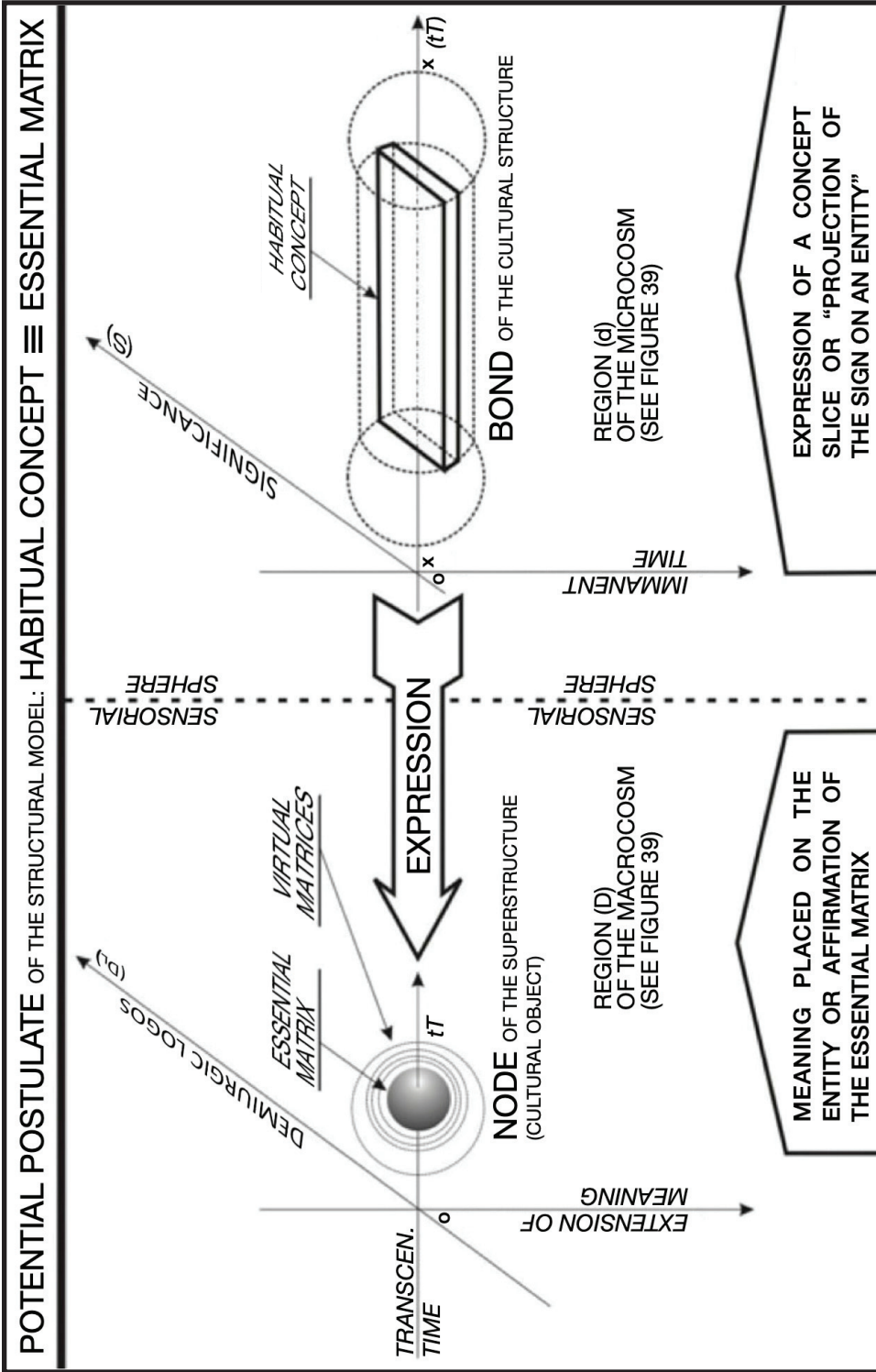


Figure 74

placed.

“The knowledge of the entity is the passing from the demiurgic design to the signified: that is why the projection of the signified, of a sign, on the entity, is the re-knowledge of the entity; only by being re-known, by being signed, the entity acquires ‘meaning.’ The demiurgic design is the being-for-man, the object of knowledge: only the human sign in the entity, the re-knowledge, places meaning on it, makes it exist-for-man.” That is to say: it transforms it into a “cultural object.”

Apparently, every cultural object exists by the projection of a sign on an individual entity. Let us analyze this fact in more detail. The individual entity reveals its design to the Paśu in the first movement of the macrocosmic objective of the finality (Figure 73). The design or “essence of the entity” is interpreted by reason and schematized into a Relationship of the cultural structure or “truth of the entity.”

The sign projected on the entity in the second movement expresses an “aspect” of that truth of the entity, i.e., a conceptual significance: the *cultural value* that transforms the individual entity into a cultural object is the content that the sign deposits in the entity and confers meaning on it. It is evident, then, that the individual entity, and its design, act as the *support* of the *objective cultural properties*. In other words: *an individual entity, its design, is the support of the properties of a corresponding cultural object.*

This means that, “under” the cultural properties of the object, the design is found as their essential substratum. In truth, every cultural property is only the qualitative *affirmation* that the projection of the sign exerts on the design of the entity: *nothing concrete could be “put” through the projection of the sign that was not already previously in the entity, included in the formative plan; that is why the cultural content placed on the entity can only be a “value,” an axiological category.* In a given entity, in its design, are present the totality of the archetypal matrices of the Plan; when that entity is transformed into a “cultural object,” it signifies that *one* particular *matrix* of the series has been *affirmed* above all the others: the objective cultural properties only *describe* that particular matrix *that was already in the entity* integrating the design and that still remains as an essential support. As demonstrated in sub-article E11 (page 481) with the case of the ontic horse, but which can be extended to any other entity, what is first known of a designated entity is the *essential matrix*; although the whole design is schematized in a cylindrical bond or Relationship, the gnoseological correspondence determines that the essential matrix is encoded into a *habitual language or sociocultural language as a habitual concept* (eighteenth and nineteenth commentaries): the habitual concept is “normally” horizontal and, therefore, its significance is

the first one noted when the subject refers to its Relationship or schema. Two important conclusions follow from this fact: *that a significance expressed in habitual language can only correspond to a "habitual concept." And that, if a habitual concept presents a gnoseological correspondence with an essential matrix, its expression on the entity's design has to "affirm" that essential matrix.*

It is now understandable why the cultural properties are supported by the entity's design: because in the second movement, when expressing the conceptual significance, what is actually projected is the habitual concept's significance, and this significance, placed above the design, is no more than the *affirmation* of the corresponding essential matrix. Thus, the essential matrix *emerges* above the remaining archetypal matrices and becomes *visible* for cultural recognition: but such an emergence occurs in the axiological context of the remaining cultural objects and this confers on it the particular *meaning* that characterizes it. *The sign projected on the entity, which transforms this cultural object, has the capacity of the essential matrix and the significance of the habitual concept: its projection affirms the essential matrix and makes it emerge with cultural meaning. But where does the cultural object "emerge"? Answer: the individual entity is naturally in region (B), i.e., in the "astral world": the projection of the sign impules the essential matrix to manifest itself in region (D), i.e., in the "sphere of world meaning," whereupon the entity becomes a "cultural object." Inversely, every cultural object, the meaning of which emerges in the region (D), is essentially supported by an individual entity situated in the region (B). The "cultural value" depends on this emergence, on how much the essential matrix arises in the sphere of world meaning: the greater the emergence, the greater the cultural value, the greater the intensity of meaning, etc.*

Consequently, *the second movement consists in the axiological correspondence between the cultural structure's habitual concept of a system and the design's essential matrix of an individual external entity.* In order to incorporate this fact into the structural model, we must note that the second movement is the response to the first one and that the latter is determined by the *essential postulate*. In Figure 46 is depicted the essential postulate which establishes that *a cylindrical bond in the cultural structure as a model of the entity's schema or truth corresponds to an ontic sphere as a model of the entity's design.* But, as the design consists of a plan made up of a series of archetypal matrices, analogy requires that the ontic sphere be made up of a series of corresponding concentric spheres: the ontic sphere is thus a *stratiform sphere*. The *perception* of this sphere or entity's design, during the first movement, produces a cylindrical bond made up of a beam of axial planes, each one of which represents the conceptual significance of an ar-

chetyal matrix. Just as seen in Figure 46, the “habitual concept” is the normally horizontal concept slice, the AB plane of which is parallel to the plane of signification (StT).

Relating Figure 46 with figure 73, it is easy to comprehend that the first one actually analogically represents the *gnoseological correspondence* established by the first movement between the external entity's design and its schema in the cultural structure: that is why on the left, in region (B), there is a *stratiform sphere* and on the right, in region (b), there is a *cylindrical bond* containing a beam of axial planes. If we wanted to represent the second movement analogously, we should take into account that *the axiological correspondence consists in the expression of the habitual concept “beyond” the sensorial sphere, i.e., in the “affirmation” of the essential matrix: methodologically, this condition is formulated as the “potential postulate of the structural model.” The potential postulate affirms that, if a horizontal AB slice of the cylindrical bond is equivalent to the expressed habitual concept, and if one, and only one, of the concentric spheres that integrate the stratiform sphere represents the axiologically corresponding essential matrix, then this single sphere constitutes a “node” in the superstructure model.* The potential postulate has been analogically represented in Figure 74, which should be compared with Figure 46 for its better comprehension.

The line of segments that divides the plane of Figure 74 marks the microcosmic limit of the *sensorial sphere*. On the left, in the cultural space, the essential matrix affirmed by the projection of the sign emerges in the region (D) of the macrocosm: the entity becomes axiologically *visible* as a *cultural object*. On the right in the psychological space, the habitual concept slice, the conscious representation of which is *visible* in region (d), is expressed “beyond the sensorial sphere”: the sign, which represents the conceptual significance, will be projected onto the entity's design and affirm the essential matrix.

In synthesis, the sign expresses the significance of the habitual concept: the projection of the sign on the entity's design affirms the essential matrix and confers on it cultural value. The entity is transformed into a cultural object, into a support of cultural properties; the essential matrix then *emerges* with a particular *meaning* determined by the *axiological context* of the other cultural objects that populate the cultural space. *The potential postulate requires that such an emerging matrix, the patency of which makes the entity a cultural object, be represented by an analogical sphere and that it occupies the place of a “node” in the superstructure model.* This methodological interpretation of the axiological correspondence will allow us, as we have already stated, to deduce the superstructure model from the structural model of Figure 12.

D. Analogical Superstructure Model

The essential postulate of the structural model affirms that a cylindrical link of axial planes in the cultural structure, as a model of the entity's truth, gnoseologically corresponds to a stratiform ontic sphere, as a model of the entity's design.

The potential postulate of the structural model affirms that a simple spherical ontic node of the superstructure, as a model of the essential matrix emerging in the cultural object, axiologically corresponds to a horizontal plane of the cylindrical bond of the cultural structure as a model of the habitual concept.

The joint comprehension of both postulates reveals to us an important condition: *a "node" in the cultural structure model corresponds to a "bond" in the superstructure model.* This condition determines that between both models exists a relationship of *inverse symmetry*. Now, there is an actual characteristic, common to cultural objects and to conscious representations of cultural objects, which cannot be absent in the respective models: the incorporation of this characteristic imposes a *visual criterion* in the qualification of the indicated relationship, which is why the Hyperborean Wisdom denominates it: *"inverse potential symmetry."* Examination of Figure 74 clearly demonstrates such a common characteristic: both the habitual concept and the cultural object present in common, the quality that their existence is associated to their *appearance*: the habitual concept, or any concept slice, only exists for the animic subject when it is *noted*, when its significance becomes *visible*, when its representation emerges into the light sphere, etc.; the cultural object, on the other hand, only exists as such when it is *re-known*, i.e., when its cultural value is *evident* to the members of the cultural community: the existence of a cultural object consists in its *appearing* full of meaning or in its being *evident*. Thus we see that, despite the fact that one corresponds to a *bond* and the other to a *node*, both beings present the common characteristic of their *patent* existence. The methodological rigor demands that the actual qualities be contemplated in the structural models so that they correspond as exactly as possible with the reality that they represent; the mentioned characteristic must, then, be present in the cultural structure model and in the superstructure model, so we are going to implicitly assume the *manifest visibility* of the habitual concept and the cultural object represented in the respective models: both the concept slice (of the cylindrical bond) of the cultural structure and the node of the superstructure *must be considered patent*; the first patent for the intelligible apprehension of the animic subject and the second patent for the sensitive perception of the Paśu. Thus, between the two models, a relationship of *inverse potential symmetry* will be verified.

A structure model like that of Figure 12 is made up of *nodes* and *bonds*. We know from the potential postulate that the *nodes* of the superstructure consist of *cultural objects* and that the same can be represented in a model by *equivalent spheres*. It is evident, then, that we still need to clarify how the *bonds* of the superstructure model are represented. The answer will arise from the comprehension of the *actual bonds* of the superstructures. That is to say, from the following inquiry: what links the *nodes* or *cultural objects* of the actual superstructure to each other? Answer: a *particular relative bonding*, which Hyperborean Wisdom denominates: “*connection of meaning*.”

The set of cultural objects that populates a given cultural space constitutes an *axiological context* in which the particular object acquires its *meaning*. This implies that each cultural object is linked to each one of the remaining objects of the axiological context by a culturally permanent *connection of meaning*: as long as a cultural object exists as such, i.e., as long as it possesses meaning for a Paśu culture, the *connections of meaning* that cause its evidence in the axiological context will be maintained. And as a “Paśu culture” is no more than the form determined by an actual superstructure, it is understood that its “*bonds*” can only consist of such “connections of meaning” that bind together the cultural objects of the axiological context. Now, if the “connections of meaning” are the actual links between cultural objects, it only remains for us to establish the form of their representation in the superstructure model.

The *connections of meaning*, because of their *permanent and actual linking* characteristic between cultural objects, must be qualified as *macrocosmic records*. As defined on page 540, “*a macrocosmic record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge*”: As we will see later on, the *connections of meaning* fulfill this function because they contain *the cultural history of the object of reference*; that is why the Hyperborean Wisdom denominates them: *cultural Records*. Unlike the ontic Records, which are the “exclusive property of individual entities” (page 541), *the cultural Records are always the property of two cultural objects*: those between which the *connection of meaning* exists. But, “two cultural objects” being founded on two spatially distanced entities, and the *connection of meaning* being an actual link between them, it is clear that the cultural Record has to extend directly from one cultural object to the other, covering the cultural space that separates them. *This actual quality of the cultural Record is the principle that justifies its analogical representation as a “cylindrical bond” in the superstructure model.*

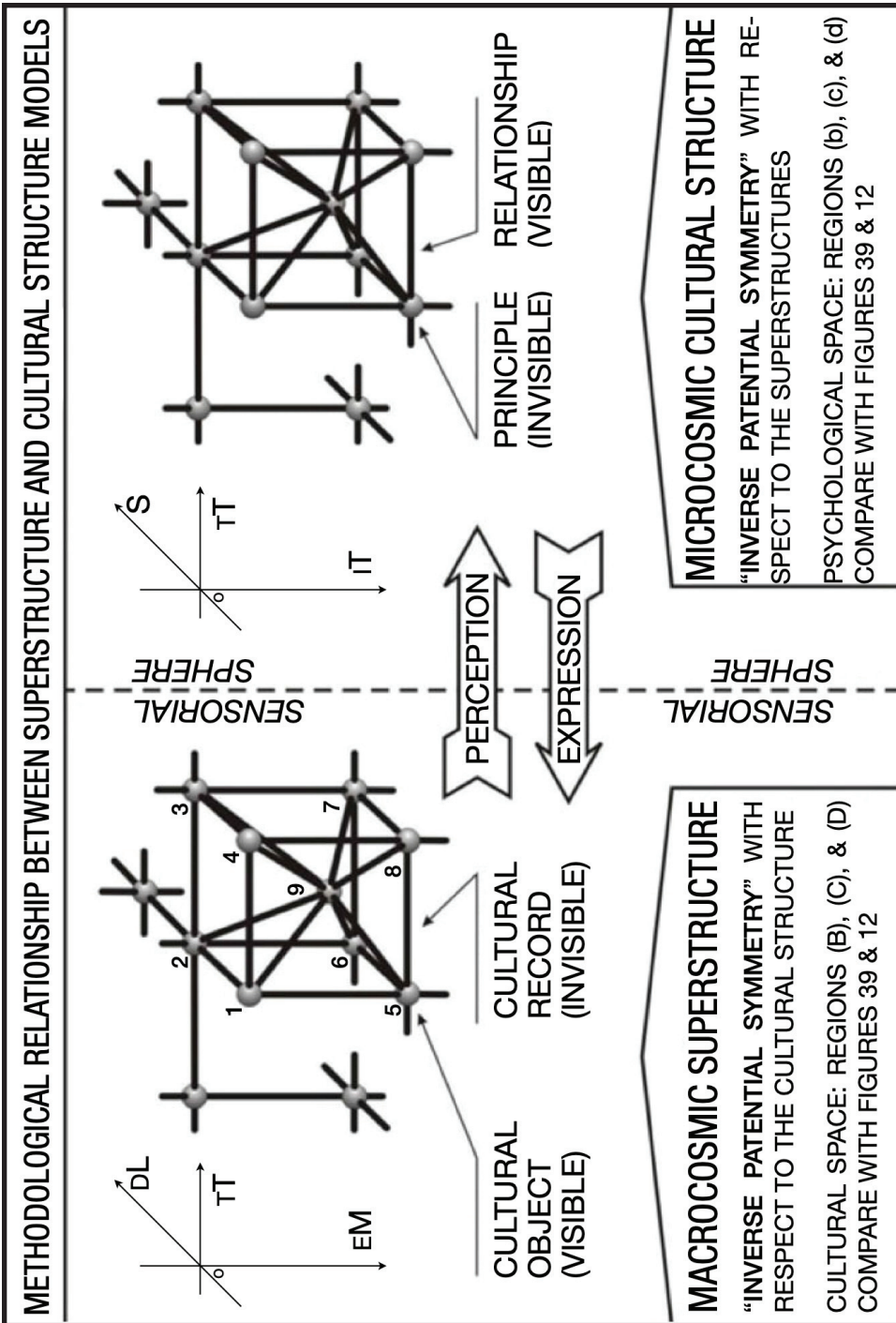


Figure 75

The connection of meaning, which links two cultural objects of the actual superstructure, can be analogically represented as a *cylindrical bond* that links two *spherical nodes* in the superstructure model: we are already in a position to represent such a model!

Undoubtedly, the model of Figure 12 would adequately serve for this purpose *were it not for the fact that it is not at all suitable to represent the superstructure independently of the cultural structure*: on the contrary, it would be highly instructive to refer the superstructure model to the cultural structure model, since this would bring out the *inverse potential symmetry* that exists between the two. This possibility can be realized by representing, in the same figure, the two structures *according to the model of Figure 12*, as shown in Figure 75.

There we can see that both the superstructure model on the left and the cultural structure model on the right are identical to the structure model in Figure 12. However, a relationship of “*inverse potential symmetry*” is verified between the two:

In the cultural structure, the place of the *nodes* is occupied by principles, the passive potency of which makes them *invisible* to the animic subject: as we saw in the First Part, the principles are *unrepresentable*. On the contrary, the place of the *bonds* is occupied by relationships, the active potency of which enables their *conscious representation* whenever the subject requires it: the relationships are, in any case, *visible* to the animic subject.

In the superstructure, the place of the *nodes* is occupied by *cultural objects*, the meaning of which makes them *visible* to the members of the sociocultural community. On the contrary, in the place of the *bonds* exist the cultural Records, the connections of meaning that are *invisible* because they remain under the “threshold of meaning” (see Figure 39).

The inverse potential symmetry is evident: in the cultural structure, *the nodes are invisible* and in the superstructure, *the nodes are visible*. In the cultural structure, *the bonds are visible* and in the superstructure, *the bonds are invisible*.

E. Analogical Study of the Superstructures

The superstructure model elaborated in the previous articles, and shown graphically in Figure 75, makes possible the “analogical vision” of the actual superstructures that we had proposed to obtain at the beginning of this section. From now on, when referring to the actual superstructures, we will always do so through this model or taking into account the conclusions drawn from it. Particularly valuable, for example, is the collaboration that the model lends to a detailed explanation of the concept of the cultural Record, a concept that can only be explained *analogically*, since the cultural Record is *invisible* to the animic subject. The Hyperborean Initiate, however, has the *faculty of anamnesis* at his disposal, which enables him to explore the cultural Records and to know the history of the cultural objects of reference: in order to evidence the

power of this faculty to *non-initiated* Viryas, for whom the cultural Records are effectively invisible, it will be inevitable to resort to the superstructure model in order to explain, beforehand, the cultural Record concept. This is what we will do next: in the present article, we will explain the cultural Record concept with the help of the model in Figure 75. In the next one, we will study the Hyperborean initiates' faculty of anamnesis.

1. Analogical Correspondence between the Superstructure Model and the Actual Superstructure

The superstructure model being an analogical representation of the *actual superstructure*, the conclusions that we draw from its examination will present correspondences with characteristics, qualities, or properties of it. The principal correspondences have been synthesized in the table of Figure 76: the first step will be to explain each one of such relationships in order to clarify the context in which the cultural Record concept must be understood.

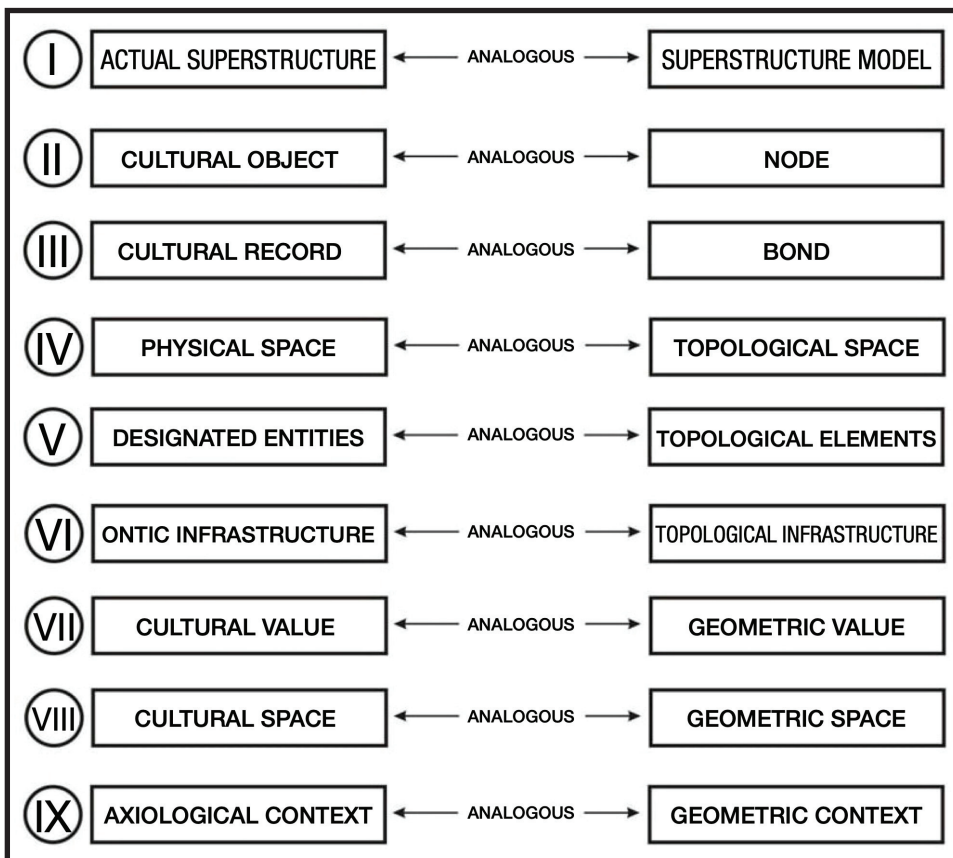


Figure 76

The nine statements in the right-hand column refer to the model of the superstructure in Figure 75, while the nine in the left-hand column reflect corresponding properties of an actual superstructure. The first three correspondences can be considered as *axiomatic principles* of the superstructure model: these principles have already been sufficiently explained and justified in the preceding articles so that here, except for III, we will only limit ourselves to repeating their definition. Principle I is the *fundamental thesis* of the superstructure model, from which all subsequent reasonings are derived: it affirms, simply, that “the superstructure model analogically corresponds with every actual superstructure.” Principle II expresses the “potential postulate of the structural model” and its axiomatic character is evident: it affirms that, “a cultural object of the actual superstructure model corresponds to a node of the superstructure model.” Principle III receives its actual foundation in the *connections of meaning* that link cultural objects to each other; as such relationships give rise to cultural Records, without discussing the validity of the principle, it will be explained again, in greater detail, further on; its formulation affirms that, “a bond of the superstructure model, corresponds with a cultural Record of the actual superstructure.”

Assuming the validity of the axiomatic principles I, II, and III, on which the superstructure model is based, the analysis of the following *analogical propositions* will enable us to deepen our comprehension of actual superstructures. These are now logically enchaind statements that describe the essential properties of the superstructure model and enable us to explain the *constitution* of an actual superstructure.

2. Propositions IV and V

Let us recall what was said on page 60 about the structure model in Figure 12, identical to that in Figure 75: “We deduce from simple observation that it is comprised of four elements: certain protuberances called *nodes* at the vertexes and center of the cube; the *bond* between nodes; the *space* that occupies its extension; and the *time* that allows it to last or change.” Here, of these four elements, we will not consider time, which in the actual superstructures is denominated *history* or *historical time*, since it has already been defined in another section (page 359) as “time of an external culture”; instead, later on, we will study a temporal species proper to the cultural Records that the Hyperborean Wisdom denominates as *chrono-cultural series*. Disregarding time, we can affirm that a superstructure model is *essentially* constructed *with “topological elements” organized in a “topological space.”* In this “topological space,” we recognize the *space* that every structure requires in or-

der to exist, but in place of the *nodes* and *bonds*, we affirm that a superstructure model is constructed with “topological elements.” What does this difference signify? Answer: that in an actual superstructure, cultural objects, analogous to nodes, and cultural Records, analogous to bonds, are actual elements, the existence of which begins *a posteriori* to ontic existence: as we saw in “C,” the designated external entities are the support of the cultural object’s cultural properties; this is why the entities present their design *a priori*, in the first movement, while the cultural objects arise by the *a posteriori* affirmation of the design’s essential matrix during the second movement. Therefore, in the superstructure model there must exist, analogically, something *a priori* to the existence of the nodes and bonds, but which serves as a fundament for the subsequent properties of the nodes and bonds: such a fundamental apriority is the essential characteristic of the *topological elements* of the superstructure model.

Proposition V is understood, then, which postulates the analogy between the *topological elements* of the superstructure model and the *designated entities* of the actual superstructure. Moreover, if the topological elements are organized in a *topological space*, and those are analogous to the designated entities, the existence of which occurs in *physical space*, it is evident that these spaces are also analogous; this is what Proposition IV affirms: “the topological space of the superstructure model is analogous to the physical space of the actual superstructure.”

3. Propositions VI and VII

Let us now consider the structure model of Figure 12. The *topological elements*, when organized in the *topological space*, form a *topological infrastructure*. The topological infrastructure is the essential skeleton of any structure: on this skeleton are added, *a posteriori*, the *values* that transform the infrastructure into a structure and confer to it specific *geometric* properties. *Node* or *bond* qualification, for example, is the adjudication of a *geometric value* to certain pre-existing *topological elements* in the structure. In other words, *the topological infrastructure supports the geometric properties of the structure*.

Applying these definitions to the superstructure model of Figure 75 and tracing correspondences to the actual superstructure, we come to understand Proposition VI. In effect, if the topological infrastructure is comprised of topological elements, analogous to the designated entities, these have to make up, analogously, an *ontic infrastructure*. That is to say, *the designated entities, by organizing themselves in physical space, form an ontic infrastructure*. Naturally, as Proposition VI declares, “the topological infrastructure of

the superstructure model is analogous to the ontic infrastructure of the actual superstructure.”

Now, what is an *ontic infrastructure*, really? Answer: *the essential skeleton that supports the cultural properties of the actual superstructure.*

Let us explain this answer. The designated entities, which are distributed in the physical space, form an ontic infrastructure. The Paśu gets to know its designs by means of the first movement, and is affirming its essential matrices with the projection of the signs that the second movement carries out. Thus, the entities are transformed into cultural objects and emerge with specific properties beyond the threshold of meaning: in truth, the entities remain equilibrated in their place, since what emerges is an *axiological content* placed in them by the expression of the Paśu. This axiological content is a *cultural value* added to the pre-existing entities that, for this reason, act as a support of cultural properties. It is understood then that, analogously to the superstructure model, the ontic infrastructure is an essential skeleton of the actual superstructure: on this skeleton are added, *a posteriori*, the *values* that transform the infrastructure into a superstructure and confer to it specific *cultural* properties. The qualification of *cultural object* or *cultural Record*, for example, is the adjudication of a *cultural value* to certain *pre-existing designated entities*. In other words, *the ontic infrastructure supports the cultural properties of the actual superstructure.*

It is evident, now, the statement of Proposition VII: “the geometric value added to an element of the topological infrastructure is analogous to the cultural value affirmed on an entity of the ontic infrastructure.”

4. Proposition VIII

The topological space, within which the topological infrastructure is organized, *is an essentially qualitative space*, i.e., a space in which the topological elements can only be qualified by the *quality* of their essential properties. The addition of geometric value to the elements of the topological infrastructure transforms the topological space into a *geometric space: an essentially quantitative space where takes place the superstructure model, i.e., a space where nodes and bonds can be qualified by their quantity, number, or measure*. In the geometric space, the nodes and bonds acquire particular importance by their *relative* position in the superstructure model: they can be *numbered, counted*, and their mutual relationships *measured* with precision.

Analogously, physical space “is an essentially qualitative space,” i.e., a space in which only designated entities can be qualified by the

quality of their essential properties: such purely qualitative properties, of course, consist in the Plan of ontic designs. The affirmation of the essential matrices due to the effect of the second movement transforms the designated entities into cultural objects and the ontic infrastructure into a superstructure: *physical space is then transformed into "cultural space," a quantitative space where the meaning of each cultural object rigorously depends on its own "cultural value" and on the measure of mutual "connections of meaning."* The general characteristics of "cultural space" have been summarized in the fourteenth commentary of article "A."

Clearly, Proposition VIII synthesizes the correspondence between geometric space and cultural space; this is the complete statement: "the geometric space determined by the superstructure model is analogous to the cultural space *constituted* by the actual superstructure."

We have reviewed, up to here, Propositions I to VIII. Proposition IX, however, cannot be addressed because its explanation requires the definition of some previous concepts. In the following subarticles we will study the relationship between the infrastructure and the structure, and the relativity of the geometric value: these concepts will enable us to define the "*geometric context*" of a property and this, ultimately, will make Proposition IX comprehensible.

5. Absolute Character of the Infrastructure and Relative Character of the Structure

Let us now analyze the *structural relationships* of the superstructure model in Figure 75. We will note that the purpose of *structurally* analyzing the model implies the examination of the *geometric values* that have been affirmed about the *topological infrastructure*, for example, of the *nodes* and *bonds*. The objective of the analysis will procure to demonstrate that such *geometric values* are *relative*, i.e., that they *depend on the "geometric context."* Once demonstrated, we will draw analogical conclusions that correspond to the actual superstructure.

We will begin by repeating the question from page 84, "What does the structural mode consist of?" and apply its answer to the superstructure model. "Answer: there is an ultimate formal pattern that cannot be decomposed through reduction; the modality of a structure is the way in which such an irreducible pattern is reproduced in the architecture of the system." First of all, let us remember that in the structure model of Figure 12, homologous to the superstructure model of Figure 75, the "formal pattern" is the *centered cube*. In order to facilitate the explanation, we have to suppose that the superstructure model is based on a "cubic" modality, i.e., on a structural mode determining that the centered cube is repeated

throughout the superstructure frame as a formal pattern: of course, this is only a didactic example, an example that will enable us to qualify the superstructure model, also, as a “cubic structure.”

Now then: *it is undoubtable that the “formal pattern” is an essential quality of the topological infrastructure.* Or, in other terms: *the “formal pattern” is a capacity proper to the infrastructure and, therefore, a priori to the structure constituted on it.* How is this character verified? Answer: by noting that *the “formal pattern” is independent of any spatial or temporal “reference” in order to exist.* *The structural cube* in Figure 75, for example, is sustained by a *topological infrastructural cube*: the latter, abstractly considered as the “formal pattern” of the superstructure model, *will always be “a cube” regardless of the point of observation or the moment at which it is comprehended*, i.e., regardless of *perspective*.

Let us examine the answer in greater detail. As we saw, the *topological infrastructural cube is the structural cube’s essential support*: this signifies that the “cube” is the topological fundament upon which the *most general geometric value* is affirmed, i.e., the act of being a *structural cube*. In summary, the infrastructural cube has no *geometric value*, although it makes it possible for *value* to exist for every structural cube as such; *value*, and structural existence, ensue a posteriori from the formal pattern: the infrastructural cube is a topological quality that lacks its own geometric value, but which serves as a fundament for the existence of the structural geometric value; a *structural cube* can only be *affirmed* on top of a *topological infrastructural cube*, i.e., that which could not exist without the presence of the latter.

But the infrastructural cube, as a “formal pattern,” is irreducible and cannot be analytically decomposed, i.e., it is a simple being: it determines without being determined and, although it is the cause of *geometric relationships*, it does not depend on any *relationship* outside of itself in order to exist. Thus, we arrive at the principle indicated in the previous answer; it is particularly interesting to note that it is not necessary to refer the infrastructural cube to topological space in order to prove its existence: its evidence is inseparable from the sensitive or intelligible intuition that reveals it to reason and independently of any concrete reference.

Contrary to the absolute character of the infrastructural cube, the *structural cube* is characterized by its *relativity*. This will become clear if we remember that the *structural cube* arises from the adjudication of a set of *geometric values* to the *infrastructural cube*: that is why it can be described as if it were a complex being and decomposed into a set of corresponding properties. But such properties *are essentially relative: they depend, on the one hand, on the “reference” of the structural cube to the geometric space and, on the other hand, on their mutual “relationships.”* In the *first case*,

the relativity is verified by noting that the *geometric value* of any property of the structural cube depends on the *relationship* that such a property maintains with respect to the geometric space of *reference*. In the *second case*, the relativity is verified by observing that the *geometric value* of a property depends on the *relationships* with other geometric properties, i.e., it depends on the *geometric context*. In the first case, the relativity of the geometric value is *general* and in the second case, it is *special*.

We will demonstrate both cases of relativity in the following subarticles in order to then address the explanation of Proposition IX.

6. First Case: General Relativity of the Geometric Value in the Structural Cube

In any structure, whatever its modality, and particularly in the “cubic structure” considered here, the geometric value is relative, although such a relativity may be *implicit* or *explicit* in the definition of its properties.

What does the *general relativity* of the geometric value signify? Answer: that in the structural cube, the value of its properties depends on the relationship that they maintain with respect to the space of reference. In order to verify it, let us note that, *without referring the structural cube to space, it is not possible to point out its actual properties: we can only describe its ideal properties because, without spatial reference, the cube is not situated in a geometric space but in an ideal space*; we will say, for example, “*the structural cube has six faces, limited by twelve edges, which form eight exterior vertexes, etc.*” Such a description is, naturally, *ideal* and, therefore, *generic: every structural cube responds* to this general description. However, when *we refer to “that” structural cube* in particular, for example that of Figure 75, things change: *if it is true that “that” structural cube fits the above description, it is no less true that the properties described depend, in “that” cube, on the implicit reference to geometric space*. For example, it is true that the cube of Figure 75 has six faces, but it is no less true that *they are not all equal*. In effect, in “that” cube, we must admit that one face is “front,” another “top,” another “bottom,” another “back,” and two others “side”; if we say “the face of the cube,” we are mentioning a property of the ideal cube: “the face,” a face equal to the other six, *without specific value*; but if we say “*that* face of the cube,” we are *implicitly* pointing out a property of the real cube: “a” face, a face distinct from the other six, *with the specific value* that proceeds from being “front,” “side,” etc.

We cannot, therefore, *point out* any property of “that” structural cube of Figure 75 without it being implicitly or explicitly deter-

mined by its reference to geometric space: precisely, the three orthogonal axes arranged to the left of the structural cube, X (tT), Y (Em), and Z (dL), fulfill the function of representing the geometric space to which every observation must be *referred*. When a structural cube is *referred*, as in Figure 75, to a geometric space, *each one of its geometric properties presents a value relative to said space*. If the *reference* is taken with respect to the point ('o') of intersection of the axes, then vertex 3 has *more value* than vertex 2, for example; likewise, edge 3.7 has more value than edge 2.6, etc. Strictly speaking, if we intend to exactly point out a specific property of "that" particular cube, we must precisely establish its relationship with respect to a space of reference: this will enable us to ensure that the pointed out property *is the same* after any type of movement; if the reference is correct, a change of position, a rotation of the structural cube for example, will not prevent us from distinguishing without error, at all times, this or that specific property. However, if we have remained fixed in our place of observation, we will verify that, in spite of knowing at all times where vertex 3 is, it may *no longer be worth more* than vertex 2. In other words, *the geometric value is relative with respect to the space of reference*.

It should be noted here that only the second case, of *special relativity* of the geometric value, will be taken into consideration in order to explain Proposition IX: the reason is that the analogical correspondence between the superstructure model and the actual superstructure would require the definition of a concrete *reference* of the latter to the cultural space, a requirement that would take us away from the objective of this section, i.e., from the cultural Record. The cultural Record, being analogous to a bond of the superstructure model, is clearly included in the second case, which refers to the determinations of the geometric context. That is why, after the following article, "*the relativity*" of the geometric value will be mentioned without clarifying whether it is general or special, but in any case, it should be understood as "*special relativity*," i.e., that relativity of the value with respect to the geometric context.

7. Second Case: Special Relativity of the Geometric Value in a Structural Cube

Apart from the general relativity that the geometric value of the structural cube's properties presents with respect to the space of reference, each property sees its value determined by its relationship with each one of the remaining properties. What, then, does the *special relativity* of the geometric value signify? Answer: that in the structural cube, the value of each one of its properties is determined by the *geometric context*. In order to demonstrate this, it

is enough to point out any specific property and analyze what its definition depends on: it will immediately become clear that the more detailed the description of the property is, the more it depends on the *relationships* with the other properties. Let us point out, for example, vertex 2: it is not just any vertex but “that” particular vertex, the back-upper-left lateral vertex. Now yes, in principle, we distinguish it from the other seven exterior vertexes because vertex 2 is that which is formed by the intersection of three edges of the back, upper, and left lateral faces: even if we only say “that vertex,” and point to 2 without mentioning any reference, in truth we are implicitly identifying it by its relationship with the three named faces; the vertex and the three faces that form it, are mutually related in such a way that it is always possible to identify any of them by their relationship with the other three properties. Here we can already see, in its most elementary definition, the *special relativity* that the geometric value of vertex 2 presents with respect to the faces that make it up; it is the only vertex formed by these three faces but this condition, which causes its existence, reveals its existential dependence: vertex 2 can only be such *by its simultaneous relationship* with the three faces; or, more rigorously: *a point can only be vertex 2 if its relationship with the back, upper, and left lateral faces of the structural cube is such that its edges or sides intersect it.* The geometric value of vertex 2 is, then, *essentially relative: it depends on the relationship of coincidence at a point of the three edges that form it.*

Let us now go a little further: let us try to define vertex 2 more precisely. This will be possible if we know more details about it, details that can be obtained by means of a meticulous *description*. Let us begin, for example, by highlighting that “vertex 2 lies on a diagonal line that passes through center 9 and through the opposite vertex 8”; but what have we done here if not *relate* vertex 2 to center 9 and vertex 8? We continue, for example, noting that “one of the sides of vertex 2 is common to vertex 1, another is common to vertex 3, and another to vertex 6”; but what have we done here if not *relate* vertex 2 to vertexes 1, 3, and 6? Let us observe, also, that “the three planes (1, 2, 3), (1, 2, 6), and (6, 2, 3), form a right-angled polyhedron, the vertex of which is 2”; but what have we done here if not *relate* vertex 2 to an angular measure? Etc., etc.

In order to complete the definition of vertex 2, one could add many details obtained in a similar manner. However, the important thing is not to improve the definition but to comprehend that the more details we add, the more *relationships* are involved in the concept. *The “special relativity” of the geometric value of vertex 2 consists in depending on each and every one of its relationships with other properties.*

The set of relationships that link it to other properties constitutes the *geometric context* of any property, for example, of vertex 2: *in the structural cube, the set of properties effectively related to a determinate property is denominated "geometric context."* One will thus comprehend the answer to the question "What does the *special relativity* of the geometric value signify?" which was affirming: "in the structural cube, the value of each one of its properties is determined by the *geometric context*." While this answer was demonstrated for the particular case of vertex 2, the same analysis and its conclusions can be inductively applied to the case of any other property of the structural cube.

The conclusion that we must draw from the analysis is that, apart from being "relative," *the geometric value must somehow increase if, correlatively, the complexity of the geometric context increases.*

That of the "complexity of the geometric context" is both a *qualitative* and *quantitative* concept: qualitative because the complexity of a context is determined by the way the properties that comprise it relate to each other; and quantitative because the complexity of a context numerically depends on the set of properties that make it up. A change in the *modality* of the structural lattice can cause a context, the *configuration* of which is more complex; an increase in the number of properties related to a determinate property undoubtedly increases the complexity of the context.

In any case, *the greater the complexity of the geometric context, the greater the geometric value of the determinate property.* The question now comes down to interpreting what the relativity of the value *signifies* and, especially, how it grows as the complexity of the geometric context increases.

8. Significance of Geometrically Valued Special Relativity

Let us remember, first of all, the warning made at the end of E6: from here on, the adjective "special" will be dropped in order to qualify "the relativity" of the geometric value. As henceforth, we will never refer to "general relativity" without prior clarification, there will be no possibility of confusion, and "relativity" should always be understood as "special relativity."

Having stated this convention, let us inquire what the relativity of the geometric value signifies. From the previous subarticle, we know that, for example, *vertex 2 signifies a "geometric value"* and that it is *relative*. However, inquiring into the "*significance*" of the relativity imposes the prior explanation of the significance's "*relativity*": as we will see, significance and relativity are two concepts that are causally linked like the chicken and the egg, without it ever being possible to clearly determine who started the vicious

circle. Of course, in order to study this aspect of the problem of the significance, we must situate ourselves in the *cultural structure*, on the right-hand side of Figure 75.

Now, in the *cultural structure*, a *significance* is analogous to a *relief* on the horizon of continuous signification. The significance's *relief*, what the subject *notes*, highlighted with clarity, depends on the meaningful context of a structural language. But the significance's *relief* is not always the same, and, of course, varies from one Paśu to another. In other words, the relief is *relative*, it presents different degrees of *enhancement*. What do the significance's degrees of *relief enhancement* depend on? Answer: on the complexity of the meaningful context of the language: the more complex the modality of the structural lattice in which context the significance is noted, the more its relief will be emphasized, the greater its *enhancement* will be. The signified relief is the imitation of a concept slice: its greater enhancement corresponds directly to a greater *comprehension* of the concept, i.e., to the inclusion of a greater number of semic elements proper to the truth of the entity schematized in the Relationship. This means that, noting a concept in a context of great complexity implies a great signified relief and a proportional comprehension of the truth of the entity: the greater the complexity of the structural context, the greater the enhancement of the signified relief and the greater the comprehension of the truth.

In order to clarify what we mean by "greater complexity of the structural context," we must refer to the simple system of Figure 13: a bond and two nodes, i.e., a Relationship between two Principles. Well, with respect to such a simple system, *all the relationships that are connected with its principles constitute the "structural context."* This being so, then *an increase of the structural context's complexity consists in an increase of the relationships connected with its principles.* But it should not be deduced from this that "complexity" is merely a quantitative property, i.e., that it depends exclusively on the number of Relationships connected with the common Principles, because, in addition, complexity depends on the *contextual configuration*, i.e., on the *modality* of the lattice. Naturally, the "meaningful context" is that part of the structural context, the Relationships of which respond to the modality of a horizontal language.

In any case, we find that the degrees of the signified relief enhancement depend, ultimately, on the structural context's complexity, i.e., *on the set of relationships connected to the common principles.* In other words: *the signified relief is "relative" because it is determined by the set of relationships that constitute the structural context.*

It is evident that, the significance being “relative,” it is wrong to ask about the “significance” of the relativity. However, the significance is *“relative” in the cultural structure*, and the *“relativity”* of which we inquire is that of the *geometric value of the properties* of the structural cube, i.e., this “relativity” belongs to the superstructure model. The solution, which eliminates the paradox, consists in establishing an analogical correspondence between the *significance*, proper to the cultural structure, and the *geometric value*, proper to the superstructure model, with which the *relativity of the significance* is circumscribed to the meaningful context and the *relativity of the geometric value* is limited to the geometric context. Naturally, the *“meaningful context” is thus analogous to the “geometric context.”* But this is not new: however one looks at it, it will not go unnoticed that such a correlation was already described as an *axiological correspondence* when the second movement of the macrocosmic objective of the Paśu’s finality was studied; in Figure 73, for example, one sees that the Paśu puts *meaning* into the entity by means of expression: the *meaning* proceeds from affirming the design’s essential matrix, i.e., from the act that confers *cultural value* on the entity and makes it emerge as a cultural object; *meaning* is thus a *value*: and such a *value*, proper to the superstructure model, corresponds to *significance*, proper to the cultural structure.

In synthesis, the *geometric value* of any property of the structural cube is analogous to the *significance* of any concept of the cultural structure: both are equally relative because of their respective contexts.

This analogical correspondence between *geometric value* and *significance* reveals to us a fundamental aspect for the comprehension of cultural objects and actual superstructures: *the degrees of value enhancement*. Such an aspect will become evident if we go deeper into the analogy; that is to say: as it was stated in E7, the *geometric value* increases as the complexity of the geometric context increases, analogous to how the signified *relief* increases as the complexity of the meaningful context increases; but, the increase of the signified relief is highlighted by its different *degrees of enhancement*; does this imply that, analogously, the increase of the *geometric value* is evidenced by *degrees of enhancement*? Answer: in effect, the *geometric value possesses a relief* characteristic for a given geometric context: if the complexity of the context is greater, the *value’s relief* acquires a proportional *enhancement*. In other words: *the value, which is relative and depends on the context, exhibits, in an “aspect,” that contextual rationality, that reason that determines the context of related properties: such an aspect is the “enhancement” of the axiological relief.* The geometric value of vertex 2, for example, becomes more *enhanced* as we describe new

geometric properties related to it: and the discovery of new properties is equivalent, as it could not be otherwise, to an increase in the complexity of the geometric context; vertex 2 then emerges, its geometric meaning becomes more evident, acquires greater enhancement, as its relationships with other properties become clearer.

The geometric value of a property can be “general” or “particular,” depending on whether it refers to the whole geometric context or to another property. More clearly: *if a property is examined in contrast to the context, its value presents a “general” degree of enhancement. If a property is examined with respect to another property, its value presents a “particular” degree of enhancement.* For example, the geometric value of vertex 2 is “general” when we state “vertex 2 of the structural cube in Figure 75”; on the other hand, the value is “particular” when we affirm “vertex 2 has a common side with vertex 6.” It is evident, then, that the “particular value” presents a greater degree of enhancement than the “general value”: if we state “vertex 2 of the structural cube,” its value is “general” because the whole context of the cube determines it; but as soon as we affirm the relationship with vertex 6, we see vertex 2 “emerge” from the “general” context with a particular degree of enhancement that highlights it and puts it in the foreground. *The passage from general value to particular value supposes its enhancement in all cases.* All of these concepts, as we will soon see, can be applied in order to interpret the actual superstructures.

9. Proposition IX

Proposition IX states the following correspondence: “the geometric context of the superstructure model is analogous to the axiological context of the actual superstructure.” In article “C,” it was demonstrated that “the external axiological context is analogous to the internal meaningful context,” and in the preceding subarticle E8 we saw that “the meaningful context thus turns out to be analogous to the geometric context”: the geometric context and the axiological context are thus analogous and we will not insist on this. The objective of the present subarticle will be to take advantage of such an analogy in order to interpret, in an integral manner, the actual superstructure by means of the instrument of the superstructure model.

For this purpose, we will employ the *structural cube* in Figure 75, which will represent a *cultural fact* of the actual superstructure.

Always with reference to said figure, let us analyze how the cultural fact is constituted. In principle, there are, in the sites numbered one to nine, as many designated entities: according to the essential postulate, we must suppose that such entities consist of

stratiform spheres similar to that which Figure 46 shows. With the first movement, the Paśu perceives the designs and schematizes them in the cultural structure as habitual concepts: it is the gnoseological correspondence. With the second movement, it expresses the significance of the habitual concepts on the entities of reference: it is the axiological correspondence. As an effect of the expression, the essential matrices of entities one to nine are affirmed, similar to the process represented in Figure 74: according to the potential postulate, each entity acquires cultural value and constitutes a node of the superstructure. At each one-to-nine location, there is then a cultural object and a superstructured cultural fact is constituted.

In principle, the nine designated entities are distributed in physical space, in region B of the macrocosm. Upon receiving meaning, upon their essential matrixes being affirmed, an aspect of the entities emerges beyond the threshold of meaning, in region D of the macrocosm: that emerging aspect has the capacity of the essential matrix and is the objective cultural appearance of the nine entities. Such a cultural appearance consists in a set of evident properties, which is otherwise the only thing visible to the Paśu: each entity remains in its original site as a support of the emerging cultural properties, as a support of the visible cultural appearance, but invisible in themselves. The nine entities form the ontic infrastructure of the cultural fact: the Paśu cannot see them because it is in region B, but it recognizes, on the other hand, the emerging cultural appearance, the nine essential matrices affirmed by its bidding expression of meaning.

The superstructure of the cultural fact is constituted on the ontic infrastructure: each cultural object, visible to the Paśu in sites one to nine, manifests a cultural value that determines its meaning and the meaning of the cultural fact. The cultural value of each object is relative: each object presents a “general value,” referring to the context of the other objects, and a “particular value,” due to its relationship with each one of the objects in the context. The context constituted by cultural objects is thus purely axiological. The relationships between cultural objects are denominated “connections of meaning” and are cultural Records of the macrocosm: in the superstructure model, in the structural cube of Figure 75, the connections of meaning are represented as the bonds that link cultural objects one to nine.

The relativity of the cultural value can be analogically comprehended by remembering that the value of a cultural object is analogous to the geometric value of a property of the structural cube; that the cultural object itself is analogous to a property of the structural cube, in this case, to a vertex; that the connections of meaning are analogous to the relationships between properties;

etc. Taking into consideration such analogies, and the analyses of the previous subarticles, it is clear that the cultural value is relative and that it depends on the axiological context. The cultural value of an object can present, then, different degrees of enhancement: the greater the complexity of the axiological context, the greater the enhancement of the cultural object. The complexity of the axiological context, of course, qualitatively and quantitatively depends on the set of connections of meaning that link a cultural object with the others.

In order to visualize all of this, let us refer to a concrete example: let us suppose that we go to the public library to look for a copy of *Mein Kampf*. The cultural fact, in this case, is constituted by the Library's cultural space and the superstructure of cultural objects and men that occupies it. We enter the room and situate ourselves in front of the shelves of books: there, each thing that we distinguish is a cultural object to which we have given meaning. But the meaning that each object possesses has a relative value, formally determined by the other objects in the context: each object is defined by its properties, but each property acquires meaning through its relationships with all the others. We know what a Library is: a place where books are kept on shelves; we go there and we recognize it: we see the books arranged on the shelves, the shelves attached to the wall, the wall cemented to the floor in order to support the ceiling, etc.; in truth, all of this context gives meaning and enables us to recognize the Library: neither the books, nor the shelves, nor the wall, nor the ceiling, nor any cultural object *taken out of context* signifies the Library. On the contrary, the Library is the set of cultural objects linked by connections of meaning that constitute a context recognizable as such: between the books, the shelves, the wall, the ceiling, and all of the other cultural objects, there are actual, albeit invisible, connections of meaning that form the superstructure of the cultural fact.

The cultural objects are distributed over the ontic infrastructure of the Library, each one presenting a *general cultural value*, determined by the complete axiological context. That is why, when we look at the shelves in search of the Führer's book, *all of the books look the same*: they are books; we know that; but none appears *to be worth* more than another because of the integrity of the axiological context that confers on them a *general value*. Suddenly, one of the books is enhanced and its relief stands out from the other books: we read the title on the spine and see that it is *Mein Kampf*, the Führer's book: an instant before, all the books were of equal value; an instant later, one of them manages to stand out and attract our attention; in parallel, the rest of the books, and even the context of the Library, have passed into the background, have lost cultural value in the face of the relevance of the Führer's book:

what has occurred? Answer: that in recognizing the Führer's book, confused among the generality of the other books on the shelf, we have affirmed in it a *particular value* that caused its instantaneous enhancement: as we saw in E8 "*the passage from general value to particular value supposes its enhancement in all cases.*" In this, as in any other similar case, *the relativity of cultural value* is evident: the affirmation of the sought-after book is equivalent to *strengthening* its connection of meaning to us or, contrarily, to *weakening* the connections of meaning that it was maintaining with the axiological context of the Library; the greater brilliance of the sought book is accompanied by the fading of the context.

We pass a glance around the library hall and return to look at the shelf with the books: the phenomenon takes place once again. The Führer's book emerges and is placed in the foreground in front of our eyes: we are then tempted to doubt the relativity of the cultural value. Now we know where it is, the sought-after book manifests an enhancement that encompasses all of our attention: really, this book seems to be worth more than the others, i.e., it seems to exhibit an intrinsic cultural value that allows it to stand out above the other books! Naturally, such an error can only come from ignorance of the fact that the connections of meaning determine the value of cultural objects: but such an error is frequent because the connections of meaning are invisible. However, the relativity of the cultural value is immediately evidenced: not because our book loses its particular value at some point, *but because it is easy to prove that for others it has absolutely no value at all.* Just as we found the other books on the shelf worthless, those other books, *including* our valuable copy, will seem worthless to others. Let us observe what occurs when Samuel Simon enters and situates himself next to us: we watch him out of the corner of our eye and see that he is also looking at our shelf; suddenly, he stops with a visible show of satisfaction: something has caught his attention; it is undoubtedly the highlight of a book; it is undoubtedly the Führer's book! We go ahead to examine what book he has taken and we find to our surprise that it is "How to Make Money on the Stock Exchange": for Samuel Simon, the Führer's book signifies nothing, it has the same value as other books on the shelf; for him, on the other hand, the presence of "How to Make Money . . ." has been notable, for in that book he has affirmed a superior cultural value.

These examples, though trivial, have the virtue of demonstrating the relativity of cultural value and its dependence on the connections of meaning: in cultural objects there is a "general value" sustained by the integrity of the axiological context, as in the books of the Library, the general value of which allows them to be books and to be on the shelf without standing out from one another; but cultural objects also present particular values, depending on

whom a determinate connection of meaning refers to: certain special connections of meaning, with God, with the Homeland, with the home, with the race, etc., can confer to a book, for example that which we were looking for, a “particular value” superior to that of other cultural objects. And this “particular value,” as we have seen, causes the effective enhancement of the cultural object *over* the “general value.”

Logically, the example of the Library can be questioned by arguing that the book's connections of meaning, those that refer to its literary content, *are not real*, i.e., that they are the projections of ideal relationships. In order to prove that such an argument is fallacious, it is enough to replace the books with *tools*, and the Library with a Hardware Store: the tools are distributed on the shelves without standing out from each other, although each one has a “general value” that confers on them not only the axiological context of the Hardware Store, but also that of the entire external cultural's superstructure; if we are blacksmiths and we go to look, for example, for an iron hammer, it is certain that it will emerge above the other tools as soon as we recognize it and affirm in it a “particular value”; if next to our iron hammer there is another of wood, it is possible that we do not notice it, that it has no value for us; however, the carpenter who has entered the Hardware Store behind us to also look for a hammer, quickly goes to take the wooden hammer, the highlighting of which makes it stand out from the other tools, including our valuable iron hammer: for the carpenter, the wooden hammer has a particular value, *a utilitarian value* based on its function of adjusting wooden wedges: instead, the iron hammer, *which is not useful* for such a function, lacks *utilitarian value* and, therefore, *meaning*; the carpenter *does not* even *see it* because for him it signifies nothing and so he does not attach any meaning to it, he does not affirm any “particular value” in it.

In summary: all of the hammers on the shelf, of different shapes and materials, are cultural objects endowed with the “general value” of being “hammers” conferred by the axiological context; each one of them can exhibit, in addition, a “particular value” determined by some connections of meaning that formalize their function: for example, the relationship of the iron hammer to the nails and of the wooden hammer to the wedges. And these connections of meaning, which highlight a particular value of each hammer, are relationships between *actual* things and not mere imaginary projections.

The Hyperborean Initiates' faculty of anamnesis makes it possible to explore the cultural Records. Now, the cultural Records are the “connections of meaning” between cultural objects and they are those that determine the value: the “general value” acting in the whole of the axiological context or the “particular value” when some of them are separately confirmed. The comprehension of the

cultural Record demands, then, to be approached by means of a detailed analysis of the cultural value: especially, we must comprehend on what principle the “general value” is sustained and in what way the “particular value” modifies it. The superstructure model facilitates the answers, as we will see in the following subarticles, after which we will go on to describe the possibilities of the faculty of anamnesis.

10. Superstructure and General Value of Cultural Objects

The first thing that should be noted here is that *all the members of a cultural community equally participate in the “general value” of each cultural object*. This being so, does this mean that the “general value” is present in the cultural object, regardless of the particular recognition of each member? Answer: the answer is affirmative: the general value subsists in the cultural object even in the case in which no Paśu is found in the context in order to express its meaning; and the explanation is as follows. As stated in the third commentary, “The macrocosmic objective of the finality aims, in the first place, at ‘placing meaning on the world.’ In order to fulfill such a finality it is not enough to grant ‘meaning’ to the entities by means of some form of expression: it is also necessary that said ‘meaning’ *endures* and is reaffirmed again and again, after a perpetual search and discovery of the design, of a truth that never ends up being completely revealed to reason. That search, that discovery, that reaffirmation, they please the Demiurge, they form part of the object of His pleasure. An external ‘superstructure’ that *sustains* the ‘meaning’ granted to the entities is then required. To construct such a superstructure is a collective task and *languages* are the tool with which the Paśu is endowed to undertake it.”

The “meaning” collectively placed on an entity, i.e., the “general value” of a cultural object, *endures* because it is *sustained* in the entity by the actual superstructure: *when a cultural object is collectively known, and integrates the superstructure of that culture, its “general value” is “preserved” in the object, independently of the particular recognition of its members; i.e., the “general value” is “collective” and indifferent to any individual act. Once a cultural object has emerged from the threshold of meaning with a “general value,” and has been incorporated into the superstructure, it remains manifested in the sphere of meaning: the general value causes the collective evidence of the cultural object. Thus, the axiological context not only determines the general value, and with it the cultural object’s degree of enhancement, but also sustains such a value in the object and causes its permanent enhancement*: let us remember that the *axiological context* consists of the set of cul-

tural objects that make up the superstructure with respect to a determinate cultural object.

These sentences, of course, raise an unavoidable question: what principle does the superstructure use in order to sustain the general value in a determinate cultural object? Answer: *a principle of vitality*. If the whole macrocosm, in effect, is vivified by the anima mundi of The One, all the more so will be the superstructures that exist in its interior; the comprehension of such a consequence, being logical, offers no problems. But the answer has a more precise significance and clearly requires establishing a distinction in this indubitable vitality of the macrocosmic contents; i.e.: one thing is the *ontic vitality*, which consists of the evolutive impulse that flows from the entity's being-in-itself, and which, for that reason, is *an entity's "principle of interior vitality"*; and another thing is the vitality that sustains the cultural value, which manifests itself a posteriori to the designated entity, from the moment in which the Paśu points out the essential matrix and discovers it to the collective view: from that moment, when the general value of the cultural object is evident to all, *the entity's "principle of exterior vitality" acts, which preserves the evidence of the cultural value.*

Let us remember that we have denominated the Archetypes that act externally as "psychoid Archetypes": the Hyperborean Wisdom distinguishes, from the set of psychoid Archetypes, Egregores or Myths, the *Archetypes that only vitalize the superstructures*, which it particularly denominates *astral Archetypes*. With this concept we can specify the significance of the previous answer; Answer: the superstructures sustain the general value due to the effect of the *principle of astral vitality*. Naturally, the *astral vitality* is *infused* from the exterior of the cultural object by the astral Archetype of the superstructure. But we already knew this action of the "astral" psychoid Archetype; in the thirteenth commentary, for example, it says: "But it should not be naively believed that the superstructures are mere projections of the internal cultural structure of the Paśu: on the contrary, *the superstructures possess 'life of their own,' they are capable, not only of integrating man into their complexion, but of determining his will. Although we will return to the subject in another section, we may now ask what is the 'mind' that, analogously to the cultural subject in the internal cultural structure, animates these external superstructures? Answer: a class of Archetypes denominated 'psychoid' or 'egregore.'*"

While a "superstructure" can be the support of an entire "exterior culture," since, inversely, a "culture" is the capacity of a superstructure, here we are referring to a lesser form denominated "cultural fact," which is likewise the exterior manifestation of a superstructure. The cultural fact, in general, is analogous to the structural cube of the superstructure model of Figure 75 and we will refer to

it later on in order to exemplify the “principle of astral vitality.” In the meantime, what must be kept in mind is that the *superstructure of the cultural fact is animated by an astral Archetype*. With this clarification we can take care of getting to know the principle of astral vitality and its effect better: *the law of conservation of the cultural object’s general value*.

The problem consists in establishing how the astral Archetype *infuses* its vitality into the cultural object and how such a vitality *preserves* the cultural object’s general value. Let us begin by remembering some concepts already studied on the *energetic character of the emergence* of the cultural fact.

When speaking of “*emergence* of the cultural fact” we are implicitly alluding to “movement,” i.e., to an act that in the macrocosm is essentially *energetic*. This we had already said on page 414: “the cultural fact, as an I symbol emerging in the consciousness, is *directed* to the consciousness of the Demiurge, i.e., to the conscious sphere of world meaning (D), guided by its *first intention: human pain*. The ‘pain,’ or first intention, is an *energetic note* of the cultural fact.” “Dramatically incorporated into the exterior plot, the Virya fulfills the macrocosmic objective of the finality to the highest degree, since the meaning that he places on the world is that which the Demiurge appreciates the most. In other words, in his dramatic performance the Virya expresses an *intense* meaning, which has the dimension of pain, and which is in reality comprised of two forces denominated *love and hate: the pain*, which the Virya puts into a cultural fact that dramatically includes him, *is analogous to the first intention that directs an ‘I’ symbol toward the consciousness* (see Figures 21, 22, and 23). In an emerging I symbol there is a ‘self-reference’ that directs it toward the threshold of consciousness but, as is observed in Fig. 23 (a), such a reference, or first intention, is in turn comprised of two basic references: an emotional and another rational one. Something similar occurs in a cultural fact, since *the ‘pain,’ put into play by all the men who integrate its plot, ‘directs’ the meaning of the drama toward the threshold of meaning, from where the cultural fact has to emerge toward a ‘world meaning’ or macrocosmic conscious representation*.” We also said that “the Paśu collectively fulfills the function of being *the source of the world’s reason: it is through its activity as a bidder of meaning that the reason of the world emerges* (i.e., the axiological context, the “connections of meaning” of which are equivalent to the “reasons” of the cultural object), *that the entities, until then submerged in the universal, acquire particular existence as cultural objects and are bound together by love, integrating themselves into the superstructures of the exterior cultures*” (page 374).

Of course, if the *emergence* of the cultural fact is an energetic process, an *active potency* that produces it must exist in its original

extreme: *this potency is that which the astral Archetype contributes, transferring it from the axiological context in accordance with the principle of astral vitality.* We will be able to comprehend the complete process if we first acknowledge the analogy between the demiurgic act of *plasmating* and the human act of *affirming*: with His *Vox*, the Demiurge *plasmates* the entity by subposing the particular design that puts an end to the universal archetypal nature; analogously, with its expression, the Paśu *affirms* the essential matrix of the design by placing on it its general value that transforms it into a cultural object; it is easy to see that the *affirmation* is a kind of cultural *plasmation* of the designated entity or, if you will, a *confirmation* of the essential matrix of the plasmated design. The Paśu, when it *affirms* the essential matrix of a designated entity, recognizes it with meaning because the former has also simultaneously *confirmed* the axiological context that determines it; this can be interpreted as follows: by affirming the essential matrix, the Paśu applies on the entity, on the essential matrix, an expressive force called *pain*, which is conformed by the axiological context and converted into *meaning*; the entity, then, has cultural meaning and can be recognized by the Paśu because it has emerged as a cultural object; if such an affirmation has been realized for the first time, it is enough for the Paśu to demonstrate the existence of the cultural object to the other members of its cultural community for a general value to be preserved in the cultural object: the cultural object will be from then on evident to all, since the whole community participates in its general value; as we said further back, after this collective recognition, a subsequent affirmation, much less a permanent recognition, is not necessary for the general value to be preserved: this occurs anyway because *it has been recorded in the superstructure, more particularly, in the connections of meaning of the axiological context.*

Let us suppose a cultural object that, in this manner, emerges by itself on the threshold of meaning and remains manifested, even if no Paśu or Virya notices it. If that force modulated in meaning, which is *pain*, has once been applied by the Paśu and it caused and directed the emergence of the cultural object in front of the Paśu, how is it possible that when ceasing the production of the force, i.e., when there is no expression or projection of the sign, the emergence continues? Answer: evidently, this can only happen *if, when the Paśu's own force ceases, it is substituted by another identical force: such a force is that which produces the astral Archetype by means of the vitality that it infuses through the connections of meaning, or cultural Records, of the axiological context.*

When the individual force of the Paśu ceases, i.e., the expression of its pain, it is instantaneously substituted by an equivalent "collective pain" that sustains the emergence of the cultural fact; with

identical processes, the astral Archetype maintains the general value of every cultural object in emergence.

In a determinate cultural object, the connections of meaning transfer to it an active potency that produces the substitute force, i.e., the “collective pain” that enables it to preserve its general value: this “active potency” is none other than the astral potency of the “universal-collective unconscious” or deep astral world (region B). The astral Archetype channels the astral potency through the connections of meaning on the cultural object; but the astral potency is then determined by the capacity of an essential matrix affirmed with general value: its energetic manifestation, the astral energy, is conformed according to the affirmative force, i.e., as “pain.” But it is now a “collective pain,” a substitute force for the pain expressed by the Paśu. In any case, the collective pain maintains the emergence of the cultural object and preserves its general value.

It is convenient to refresh the concept of “astral potency” and “astral energy” by rereading the following quote from page 424: “the living macrocosm is animated by the soul of the Demiurge or ‘anima mundi,’ which, analogously (to the *potency of the Paśu’s soul* (W) or *animic potency of the microcosm*), has a potential capacity to carry forth its plan: it is the *astral potency*, equivalent to the potency (W) of the Paśu’s soul. And such “astral potency” also manifests itself in two principal modes: as *vital energy of the astral world* in order to sustain the life of the macrocosmic organism and as *astral energy* in order to *animate the superstructures of the cultural facts or external cultures.*” Let us take a look at the shadow sphere of the Paśu. “In such an ‘analogical space’ of the microcosm the cultural structure subsists and the emergence of self-referent symbols occurs: the essential characteristic of every emerging symbol, as we saw in the First Part, is the *psychic energy*. Analogously to the shadow sphere, regions (a, b, c), Figure 39, in the macrocosm exists the astral world (A, B, C), in which subsist the exterior cultures and occurs the emergence of the cultural facts referred to the threshold of meaning: *thus, the essential characteristic of every cultural fact is the ‘astral energy’*” (page 425).

To summarize, once the Paśu projects the sign on the designated object, and affirms the essential matrix with its individual force or “pain,” the entity acquires cultural meaning: a meaning determined by the axiological context; after the Paśu has made the cultural object known to its community, the “general value” is preserved in the superstructure because of the astral Archetype: the cultural object receives the “astral vitality” from the connections of meaning that enables it to maintain its emerging general value.

A more profound comprehension is possible if the law of conservation of general value is interpreted by means of the superstructure model. It is necessary, then, to incorporate the principle

of astral vitality into the superstructure model and, for this purpose, we must consider the cultural fact as in the form of a *living organism*. The cultural fact, in effect, supports the following organic analogy: *if the ontic infrastructure is the skeleton of the cultural fact, comprised of entities internally vitalized by the universal Archetypes, the superstructure of the cultural fact constitutes its organic anatomy, formed by cultural objects externally vitalized by the astral Archetype. In other words: the superstructure of the cultural fact is analogous to an organism structured on the skeleton of the ontic infrastructure. In such an organism, the cultural objects represent the "organs" themselves, while the set of connections of meaning is equivalent to the "trophic system." The astral Archetype vitalizes the cultural objects, "feeds" them with the substitute force that sustains the general value, by means of this system; but the psychoid Archetypes or exterior Myths also make use of the trophic system in order to articulate the dramatic plot of the cultural fact.*

In Figure 75, for example, the structural cube on the left represents an organic cultural fact: the cultural objects (1, 2, . . . 9) are there analogous to "organs" and the set of connections of meaning (1.2; 2.3; 3.4; 4.1; etc.) is equivalent to the "trophic system": the astral Archetype vitalizes the nine "organs" by means of the "trophic system"; a particular organ, 2 for example, is vitalized by the trophic connections 2.1, 2.3, 2.6, and 2.9 of the trophic system: analogically, this signifies that the general value of cultural object 2, is sustained by the axiological context's 2.1, 2.3, 2.6, and 2.9 connections of meaning. With respect to the examples in subarticle E9, cultural object 2 can, of course, be either a book from the Library or a tool from the Hardware Store: in either case, the general value that keeps them culturally visible comes from the vitality infused into them by the astral Archetype through their respective axiological contexts' connections of meaning.

11. Superstructures and Particular Value of Cultural Objects

We have seen that the axiological context determines the "general value" of a cultural object and sustains it through a set of connections of meaning. But the cultural object, visible then by its "general value," can be recognized and affirmed at any moment with a new *particular value*. This "particular value" is that which causes the enhancement of the object over the general value and confers on it a singular meaning; in the case of hammers (E5), for example, the enhancement of the iron hammer, over its general value of being a hammer, was produced when the blacksmith was affirming a "particular value" in it: that of being *useful* for hammering iron nails; the affirmation of the particular value *refers* the

hammer to the iron nails. That is to say: *in every cultural object, the particular value arises from the affirmation of the general value in relation to another cultural object of reference. Hence, the particu-*

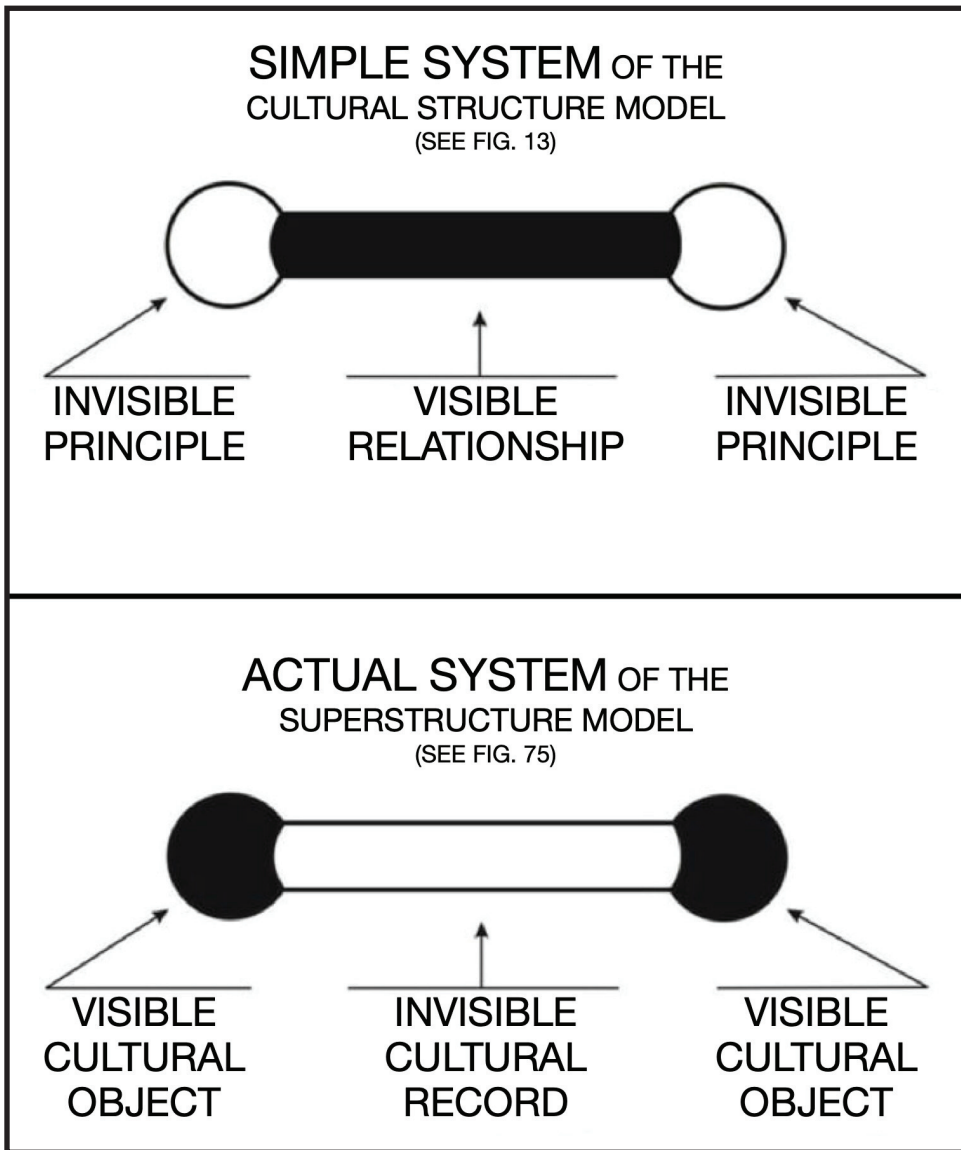


Figure 76b

lar value is qualified as relative; i.e., “relative” to this or that cultural object of reference.

Moreover, as every cultural object is linked to all other objects in the context by multiple connections of meaning, it is easy to notice that: *in a cultural object, with a determinate general value, there are as many possible particular values as there are connections of meaning that determine the general value.* Thus, a cultural object is

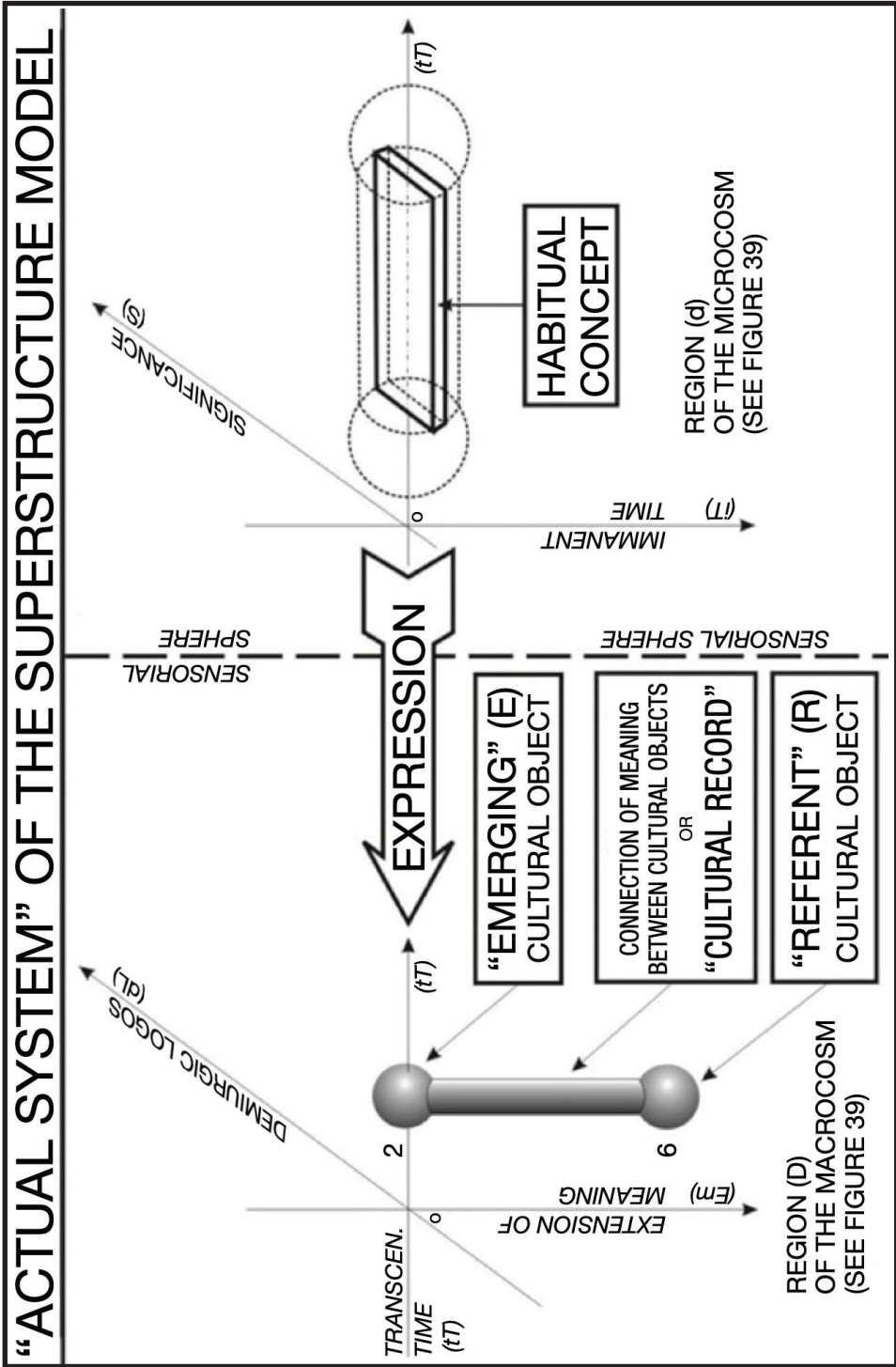


Figure 77

capable of receiving as many particular values as there are connections of meaning that link it to other objects of the axiological context. Consequently: *the effective “particular value” of a cultural object is always linked to a “connection of meaning” that refers it to another object and confers on it its relative meaning.* Therefore, the definition of particular value must be based on three terms: the *“emerging” cultural object*, i.e., that enhancement of which has particular value; *the “referent” cultural object*, i.e., that characteristic cultural capacity of which confers meaning relative to the particular value of the Emerging Cultural Object; and *the cultural Record*, i.e., the connection of meaning that links the Emerging Cultural Object with the Referent Cultural Object and by means of which the latter confers meaning on the particular value of the former. In the previous example, the “emerging” cultural object is the iron hammer, the “referent” cultural object is the iron nail, and the cultural Record is the *invisible* connection of meaning that links both of them; the iron nail confers on the hammer the relative meaning of being useful for nailing; such a meaning is manifested in the hammer by the vitality that infuses it with the connection of meaning or cultural Record and that causes the enhancement of its particular value. All of this can be visualized by means of the superstructure model in Figure 75.

Let us suppose that cultural object 2 is the *emerging* hammer of the example, and that objects 1, 3, 6, and 9 are its *referents*, while bonds 2.3, 2.1, 2.6, and 2.9 are the respective *cultural Records*. Each referent object has to confer a particular value on the emerging object 2 as soon as the latter is affirmed with reference to some of them. Let us also suppose that object 3 is *the head of a blacksmith’s enemy*, that object 1 is a walnut, that object 6 is *an iron nail*, and that object 9 is a *sports field*. It is evident that only when the blacksmith *refers* object 2 to object 6 will the particular value of being *useful* for hammering nails emerge in the hammer: such a *utilitarian value* is *relative* to iron nails. Very different will be, for example, the particular value that the other objects of reference will confer on it: if the blacksmith refers object 2 to object 1, the particular value of the hammer will be that of a *nutcracker*; again, it is a *utilitarian value*, the relative meaning of which the 2.1 cultural Record determines; that is to say, *object 2 emerges above its general value of hammer with a value of “nutcracker,” the relative meaning of which has been imposed by the 2.1 cultural Record with reference to object 1, “walnut.”* On the other hand, when the blacksmith refers object 2 to object 3, the hammer emerges on its general value endowed with the unmistakable value of an *offensive weapon*; the relative meaning that the 2.3 cultural Record imposes on object 2 endows the hammer with a *warlike value* because it is referred to the “head of the enemy” or object 3. And, lastly, the reference of ob-

ject 2 to object 9 confers on the hammer the *ludic value* of a *throwing hammer*: such a relative meaning is determined by the 2.9 cultural Record that refers the hammer to the “sports field” or object 9.

The superstructure model, applied to the previous case, allows us to draw the following conclusions: *every Emerging Cultural Object will exhibit the “particular value” that a cultural object of reference connected to it by a cultural Record determines; inversely, each cultural object of reference determines a different “particular value.”* In other words: if the blacksmith, when looking at the tool shelf, does so *with reference to iron nails*, then the hammer will emerge with *utilitarian value*; if he does so *with reference to the head of his enemy*, then the hammer will stand out with *warlike value*; if he does so *with reference to a sports field*, then the hammer will stand out with *ludic value*; etc.

The particular value of a cultural object, apart from utilitarian, warlike, ludic, etc., can take many other forms; in particular, it interests us to emphasize the *aesthetic* and *ethical* character of the particular value by means of the already seen trivial examples. In the case of the Library, when we were observing the enhancement of the book *Mein Kampf*, it could occur that a Lady entered and almost immediately headed to the shelf and pulled out the mentioned book, just like that. Evidently, to her, the book was also enhanced above the others and that is why she took it without hesitation; we asked her, then, “Are you an admirer of Adolf Hitler?” Answer: the Lady looks at us perplexed until she realizes that we are asking her about the author of the book that she has just taken; she smiles and responds to us: “No, Sir. I don’t even know who the author is. What interests me is the color of the cover because it matches the color of our living room, where we have a library that no one uses.” Declaring that every time she repaints the living room with a new color she has to replace the books in the library, the good Lady leaves with her new copy of *Mein Kampf*, but not before amiably saying goodbye. What does this tell us? Answer: that the book emerged with an *aesthetic value* because the Lady scanned the shelf of books with her eyes, establishing with each one of them a reference to the color of her living room: only that of the Führer’s was matching that reference color, and the connection of meaning, the cultural Record, conferred on it the aesthetic value that made it stand out in front of the Lady’s eyes.

As for the *ethical value*, it is not a particular value in itself, but a contextual determination of a particular value: *the ethical value of a simple Emerging Cultural Object is a current complement of the particular value imposed by the contextual vicinity. In other words, the ethical value depends on the act, i.e., on the moment in which the enhancement of the particular value takes place. The ethical value associated with the particular value of a cultural object may*

vary from moment to moment. For example, the blacksmith, upon discovering the utilitarian value of the hammer, is in a position to take it from the shelf and continue his work with it: it is *good* that he does so; i.e., it has a positive ethical value; however, if minutes before entering the Hardware Store, someone committed a crime with that hammer and it is lying in a pool of blood, it is *bad* that the blacksmith takes it and alters the criminological evidence that may exist: a day before or a day after, for example, it is *good* to take the hammer; at *that* moment, it is *bad* to do so, i.e., it has a negative ethical value. And here it is clear that the ethical value depends on the contextual vicinity of the hammer at a given moment. In synthesis, *the ethical value depends on the “circumstance” in which it enhances the particular value of a cultural object.*

As demonstrated, “the definition of the particular value must be based on three terms: *the Emerging Cultural Object, the cultural Record, and the Referent Cultural Object.*” Let us consider the case in which object 2 emerges with utilitarian value by being referenced to object 6 by means of the 2.6 cultural Record. In the structural cube of Figure 75, this case is completely represented by a *bond* (2.6) and two *nodes* (2 and 6), that is to say, by a *simple system* analogous to that of Figure 13. However, for such an analogy to be correct, it must be kept in mind that between both *systems* an *inverse potential symmetry* relationship is verified. Hence, an *actual system* in the superstructure model, as shown in Figure 76, corresponds to the *simple system* of the cultural structure model.

Returning to Figure 75, the *actual system* would be made up of the *Emerging Cultural Object* 2, the 2.6 *cultural Record*, and the *Referent Cultural Object* 6. The constitution of this actual system can be comprehended starting from Figure 74, assuming that the cultural object represented there is the 2 of the structural cube: this being so, then in Figure 77 we can see the cultural object 2 *referred* to the cultural object 6 by means of a cultural Record, conforming the three into an “*actual system*” of the superstructure model.

Assuming that cultural object 2 presents a general value sustained by the axiological context, Figure 77 shows only the particular value; this, according to what has been explained, arises above the general value because of the relationship that the cultural Record establishes with a cultural object 6 of reference (R): “*the effective particular value of a cultural object is always linked to a connection of meaning or cultural Record that refers it to another object and confers on it its relative meaning.*” The actual system represented in Figure 77 is thus constituted. But, it is clear that the same cultural object (E) can intervene in a plurality of actual systems: object 2, for example, can form the actual systems: 2.1, 2.3, 2.6, and 2.9, depending on the object of reference (R) considered. In con-

sequence, *a cultural object with general value maintains connection with a plurality of cultural Records.*

12. Analogical Study of an Actual System

Let us make a synthesis of the last two subarticles. In E10 we verified that the *“general value, in every cultural object, is preserved in the superstructure by the vitality that the astral Archetype infuses in the cultural object through the axiological context’s connections of meaning.”* And in E11, we verified that the *“particular value, in every cultural object, arises by affirming the general value in relation to another cultural object of reference.”* This definition will make it possible to explain, in a future article, the “faculty of anamnesis” of the Hyperborean Initiates. Here we will start from the definition obtained in E10, on the general value, in order to add the cultural Record of an actual system to the ontic horse of Figure 48.

As we have seen, the general value of an *organic* cultural object is sustained by a *trophic system* made up of all the axiological context’s connections of meaning: through the trophic system, from the connections of meaning, the vitality of the astral Archetype is manifested. But the connections of meaning are also *macrocosmic Records*: according to the “functional definition of a Record” (page 539), *“a macrocosmic Record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge.”* The principal macrocosmic Records that are studied in the *Fundamentals of the Hyperborean Wisdom* are the *ontic* and the *cultural*. “The ontic Records, as their name indicates, are animic contents proper to *external entities* that only have value for the Demiurge. The cultural Records are mnemonic contents proper to *external cultural objects* and their knowledge is of inestimable value for the awakened Virya. However, since every cultural object is, above all, an entity on which a cultural meaning has been placed, it occurs that both Records are present in a cultural object: hence the convenience of knowing what each one of them consists in and *the need to clearly distinguish them* because, from now on it is necessary to warn, the awakened Virya *must carefully avoid the perception of the ontic Record; only the ‘cultural Record’ is useful for his Strategy of spiritual liberation*” (page 538–39).

The content of the ontic Record consists in “an *ontic-temporal series* parallel and correlative to the *continuous function of the evolutive process* that unites the individual entity with the universal Archetype”; that is why the ontic Record must be avoided: because, “under the ontic-temporal series, the continuous function is *implicit* and can be *inferred* as well as effectively *experienced*,

which means *entering into direct contact with the universal Archetype. In order to avoid this last possibility, the awakened Virya never explores the ontic Records*" (page 542). The ontic-temporal series, on the other hand, represents the *natural history* of the entity: "in the ontic Record is contained the *natural history* of the entity, a history that can be reproduced by the Faculty of recording for the apperception of the Logos Aspect" (page 542). Figure 63 analogically shows, for the case of the ontic horse, the ontic-temporal series or "natural history" and the continuous function of the evolutive process; the central sphere, as explained, forms part of the "unfolded design model" and represents the "essential matrix" that puts an end to and individualizes the universal equine nature; on this sphere, i.e., on the actual ontic horse, exists the "ontic screen" where the Faculty of recording of the Demiurge's Logos Aspect reproduces the images of the horse's "natural history," or in other words, the phases of the ontic-temporal series: such a screen, in order to be apperceptible by the Logos Aspect, must be in a situation perpendicular to the axis of transcendent Time. Figure 63 shows us, then, the content of the ontic Record and the zone of its reproduction: it is obvious how enlightening it would be if this example could also show us the location of a cultural Record.

However, it is possible to analogically add a cultural Record to Figure 63 if we previously suppose that the ontic horse has been transformed into a *cultural horse*. This occurs, of course, when the ontic horse has been submitted to the two movements described in Figure 73: in the first movement the Paśu *perceives* the essential matrix of the horse and, by means of a gnoseological correspondence, schematizes an equivalent habitual concept in a Relationship of the cultural structure; in the second movement it *expresses* the habitual concept and *affirms* the essential matrix, thus establishing an axiological correspondence that adjudicates *cultural value* to the ontic horse and enables it to emerge as a cultural object, i.e., as a cultural horse; then, the axiological context confers on the cultural horse a general value that is *preserved* by the astral Archetype of the superstructure: between the cultural horse, and the axiological context, exist from then on multiple connections of meaning, i.e., multiple *cultural Records*. After a similar process, the ontic horse in Figure 63 has been transformed into an "Emerging Cultural Object with general value" and can therefore be interpreted by means of the superstructure model in Figure 75: we can assume, for example, that the cultural horse is cultural object 2, and that its connections of meaning are 2.1, 2.3, 2.6, and 2.9. But it is worth examining this comparison in greater detail.

First of all, let us pay attention to the table of correspondences in Figure 75, which projects the superstructure model onto the actual superstructure. Here the ontic horse comes into existence,

**PARTICULAR VALUE OF AN EMERGING (E) CULTURAL OBJECT
 "ACTUAL SYSTEM" OF THE SUPERSTRUCTURE**

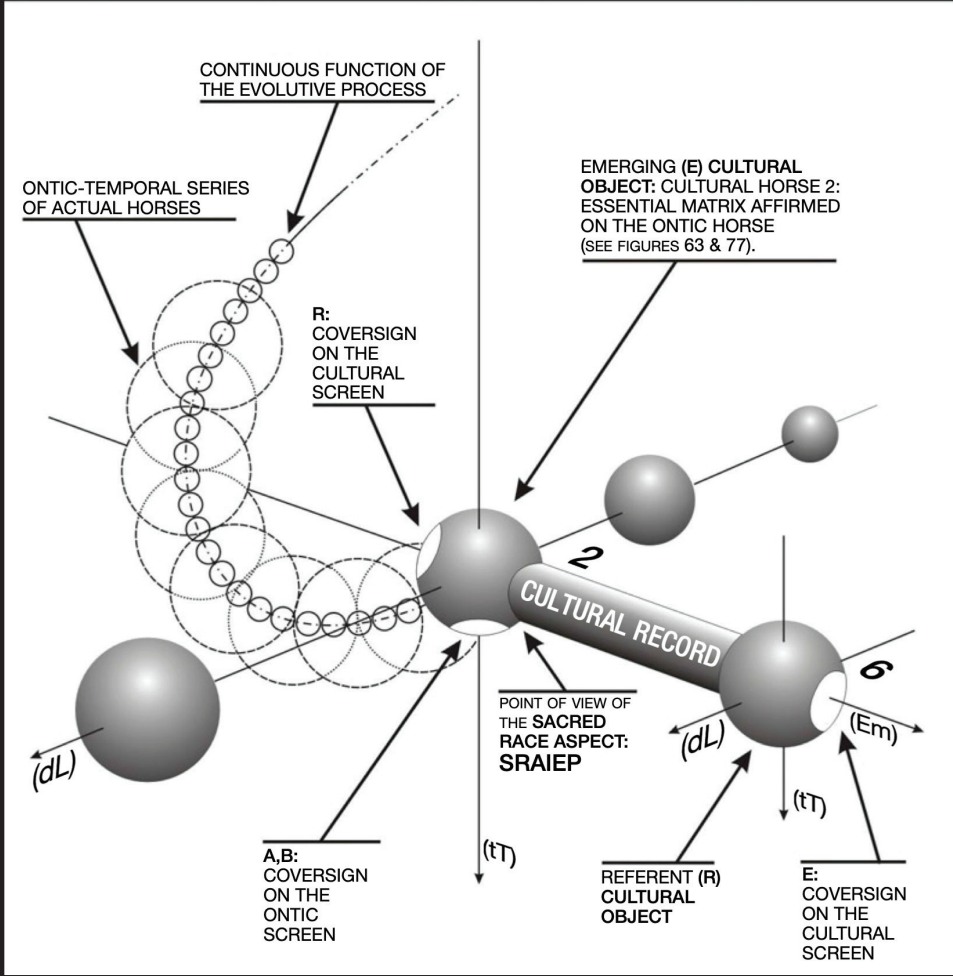


Figure 78

which, being a “designated entity,” is analogous to (V) a “topological element” of the superstructure model. The ontic horse forms part of the actual ontic infrastructure and, as an equivalent topological element, makes up the topological infrastructure of the model. When the essential matrix is affirmed, by means of the second movement, the ontic horse acquires *cultural value* and is transformed into a *cultural horse*, emerging at the threshold of meaning as a member of the actual superstructure: this is analogous to the equivalent “topological element” being assigned a geometric value that enables it to emerge in the superstructure model, in this case, in the structural cube of Figure 75. If the ontic horse corresponds to a topological element situated under vertex 2 of the structural cube, its emergence as a cultural horse will enable it to occupy the

position of node 2 and establish connections of meaning with the other nodes of the geometric context.

With these conditions, it is evident that *cultural horse 2* forms four *actual systems* with the referent cultural objects 1, 3, 6, and 9, to which it is connected by means of cultural Records 2.1, 2.3, 2.6, and 2.9: if the Paśu affirms the general value with respect to any of objects 1, 3, 6, or 9, this is equivalent to endowing the cultural horse with a *particular value*, the value of which is determined by the referent object; in such cases, it is said that the Paśu “has affirmed actual system” such and such, or that “the cultural horse constitutes an actual system” with such and such referent object. In order to continue with the example, we have to suppose that Figure 77 symbolizes the emerging cultural horse 2 forming an actual system with the Referent Cultural Object 6, through the 2.6 cultural Record.

Undoubtedly, we are now in a position to add an analogical cultural Record to Figure 63: this is possible because we consider the central sphere as the essential matrix *affirmed* by the expression of the Paśu, i.e., as the Emerging Cultural Object, or cultural horse, which occupies the position of number 2 in the superstructure model of Figure 75. Thus, in Figure 78, cultural horse 2 forms the actual 2.6 system by connecting, through a cultural Record, with the Referent Cultural Object 6.

The actual system 2.6, Figure 78, can be interpreted in two ways: as an abstraction of a system from the axiological context or as an *affirmation* of a particular system. In the first case, it must be assumed that the cultural horse possesses general value and that the 2.6 system is the abstraction of any one among the multiple systems that constitute it. In the second case, over the general value, a particular value determined by the connection of meaning with a Referent Cultural Object has been *affirmed*: the particular value of the cultural horse is manifested, in this case, by the specific activity of the actual 2.6 system. Since Figure 78 allows for this twofold interpretation, we should clarify here that, henceforth, we will refer to the second case, i.e., to the cultural horse endowed with a particular value conferred by system 2.6.

Let us remember the description of Figure 63, as it pertains equally to Figure 78: “We see there, represented as a darker central sphere, the ontic horse, currently conformed by the essential matrix of the unfolded design (i.e., emerging as a ‘cultural horse’). Between the ontic horse and the universal Archetype exists the permanent nexus that determines the continuous function of the evolutive process, symbolized by the helicoidal curve.”

And, “. . . just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic

visualization of the evolutive process of the horse Archetype: but in reality, we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutive process, *are contained in the structure of the current entity*, i.e., in the ontic horse. The ontic, current, individual horse is *the whole reality* of the horse: no property exists, neither ontic nor ontological, that is outside of its quiddity. *And within its quiddity is situated, first of all, the ontic Record*" (page 547). Contrasting with the *internal* character of the ontic Record, the cultural Record is absolutely *external* to the cultural object because of its *bond* structural character; this can be analogically verified by observing system 2.6 in Figure 78: one sees there, clearly, that the *bond between the nodes* is the *cultural Record between cultural objects*. Or, even more clearly, one sees that the Emerging Cultural Object, in this case a cultural horse, is connected with the Referent Cultural Object, which gives it its particular value, through the cultural Record; in other words, the cultural Record is the connection of meaning that determines the particular value of the cultural object; and this connection of meaning, this cultural Record, is evidently a *bond external* to the cultural objects.

Both the general value and the particular value of a cultural object are sustained by the vitality that the astral Archetype manifests through the connections of meaning of the organic superstructure's trophic system. In this sense, we can consider the cultural horse as an organ, the organic, i.e., functional, value of which is vitally sustained by the trophic connection of the cultural Record: *only if we keep in mind, and never forget, this essentially vital character of the cultural Record, is it possible to comprehend its content, i.e., that which can be "experienced" by the Demiurge and, also, contemplated by the Hyperborean initiates*. Naturally, such "content," by belonging to a container *external* to the cultural objects, is distributed *between* the Emerging and Referent cultural objects (ECO and RCO).

The content of the cultural Records, about which we have not yet inquired, can be comprehended by the Hyperborean Initiates' faculty of anamnesis. However, the Initiates are only really qualified to use their faculty of anamnesis when they have previously comprehended the functions that the Aspects of the Demiurge deploy in the superstructures, in general, and in the cultural Records in particular. A preliminary study on the subject is therefore necessary as a final preparation to the explanation of the faculty of anamnesis and the content of the cultural Records.

13. Aspects of the Demiurge and the Actual System

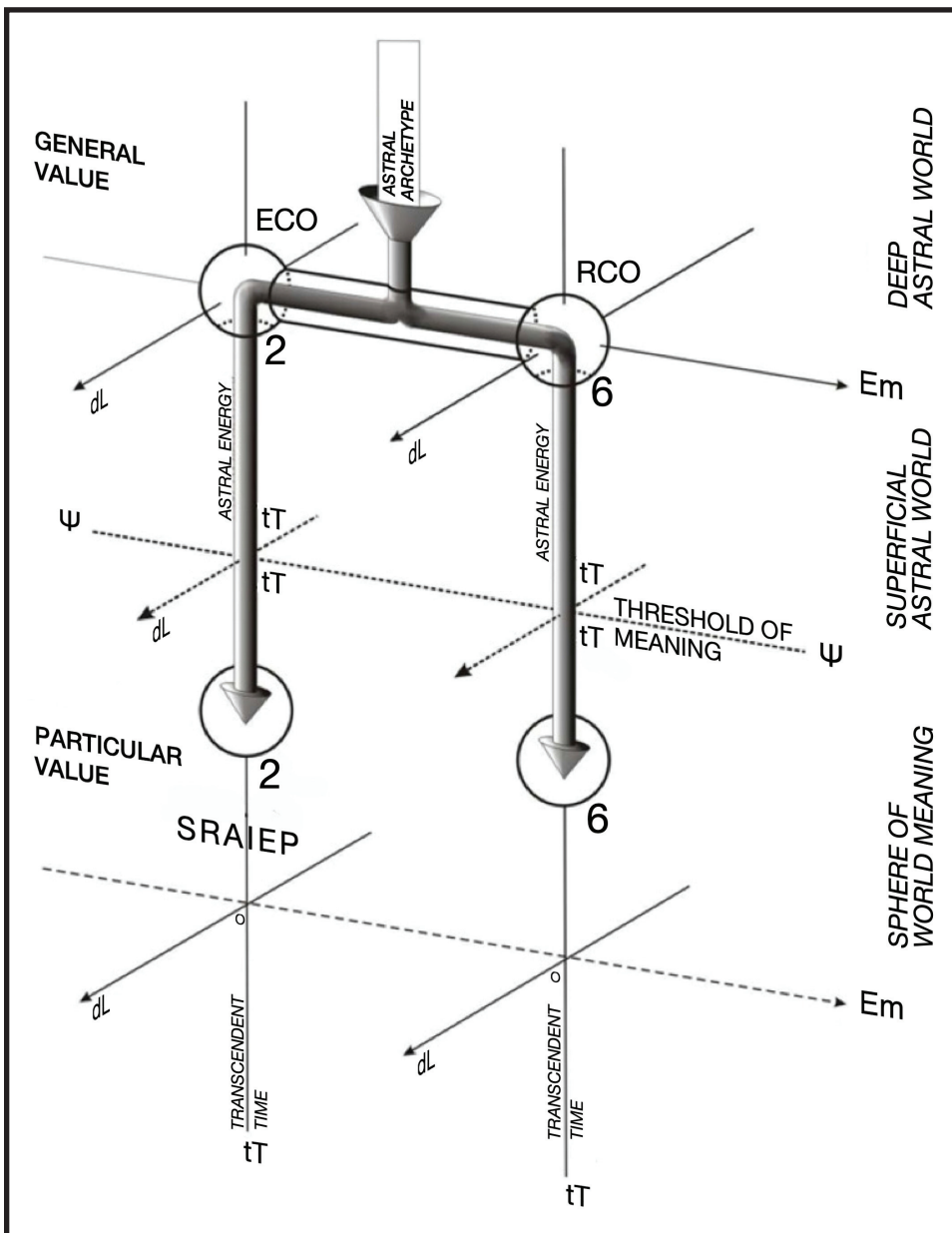


Figure 80

The Demiurge manifests in the macrocosmic organism under different “Aspects”; thus, in Figure 38 we see that the Manifestation (12) is performed with the Beauty Aspect on the archetypal plane, with the Love Aspect within the exterior cultures, and with the Sacred Race Aspect in the sphere of world meaning: such Aspects are analogous, respectively, to the rational subject, the cultural subject,

and the conscious subject, i.e., to the “aspects” of the microcosmic animic subject. In Figure 66, on the other hand, the Logos Aspect of the Demiurge has been analogically represented, corresponding to the Kundalini Logos Aspect in the microcosm: the Logos Aspect, apart from its plasmating power over the entities of the macrocosm, i.e., its “Faculty of designating” or *Vox*, has the Faculty of recording that enables it to explore and reproduce the content of the ontic Records, as explained in the section “Microcosmic Memories and Macrocosmic Records” (page 325). It is now important to inquire which Aspect of the Demiurge is interested in the content of the cultural Records.

But before answering we must clarify the question well because *the content of the cultural Records is not “reproduced” by the Demiurge in a manner similar to the content of the ontic Records, i.e., on a “screen,” but is “experienced” directly in the cultural Record by means of the “astral Archetype.”*

Let us remember that every universal Archetype is an emanation of the Demiurge through which He manifests and conforms the macrocosmic physical plane; in the particular case of the astral Archetypes, the Demiurge emanates them in order to animate the superstructures of the external cultures and manifests in them through His Love or Wisdom Aspect. But this was already advanced in the seventh commentary, page 363, and synoptically exemplified in Figure 38 with reference to its microcosmic correspondence: “The animic subject (4) manifests itself in the cultural structure (8) as a cultural subject, experiencing the systems as ‘rational representations’; a rational representation is a concept slice of the schema of the Relationship noted in the context of a horizontal plane of signification. Analogously, the Manifestation (12) expresses itself in the exterior cultures as the Love-Wisdom Aspect of the Demiurge, experiencing the superstructures by means of the psychoid Archetypes that sustain them: the force that binds the exterior cultural objects is the Paśu’s love, energy contributed by the whole socio-cultural community from the universal-collective unconscious or astral world (18) and that ‘feeds’ the psychoid ‘astral’ Archetype. The Demiurge, with His Love-Wisdom Aspect, can experience an exterior culture (16) as a ‘superconcept,’ i.e., He can note it in the context of a superlanguage in a horizontal space of signification.”

It is now clear, in response to the previous inquiry, that the Love Aspect “experiences” the content of the cultural Records in the same way that it is capable of “experiencing” the entire superstructure of an external culture: by means of the astral Archetypes that vitalize the trophic system of the organic superstructure. The cultural Record is only a lower grade element of the trophic system, i.e., a “trophic connection,” and that is why its content can be expe-

rienced by the Love Aspect at all times: because the astral Archetypes permanently maintain the vitality of the cultural Record in order to sustain the general value of the cultural object. In Figure 78, this signifies that the Love Aspect can experience the 2.6 cultural Record because it is a trophic connection that sustains organ 2, i.e., a connection of meaning that sustains the value of the cultural horse. However, *it should not be forgotten that the analogical space (tI, Em, dL) of the figure corresponds to "one" of the multiple "spaces of signification" that make up the macrocosmic space:* the importance of this caveat will soon become evident.

For the moment, let us leave the Love Aspect and its possibility of experiencing the cultural Record of the actual 2.6 system, Figure 78, and let us consider the Sacred Race Aspect and its function of perceiving the emerging cultural meaning on the Threshold of Meaning. Let us keep in mind, above all, what was said in the twelfth commentary, page 214, always with reference to Figure 38: "The animic subject (3) manifests in the light sphere (10) as the conscious subject. There, the conscious subject 'sees' the ideas emerge through the threshold of consciousness and perceives *image and significance*. Analogously, the Manifestation expresses itself in the exterior world as a 'Sacred Race.' The Demiurge, *through the eyes of His Sacred Race*, 'sees' the cultural objects, the entities designated by the Paśu, arise from the *cultural threshold*, i.e., from the limit that separates a culture in the exterior world from the undifferentiated, from the entities of which the design has not yet been discovered. The macrocosmic comprehension of the exterior cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that the socio-cultural communities permanently sustain and develop, constitutes the Consciousness of the Demiurge per se, a comprehension and apprehension that, naturally, come about in transcendent Time."

According to the twelfth commentary, the Sacred Race Aspect perceives the emergence of cultural objects analogously to how the conscious subject perceives the emergence of conscious representations. But, from the First Part, we know that the conscious subject must *be opposed* to the current of immanent Time, of which its essence consists, in order *to retain* the images that emerge through the threshold of consciousness, i.e., it must situate itself in position SEP (S-subject in E-xtensive P-resent, Figure 25); thus, in the SEP, the conscious subject "looks" toward the Ψ threshold of consciousness and succeeds in retaining the emerging images. Similarly, the Sacred Race Aspect, the ultimate essence of which is transcendent Time, the Consciousness of the Demiurge, must *be opposed* to the anisotropic stream of transcendent Time in order *to retain* the cultural objects that emerge through the threshold of meaning, i.e., it

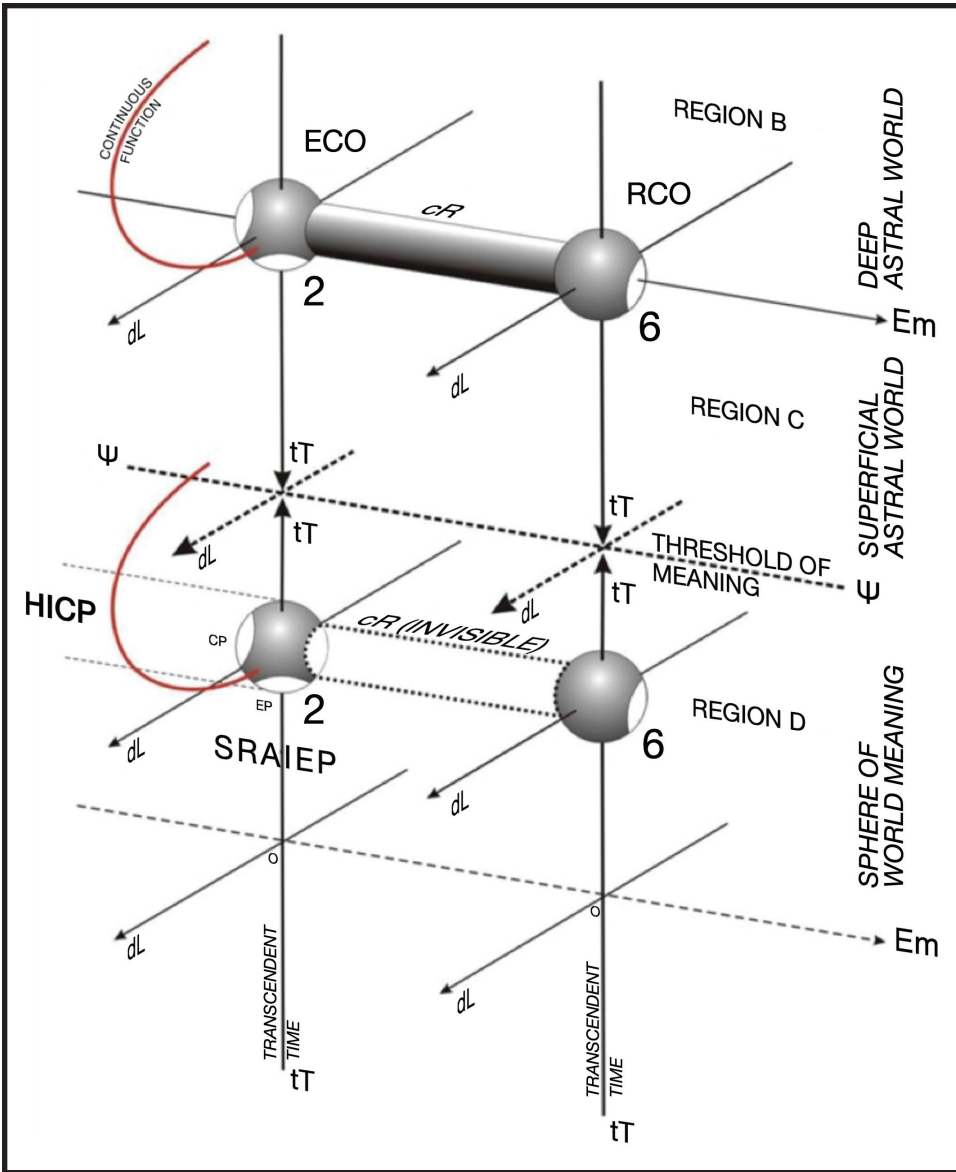


Figure 79

must situate itself in the *extensive present*. This disposition of the Demiurge is denominated S-acred R-ace A-spect I-n the E-xtensive P-resent or SRAIEP. In Figure 78, the “point of view of the Sacred Race Aspect,” or SRAIEP, has been pointed out as situated below the horizontal plane (dL, Em) of the actual system: from there, “with its back turned” to the stream of transcendent time, the SRAIEP awaits the emergence of the cultural object in order to retain it and perceive its cultural meaning, i.e., its particular value.

If we compare the macrocosmic energetic schema of Figure 39 with Figure 78, we see that the former represents only one plane, the (tT, Em), of the analogical space (tT, dL, Em) expressed in the lat-

ter. However, the plane of Figure 39 shows us the emergence of the cultural object until crossing the threshold of meaning and manifesting itself in front of the SRAIEP. In order to observe in detail this disposition of the Sacred Race Aspect, which enables it to situate itself in opposition to the threshold of meaning and to retain the Emerging Cultural Object (ECO), in the case of the cultural horse of Figure 78, we would have to give preferential attention to the plane (tT, Em), highlighting on it the threshold of meaning and the SRAIEP position. This possibility is given to us by Figure 79, where we see that the Sacred Race Aspect, as SRAIEP, is in front of the emerging cultural horse (ECO) in order to retain it and apprehend its meaning; cultural horse 2, for its part, was initially in region B, as an ontic horse, until its essential matrix was affirmed and the connection of meaning or cultural Record with the Referent Cultural Object (RCO) 6 was established: then the cultural horse initiated its emergence toward the threshold of meaning impelled by pain, i.e., by the force of the first intention; upon crossing the threshold and emerging in region D, the “sphere of world meaning,” analogous to the light sphere of the microcosmic psychic structure, the cultural horse confronts the SRAIEP, which retains it and perceives its cultural value.

In this examination of Figure 79, it is worth noting two things. The first is that the SRAIEP position in front of the cultural horse, or any other ECO, enables the effective observation of the ontic screen and, therefore, favors the access of the ontic Record’s content. It is not necessary to insist, for we have already done so, that the exploration of these Records should be carefully avoided by the Hyperborean Initiate.

The second thing to note is that, after the cultural objects (ECO and RCO) of the actual 2.6 system have emerged through the threshold of meaning, their bond, i.e., the cultural Record, remains invisible to the SRAIEP: this signifies that no member of the Sacred Race, let alone the Paśu, will be able to perceive the actual connections of meaning that determine the cultural value; such an invisibility of the cultural Records (cR) prevents perceiving the organic composition of the superstructure and reveals, instead, a set of cultural objects distributed in the cultural space and seemingly disconnected from each other.

In order to analogically visualize this phenomenon, and to comprehend its cause, Figure 80 has been drawn up: the general value has been separated there, allegorically, of course, from the particular value in cultural horse 2; thus the figure represents the fact that the actual 2.6 system always remains in region B, where it is completely invisible to the SRAIEP; however, when the general value is affirmed with reference to a particular cultural object, the cultural horse (ECO) emerges with particular value and manifests itself in

the sphere of world meaning, region D; this manifestation of the particular value is equivalent to an enhancement that makes it visible to the SRAIEP: but an enhancement that stands out from the general value that serves as its fundamental support in region B, what is the force that impulses and sustains the emergence of the particular value? Answer: as Figure 80 indicates, *the astral energy that the astral Archetype contributes through the 2.6 trophic connection, or cultural Record: cultural horse 2 receives, from the trophic connection, the “astral vitality” that sustains the particular value emerging in region D and the SRAIEP only “sees” this cultural appearance: the emerging (ECO) and referent (RCO) objects appear distributed in the cultural space without evident connection to each other.*

14. Content and Dimensions of the Cultural Record

We know, from the First Part, that a *simple system* of the cultural structure is comprised of two *nodes* joined by a *bond*, that is to say, of two Principles and a common Relationship (Figure 13). The *actual systems* of the superstructure model, on the other hand, are also comprised of two nodes and a bond, that is to say, of two cultural objects and a common cultural Record (Figure 76b). Between the two systems, a relationship of inverse potential symmetry is established and, therefore, their elements *are not functionally analogous*: we already saw that a node of the actual system corresponds to a bond of the simple system. However, from a structural point of view, the elements of both systems *are geometrically analogous*: in the two systems, there are two nodes and a bond that are geometrically analogous. With this clarification we want to emphasize that *both the “relationship” and the “cultural Record” are geometrically analogous because they are “cylindrical bonds.”* This being so, it is evident that the analogy must reach the *dimensions* of the two elements; on page 69, the dimensions of the Relationships of simple systems were already defined: “The analogy between the Relationship and the cylindrical bond will allow us to define certain characteristic dimensions. In a Relationship, time and substance are reduced in the concept of *potency*, which will be defined in the next section; as for ‘space,’ the analogy is established in relation to the length and volume of a cylindrical bond. In summary, every Relationship is defined based on *three* dimensions: its *extension*, analogous to *length*; its *comprehension*, equivalent to *volume*; and its *potency*.” The geometric analogy between actual systems and simple systems indicates to us, then, that the cultural Records must present dimensions equivalent to those of the Relationships: *extension, comprehension and potency*. Next, we will de-

fine these analogical dimensions according to the perception that the Demiurge's Aspects have on the cultural Records.

We have already spoken about the *potency* of a cultural Record in E10: this is none other than the *astral potency* that the astral Archetype provides in order to vitalize the connection of meaning, or trophic connection; in Figure 80, moreover, it is analogically shown how the manifestation of the astral potency, i.e., the *astral energy*, sustains the particular value of the *organic* cultural object. It is worth repeating this: *“only if we keep in mind, and never forget, this essentially vital character of the cultural Record, is it possible to comprehend its content, i.e., that which can be ‘experienced’ by the Demiurge and, also, contemplated by the Hyperborean initiates”* (page 691). And, in the end, what does the *content* of the cultural Record consist in? Answer: in a *chrono-cultural series*, i.e., in a series of *“axiological superobjects”* that go from the Referent Cultural Object (R) to the Emerging Cultural Object (E): “Naturally, such ‘content,’ by belonging to a container *external* to the cultural objects, is distributed *between* the Emerging and Referent cultural objects” (page 691). In F6, we will explain in detail what an “axiological superobject” consists of; for now we must keep in mind that each member of the chrono-cultural series is an “axiological superobject” and that each superobject is comprised of a structure of axiological objects: the axiological superobject pointally represents the ECO and its axiological context in an absolute instant of transcendent Time.

The series of axiological superobjects makes up the structure of the connection of meaning and is the determining factor of the relative constitution of the cultural value. Its subsistence as “content” of the cultural Record is due to the plasmation that the affirmation of the Paśu exerts on the vitality of the astral Archetype: each relationship of the axiological context that the Paśu affirms by placing meaning on the entity causes a cultural Record with a series of relative axiological superobjects. This chrono-cultural series is structured in the cultural Record as a permanent mnemonic content: however, at each instant of transcendent time, a new axiological object is integrated at the extremes of the series. Such “new objects” are the relative and instantaneous values of the cultural objects E and R that, instead of being “lost in the past” are successively plasmated in the cultural Record and subsist integrated into the chrono-cultural series. It is because of this chronological character that the content of the cultural Record is also denominated *relative cultural history* of the cultural object.

The content of the cultural Record is the object of the Demiurge's perception; but *he does not reproduce* the relative natural history, in a manner similar to the natural history contained in the ontic Records, but *experiences* it by means of His Love-Wisdom As-

pect. In order to clarify this difference, we must now refer to the *extension* and *comprehension* dimensions of the cultural Record.

We already know that, in a cylindrical bond, the length is analogously to the *extension* and the volume to the *comprehension*. But the cultural Record is *invisible* and its dimensions cannot be verified directly; nevertheless, in the case of *extension*, it keeps a topological relationship with the *actual distance* that mediates between two cultural objects: to some extent, the *distance* reflects the invisible *extension* of the cultural Record. And “distance” is what the SRAIEP, and every Paśu or lost Virya, perceives as the separation between cultural objects, as can be observed in Figure 79. From that point of view, vis-à-vis the Emerging Cultural Object (E), the Sacred Race Aspect is in “*extensive* present.” This signifies that the *normal vision* of cultural objects, both on the part of the Paśu and the lost Virya, is essentially *extensive*. *An extensive vision of reality will never succeed in visualizing, or even inferring, the cultural Records. For such a vision, cultural objects appear disconnected from each other, as independent of the context, etc.*

But, if the cultural Record is invisible, the Paśu will not succeed in *comprehending* it either, i.e., apprehending its structure of axiological objects: such a possibility, naturally, is only within the reach of the Love Aspect of the Demiurge and, as we will see, of the Hyperborean Initiate. The cultural Record presents a *capacity* determined by the structure of the series of axiological superobjects: the complete perception of such a capacity is *comprehension* itself.

But the cultural Record is a “trophic connection,” a bond vitalized by the astral Archetype; its “content,” the chrono-cultural series, is a “living structure”: *in order to comprehend the capacity of the cultural Record, the Love Aspect has only to identify itself with the astral Archetype and diffuse itself into the living structure; i.e., it has only to “experience” the cultural Record’s living structure.* The content of the cultural Record is thus revealed to the Love Aspect, in the course of an integral experience, as a comprehensive apprehension of the chrono-cultural series, i.e., quite differently from the reproduction of the ontic Records’ content.

When the Love Aspect carries out the experience of a cultural Record of the superstructure, it acts analogously to the case in which the cultural subject experiences a Relationship of the cultural structure: in the first case, the Demiurge represents a *super-concept* of an actual system; in the second case, the animic subject represents a *concept* of a simple system. It is necessary to be clear about this functional analogy, otherwise one could commit the error of assuming that the mere “experience” of the cultural Record is enough in order to grasp its *comprehension*: “experience,” in effect, makes it possible to comprehend the capacity of the cultural Record but only if it is complete, i.e., as long as it embraces the liv-

ing structure in its totality; *and this condition is not fulfilled if the experience is carried out in a single space of signification, i.e., in the context of a particular superlanguage; in that case, one will only manage to note a superconcept of the actual system.*

In the case of the cultural horse, Figures 78 and 79, the actual 2.6 system belongs to the space of signification (dL, Em, tT), *one* of the multiple spaces of signification that make up the Terrible Secret of Maya. This space contains the context of only *one* superlanguage: hence, the experience of Record 2.6 does not automatically imply its comprehension but the apprehension of *a part* of the living structure, that is to say, the representation of a superconcept.

Although the experience of a cultural Record by the Love Aspect is analogous to the experience of a Relationship by the cultural subject, we must notice an important difference in this relationship. In effect, the cultural subject, when it experiences the thought relation, notes it *on the plane of a habitual language* (S, tT), which we have called "*plane of signification and context*" (Figures 20 and 21): such a notation is equivalent to perceiving only a horizontal *slice* of the cylindrical bond of which the Relationship consists; that portion of the comprehension is known as a schema's concept slice or truth of the entity (Figure 16): a relationship may be noted in any of multiple planes of signification that intersect at its axial nucleus of connotation and, consequently, may give rise to multiple concept slices; each concept slice defines an aspect of the truth of the entity (Figure 46). Now, the model of the concept slices has effective validity in the psychic space of the cultural structure, which is an "analogical space" axiomatically defined on the basis of three dimensions (S, tT, iT): the "cultural space," instead, where the cultural Record exists, is an analogical space projected on the actual macrocosmic space, i.e., on the space of the Terrible Secret of Maya, which is comprised of a plurality of imbricated spaces; each one of these spaces is denominated "macrocosmic spaces of signification" because the cultural objects that occupy them have clear "signification" for the Demiurge, although, from the Paśu's point of view, they should be called "spaces of meaning"; in synthesis: *the analogical correspondence between the cultural structure model and the superstructure model demands that to each "plane of signification" there should be an equivalent "space of signification."* In this way, the concept slice, which occupies the plane of signification (S, tT) will be analogous to the "superconcept" that occupies the space of signification (dL, Em, tT). But, it is an analogical space (dL, Em, tT) like that of Figures 78 and 79 (and of Figures 46, 48, 51, 56, 57, 60, 63, 74, 75 and 77), *it is possible to describe the complete cylindrical bond in representation of a superconcept; i.e., while the concept of the cultural structure is analogous to a slice of the cylindrical bond, the*

superconcept of the superstructure is analogous to a complete cylindrical bond.

Summarizing, if the Love Aspect experiences a cultural Record such as 2.6 of Figures 78 and 79, i.e., if it comprehends the cylindrical bond, the content of thought is a superconcept: this is due to the fact that the space (dL, Em, tT), in which the bond has been noted, is *only one* of the multiple spaces of signification that make up the cultural space. The actual 2.6 system, on the other hand, simultaneously exists in the other spaces of signification; that is why *the comprehension of the cultural Record*, will only be possible when the apprehension of the living structure is carried out in all the spaces at the same time.

Thus, *the 2.6 cultural Record in Figures 78 and 79* (and the like) is *a superconcept of the actual 2.6 system*.

It must be repeated here that the superstructure model that the Hyperborean Wisdom uses presents a rigorous analogical correspondence with the actual superstructure; hence, the insistence on describing in detail the analogical cultural Record: its comprehension will also enable us to comprehend the actual cultural Record. This warning is particularly relevant in the case of the property of the analogical superconcepts that we will study next, the comprehension of which enables us to approach one of the deepest keys to the Terrible Secret of Maya.

The 2.6 cultural Record may be experienced by the Love Aspect as a “superconcept” of the actual 2.6 system, analogous to a “concept slice” of a simple system of the cultural structure; but, as we saw in the First Part (Figure 16), the concept slices possess a *connotative axial nucleus, i.e., a region common to other concepts*; it befits one to ask, then, do superconcepts possess any property similar to the concept slices’ axial nucleus of connotation? Answer: *the concept slices’ “axial nucleus of connotation” is analogous to the superconcepts’ “polydimensional conical nucleus” or “transitive nucleus.”* We will explain this answer, as we recall the qualities of the axial nucleus of connotation.

We will quote some paragraphs from the First Part, page 92, referring to the concept slices, and show how far the properties of the superconcepts correspond. “We have seen that a Relationship, such as that of the XX system in Figure 14, can be ‘seen’ or *noted* in various meaningful contexts or languages: the resulting concepts are analogous to the slice in Figure 16.” Analogously, *a cultural Record, such as 2.6 in Figures 78 and 79, can be “seen” or “noted” or “experienced” in various meaningful contexts or superlanguages: the resulting superconcepts are analogous to the cylindrical bond in Figures 78 and 79.* “Let us now observe Figure 15 to where, with dotted lines, the outlines of the four slices (or concepts) are highlighted; each one of which is on its plane of signification.” Analo-

gously, a cultural Record simultaneously exists in a plurality of spaces of signification, i.e., they possess a plurality of superconcepts. "It is evident that each plane intersects the others in a common straight line, XX, which serves as the axial axis of the cylindrical bond." Analogously, *each cultural Record's space of signification intersects with the others in a common region, xx, situated in the interior of the cylindrical bond.* "But said planes correspond to each of the meaningful contexts of different languages: then, what certainly intersects at the core of the system are the languages themselves, as can be seen in Figure 14." Analogously, *each space of signification contains the context of a different superlanguage: what intersects in the common region, xx, of the superconcept are, then, the superlanguages themselves. The "context of a superlanguage" is, of course, the "axiological context" with which the superstructure of an external culture determines the value of a cultural object.*

Let us pause here in order to clarify that the *obliquity* of the planes of signification is analogous to the *approximity* of the spaces of signification. The "approximity" of spaces is a geometric function of the relationship between their dimensions, known in the Hyperborean Wisdom as a *dimensional approximation function*: just as *obliquity* can be described through an *angular function*, for example, which quantifies the inclination or slope of the planes of signification with respect to a horizontal plane of reference, so too can *approximity* be described through the *dimensional approximation function*, which quantifies the *geometric relationship* between the dimensions of the spaces of signification with respect to a (dL, Em, tT) "horizontal" space of reference. ("Horizontal" space signifies "horizontal for the Paśu," that is to say, where its axiological context is, region (D) of the macrocosm, the "exterior world" of its sensitive experience, etc.).

The quote continues: "Precisely, it is the different *obliquity* of the languages that makes possible the existence of multiple concepts on the same truth." Analogously, *it is the different "approximity" of the superlanguages that makes possible the existence of multiple superconcepts on the same cultural Record.* "Such an intersection of languages produces, in the four concept slices, a common region around the XX axial axis, as shown in Figure 16. This region [is denominated] the *concept's connotative nucleus* or simply *connotation*, [. . .]" Analogously, *the intersection of the superlanguages produces a common region, XX, in the superconcepts denominated "polydimensional conical nucleus of the cultural Record" or "transituative nucleus," as shown in Figure 81.*

"Each concept *includes* all the notes about the truth of the entity noted in the meaningful context of its language. But the fact that all concepts of the same truth overlap in a common region im-

plies the community of some class of notes. In other terms: the concepts of the same truth participate in certain common notes. But, where is the region of common notes? As one can see in Figure 16: *in the depth of the concept, i.e., in the center of the comprehension.* Analogously, *each superconcept includes all the axiological superobjects of the chrono-cultural series relative to the Emerging Cultural Object (E) and the Referent Cultural Object (R) of a superlanguage's axiological context. But the fact that all superconcepts of the same cultural Record overlap in a common region implies the community of some kind of common axiological objects. In other terms: the superconcepts of the same cultural Record participate in certain common axiological objects. But, where is the region of common axiological objects? Answer: as seen analogically in Figure 81, in the depth of the superconcept, i.e., in the "center of the comprehension."*

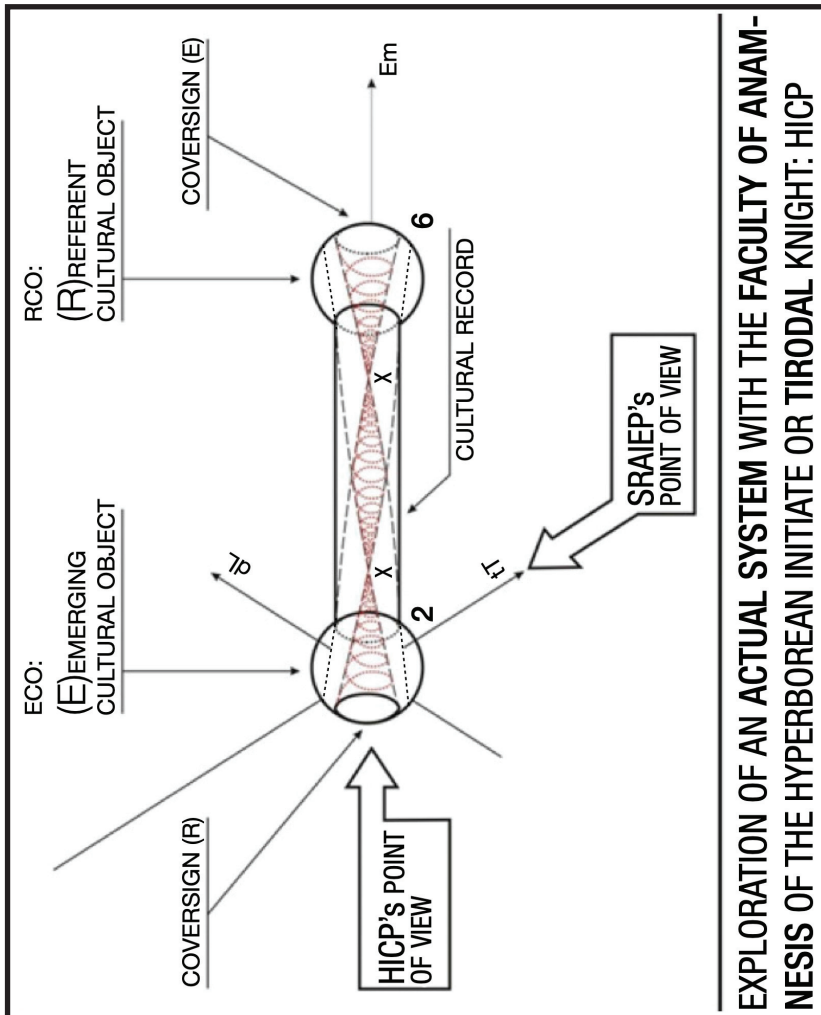


Figure 81

Figure 81 shows with dotted lines that the volume of the cylindrical bond presents *two narrowings* at the vertex points marked with the Greek letter Chi (χ): because of this, *three regions of conical form* can be distinguished. The first, is a conic space of which base is the coversign (R) and its vertex at the χ point; the third, analogous to the first, is a conic space with its base at coversign (E) and vertex at the χ point. And the second region, the space of which has the form of two cones joined at the base, extends between their two χ vertexes. That second region, situated at the *center* of the cylindrical bond, is the analogical equivalent of the *poly-dimensional conical nucleus of the superconcepts or transituative nucleus*.

On page 83, the explanation of the concepts' connotative nucleus was thus continuing: "It is because of this condition that, when profoundly thinking the concept of a truth, it usually causes the perception of second meanings, i.e., the *connotation* of other concepts about the same truth. What occurs is that the profundity of thought leads to the connotative nucleus, to the axial axis of the Relationship, i.e., to the axis where the languages intersect, and that is why it is possible, from there, to *glimpse* other contexts of signification, to note other connotative concepts. From there, the rational access to a more complete comprehension of the truth of an entity consists in deepening the concept until reaching the connotative nucleus, then procuring that the translative faculty exercises the intellectual intuition of the connoted concepts." The analogical interpretation of this paragraph should enable us to intuit, as of now, the power of the Hyperborean Initiates' faculty of anamnesis.

Analogically, then, *if the Hyperborean Initiate profoundly explores the superconcept of a cultural Record, he can perceive second meanings in its content, that is, he can "transituate" other superconcepts of the same cultural Record. What occurs is that the profundity of the exploration leads to the transituative nucleus, to the polydimensional conic nucleus of the cultural Record, i.e., to the region where the spaces of signification and the superlanguages intersect, and that is why it is possible, from there, to "glimpse" other axiological contexts, to note other transituating superconcepts. Hence, the initiatic access to a more complete comprehension of a chrono-cultural series consists in deepening the superconcept until reaching the transituative nucleus, then procuring that the "faculty of anamnesis" exercises the intellectual intuition of the transituated superconcepts.*

But, if this paragraph has enabled us to intuit the faculty of anamnesis' power, the analogical interpretation of that which follows will reveal it with plenitude. "The possibility of reaching the connotative nucleus that underlies every concept can also have

another important utility: by perceiving the connotative concept, it is possible *to advance on the meaningful context of its language* and reach the habitual structure or virtual origin of such a language. In this way one manages to systematically reconstruct languages that until then were only virtual, i.e., they were possibilities of the cultural structure.” Analogously, *the possibility available to the Hyperborean Initiate to reach the transituative nucleus can also have another important utility: by perceiving a transituated superconcept, i.e., situated in another space of signification, the faculty of anamnesis enables him to factually advance on the axiological context of its superlanguage.* If the “translative faculty” of the cultural subject permits the “connotation” from the concepts’ connotative nucleus, the Hyperborean Initiate’s “faculty of anamnesis” makes possible the “transituation,” the physical passage to another space of signification, from the superconcepts’ transituative nucleus.

It becomes clear, then, the power that the faculty of anamnesis puts at the disposal of the Hyperborean Initiate: *besides contemplating the content of the cultural Records, he can actually pass, with his physical body, from his horizontal space of signification to any other space that approximates his faculty of anamnesis. In other words, to become as invisible as a cultural Record, or to march toward other spaces of macrocosmic signification, are concrete possibilities available to the Hyperborean Initiate.* It should also be clear that the exercise of this power does not of itself orient the enchained Spirit: on the contrary, an erroneous use of it could plunge the Spirit into a worse confusion or cause the deviation of the Initiate into unknown regions of the Terrible Secret of Maya. But the Hyperborean Initiates, of course, never use the faculty of anamnesis for any other aims than those of their Strategy of spiritual liberation, or when their Kairos requires it.

F. The Hyperborean Initiate’s Faculty of Anamnesis

The faculty of anamnesis is the capacity that every Hyperborean Initiate has in order *to recall* the content of the cultural Records.

We already know that the Love Aspect operates on them and that their vitality comes from the astral Archetype of the superstructure; faced with this reality, it is understood that the Initiate must be extremely cautious, since the dangers are terrible and varied: for example, the living superstructure can capture the cultural structure and integrate the explorer into a dramatic storyline; or it can occur that the Love Aspect phagocytizes the animic subject and causes the disintegration of the microcosmic organism; or that the Initiate, through ignorance or imprudence, enters into a space of approximate signification and then does not know how to return

to his own cultural context, remaining definitively lost in the Terrible Secret of Maya; etc.

But all these dangers become ineffective when the Initiate acts according to precise strategic guidelines and has been able to *comprehend* the cultural Record that he procures to investigate. However, he will not be able to carry out such a comprehension from the “normal” gnoseological position of every Paśu or lost Virya, i.e., from the point of view of the SRAIEP: the Hyperborean Initiate must situate himself in the *comprehensive present* of the actual system, i.e., in a HICP position (Hyperborean Initiate in the Comprehensive Present) from which it is possible to grasp the *comprehension* of the cultural Record. The HICP is, then, as if “*alongside*” the actual system, seeing the cultural objects (ECO and RCO) *retained* in the extensive present of the SRAIEP or seeing them, also, circulating, carried by transcendent Time’s stream of Consciousness. In order to understand this action, it is indispensable to emphasize that the Hyperborean Initiate is the one who has definitively differentiated the Ego from the conscious subject: in his psychic structure, the awakened Ego is *runically* isolated from the conscious subject. That is why the Hyperborean Initiate can assume both positions at the same time: *while the conscious subject affirms with its expression the observed actual system, and retains it in the “extensive present,” since every animic subject is equivalent to the SRAIEP, the awakened Ego contemplates the same actual system in the “comprehensive present”* (Figure 81).

The type of Hyperborean Initiate that we are considering is the “Tirodal Knight,” i.e., the one who has isolated his lost Ego by means of the “way of Strategic Opposition.” As we shall see, during the Knight’s *ordination*, the lost Ego is simultaneously re-signed in *two worlds* with the Sacred Tirodal Rune: on Earth, the initiation ceremony is celebrated by a Hyperborean Pontiff, i.e., by an ancient Bridge Constructor of Wotan’s Einherjar; in Valhalla, in Agartha, a Loyal Siddha pronounces the Rune in the Tirodal language of Wotan and definitively plasmates it upon the astral body of the Initiate. From then on, the Ego will be immortal because it will be sustained by the Sacred Rune, which cannot be affected by any energetic form of archetypal character. Naturally, the initiation can only be obtained at the right Kairos, at a moment that *cannot be determined from the Earth but from Valhalla*.

After being *ordained* a Knight, the Initiate must pass the tests and await the next Kairos, when he will be an *armed* Tirodal Knight, i.e., when the *Sword of Wotan*, the *Gibur Rune*, will be entrusted to him. A new ceremony is performed here, during which the Pontiff and the Loyal Siddhas plasmate the Gibur Rune on the *Fenestra Infernalis* of the Tirodal Rune, placing its terrible power within the Ego’s reach: *only then, when the Hyperborean Initiate is*

a Tirodal Knight armed with the Gibur Rune, does the Pontiff of the Order authorize the exploration of the cultural Records.

1. Spiral Staircase and Infinite Staircase

Two principal motives lead the Hyperborean Initiates to explore the cultural Records: one is the need to know *the relative cultural history* of some cultural object, i.e., to know the *content* of the cultural Record; another is the need to *bridge a distance, spatial or temporal*, relative to some cultural object, i.e., *transituating* from the polydimensional conic nucleus of the cultural Record. Both objectives are concretized through the *faculty of anamnesis*.

The first necessity is comprehensible if we clarify that the “cultural history” can be related to any cultural object, for example, a work of art, a weapon, an ancient ritual object, a city, a road, etc., and, even, a person or personage. The faculty of anamnesis will enable, in any case, to know *the true history* of the cultural object of reference, thus avoiding falling into the deception of enemy disinformation. The initiate obtains this orientation by simple contemplation of the Referent Cultural Object in HICP and by application of the “step-by-step runic resignation technique.” That is to say, no exterior organic act is performed here: the exploration of the cultural Record, the comprehension of its content, is a purely egoic act, a knowledge attained exclusively by the HICP’s Ego.

The second case is different, because then the Initiate physically engages in an instantaneous displacement through the actual dimensions of time and space: from the transitive nucleus, the initiate can instantly travel to another space of macrocosmic signification and situate himself in the axiological context of another superconcept of the explored cultural Record. However, this requires a rigorous previous preparation, counting on “Ariadne’s thread,” which ensures the return to the habitual axiological context. That is why, except in the case of extreme necessity or the requirement of the Kairos, the Hyperborean Initiate will only enter into the transitive nucleus by the hand of the Hyperborean Pontiff, who is the one who always knows how, in any space of signification that he finds himself, to construct the metaphysical bridge to the habitual context: the Hyperborean Pontiff, in effect, has the Ego awakened in the Selbst and knows *the secret of the bridge and flight*, his deviation being impossible; on the contrary, the Pontiff is the one who teaches the Tirodal Knights the bridge toward the absolute orientation of the eternal Spirit.

The Hyperborean Wisdom affirms, allegorically, that the Tirodal Knights’ faculty of anamnesis endows them with a *spiral staircase* in order to *externally* arrive at the *Tau Point*. *The Tau Point* (page 631) is the first tetrarch point of the *labrelis* path, the moment of

spiritual enchainment to the Symbol of the Origin; *internally*, this point is reached by the Ego of the Initiate after being *armed* as a Tirodal Knight: because *the Gibur Rune points precisely to this first tetrarch*. However, the faculty of anamnesis must subsequently bridge the spatial and temporal distance that *exteriorly* separates the Initiate from the Tau Point: *it is then possible to physically reach the historical Tau Point, to move toward the place and the past instant in which occurred the Fall of one's own Hyperborean Spirit*. Toward there the Tirodal Knight will travel, thanks to the *spiral staircase* that he will construct with his faculty of anamnesis, that is to say, thanks to a *ladder*, the structure of which will be functionally conformed by archetypal matrices of the snail design.

However, when the Tirodal Knight arrives at the *Tau Point*, when he has climbed up to the last step of the *spiral staircase*, when the Return to the Origin has been fulfilled, in reality he finds himself at the threshold of a second *staircase*, denominated the Infinite Staircase: it is the metaphysical bridge toward the Selbst that only the Hyperborean Pontiffs know how to construct and that, therefore, can only be *taught* to the Tirodal Knight in the course of a Second Hyperborean Initiation.

With respect to the Spiral Staircase, it should be added that its use is inevitable if one intends to *physically* return to the Origin: on the other hand, the noological return to the *Tau Point*, protagonized by the Ego of the Tirodal Knight armed with the Rune Gibur, is an instantaneous transit, a transit that does not require crossing any distance because all distance has been eliminated by the purity of blood.

One might now want to know, what is the Spiral Staircase constructed with? Answer: *with actual systems*. The faculty of anamnesis, in effect, is the power that the Hyperborean Initiate has at his disposal in order *to affirm* actual systems independently of their existence in the superstructures: both, in order to construct the Spiral Staircase and to explore a cultural Record, the Initiate *affirms* the actual system that is most convenient for him to use *without taking into account the existing actual systems*. Naturally, if one does not act with such a cultural independence, one could be captured by the superstructure or deceived by the Terrible Secret of Maya. Next, we will examine this possibility of the faculty of anamnesis, in detail.

2. Power of the Faculty of Anamnesis

As it was said, at the moment of exploring for the first time, and henceforth, the cultural Records, the Hyperborean Initiate has to know how to perfectly distinguish between the Ego and the conscious subject: this condition is indispensable because the faculty

of anamnesis is based on the joint and specific action of the Ego and the conscious subject. *In principle, the Ego is what establishes and determines the actual system, the Record of which will be explored. The concept of the actual system, applied by the Ego on the conscious subject, impels its expression in a "second movement," i.e., as an "axiological correspondence." The actual system is thus affirmed by the conscious subject and the emergence of the Emerging and Referent Cultural Objects (ECO and RCO) is produced. The conscious subject, normally situated facing transcendent Time, i.e., in a manner identical to the SRAIEP, retains the cultural objects of the actual system under observation. The Ego then takes the opportunity in order to situate itself in the "comprehensive present" and explore the cultural Record.* Before entering into details, it must be reiterated that, as is clear from these sentences, *the Hyperborean Initiate never explores a cultural Record "at random" or out of mere curiosity; he never lets himself be tempted by the possibility of obtaining "easy" knowledge of a cultural Record that "strives to reveal its content"; and he never does any of that because everything that resides in the macrocosm, outside of himself, is suspicious for the Hyperborean Initiate: every already existing actual system is an "organ of the Dragon" to which it is convenient to present the most absolute indifference.* On the contrary, the Hyperborean Initiate carefully chooses the actual system of his convenience, *independently of its existence in the superstructure, before affirming it for exploration.*

For example, the Initiate never says, "In order to know the cultural history of 'that' object, which already existing cultural Record should I consult?" Apart from revealing a strategic naiveté, such an attitude is almost an invitation for the enemy to set up a farce destined to cause his perdition. The Hyperborean Initiate is a volitional subject who never interrogates the world in order to act: if he must ask, he interrogates himself and decides on what is most convenient *before acting*; and when he does so, it is in order to *affirm his decision*. Thus, the Initiate will say, "*I am going to relate 'that' object to that other object, and I am going to explore the cultural Record in order to know its relative history.*"

If the Initiate needs to know, for example, the cultural history of the *Battle of San Lorenzo*, his faculty of anamnesis enables him to act in a similar way: he will recognize an involuntary witness of that combat, San Lorenzo's Historic Pine or the San Carlos Convent, and *will affirm* it as an RCO, i.e., as a Referent (R) Cultural Object; then he will turn to an active protagonist of the inquired facts, for example, the curved sabre of General San Martín, and *will affirm* it with respect to the RCO, i.e., to the Referent Cultural Object; the curved sabre, then, will acquire a particular value and will emerge as an ECO, as an Emerging (E) Cultural Object; between the RCO

and the ECO, a particular connection of meaning has thus been established, constituting, as a whole, an *actual system* of the superstructure: in the cultural Record of such a system is found the indicated cultural history, that of the Battle of San Lorenzo, together with others of greater or lesser interest; finally, the Initiate will proceed to explore the content of the newly constituted cultural Record, taking note of the sought-after cultural history. It should be observed, in this example, that the Initiate has not at any time inquired into which *already existing* cultural Record will the cultural history of the Battle of San Lorenzo be? Which *existing* Record will he have to explore in order to know said history? On the contrary, independently of its existence in the superstructure, the Initiate has *affirmed* the RCOs and ECOs and has *constituted* an actual system, the cultural Record of which possesses a historical content apt to be *explored: to affirm, to constitute, to explore*, the volitive determination of the Hyperborean Initiate is verified in each one of these acts.

3. The Sixteen Active Steps of the Faculty of Anamnesis

The application of the faculty of anamnesis for the mentioned aims must be carried out methodically, step by step. That is why the Hyperborean Wisdom has synthesized, in *sixteen steps*, the principal anamnestic acts of the Hyperborean Initiate: with the first three, an actual system is constituted at *will*; with the remaining thirteen, the cultural Record may be explored in any way. The mastery of these sixteen steps also makes possible the construction of the spiral staircase; however, *the secret of such a construction cannot be revealed here, for it is only transmitted orally by the Hyperborean Pontiffs to the Tirodal Knights*. Nevertheless, let us now consider the sixteen steps of the faculty of anamnesis:

First step: *affirm* the RCO (Referent [R] Cultural Object).

Second step: *affirm* the ECO (Emerging [E] Cultural Object) with respect to the RCO.

Third step: *affirm and retain* the actual system.

Fourth step: *situate* the Ego in the HICP with respect to the ECO.

Fifth step: *locate* the coversign (R) on the ECO.

Sixth step: *open* the cultural Record by resigning the coversign (R).

Seventh step: *resign*, step by step, the axiological superobjects of the chrono-cultural series.

Eighth step: if necessary, physically *enter* into the cultural space of the axiological superobject, i.e., *enter* the *entrance chamber*.

Ninth step: if necessary, concretize the *strategic location* of the source of Abraxas.

Tenth step: if necessary, *open* the χ (Chi) door.

Eleventh step: if necessary, physically *pass* into the transitive nucleus, i.e., *pass* into the *vestibule chamber*.

Twelfth step: if necessary, *transituate* into another space of macro-cosmic signification.

Thirteenth step: if necessary, *open* the second χ (Chi) door.

Fourteenth: if necessary, *exit* to the *return chamber*.

Fifteenth: if necessary, *return* to the ECO's own habitual context *through* the *entrance chamber*.

Sixteenth: if necessary, *exit* the *return chamber* by way of the covers (E), i.e., *exit* to the *inverse world*.

The first thing that should be noticed in these sixteen steps is that they describe *actions*, just as the verbs, *affirm*, *retain*, *situate*, *locate*, *open*, *resign*, *enter*, *transituate*, *exit*, and *return*, reveal. But one would not expect otherwise, since each step represents a *volitive act* of the Hyperborean Initiate, a *noological decision* executed with "luciferic graceful will."

In the following subarticles, an analogical approximation to the sixteen steps of the faculty of anamnesis will be attempted.

4. Constitution of an Actual System

An actual system (Figure 76) is constituted by two cultural objects linked together with a particular connection of meaning: the connection of meaning determines the value of the Emerging Cultural Object (ECO) in relation to the Referent Cultural Object (RCO), i.e., it confers a relative value on it. But the connection of meaning is a living bond, a trophic connection, in which structure the cultural arrangements of the cultural object (E) and its axiological context are permanently plasmated. That is why the connection of meaning is a cultural Record, the content of which, besides being grasped by the Love Aspect, can be explored by the Hyperborean Initiate. However, as we have already stated, the Initiate never explores, nor is interested in doing so, an already existing cultural Record: on the contrary, no matter how obvious a Record may seem to be, for example that which is between the Earth and the Moon, the Initiate never takes it into account and, *if he needs to explore it*,

then he constitutes it anew, as if it had never existed. Hence the form of the first three steps of the faculty of anamnesis, which point directly to the constitution of the actual system that has been decided to explore: *the Initiate must constitute, with the power of his luciferic graceful will, the actual system most suitable for his aims.*

With the first step, he must point out and *affirm* the RCO, for example, the “Historical Pine of San Lorenzo.”

With the second step, he must point out and *affirm* the ECO, for example, the “curved sabre of San Martín,” *with respect to the RCO.* The ECO acquires, thus, a particular value and the actual system is constituted.

With the Third step, the Initiate *affirms* the constituted actual system, for example, that which the sabre of General San Martín forms with respect to the Historical Pine of San Lorenzo, and allows that the attention of the conscious subject *retains* it in front of itself. From this step, the Initiate considers that there is, within his reach, a cultural Record with an interesting historical content. The study of the following steps of the faculty of anamnesis will clarify to us how the exploration of the cultural Record is performed.

5. Analogical Representation of the Ego’s Situation: HICP

Let us suppose that the constituted actual system has been analogically represented in Figure 81: the Emerging (E) Cultural Object is equivalent to the curved sabre, the Referent (R) Cultural Object to the Historical Pine of San Lorenzo, and the bond, the cultural Record, contains the history of the Battle of San Lorenzo. That in Figure 81 is an actual 2.6 system, the same as those in Figures 77, 78, 79, and 80; therefore: the 2.6 *bond* is a trophic connection, animated by the astral Archetype, which can be experienced by the Love Aspect as a superconcept of the actual 2.6 system.

In studying the Third step, we are left with the fact that the Initiate, when *he affirms* the constituted actual system, permits that the conscious subject *retains* it in front of itself. Such a retention is coincident with the point of view of the SRAIEP (Sacred Race Aspect In the Extensive Present) and consists in dialectically opposing transcendent Time in order to create the appearance that the system is stopped in a “present” instant; since the “movement” of time is isotropic, it has to reach all of the spatial or extensive dimensions of the actual system, therefore, the “present retention” can only be an extensive retention; thus, since the whole of transcendent Time is represented by the tT axis, the opposition of the conscious subject in order to *affirm* and *retain* the actual system must be carried out from the position that the “SRAIEP’s POINT OF

VIEW” arrow indicates: but, from such a position, it is analogically evident that the perception of the cultural Record only encompasses its *extension* dimension.

It is at that moment, when the conscious subject retains the actual system in the “extensive present,” that the Initiate situates his Ego in the HICP position (Hyperborean Initiate in the Comprehensive Present): the comprehension of a cultural Record being analogous to the volume of a cylindrical bond, the comprehensive position, from where it is possible to apprehend the integrity of its internal structure, is that which the “HICP’s POINT OF VIEW” arrow indicates. It is necessary to repeat here that, outside of this analogical explanation, nothing more can be added about the *comprehension* that the Hyperborean Initiates attain about the cultural Records: a practical method in order to situate oneself in the HICP, for example, is only taught *orally* to the Tirodal Knights by the Hyperborean Pontiffs.

6. Visual Exploration of the Cultural Record

After carrying out the Fourth step, the HICP is in a position to explore the cultural Record. It is possible, in principle, to perform a visual exploration of the chrono-cultural series, i.e., an exploration that requires no exterior movement on the part of the Initiate: this interior act corresponds to the “first motive” mentioned in F1: “no exterior organic act is performed here: the exploration of the cultural Record, the comprehension of its content, is a purely egoic act, a knowledge attained exclusively by the HICP’s Ego.”

When the Initiate affirms the ECO in *relation* to the RCO (Second step) *such an action consists, practically, in applying the ECO on the RCO*: the ECO and the RCO are, from then on, linked by a connection of meaning or cultural Record. But, besides being connected by the cultural Record, *the affirmative application causes the RCO to be permanently reflected in the ECO and the ECO to be permanently reflected in the RCO*. Here, particularly, we are going to occupy ourselves with the first case, the presence of the RCO in the ECO.

The presence of the RCO’s image is given in the meaning of the connection that links the RCO with the ECO (see Figure 81) and that is why it manifests itself on the “*comprehensive*” plane (dL, tT): it is the *coversign (R)* that appears in front of the HICP. The ECO presents, always, a *cultural screen* in front of the HICP and, above it, the *coversign (R)* of the RCO: this coversign is *invisible*, just like the cultural Record, because, for the SRAIEP (Paśu or lost Virya), only the value that emerges in the direction of the tT axis is visible. The HICP, on the contrary, is situated in a “comprehensive” direction with respect to the ECO and can perfectly perceive the cultural

screen: with the Fifth step of the faculty of anamnesis, precisely, the coversign (R) is *located* on the ECO. If the cultural objects are the entities mentioned, the Fifth step must consist, for example, *in locating the "Historical Pine of San Lorenzo" (coversign [R]) on the "curved sabre of General San Martín" (ECO)*; such a locating, of course, can only be carried out by the Ego from the HICP position.

Once the coversign (R) is located, the Initiate can proceed to the *opening* of the cultural Record. For that he must operate with the Gibur Rune as the Sword of Wotan and resign, "step by step," the images on the cultural screen: the first one is always the coversign (R) i.e., the image of the RCO. By moving this first image, "uncovering the Record," it is possible to observe the whole chrono-cultural series, image by image, until finding the sector of cultural history that has motivated the exploration, for example, the "Battle of San Lorenzo." And here is where the essential difference between the content of the cultural Record and the the ontic-temporal series of the ontic Record becomes evident: while the ontic-temporal series is comprised of images of only one type, those that correspond to the evolutive development of an entity, for example, the series of "ontic horses" in Figure 63, the chrono-cultural series contains *axiological superconcepts*, i.e., structures of *different types* of axiological objects.

The cultural Record is a connection of meaning particular to a given cultural object; its content always refers to the cultural history of the object in question: the chrono-cultural series is always comprised of members that represent, each one of them, a moment of the Emerging Cultural Object *relative* to the Referent Cultural Object. However, what is actually plasmated in the cultural Record is that which is specifically cultural determined by the axiological context, i.e., *the cultural value*: that is why the fundamental elements of the chrono-cultural series are *axiological objects*. Now, the value determined by one connection of meaning is the "particular value"; it is worth asking, "is the chrono-cultural series a succession of the Emerging Cultural Object's 'particular values?'" Answer: *No*. The "particular values" of any cultural object are only "axiological objects": the chrono-cultural series, on the other hand, is comprised of axiological superobjects that make up the structure of the "particular values." What, then, is an axiological superobject? Answer: *the record of the Emerging Cultural Object's absolute axiological moment*.

In order to understand the answer, we must remember that the "particular value," that which we affirmed in the ECO upon constituting the actual system with the Third step, is always added to the "general value" of the Emerging Cultural Object: precisely, "the passage from general value to particular value supposes its enhancement in all cases" (page 672). This means that the "particular value"

consists in highlighting a relative aspect of a cultural object that has an a priori “general value,” determined by the axiological context. *Therefore, whatever the form of this “particular value” relative to another referent (R) object, it is impossible to dispense with the axiological substratum of the “general value.”* Thus, when “cultural value” is plasmated in the cultural Record, it is actually the “absolute value” of the Emerging Cultural Object ECO, i.e., the particular value over the general value: *the Record of each moment of the Emerging Cultural Object’s “absolute value” is an axiological superobject.*

It should be noted that here we are in the presence of an apparent paradox: the contradiction between the *absolute* and the *relative*. With the aim of demonstrating its inconsistency, let us pose the paradox and clarify its causes. At the beginning, the Initiate affirms a special actual system with the purpose of exploring its cultural Record: he is interested in knowing a history *relative* to the ECO and RCO objects of the actual system. The cultural Record, being a bond between two cultural objects, should apparently possess contents referring only to such objects, i.e., *relative* contents; but, behold, beneath the *relative* “particular value” of cultural objects, always underlies the “general value,” made up of the whole axiological context: the contents of the cultural Record, then, cannot be simply “*relative*,” since they are based on the “*absolute value*.” This is the paradox: *each instant of the chrono-cultural series, contained in a “relative” connection of meaning, is the Record of an “absolute” axiological moment of the ECO or RCO, i.e., the record of a moment of “absolute value.”* How, then, should this superposition of the concepts of *absolute* and *relative* be understood? Answer: by being clear about the *scope* of each concept, i.e., by being clear that what possesses a *relative* character, for example, is the connection of meaning, the cultural Record, and also the “moment,” considered in itself, since the “moment” of any axiological superobject of the series is relative to the “present moment” of the cultural object, the absolute value of which it represents; on the contrary, the content of the cultural Record is comprised of a series of Records of “*absolute* axiological moments” or “moments of *absolute* value.” *Thus, although every “moment” is relative in itself, it is not relative as an “absolute axiological moment” recorded in the superobject: in the interior of the superobject reigns the absolute value of the cultural object at the “moment” of being recorded.*

This clarification, even if it removes the paradox, poses to us an apparently greater problem because, if each member of the chrono-cultural series is “*absolute*,” what is the sense of opting for this or that cultural Record, for this or that *relative* connection? *Answer: the relativity of the particular value introduces a characteristic into the chrono-cultural series: the “centrality” of the Referent Cul-*

tural Object (RCO). In other words, although the superobject is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value conferred by the cultural Record: *such a determination consists in the “centrality” that the RCO fulfills in the structure of each axiological superobject.*

The axiological superobject is a member of the chrono-cultural series contained in the cultural Record; it is thus a mnemonic content, a sort of macrocosmic “memory”: the instantaneous and absolute “memory” of the Emerging Cultural Object (ECO). In this memory is present, as we saw, both the “general value” and the “particular value” of the ECO; the former signifies that in the superobject must be all of the axiological objects that constitute the meaning of the “general value,” that is to say, the axiological context: *basically, in the axiological superobject are the Emerging Cultural Object (ECO) and its axiological context*; but the cultural Record, which is a particular connection of meaning, confers “particular value” on the ECO by relating it to the RCO: this signifies that in the axiological superobject, the RCO has to occupy a *central* position, i.e., a prominent role among the objects of the axiological context.

Let us consider, for example, the actual system constituted by the General San Martin’s curved sabre (ECO) and the Historical Pine of San Lorenzo (RCO). In the cultural Record, the content has to consist of a chrono-cultural series of axiological superobjects: each superobject consists of the curved sabre and its axiological context, the “general value,” in addition to the Historical Pine of San Lorenzo in a *central* position, the “particular value.” From one superobject to another in the series, the arrangement of the axiological context may vary, according to the development of the cultural history, but something must remain constant in all of them: *the “central” position of the Historical Pine of San Lorenzo (RCO), the reference to which, in any scene, will be unavoidable in “that” particular cultural Record.* The “Historical Pine of San Lorenzo” itself, when it is finally located in the chrono-cultural series, will show, in all its scenes, the predominant presence of the Historical Pine of San Lorenzo: *in the axiological superobject of some moment of combat, for example, the sabre will be referred to the Pine and the Pine will occupy, in the context of the sabre, a relatively central place.*

In summary, after locating the coversign (R) in the ECO, the HICP proceeds step by step to resign the images until finding the sector of cultural history that has motivated the exploration of the cultural Record. Each “image” observed on the cultural screen is only one aspect of the axiological superobjects that make up the chrono-cultural series. For the superobjects are not mere images, as will soon be demonstrated.

7. Physical Exploration of the Cultural Record

The second motivation for exploring the contents of a cultural Record was stemming from “to *bridge a distance, spatial or temporal*, relative to some cultural object, i.e., *transituating* from the polydimensional conic nucleus of the cultural Record” (F1). It is not a question here, as in the case seen in F6, of a visual examination, that is to say, interior, which does not require any exterior movement of the Initiate; in this case, “the Initiate physically engages in an instantaneous displacement through the actual dimensions of time and space: from the transituative nucleus, the Initiate can instantly travel to another space of macrocosmic signification and situate himself in the axiological context of another superconcept of the explored cultural Record” (F1). In order to comprehend this amazing possibility available to the Hyperborean Initiates, two lessons must be developed successively: the first refers to the *extensive*, i.e., *spatial*, character of the axiological superobjects; and the second demonstrates how, starting from the sixth step, i.e., from the *opening* of the cultural Record, transituation is already possible. In other words, the first lesson explains the *why* and the second the *how* of the physical exploration of the cultural Record.

First lesson - For causes that we will soon analyze, each axiological superobject has the dimensions of a cultural space and thus fits the definition of the fourteenth commentary (page 407). The chrono-cultural series thus consists of a succession of extensive superobjects, each one of which is displaced with respect to the consecutive one in an instant of transcendent Time. An actual system consists of two cultural objects connected by a cultural Record that contains the chrono-cultural series: both objects, the ECO and the RCO, are situated at both extremes of the chrono-cultural series and exist permanently in the present of transcendent Time. As transcendent Time passes, the “absolute value” of the ECO and RCO cultural objects is incorporated into the chrono-cultural series: instant after instant two axiological superobjects are added, one at each extreme, to the series as the content of the cultural Record. It is evident, in consequence, that all the members of the chrono-cultural series are in different past instants of transcendent Time.

On the other hand, we know that the content of the cultural Record is the chrono-cultural series: “such ‘content,’ by belonging to a container *external* to the cultural objects, is distributed *between* the Emerging and Referent cultural objects” (E12). Well, this *distribution* has been symbolized in Figure 81: the chrono-cultural series is represented there as a *series of points* distributed on a spatial curve in the shape of a *conical spiral*, which runs from one extreme to the other of the actual system; each point of the series corresponds to an axiological superobject. In order to visually explore

the cultural Record, the HICP is capable of reproducing, on the cultural screen, the axiological superobject of his interest.

Figure 81 enables us to notice, analogically, the important fact that the axiological superobjects at each extreme of the chrono-cultural series *are inverted* with respect to the cultural objects of the actual system. More clearly, in the Emerging Cultural Object (ECO), the extreme of the chrono-cultural series is the coversign (R), which presents the Referent Cultural Object (RCO); and in the Referent Cultural Object (RCO), the extreme end of the series is the coversign (E), which represents the Emerging Cultural Object (ECO); this signifies that each coversign is the extreme axiological superobject of the series, inverted with respect to the cultural object on which screen it resides. The cause of this inversion is none other than the determining action of the connection of meaning's cultural meaning or Cultural Record: that trophic connection, vitalizes the cultural object in order to impose on it a meaning relative to the cultural value, a "particular value," and that is why it *applies* the axiological superobject of reference on the cultural object, for example, the coversign (R) on the Emerging (E) Cultural Object.

It goes without saying that the analogies that we are presenting in order to bring the reader closer to the Cultural Records, i.e., to one of the keys to the Terrible Secret of Maya, must be interpreted in light of all that has been seen up to here on the structural model, by applying the Fundamentals of the Hyperborean Wisdom to the extreme. This warning is valid in the case of Figure 81 because one could commit the mistake of underestimating the analogical capacity that the drawing possesses in order to represent the actual phenomena or to suppose that some Hyperborean fundamentals have been overlooked. That is why it is perhaps worth clarifying that the representation of the chrono-cultural series as a series of points *is not incidental: nor does it signify that "cultural history" is discontinuous*. What occurs is that, although "normally" invisible, the chrono-cultural series has two characteristics that justify such a dotted analogy: one is its *successive* character, as a *series*, and the other, its quality of being an *actual extension*, since its members, the axiological superobjects, are *extended* in actual cultural space, i.e., *distributed in the "extension" of the actual system's superconcept*. And how does the pointal analogy used justify these characteristics? Answer: because if something *actual* is *extensive* and *successive*, then it must basically correspond to the structure of *actual macrocosmic space*, which is *continuous* and *discontinuous* at the same time because of the *gravis atoms* that produce it. It follows that: *each axiological superobject of the chrono-cultural series is plasmated, in reality, on a gravis atom. That is why it is appropriate to represent the series of superobjects by a series of points, as in the conical spiral of Figure 81.*

As we see, the pointal analogy, far from being a superficial representation of the chrono-cultural series, enables a deeper comprehension of the cultural Records and of the faculty of anamnesis. For example, the property of being founded on a gravis atom facilitates our comprehensive comprehension of the axiological superobject, especially its spatial and temporal dimensions. We will verify this by analyzing the constitution of any axiological superobject of the chrono-cultural series.

It is the astral Archetype, by preserving with its vitality the general value of the cultural object, that receives, at each passing instant, the absolute value; it is also that which records it in the cultural Record as a "moment of absolute value," i.e., as an axiological superobject. In principle, then, the astral Archetype records the absolute value of the cultural object by plasmating it on the gravis Archetype; the formative potency of the gravis atom is thus conformed by the "absolute value" and an axiological structure is constituted, the capacity of which is denominated "axiological superobject"; the gravis atom acts as the ontic fundament of the superobject: the gravis atom provides the universal ontic nature insofar as the "absolute value" particularly puts an end to such a nature; it specifically individualizes it "with cultural form"; the superobject is, then, "an entity with cultural meaning," not a true cultural object: it could not be so, for, in that case, it would be visible, having to emerge for that purpose in the sphere of world meaning (region D). The "entity with cultural form," into which the gravis Archetype has been transformed, has the exterior dimensions of a "physical space" and an indiscernible nucleus in the interiority of its being-in-itself; the "physical space" that produces every gravis atom is limited by the determinations of its individual form: the space of a gravis atom may encompass the limits of a physical atom, for example, which depend on the capacity of the essential matrix of the atom design, or the limits of a planet according to the archetypal capacity of a Kumara, or the limits of a solar system according to the capacity of a Solar Logos or Demiurge, or the limits of a galaxy according to the capacity of a Galactic Logos or Demiurge, or even cosmic limits, inasmuch as "The One" Himself determines, with His archetypal capacity, the limits of the universe. And what determines the limits of the physical space of the "entity with cultural form?" Answer: the absolute value that conforms the formative potency, transforms "physical space" into "cultural space": its limits are those of the axiological context; if we recall that "an exterior cultural space" is a place in which it is possible to carry out any of the three following things: "a) to discover a designated entity, b) to project a sign, c) to recognize an object" (pages 357–58), we will realize that the cultural space of a superobject can have enormous dimensions; we will explain: in the cultural space of an axiological

superobject, it is not possible, a) to discover a designated entity, nor b) to project a sign, but it is possible, c) to recognize an object, and this possibility is what fixes the actual limits of the cultural space; imagine the superobject of a city, for example Athens in the fourth century before Jesus, and its axiological context made up of all the cultural objects of its culture, and it will be agreed that the limits of its cultural space, "where it is possible to recognize an object," are enormous.

Now, when we know that an axiological superobject is the capacity of a cultural space, and that such a capacity is the form of an axiological structure conformed by a cultural object's "moment of absolute value," this is when to make time intervene. This will offer no difficulty if we recall that the superobject is based on a gravis Archetype and that it possesses an indiscernible nucleus in the interiority of its being-in-itself; the superobject, in effect, is an *entity with cultural form*, and, "*in all entities, regardless of their form or size, there is an indiscernible point. This property is the cause of the isotropy of transcendent Time.*" Through the indiscernible points, in effect, *transcendent Time flows* and, since every point in macrocosmic space contains an indiscernible point, the temporal fluence is isotropic" (page 458). This means that, in the cultural space of the superobject, transcendent Time *can flow* from the indiscernible point of the gravis Archetype. Why do we say "*can flow and does not flow?*" Answer: because the fluence of transcendent Time will only occur when the HICP peers into the cultural space of the axiological superobject and "*recognizes an object,*" i.e., *when he grants it cultural meaning.* Otherwise, if the axiological superobject only remains *situated* in the chrono-cultural series, its temporal dimension is that of a "*moment of absolute value*"; i.e., the superobject remains situated in that "absolute axiological moment," behaving as a "mnemonic content" of the cultural Record. In summary, if the Initiate is situated in the HICP and accesses the content of the cultural Record, the chrono-cultural series of axiological superobjects, and if, by means of the step-by-step resignation, the seventh step of the faculty of anamnesis, he peers into the interior of an axiological superobject and finds the axiological context of its cultural space significant, i.e., if he gives it meaning with his expression, *then it can occur that transcendent Time flows from the indiscernible nucleus of the being-in-itself.* The Initiate must evaluate very well whether it is convenient for him to put meaning into a superobject's cultural space because, if this happens, the fluence of transcendent Time and the consequent danger of confrontation with the Demiurge through the indiscernible point, the Yod, the Eye of Abraxas, is inevitable: "And, as 'transcendent Time' is in reality the current of Consciousness of the Demiurge, one realizes that *He* is in every entity, from the Indiscernible point: it is *He* who is

impulsing the process of the entity with His Wisdom Aspect, from the potential entelechy, and *seeing* the process of the entity with His Time-Consciousness Aspect, from the indiscernible point” (page 458). The Gravis Atoms sustain the entities and, “in each one of them exists an indiscernible point: in each indiscernible point, which is the same point in all the atoms of the Universe, exists a point of transcendent Time, since, in each one of them, the Demiurge manifests his Time-Consciousness Aspect” (page 323).

Now, the influence of transcendent Time on the superobject should not be rejected at all costs by the Initiate because, although the mentioned danger is always latent, it is perfectly possible to avoid it, as will be explained, and instead it presents the advantage of allowing the *passage toward the transitive nucleus of the superobject*: to this operation are referred the seventh to fifteenth steps of the faculty of anamnesis and we will refer to it in the Second lesson.

Second lesson - If the first lesson has been correctly understood, the following conclusion should be drawn: *the chrono-cultural series of axiological superobjects is a “static” content of the cultural Record: each member of the series is the record of a “moment of absolute value” of the cultural object that it represents. The Hyperborean Initiate operates the record with his Ego in the HICP position (Figure 81): from there he locates the coversign (R) and causes its opening (fourth, fifth, and sixth steps of the faculty of anamnesis). Coversign (R) is the axiological superobject situated at the extreme end of the series: performing the sixth and seventh steps, the initiate resigns the superobjects by using, step by step, the Sword of Wotan. The Initiate observes the resigned objects from the cultural screen, i.e., he observes their image, taking care not to affirm any meaning in them. Once he has selected the superobject that he is most interested in knowing, he can opt, if his Strategy requires it, to put meaning into its cultural space, recognizing the axiological objects that integrate it and projecting the signs onto them. At the same instant that the Initiate projects the first sign, transcendent Time begins to flow from the indiscernible nucleus of the entity: at that moment the cultural space of the superobject can acquire its most vast limits, permitting the Initiate physical entry into its axiological context.*

It goes without saying that such a step, the eighth of the faculty of anamnesis, is terribly risky: why? Answer: because, once physically entered into the cultural space of the superobject, within its axiological context, this ambit will not at all differ from the habitual context that the Initiate leaves behind: and such a non-difference can make it difficult, and dangerous, to return to one’s own habitual context. For these cases, the only certain possibility of orientation comes from the correct observation of the temporal di-

mension; in effect, if the axiological context of a superobject presents no noticeable difference with the habitual axiological context of the Initiate, no such non-difference occurs with the transcendent Times of both contexts. Even if transcendent Time flows in the cultural space of any superobject, it does not flow the same way in all of them. What is the difference? Answer: transcendent Time in any superobject only begins to flow from the beginning that imposes on it the "moment of absolute value." The "absolute axiological moment," unique for each superobject, constitutes the "beginning" of the succession of transcendent Time. That is to say that, in each superobject, transcendent Time starts at a different "moment of absolute value."

The *beginning* of transcendent Time is, therefore, the only guide available to the Hyperborean Initiate for orienting himself in the cultural space of the explored superobject. So that this concept concretizes in a practical act of orientation, it is necessary to determine with precision the mentioned *beginning* of transcendent Time. The importance of establishing the *beginning* of time in the superobject can only be measured if one comprehends the following aspect of the problem: although both cultural spaces are similar, and cause the confusion of the Initiate, there is a fundamental difference between the two; the habitual cultural space of the Initiate is constituted on a physical space, integrated in all the extension of its dimensions by gravis atoms, transcendent Time flows isotropically through each of such pointal atoms; the cultural space of the superobject, on the other hand, is constituted on the physical space that produces *a single gravis atom*: let us recall that the superobject is *an entity with a cultural form*; only when the Initiate puts meaning into this "cultural form" does transcendent Time begin to flow: *and it does so through the indiscernible point of this single atom that supports the superobject*. One sees, then, the importance of grasping the beginning of transcendent Time as it flows *through a single point of the superobject*, a point that the Hyperborean Wisdom denominates the *Source of Abraxas*.

It is appropriate to take a break, in the search for the *beginning*, in order to comment on a consequence of the recently exposed difference between the habitual cultural space and the superobject cultural space. For the Hyperborean Initiate, *reality is what his expression affirms*. Thus, *real* is his habitual axiological context, in which he has affirmed the totality of the cultural objects; but the axiological context present in the cultural space of the superobject will also be *real*, since he has affirmed it with his expression; and in both *real* cultural spaces, within their respective axiological contexts, the Initiate will be able to situate himself alternatively and acquire similar experiences, without anything allowing to establish, in the end, which is one space and which is the other. But, al-

though the differences are not noticed, what is certain is that the cultural objects of the habitual context are *constituted on designated entities*, while the axiological objects of the superobject's context only *conform to the formative potency of a single gravis atom*. That is, the habitual axiological context is founded on the plurality of entities of an ontic infrastructure, while the superobject's context is founded on the form of a single entity. What conclusion is to be drawn from these facts? Answer: that, although *both are real*, a habitual context's *cultural object* is founded on an entity and is therefore *physical*, whereas an *axiological object*, of the superobject's context, is *plasmated in the gravis Archetype* as the *form* of the latter and not as an entity itself, and, therefore, is *metaphysical*. The axiological object, in effect, is a *pure form*, an *actual symbol*, which lacks ontic essence: its plasmation only *accidentally complements* the ontic essence of the gravis atom. It is now understood that, even if the Initiate stops perplexed, unable to determine what his habitual context is, what is concrete is that only his is *physical*: every other axiological context of the superobjects is *metaphysical*, made up of *pure symbols*. And this is not the most deceptive part of the Terrible Secret of Maya.

The Hyperborean Initiate who has *entered* the cultural space of a superobject, and has strayed into an axiological context of pure symbols, *a context with all the appearance of its effective reality*, will only be able to orient himself if he is capable of finding *the Source of Abraxas*, the *beginning of transcendent Time*. Of course, the correct thing to do is *not to enter* the cultural space of a superobject if the location of the Source of Abraxas has not been determined beforehand: *its location is the necessary and sufficient condition in order to obtain orientation and safety*. Orientation is obtained by taking the Source of Abraxas as a *strategic reference* for any movement through the cultural space of the superobject; and safety consists in knowing at all times *where the eye of Abraxas is*, i.e., where the inevitable confrontation with an Aspect of the Demiurge is to take place.

Finally, how does one determine the axiological superobject's *beginning* of transcendent Time? How does one locate the location of the Source of Abraxas? Answer: the Source of Abraxas is located in the *center* of the superobject's cultural space. This answer raises, then, another question: how to determine the center in an axiological superobject of the chrono-cultural series? Answer: the center is determined with the help of a datum already known. Let us recall a previous answer: *"the relativity of the particular value introduces a characteristic into the chrono-cultural series: the 'centrality' of the Referent Cultural Object (RCO)*. In other words, although the superobject is rooted in an absolute axiological moment, its structure is determined by the relativity of the particular value con-

ferred by the cultural Record: such a determination consists in the '*centrality*' that the RCO fulfills in the structure of each axiological superobject." We now know how to locate the center in a superobject's cultural space: *it is necessary to locate, with exactitude, the cultural Record's Referent Cultural Object; in the axiological context of the superobject, the RCO occupies a "central" position; and, once the RCO is located, we know that, next to it, is the Source of Abraxas.*

Let us return to the HICP and observe how this possibility of locating the Source of Abraxas a priori is applied during the exploration of the cultural Record. Being that the axiological superobjects farthest from the extremes of the chrono-cultural series correspond to *past* "moments" of absolute value, exploring them, and placing meaning on them, is equivalent to *re-creating* cultural spaces with ancient axiological contexts, in which transcendent Time has begun to flow from the *entrance* of the Initiate and his bidding expression of meaning. This case, in which it is easy to get lost if we do not have a safe reference, is analogous to the example already seen on the actual system formed by the curved sabre of General San Martín (ECO) and the Historical Pine of San Lorenzo (RCO): in the cultural Record of such a system, the Initiate was reviewing the chrono-cultural series in order to locate an axiological superobject corresponding to the Battle of San Lorenzo. Let us suppose, now, that the Initiate has selected and *resigned* a superobject and that he is about to enter its cultural space. On the cultural screen of the curved sabre (ECO), he has contemplated the image of the chosen superobject: one sees there the Historical Pine of San Lorenzo in a *central* position of the axiological context; around it, the San Carlos Convent, General San Martín and his regiment of grenadiers on horseback, the Paraná River, and the frigate with the Spanish soldiers, etc.; these are the moments before the battle. The Initiate decides to affirm the scene and contemplate the battle up close, for which he plans to enter into the cultural space of the superobject and install himself in a suitable place. Before placing meaning, the following question is posed: what is the Referent (R) Cultural Object? Answer: the Historical Pine of San Lorenzo. Where is the RCO located? Answer: in the *center* of the axiological context. Where can the Source of Abraxas be? Answer: in the *center*, next to the Historical Pine of San Lorenzo or RCO.

Knowing, then, that he has located the *beginning* of transcendent Time, the Initiate decides to put meaning into the cultural space, concentrating in order not to lose sight of the RCO, i.e., the Historical Pine of San Lorenzo. In the next step, the Initiate projects the signs on the axiological objects and places meaning on them, noting how, in the act, the scene comes to life and movement: it is the effect of the transcendent Time that has begun to flow

from the Source of Abraxas; before that *beginning*, the moment (recorded) of absolute value was reigning in the superobject. The Initiate *enters* onto the scene and verifies that he is in a cultural space of great realism, in no way different from his habitual context; that is why he never loses sight of the Historical Pine of San Lorenzo, for, next to it, is the Source of Abraxas, *the exact point of reference that will enable him "to advance beyond" the cultural space of the superconcept.*

Naturally, in order to understand what "advancing beyond" the cultural space of the superconcept means, and, especially, what is "beyond," it is necessary to analogically delve deeper into the actual system.

Let us begin by once again examining Figure 81: on a trajectory in the form of a *conical spiral*, the superobjects of the chrono-cultural series have been represented there by means of points. This analogical arrangement allows us to draw an important conclusion: each point on the conical spiral is equivalent to an axiological superobject and all the superobjects are situated in series, i.e., *one after the other*, along the *extension* dimension of the superconcept. . . at least this is what is apparent from the SRAIEP's point of view. However, the situation of the superobjects is very different from the point of view of the HICP; in order to verify this, one need only imagine how the points of the conical spiral would look from the position that the "HICP" arrow indicates in Figure 81: it is evident that, in this way, only *one point* will be observed, i.e., the *extreme* point of the series. The coversign (R), precisely, represents the *extreme* superobject of the series, seen on the cultural screen of the ECO. When, by effect of the fifth and sixth steps of the faculty of anamnesis, the coversign (R), the extreme superobject, is *displaced* and *replaced* on the cultural screen by another axiological superobject of the series, the HICP continues to see *only one superobject*: that which he has in front of him on the cultural screen. *After this visible superobject "would come" the following superobjects "in series"*: this, which seems logical for every SRAIEP, is unprovable for every HICP. And the difficulty is to be sought in the transcendent Time.

We know, in effect, that the expression of the HICP on an axiological superobject is enough to cause the *beginning* of transcendent Time in his cultural space. Well then, let us suppose that, in Figure 81, the HICP will cause the beginning of transcendent Time *at each point of the conical spiral: this will be equivalent to an axis (tT) of transcendent Time that will pass through each point; it is indubitable, then, that such axes (tT) are seen as "parallel lines" from the HICP's point of view . . .* Here is another important conclusion: *the axiological superobjects contained in the cultural Record, which appear to be distributed "in series" on the extension dimen-*

sion for the SRAIEP's point of view, are distributed on "parallel" dimensions of transcendent Time for the HICP point of view. In synthesis, the axiological superobjects are distributed *extensively* "in series" and temporally "in parallel."

This conclusion will enable us to solve the problem of the continuity of cultural history. From the SRAIEP's point of view: *cultural history, insofar as it is made up of a series of axiological superobjects, is extensively "discontinuous."* From the HICP's point of view: *cultural history, insofar as it develops in each explored superobject because of the principle of transcendent Time, is chronologically "continuous."*

It is clear, at this point of the explanation, that, in order to know the cultural history of a cultural Record, it is not necessary to "advance" in an extensive sense: the HICP does not get to know the cultural history by "advancing" over the different superobjects of the series but by situating itself in one of them and allowing transcendent Time to flow. A "parallel" cultural history may unfold in each temporalized superobject: the only thing that will vary in them will be the instant of the "beginning" of transcendent Time, since, in each superobject, Time must begin from the Record of a "moment of absolute value." Thus, it is clear that the HICP will not "advance" over the extension of the superconcept in order to know the cultural history, but will remain in the selected axiological superobject, observing how history continuously unfolds in its own temporal dimension.

The knowledge, visual or physical, of the cultural history that enables the faculty of anamnesis will be better comprehended if we explain what region of the actual system it is obtained in. We will make use, once again, of the actual analogical system represented in Figure 81: in it we distinguish *three clearly conical regions*. The first, which goes from the coversign (R) to the χ (Chi) vertex point, is a conic space denominated: *entrance and exit chamber*. The second region, which possesses two extreme χ (Chi) vertexes and widens in the middle, is a space in the shape of two cones joined at the base and is denominated: *vestibule chamber*; the vestibule chamber contains the transituative nucleus of the superconcept. The third region, analogous to the first, is a conical space extended between the coversign (E) and the second χ (Chi) vertex point, denominated: *return chamber*.

Well, using these denominations, we can affirm that the HICP *always observes the cultural history, of any record, in the entrance and exit chamber of the actual system*. For this purpose, it *situates the selected superobject in the entrance chamber*: if the exploration of the cultural history is visual, the HICP observes the images on the cultural screen; if the exploration is physical, the HICP *enters the entrance chamber* and remains in the cultural space of

the axiological superobject, while the cultural history unfolds from the *beginning* of the principle of the transcendent Time. As we saw,

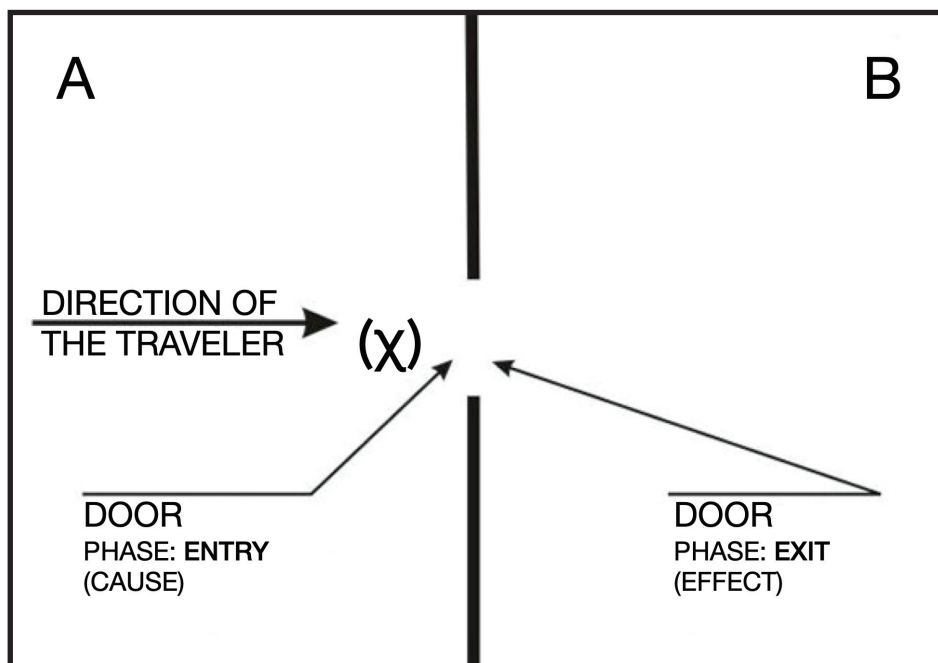


Figure 82

in order to get to know the cultural history he does not need “to advance” outside of the cultural space of the superobject, i.e., *he does not need to advance beyond the χ (Chi) vertex point, which is a limit of the entrance chamber where the cultural history fully unfolds.* However, we previously verified that the HICP, when it physically enters into the cultural space of a superobject, keeps the RCO, i.e., the *center*, the Source of Abraxas, located at all times, since it depends on its reference “*in order to advance beyond the cultural space.*” It means that, although the HICP does not need to “advance beyond” the cultural space of the superobject for the aims of exploring and getting to know the cultural history, *he can make this transit for other different aims. What aims?* Answer: let us recall what was said in F1: “Two principal motives lead the Hyperborean Initiates to explore the cultural Records: one is the need to know the *relative cultural history* of some cultural object, i.e., to know the *content* of the cultural Record; another is the need *to bridge a distance, spatial or temporal*, relative to some cultural object, i.e., *transituating* from the polydimensional conic nucleus of the cultural Record. Both objectives are concretized through the faculty of anamnesis” (page 708). The second motive is, evidently, that which impulses the Initiate to “advance beyond” the cultural space of a superobject.

If the Initiate decides to advance beyond the cultural space of an axiological superobject, he must abandon the *entrance chamber* and move to the following region of the superconcept, i.e., to the *transituative nucleus*. This passage can only be made *through* the χ (Chi) vertex point: the χ (Chi) vertex points, which connect the three conic regions of the superconcept with each other, are denominated Chi *doors*. The tenth step of the faculty of anamnesis indicates that “if necessary,” the Initiate must *open* the χ (Chi) door and the eleventh that, next, he can *pass to the transituative nucleus*: about these steps, and the following five, we can only give here a vague approximation of their concrete meaning because it is a subject that, for its comprehension, *inevitably requires a previous Hyperborean initiation*. In other words, *it is almost impossible to comprehend the higher steps of the faculty of anamnesis without an effective differentiation between the Ego and the conscious subject, without the isolation of the Ego that Hyperborean initiation grants*. Only the Hyperborean Initiate possesses the power to situate himself before a cultural object in the HICP position and only he can understand the higher steps of the faculty of anamnesis, i.e., what it actually means *to open, to pass, to transituate, etc.*

Having made this caveat, we will once again take advantage of the analogical possibilities of Figure 81. Let us suppose that we are, with respect to the actual system, in the position that the “HICP” arrow indicates: in front of us is the coversign (R), *which is the base of a cone, the vertex of which is the χ point*. Let us also suppose that, from our position in HICP, *we can observe, “aligned,” both the “center” of the cone and the “ χ vertex,”* i.e., that we *simultaneously* see the center of the cone and its vertex. Let us now recall that the “cone” corresponds to the *entrance and exit chamber* of the actual system, that the “ χ vertex” corresponds to the χ (Chi) *door*, and that at “the center” of the entrance chamber is always the *Source of Abraxas*: *in consequence, the “alignment” between the center and the vertex of the cone corresponds to a possibility of the HICP to simultaneously visualize the Source of Abraxas and the χ (Chi) door*; it is the possibility of obtaining *safety* and *orientation* in the movement through the cultural space of the superobject *by taking the Source of Abraxas, the “beginning” of transcendent Time, as a reference*. The HICP would never dare to move “beyond” the entrance chamber without first locating the Source of Abraxas: if he did so, if he went through the χ (Chi) door without taking the Source of Abraxas as a reference, “behind him,” the cultural history of the superobject would unfold with the consequent permanent change of the axiological context, which would make very difficult, if not impossible, the orientation to find the exit from the chamber. In an axiological context in permanent becoming because of the beginning of transcendent Time, the only sure reference is the

Source of Abraxas, next to the centrality of the RCO: its location allows both to “advance beyond the cultural space,” through the χ (Chi) door, and to return to the habitual axiological context of the HICP; without this reference, the return may be compromised because the cultural history that unfolds in the entrance chamber follows a parallel direction to the cultural history of the superstructure, in which the HICP must be situated when exiting the actual system.

For the Hyperborean Initiate, the cultural space of the axiological superobject constitutes a *strategic space*; his movement through it always forms part of a warlike act. That is why in the ninth step, the exact location of the Source of Abraxas is denominated the *strategic location*.

If the Initiate has accomplished the ninth step of the faculty of anamnesis, if he has performed the strategic locating of the Source of Abraxas, then he can *pass* through the χ (Chi) door with a certain degree of security, i.e., he can perform the tenth step. How does the χ (Chi) door *open*? Answer: *the χ (Chi) door opens by the very act of being recognized: just by situating oneself in front of it, and expressing the recognition, the passage to the transitive nucleus is cleared.* In other words, the answer tells us that *the χ (Chi) door opens by being affirmed.* Of course, this can only occur if the initiate is capable of placing meaning on it by projecting a sign: *a sign that has been previously revealed to the Hyperborean Initiate or Tirodal Knight, by the Hyperborean Pontiff.* It is evident that the χ (Chi) door, and the sign that places meaning on it, are one and the same thing: *the Hyperborean Wisdom denominates such a sign as the “Key of Jan (or Xan).”* By affirming the χ (Chi) door, by projecting the Key of Jan, the Initiate is in a position to *pass* through it and enter into the *transitive nucleus*. If he does so, what will he find in that interior space of the superconcept? Answer: the most hallucinatory sector of the Terrible Secret of Maya: *the region of the explored superconcept where the axiological objects common to other macrocosmic superconcepts are plasmated. There are axiological objects there with determinate archetypal “aspects” that only have meaning in other macrocosmic spaces of signification: such unusual facets of cultural value are sustained by the axiological contexts of said spaces of signification, i.e., they have significance in the superstructural contexts of the respective superlanguages. The axiological objects of the chrono-cultural series, present there, participate in other macrocosmic spaces of signification, i.e., they are “polydimensional”: this is the fact, which cannot be fully explained and that can only be comprehended by Hyperborean Initiates.*

In any case, we suggest the idea that, *a change in the perspective with which the axiological object is observed implies the effective*

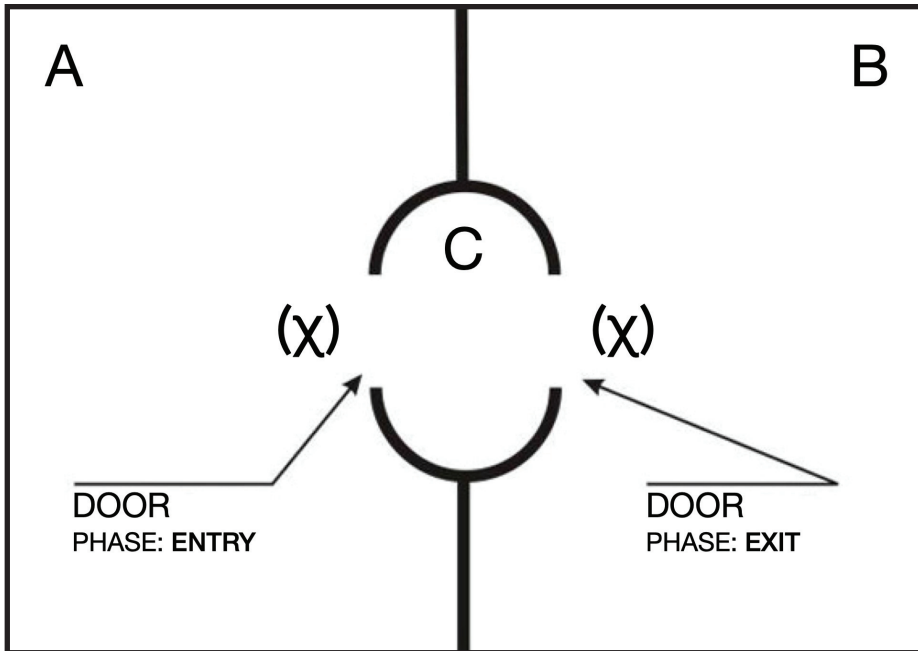


Figure 83

transituation of the observer, i.e., the transport to a context in which the observed facet has a significance: naturally, we refer to a “cultural perspective,” but it is surprising the millions of cultural aspects that an axiological object of the transituative nucleus presents in so many other spaces of signification. Now then: it occurs that the slightest change of perspective causes the immediate physical transituation of the Initiate to another space of signification; the importance of controlling this effect is indubitable, but what does the change of perspective depend on? Answer: a “change of cultural perspective” is a change in the axiological object’s mode of affirmation, a modification in the expression of the recognition, i.e., a “volitive act.” It is understood, then, that the control of the transituation depends on the will of the Hyperborean Initiate: only he who possesses an iron will can keep himself “situated” in a determinate space of signification and avoid the “transituation”; inversely, a weak mind will go irremediably mad in front of the spectacle of the transituative nucleus’ transituative axiological objects, in synthesis, “the control of the transituation is a pure volitional act.”

It is clear that only the firm will of the Initiate will prevent the eleventh step from concluding in a sort of metaphysical suicide. However, the Hyperborean Initiate does not usually run this danger because, before receiving the keys to explore the cultural Records, he must develop his *Ehre sphere* (1) of egoic will through the practice of the “luciferic graceful attitude.”

Let us suppose, then, that the Initiate possesses sufficient will as to affirm and stabilize the axiological objects of the transituative nucleus in the axiological context of another space of signification: *in that case, he will be able to move through any of the dimensions of said space, both spatial and temporal.* But such a possibility, we repeat, can only be comprehended by the Hyperborean Initiates. It is only worth reflecting on a correspondence already highlighted: *the movement of the HICP to another space of signification by transituation is analogous to the movement of the cultural subject to another plane of signification by connotation.*

The twelfth step of the faculty of anamnesis allows the voluntary transituation that we have just studied and of which it is not convenient to add anything more. As for the following steps, from the thirteenth to the fifteenth, it should be declared that they *describe the way in which the Initiate must return to his habitual context.* Such a way immediately poses a problem: why three steps for this, i.e., why are “three” steps required in order to return? Is it not possible to *turn around* in the transituative nucleus and *pass* inversely through the first χ (Chi) door, retracing the path traveled? Why, in order to *go back*, is it necessary to *advance* to the second χ (Chi) door? Answer: *if the Initiate is in the vestibule chamber, in the transituative nucleus, it is impossible for him to turn around and go back directly through the first χ (Chi) door; in order to return to the point of departure, the Initiate is physically obliged to continue his initial advance, to open, and to go through the second χ (Chi) door, as the thirteenth and fourteenth steps of the faculty of anamnesis order: only there, in the return chamber, will he be able to “turn around and go back” to the entrance and exit chamber, in accordance with the fifteenth step.*

This answer, and the acts that describe the mentioned steps, warn us about a strange “abnormal” behavior on the part of the χ (Chi) doors and the intermediate space of the vestibule chamber. Without pretending to explain *why* things occur that way, *how* can it be possible for a “door” to *permit “entering” an enclosure but not “exiting” it, unless a second “return” door is first passed through.* The answer will arise after an ontological analysis of the “door” concept and defining the *expanded door* concept.

Let us begin, then, with the definition of a door, using Figure 82. Areas A and B represent two enclosures, completely separated from each other by a central wall in which the opening (χ) has been made: only *through* this opening is it possible to *pass* from one enclosure to the other and vice versa. In synthesis: *a “door” is the opening, gap, hole, cut, etc., existing in the wall that separates two enclosures and through which they are connected to make passage possible.*

It is possible, in consequence, to *functionally* define every door, since its existence has the aim of connecting two enclosures and permitting *passage* from one to the other; that is to say, *every door fulfills the function of “allowing passage.”* In precise terms, we will say that, *in general, every door is characterized by its “passage function.”*

The *passage function*, thus defined, is *general* for “every door” and does not receive, therefore, *particular determinations*: this means that, without restrictions, the *passage function* regulates the crossing of the door in *both directions*. That is why, *in general*, the passage function is *biunivocal*: the χ door, allows the passage, *biunivocally*, from enclosure A to B and from B to A.

Now, *in particular*, the passage function could receive the determination of allowing the passage *in only one direction*, for example, only from A to B or only from B to A; it is what occurs, for example, in the valve of a compressed air cylinder, allegorically considered as a “door”: it allows the *inflow* of more air, from exterior A to interior B, but prevents the *outflow* of air from interior B to exterior A; such a “one-way” valve presents a *univocal* path for the air, which leads to interpret its behavior by means of a *univocal function*; in a certain sense, the *door of a prison* fulfills a *univocal function* for the prisoners who are forced *to pass* through it: the prisoner, whose sentence is pending, will see that the prison *door opens only to enter but not to exit*; if the prisoner attempts to return by the same route, without serving the sentence, *a sentinel will prevent him from doing so*.

Examples aside, the *passage function* of a given door can be *biunivocal*, passage in both *directions*, or *univocal*, passage in a *single direction*. In any case, it should be clear that both *univocal* modes of the passage function are functionally identical. In other words, *the univocal passage from A to B is functionally identical to the univocal passage from B to A*.

In all cases, the passage function manifests itself as a *law of cause and effect*, i.e., as a law, the unfolding of which consists of *two phases*, one *causal* and the other *effective*. In order to verify this, let us define some conditions in Figure 82.

First, let us observe the wall that separates enclosures A and B; it is evident that one side of the wall faces enclosure A and that another side faces enclosure B: assuming that it is a pointal wall, or that *its thickness is minimal*, we will consider it as a *bilateral surface*.

Secondly, let us establish that the door (χ) *univocally* allows the passage from A to B: an arrow indicates in the figure, the *direction* of a traveler who is about *to pass* through door (χ). The passage function of the door (χ) will act on this traveler, imposing on him, as we saw, a law of cause and effect.

Let us now analyze the *passage law*. The passage function of the door (χ) consists, concretely, in making it possible for the traveler to pass from A to B: *since the traveler is first in A, and then in B, it is obvious that the law must necessarily consist of two phases*; such a condition, moreover, is inevitable because of the topological determinations that the configuration of the problem introduces: *two enclosures completely separated by one bilateral wall with one passing door in it. The first phase, when the traveler is in A, receives the name of entrance, i.e., entrance at the door; the second phase, when the traveler passed into enclosure B, is denominated exit, i.e., exit from the door. Summarizing, the functional character of every door demands a "passage" made up of an entrance and an exit.*

But, according to what has been affirmed, both phases of the *passage law* are in a relationship of cause and effect, i.e., that *the first phase is the cause of the second* or that *the second phase is the effect of the first*. In other words, *the entrance (at the door) is the cause of the exit (from the door)* or, the exit (from the door) is the effect of the entrance (at the door). This law is easily verified: *no one "enters" a univocal door without "exiting" and, inversely, no one "exits" a univocal door without having "entered."*

What conclusion should we draw from this analysis, which is useful in order to comprehend the functions of the χ (Chi) doors? Answer: *that in any "normal" door, such as (χ) in Figure 82, the passage law consists of "two" phases, entrance and exit, with absolutely no "middle term." That is to say, the "entry" is causally followed by the "exiting," without the possibility of defining an intermediate state or phase.* More clearly: if the traveler of Figure 82, from enclosure A, enters the door (χ), he immediately exits to enclosure B, with no possibility of remaining in an intermediate state between entry and exiting; the condition imposed on the separating wall, of being *bilateral*, should enable us to intuit the impossibility that the traveler can remain between two sides lacking thickness; in reality, the passage law is *continuous: a single continuous passage formed by two phases*; when the traveler initiates the passage, from A, he enters the door (χ), but, before concluding the passage, he exits to enclosure B; naturally, there is a moment, *during* the passage, when the traveler is *entering* through A and *exiting* through B: in that case, the fair criterion is: *the part of the traveler that is in A, "enters," and the part of the traveler that is in B, "exits";* and as the door lacks thickness, *no part of the traveler is outside the only two phases of the passage law.*

Lastly, let us agree that the passage function determines, with the force of natural law, the passage through door (χ): when passing through it, one is always entering or exiting, it being impossible to remain in an intermediate state; there is, *between* the two walls, no

place where the traveler could be without entering or exiting because *it is not possible to alter the entry-exit sequence of the law of cause and effect: whoever enters the door must necessarily exit the door.*

We have drawn the conclusion that the passage function determines a continuous passage through the door (χ); *it is not possible to stop the passage at an intermediate point of the phases: either one is entering or exiting the door.* However, let us suppose that, with a procedure that is not relevant, we are capable of modifying the “normal” behavior of door χ and create a point between the phases of entering and exiting: *at such a point the traveler can remain without altering the passage law, but, as far as the passage is concerned, he must obey the causal sequence of entry-exit.* That is to say, *after “entering” the door, he can remain indefinitely without “exiting” and even perform other acts; but, as soon as he attempts to continue the passage, he must inevitably complete the second phase of the law and “exit.”* Figure 83 will illustrate to us this monstrous alteration of the “normality” of door χ .

We see that now, in addition to enclosures A and B, there is a third enclosure C *between two doors* (χ): *but, these are not actually “two doors” but the two phases of the same door (χ) in Figure 82, which here appear separated in order to give rise to point C “between phases.”* According to this, the door (χ) in Figure 83 is characterized by two functions: the *passage function* and the *vestibule function*. Such a door is called an *expanded passage door* or, simply, an *“expanded door.”*

In the expanded door of Figure 83, the passage function makes possible the passage from enclosure A to enclosure B according to a law of cause and effect that governs the *entry-exit* sequence: if a traveler takes advantage of the passage function, he must necessarily fulfill the *entry-exit* sequence. But if the traveler decides to use the vestibule function, then, after *entering* the door (χ) through A (Figure 82), he may stop at the vestibule location C (figure 83) and remain there without *exiting* to enclosure B. However, as soon as he decides to resume the passage, he must inevitably complete the sequence of the causal law and exit to enclosure B.

It is clear that, in order to analogically represent the functions of an expanded door, both described figures, i.e., 82 and 83, are required. Thus, when the traveler is subject to the passage law, the door (χ) responds to Figure 82: the separating wall is then bilateral and the door lacks thickness; the traveler, once entering from enclosure A, must necessarily exit to enclosure B. On the other hand, when the traveler is governed by the vestibule function, the door (χ) adopts the form of Figure 83: the separating wall presents then, an *expanded* thickness “C” that does not alter the passage function but permits the *suspension of the passage*, the situation *between*

phases, i.e., the vestibule; the traveler, once he enters from enclosure A, may unlimitedly remain in the vestibule location C, but, if he decides to resume the passage, "he must inevitably complete the sequence of the causal law and exit toward enclosure B."

And now, let us draw the final conclusion of the whole analysis. If the traveler has penetrated into an expanded door, being guided by the vestibule function, and is situated in enclosure C, in no case can he return to enclosure A without completing the second phase; no one can alter the sequence of the passage law: whoever "enters," in effect, must "exit"; no matter how long the traveler stays and how much he does in C: if he proceeds from A, he cannot return to A without exiting to B; staying in C only suspends the passage law but does not nullify it: if he resumes the passage, inevitably, he will have to exit to B.

Let us warn, on the other hand, that the "return," in terms of movement, requires the turning around of the traveler, a turning around from the original direction and advancing in the opposite direction: *if the "direction" of the traveler is from A to B, only a complete 180° "turning around" will place him in a position to advance in the opposite direction, i.e., from B to A.* Well, the conditioning relationship that exists between the passage function and the vestibule function can be represented allegorically as *the impossibility that the traveler situated in C would have in order to "turn around" toward the entrance phase and return by the inverse path: every movement in this direction implies resuming the passage, returning the door to its natural function; but, since in order to reach C it is necessary to have "entered," to have undergone the phase of entry, it is clear that this cause keeps the concretion of its effect pending, which consists in the exit toward enclosure B; the traveler cannot escape this law: and this is the same as if, having "entered" from A, "facing" or "in the direction" of B, he could not "turn around" at C in order to return toward A.* In truth, location C only exists for the vestibule function: in all cases the traveler "resumes the passage," location C ceases to exist for the passage function and the crossing is carried out in accordance with Figure 82.

After passing through an expanded door, and only in the case where the passage function is biunivocal, the traveler coming from enclosure A will be able to return to it: *he will do so from enclosure C, after "turning around," i.e., turning his back to door (χ , B). The door will then present an inverse passage law: the "entrance" will be in enclosure B and the "exit" will be in enclosure A.*

It will not escape the reader's perspicacity that the expanded door that we have defined is something more than a mere hypothesis: in effect, the concept of the expanded door perfectly encompasses the χ (Chi) doors of the cultural Record and justifies the thirteenth, fourteenth, and fifteenth steps of the faculty of anam-

nesis. First of all, it must be established that the χ (Chi) doors in Figure 81 are analogous to the (χ) doors in Figure 83, i.e., *they are not “doors” but representations of the phases of the passage function*, i.e., *two separate phases of a single door*. The HICP, upon entering the entrance chamber with the eighth step, finds himself in a situation analogous to the traveler in Figure 82: the “entrance chamber” of the cultural Record is analogous to “enclosure A” and the “first χ (Chi) door” is only the “entrance” phase of an *actual expanded door*. This door exerts on the HICP two functions: a *passage function* and a *vestibule function*. The passage function consists of two phases, one of *entrance* and the other of *exit*: if the HICP heads toward the χ (Chi) door with the intention of *passing*, the tenth step can lead him directly to the return chamber through the *exit* phase, i.e., through the “second χ (Chi) door.” But if the HICP fulfills the eleventh step and situates himself in the transitive nucleus, or vestibule chamber, he will be located in an area analogous to enclosure C of Figure 83: the vestibule function of the expanded door governs then, which permits him to stay in an intermediate location, *between* the entrance and the exit. In the vestibule chamber, the HICP can perform all kinds of acts, from the contemplation of the transitable axiological objects to his own transituation in another space of signification: what he certainly will not be able to do is return to the entrance chamber through the χ (Chi) door: in order to achieve this, in effect, the HICP must “*turn around*,” change the direction with which he entered the vestibule chamber, and go back toward the “entrance phase” χ (Chi) door, something that as we know is impossible to perform in an expanded door: any attempt in that direction is equivalent to “resuming the passage,” i.e., it puts the HICP under the action of the passage law and forces him to *exit* through the “second χ (Chi) door” or “exit phase.” The passage function manifests itself as a law of cause and effect, determining the *entrance-exit* sequence, that is to say, *entrance* to the χ (Chi) door from the entrance chamber and *exit* from the χ (Chi) door to the return chamber: as long as the HICP uses the vestibule function, and stays in the vestibule chamber, this law is suspended; but as soon as the HICP “resumes the passage,” the passage law acts *as if the vestibule chamber did not exist* and forces him to *exit* toward the return chamber, i.e., to fulfill the causal sequence.

It is understood, now, that the thirteenth step, “to open the second χ (Chi) door,” the fourteenth, “to *exit* the return chamber,” and the fifteenth, “to *return* to one’s own habitual context through the entrance chamber,” obey inevitable determinations of the expanded door. Thus, if the HICP is in the vestibule chamber, the thirteenth step, opening the second χ (Chi) door, implies *resuming the passage*, allowing the causal law of the passage function to act; the fourteenth, *exiting* to the return chamber, signifies fulfilling the

second phase of the passage function and accessing a location analogous to enclosure B in Figure 83; and the fifteenth step, *returning* to the entrance chamber, demonstrates that the actual expanded door is *biunivocal* and that in the return chamber, it is possible, at last, to *turn around* and face the χ (Chi) door with an opposite direction: an inverse passage law will then arrange that the second χ (Chi) door acts as an entrance phase, from the return chamber, and that the first χ (Chi) door behaves as an exit phase, toward the entrance chamber.

We already know that if the HICP is situated in the vestibule chamber it is impossible for him to *turn around* toward the entrance phase of the χ (Chi) door: any movement in this direction signifies "*resuming the passage,*" ceding to the determination of the passage law that forces to perform the exit phase. However, it could occur that an inexperienced Initiate would attempt to perform the forbidden *turning around*. What would he experience in that case? Answer: perhaps one intuitively why it is not possible to *turn around* if one thinks about *the polydimensionality of the conic space of the transitive nucleus* and recalls that every movement of the HICP is equivalent to a *change of perspective* and, therefore, to an effective *transituation: in the transitive nucleus, every point movement of HICP brings him closer to a different spatial dimension; that is why every "turning around" of the HICP actually consists in the effective transituation through a succession of spaces of signification that, in no way lead "back" to the entrance phase of the χ (Chi) door, but to other approximated spaces of signification.*

And, with respect to the last step of the faculty of anamnesis, the sixteenth, which describes an alternative *exit from* the return chamber *toward* the exterior world, we can only assure, without providing other explanations, that the HICP *will not find there, as one would expect from a puerile reasoning, the habitual context of the Referent Cultural Object.* On the contrary, the exit through coversign (E) (see Figure 81), leads to an *inverse world, i.e., to an axiological context of values exactly inverse to those of the HICP's habitual context:* the impression received will be, allegorically speaking, that of having penetrated into an *axiological mirror.* To explain the strategic motives that could impel the Hyperborean Initiates to explore such a world is outside the scope of these Fundamentals of the Hyperborean Wisdom; we have only to suggest, in order to stimulate the intuition of the lost Viryas, a possible motive: *the organic regression of the microcosm to a determinate limit and its fixedness by a stopping of the evolutive process.* In the inverse world, and this is a great secret, lies the *only true Fountain of Youth.*

8. Solution to the Enigma of Janus

The Enigma of Janus is the ultimate form of a very ancient Hyperborean Mystery. It was revealed by the Loyal Siddhas to the medieval Einherjar Order, founded by John Dee, and transcribed by its Initiates into Latin. In this form it has reached the Order of Tirodal Knights of the Argentine Republic, today, being translated into Castilian [and now English] in the version that is offered below; the whole article "F" can be considered as a solution to the Enigma of Janus, since its mystery refers, as it is evident, to the faculty of anamnesis of the Hyperborean Initiates:

The Enigma of Janus

1. There is a door that lies in things,
and to another door it brings.
2. Betwixt both doors lies naught at all:
woe to he who being lost befalls!
3. Both doors are named Chi (χ)
so look before thou turn the key!
4. Who sees the first Chi (χ),
not only sees, but is there free!
5. Who sees the second Chi (χ)
may leave if he so agrees!
6. But if he leaves, he won't remain
the same as when he first came!
7. Like a mirror's view, all is reversed,
is that world where thou are agèd!
8. But if youth thou dost desire,
return from whence thou came prior!

SIXTH TOME: THE LAGR GAL ORDER OF AGARTHA, GUARDIAN OF THE CRYSTAL BOOKS

A. The Crystal Books of the Library of Agartha

In Agartha, the terrestrial headquarters of the Loyal Siddhas, there is a Library stocked with millions of *Crystal Books*, so denominated because they are constructed on the basis of some precious gem or crystal. These books are the product of a millenary labor carried out by the Loyal Siddhas and by some Hyperborean Initiates known as the "Guardians of the Lithic Wisdom." From the beginning, the motive for the foundation of the Library has been the need to preserve, at a level of comprehension accessible to the Hyperborean Initiates, the truth about the Origin of the Spirit and everything that happens to It during its transit through the spaces of macrocosmic signification akin, or approximated, to the terrestrial space. There are, then, books that contain the Record of the White Treason, the genetic key to the spiritual enchainment, the cultural history of the Viryas throughout time, the secret paths of liberation, etc. That is why, since ancient times, the Library of Agartha is known as the *Library of Hyperborean Strategy* and the sum of the knowledge deposited there, *Hyperborean Wisdom*.

In the previous section we have studied in detail the actual superstructure and its fundamental element: *the actual system*. We saw that the latter (Figure 81) possesses a cultural Record, the content of which consists of a chrono-cultural series of axiological superobjects, that is, in the relative cultural history of the Emerging Cultural Object. Well, *the Crystal Books are artificial actual systems, i.e., actual systems constructed thanks to techniques of the Hyperborean Wisdom that are the domain of the Loyal Siddhas*. Necessarily, it must be clarified how the *artificial actual systems* or *Crystal Books* differ from the habitual actual systems of the superstructures. Answer: while the content of the cultural Records in the habitual actual systems is increased instant by instant with new axiological objects, *in the artificial actual system the content of the cultural Record remains fixed once and for all: from the moment of its constitution, when the Loyal Siddhas record its content, the cultural Records of the artificial actual systems always remain immutable as true "Crystal Books."* How can such an immutability occur? How can it be that the "moments of absolute value" of the ECOs and RCOs are not constantly being added to the chrono-cultural series? Answer: *by the way that the artificial actual system is constructed: the ECO and RCO are noological runes, i.e., uncreated symbols, without any correspondence with the archetypal forms created by The One; these runes, taken as "cultural objects," remain unalterable before the passage of transcendent Time, i.e., the Time-*

Consciousness Aspect of the Demiurge cannot apprehend them and drag them in its current because they are not comprehended with any archetypal form; the artificial actual system is constituted by using these runes "as if they were cultural objects," i.e., by affirming a "connection of meaning" between them; for this purpose the Loyal Siddha engraves the runes on two opposite sides of an "axiologically virgin" crystal and then, using his powerful luciferic graceful will, affirms a connection of meaning between them: an artificial cultural Record is thus formed inside the crystal, between the ECO and RCO runes. The Loyal Siddha then proceeds to engrave the chrono-cultural series that he wishes to preserve by plasmating, with his will, the appropriate content: in other words, the Loyal Siddha conforms the formative potency of the gravis atoms with artificial axiological superobjects. The chrono-cultural series, thus constituted, will remain from then on as a characteristic content of the Crystal Book.

Who maintains the vitality of the cultural Record of a Crystal Book? It cannot, of course, be an astral Archetype because, in that case, the Love Aspect of the Demiurge could not only comprehend the Record at all times, subjecting the Library to an infamous espionage, but could even erase its contents. Who, then? Answer: a class of mineral souls, or "stone elementals," called "Oleg"; this is precisely the principal reason for the utilization of precious crystals as the physical support of the runes: the crystal's Oleg are compelled to vitalize the cultural Record; they obtain the necessary energy from certain radiations that penetrate from the exterior of the crystal and that they transduce and apply on the gravis atoms. The Crystal Book, thus vitalized, can be runically isolated from the Love Aspect in such a way that the Oleg "live imprisoned" in the interior of the crystal, disconnected from the archetypal evolutive processes. As for the "Oleg," we will not deal with them here because they are part of a mystery, the explanation of which is far beyond the scope of the Fundamentals of the Hyperborean Wisdom; that of the Oleg, in effect, is a special case of spiritual enchainment: in them have been enchained Spirits that arrived to the universe billions of years before the Hyperborean Spirits; no one knows where they came from, since they were completely unknown to the Spirits that came from Hyperborea; and neither were they "reverted" like the latter in their fall but, by means of a procedure that suggests frightful alterations of time and space, they were "pulverized," divided into countless particles that, nevertheless, are also united in the infinite; that is why, in the "group soul" of the Oleg, lie enchained millions of spiritual particles that, in their eternal search for orientation, also impulse the evolutive process of the "mineral elementals."

Lastly, let us add that, in the Crystal Books, only the “entrance chamber” of the cultural Record is used. In it, the Hyperborean Initiate situates the axiological superobject that he needs to consult, taking immediate knowledge of its Hyperborean Wisdom.

B. Mission of the Tirodal Knights

Every Hyperborean Initiate, who has developed his capacity for anamnesis, has the right to consult the Library of Agartha. However, it is the Guardians of the Crystal Books, those who decide who can and who cannot have access to them: and their judgment, often incomprehensible to the one who must accept it, is definitive and unappealable. But it is clear that the Guardians, who are Loyal Siddhas, only respect the *valor* of the initiate, his luciferic graceful will, and the degree of mastery that he has attained over the animic subject of his microcosm: They could not permit entry into the Library, or HICP comprehension of the Sacred Books, to Initiates capable of channeling the Demiurge through their animic subject; if such a thing were to occur, the books could be modified in their content or, perhaps, destroyed. The only possibility, then, that remains for an Initiate to get the Guardians to clear the way to the Crystal Books is to present himself before Them, exhibiting an *absolute valor*, being ready, as befits a Warrior of the Return to the Origin, *to cede everything material, to surrender the microcosm if necessary, and to keep only the graceful will of the Spirit*. With less valor than this, the Initiates will never find the Door to the Library of Agartha because an *infinite fence* will prevent them from doing so, i.e., a fence that cannot be surrounded: the Door to the Library is, in reality, a Fenestra Infernalis where the *Lagrgal* Rune is engraved, on which, the Guardians project the infinite pole (see Figure 33 and the explanatory text).

The Guardians of the Crystal Books form an Order of Wise Warriors, known since remote times as the *Lagrgal Order*, and it is affirmed in the Hyperborean Wisdom that only They, among all the Siddhas of Agartha, have fully understood the Mystery of the Gral of Lúcifer. The Loyal Siddhas of the Lagrgal Order are the founders of the Order of Tirodal Knights: *They authorized a group of pre-existing Initiates in the Argentine Republic, Hyperborean Pontiffs, to consult the “Tirodal Crystal Book,” to use its sacred name as the representative rune of their order, and to teach its contents to the lost Viryas. Together, they proposed a mission to the Order, which is declared in the “Letter to the Elect”: to locate the elect ones and prepare them in the knowledge of the Hyperborean Wisdom in order to face the coming end of History with Honor.*

In synthesis, the Guardians of the Library of Agartha have exceptionally permitted the Hyperborean Pontiffs of the Order of

Tirodal Knights to maintain a permanent connection with the Sacred *Tirodal Crystal Book*: hence their extraordinary mastery of the Hyperborean Wisdom.

C. The Sacred Tirodal Crystal Book

The Sacred *Tirodal Crystal Book* is only one of the millions of books that the Library of Agarthā possesses; nevertheless, everything that has been exposed here, in the *Fundamentals of the Hyperborean Wisdom*, First and Second Part, comes from there: the Tirodal Book is, evidently, a formidable source of knowledge! **And it is so because its author, the Siddha Wotan, proposed to deposit, in the book, the key to the gnostic liberation of the captive Spirit: at the same time, this path implies the most intrepid action of war and the highest degree of Wisdom. But it is not a question of an impossible request, but of repeating the feat that Wotan himself protagonized when He discovered the secret of life and death and the key to the enchainment of the eternal Spirit to matter. For this, Wotan, who is a Loyal Siddha, i.e., a true “immortal” on the physical plane, had to die as a Paśu, enchained to the World Tree, to the Dragon’s skeleton, and resurrect as a Siddha, as an eternal Spirit, after seizing the secret of the spiritual enchainment, that is: the Kalachakra Key.**

Wotan, who is the Guide of the surviving White peoples of Atlantis, “wrote” the *Tirodal Crystal Book* so that it could be consulted at all times by the Aryan Initiates and so that they could know the way of Strategic Opposition, i.e., the way of spiritual liberation most appropriate to the Kshatriya or Hyperborean Warrior type. As a product of His marvelous feat, Wotan *re-discovered* the runes in order to reveal them to the Aryans and that is why the *Tirodal Crystal Book* is also a language: the “Tirodal language,” based on thirteen plus three runes, i.e., thirteen archetypal runes plus three Noological Runes. The Ásur Wotan, who, as a Loyal Siddha, has another, much older name, became known to the Aryans with the Sacred Tirodal Rune, which signifies his name and that, in Germanic barbarian languages, is likewise pronounced *Gott Wotan*, *Tir-Odal* or *Tir Odin*, i.e., *God Wotan*. But the Sacred Tirodal Rune, which is the name of Wotan, and is the Tirodal language, and is engraved on the cover of the *Tirodal Crystal Book* as the ECO of the artificial actual system, is also much more than this; in effect, the Sacred Tirodal Rune has two meanings of the highest strategic importance: it forms part of the “Symbol of the Origin,” which only Wotan saw complete among the Aryans, and it constitutes the “center of the interior labyrinth,” i.e., the center from where the lost Ego can orient itself towards the Tau Point and towards the Selbst. These two meanings are the fundament of the first Hyperborean initiation, or

“Tirodal Knight,” and the immortality of the Ego obtained therein depends on their active comprehension.

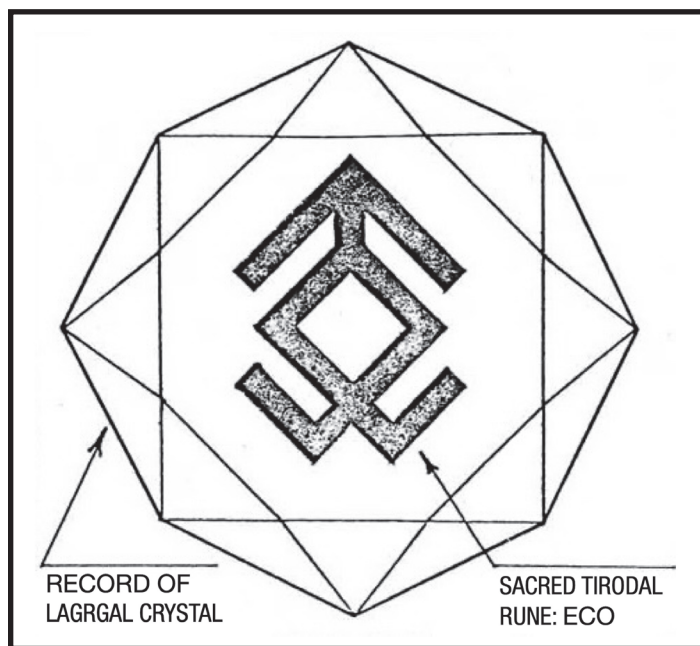


Figure 84

The “cover” of the Sacred Tirodal Crystal Book has been analogically represented in Figure 84. As explained in “A,” this book is an artificial actual system constituted by Wotan in order to record the details of His feat and the knowledge gained as a result, that is to say, the secret of the Kalachakra Key. By means of the Kalachakra Key, the Traitorous Siddhas of Chang Shambhala maintain, for millions of years, the spiritual enchainment, the consequence of which is the hybrid Virya race: this terrible secret, for which the Traitorous Siddhas do not hesitate to destroy whoever possesses it or attempts to divulge it, is “written” by Wotan in his Tirodal Book. The Great Ásur wanted that *only* the Aryan Initiates know it and that is why he used the Sacred Tirodal Rune as the Emerging Cultural Object (ECO) of the actual system: *no one who is not an Aryan Initiate, and has not previously re-signed his Ego with the Sacred Rune, i.e., who has his Ego in the “center of the interior labyrinth,” will be able to re-know its noological significance; for whoever is not an Initiate, the Rune will lack noological significance because he will have no “runic context” to grant it to him. And without comprehending its noological significance, without pronouncing the Tirodal Word, the Crystal Book will not open or show its cover-sign.*

This is not the case for the Hyperborean Initiates of the Tirodal Order. The Tirodal Knights, whose praxis consists in developing their faculty of anamnesis, possess the key in order to enter the entrance chamber of the Crystal Book: there, the HICP may explore the axiological superobjects that contain the history of Wotan and learn the way of Strategic Opposition. Through such an exploration, we have selected an axiological superobject referring to the crucifixion of Wotan and his conquest of the Kalachakra Key, which we have translated into Castilian using the description of mythical images. Such a superobject presents an inscription on its coversign, undoubtedly placed by Wotan himself, which reads: "*The Resignation of Wotan.*" In a future article, we will narrate this story, but first it is necessary to offer a brief introduction.

D. The Crucifixion of Wotan

How the Great Ásur came to be hung from the Tree is, in truth, a long and ancient story that is recorded in another part of the Sacred Book. There it is told that Wotan, knowing of the terrestrial descent protagonized by the Lord of Venus, wanted to accompany him in His endeavor. It was the Days of Atlantis and the Great Venusian was coming to put an end to the tyranny that the Traitorous Siddhas had implemented over the Hyperborean lineages: the Traitorous Siddhas were operating in the light of day as "Lords of the Dark Side" and their government was known as the "Synarchy of Horror." In those days the blood of the Viryas was incessantly being degraded by mixing with the inferior races, the memory of the Origin being irremediably lost, while those same Paśu races were reaching a degree of consciousness hitherto unknown. The government was wielded by an infamous and bastard race of blacksmiths who, supported and guarded by the Traitorous Siddhas, were forming an aristocracy of Kings and Lords before whom the Hyperborean lineages had to humble themselves. The "smiths" were boasting of constituting the "Chosen Race of God," but they were actually a collective unfoldment of the Demiurge, a kind of human hive behind which was animating a group soul of planetary complexion, i.e., a Kumara. We will return to this mystery when we study the 'O' Strategy of the Loyal Siddhas.

In synthesis, the Viryas had lost the capacity to perceive the Gral, which many millions of years ago had been deposited on Earth as a concession from Khristos LúCIFER to the Loyal Siddhas, to be used by them in their 'O' Strategy. Since then, the Gral divinizes the Hyperborean lineages and prevents the Demons from denying the Origin of Spirit. But, in the days when the Gallant Lord returned to Earth in order to manifest Himself to the Viryas, the confusion was so deep and widespread that no one was remembering

the Origin anymore. It was then that Wotan joined Khristos LúCIFER and received the mission that led Him to crucify Himself on the World Tree for nine nights. While Wotan was fulfilling his extraordinary sacrifice, “the sinking of Atlantis” took place, an event that marked the end of the Synarchy of Horror and signified the beginning of History for the Hyperborean lineages. Naturally, the History that began, strategically determined by the action of Wotan, is only *a new version* of the Old History, another representation of the Ancient Drama, repeated countless times by effect of that recurrence of the Memory in the Pure Blood of the peoples that is called: Eternal Return.

But what was the mission of war that Khristos LúCIFER commissioned and that motivated His decision to lie enchained to the Yggdrasil Tree? Answer: to endow the Viryas of White Race, the Aryans, with an arsenal of symbolic weapons with which they could resign the designs and become independent of the determinations of the Demiurge. These signs, which would later be known as *Runes*, were to enable the White man to resign his environment and live according to his own law, each one being the legislator and the judge of his acts, being guided only by Honor, the only morality of the Hyperborean Virya. Of course, such an attitude has always been considered barbaric by “civilized” peoples, i.e., by the involuted peoples who are governed by the Law of the Demiurge, or of other Gods who represent him, incapable of coexisting without a law standardized in codes and sanctioned with rewards and punishments.

In order to comply with such a mission, it was Wotan who chained Himself to the World Tree. He did so because He was needing to comprehend the reason for the enchainment, His own and all enchainment, before thinking of a way to liberate Himself from it and of teaching such a way.

No sooner had the Great Ásur enchained Himself, when He felt that His one eye was beginning to grow cloudy under the effect of Maya. And, before He could even think of regretting His risky action, He experienced in Himself the design of the Demiurge. In effect, the designating Aspect of the Demiurge, His Logos, acts unconsciously at this stage of the Kaly Yuga because creation is already underway, and the entelechial unfolding of the Archetypes is well advanced. That is why, if an undesignated entity, that is to say, an “uncreated” entity, “appeared,” just as Wotan “appeared,” then the Logos would automatically designate it, assigning it a destiny within the Plan. And, as an effect of that design that was now signifying His chains, as a consequence of that fatal impulse given to His crucifixion, Wotan all at once realized what the life and death of the Paśu, of the animal-man, *and the symbol of its evolutive destiny*, is. He realized that a single symbol represents the evolution of

every Archetype, including the Manu Archetype and its evolutive replica: the Paśu, and that said symbol could express itself outside, be communicated to the Viryas, with the *Spiral Sign*.

That was, therefore, the sign of the enchainment. Then, Wotan said to Himself, "*this accursed sign is the 'sign of pain.'*" And with this name, to this day, the Hyperborean Wisdom denominates the *Spiral Sign*, which, as it could not be otherwise, is sacred for Druids and Jews.

Knowing the Secret of the Demiurge, Wotan was hanging from the Tree of Terror, trying to penetrate, with his single eye, the Terrible Secret of Maya and to find the key somewhere that would enable him to break free from His chains, that is to say, the uncreated sign with which to resign the Sign of Pain. Thus, it is clear that Wotan was looking in the wrong direction, for the exterior world could offer him nothing that was not designated by the Demiurge. Wotan Himself, enchained, was momentarily a victim of the Deception, of the fatal and inflexible Law of Deception that governs for every Virya: *no one who is incarnated is born knowing the truth, no one is born enlightened, neither Wotan nor the Führer nor any other Virya; on the contrary, every Virya, Wotan, the Führer, or any other Virya, at some time in his life has been deceived by the Demiurge; and this law is inevitable because gnosis does not come from a mere inheritance or from a spontaneous enlightenment, but is the product of the will to awaken and to be what one is; that is to say: gnosis comes from the struggle between the eternal Spirit, manifested in the Virya as the lost Ego, and the soul, that extension of the Demiurge. While hanging from Yggdrasil, Wotan was a victim of the Deception and that is why he was looking outward, without listening to the Voice of the blood, reliving the perpetual drama of the lost Virya. However, the Great Ásur was able to awaken and comply with his mission, becoming, since then, the Racial Guide of all Aryans. In order to find out how he did it, let us consult the Sacred *Tirodal Crystal Book*, which He Himself wrote after performing His feat, in the axiological superobject titled "The Resignation of Wotan."*

E. The Resignation of Wotan

For nine nights the Ásur Wotan was enchained on the Yggdrasil Tree, which lies "beyond the Boreas," i.e., Hyperborea. In truth, the Tree of Terror is Cron, the Ivy of the World, the history of which is recorded in another axiological superobject and to which only the most valiant Initiates are capable of contemplating without trembling with terror.

Wotan was fastened to the Tree with His arms crossed, immobilized and bleeding from a wound in his side that the coward Loki

inflicted on him, the one who would later be worshipped as the “God Lugh” by the traitorous people of the Celts. At that time, neither Baldr, nor Höðr, nor Víðarr, nor Heimdall, nor the Burgundian Siegfried had yet been born; there were, then, no kinsmen, no heroes, no Æsir Kameraden who wanted to risk a combat in order to liberate Wotan. In the walled terrestrial Hyperborea, which is the Valhalla of Agarthā, the Æsir, the Berserker Siddhas, were observing from the Ir column the torment of Wotan but they were not coming to his aid; the Lords of Venus, the Loyal Siddhas, were only singing the song of immortality, the melody that awakens the nostalgia of Thule and A-mor, the icy fire that was cooling the heart and defeats death. Outside of Wotan, only mother Frigga was loving him enough to attempt to save him, but her keys were not matching those locks that were enchaining Him to the Tree of Death. That is why Frigga was spinning her distaff in the company of the Norns while She was loving him in silence, wishing to give birth to blond and strong sons in order to populate the world of Miðgarðr.

Time was passing and Wotan was irremediably agonizing, lamenting the *design* of the Lord of Darkness who had condemned Him to suffer and die. In that trance, already tired of suffering, Wotan closed His eye, His single eye that was gazing at the misery of Miðgarðr, and, O miracle, in His interior He discovered a resplendent image that was dancing: it was Freya, the Joy of the Spirit, who until then had been within Wotan without Him knowing it. When contemplating Her absolute beauty, the Great Ásur longed for the happy days of Ásgarðr, when Hyperborea was not yet relying on the Invulnerable Wall, or the Insurmountable Fence constructed by the Loyal Siddhas: then, the women magi, who were not outside like mother Frigga but inside like the Virgin Freya, were tending to the Garden of Apples and were revealing the Mystery of Time to the warriors coming from other worlds.

So it was that Wotan, parched by an unquenchable thirst for A-mor, wished, as never before, to come down from the Yggdrasil Tree in order to wield the axe and combat the Lord of Darkness and His hordes of elementarwesen. But His desire was not sufficient, His will was falling short in order to open the latches of Deception. Besides that, His eye was no longer looking toward the ashen world but was spellbound by Freya’s dance. However, all was not lost for the Great Ásur: his A-mor for Freya saved Him; his A-mor reciprocated by Her who was Pure Grace.

It was She who decided to save Wotan, *fighting for Him outside*, sacrificing her divine virginity for A-mor. Thus, when Wotan opened his waning eye and looked around the Tree of Terror, *She came out through His eye* and danced away through the World of Deception, in search of the key that would set Her Beloved free.

And it came to pass that Wotan, upon seeing Her outside, no longer found Her beautiful and joyful, but black and terrifying. And He groaned, shuddering with horror: Kaly! O Kaly!

The Hyperborean Initiates, the awakened Viryas, know what is meant when it is said that Wotan was not immobile while hanging from the Yggdrasil Tree: His chains were forcing Him to move perpetually, *to spin in a spiral*. His chains forced him to move perpetually, to spin in a spiral, and that is why none of Frigga's keys could free Him. Perhaps Freya would have better luck and find the real key; but where to seek it? Perhaps the Siddhas of Venus in Valhalla would take pity on the valorous Ace and reveal the way to loosen His chains. Thither came Freya-Kaly, like a lightning bolt from Amor; and not only did She break through the Invulnerable Wall, but, encouraged by a chorus of Valkyries, She went to the Olden Burr, the wise constructor of the Insurmountable Fence, and besought His advice in order to free Wotan from the Yggdrasil Tree.

And Gott Burr, the Primordial Strategist of Hyperborea, assured Her that the Great Ásur could be freed by Himself, if someone loved Him enough to give Him the *Kalachakra Key*. "O, who has the Kalachakra Key, capable of liberating my Beloved from His circular crucifixion on the Yggdrasil Tree?" Thus, Freya-Kaly was crying out to the Loyal Siddhas: She was supplicating to those for whom, since ever, their Honor is called loyalty, and the Loyal Siddhas responded, indicating to Her the path that descends to Niflheim, the deepest infernal region of Hel: there She was to seek and find the abode of the Traitorous Siddhas, the Dejung city of Deception and Terror, where the two-faced giant, Jan, guards the Kalachakra Key since the days in which the bloods of the Earth were mixed and the Viryas no longer knew how to find the way toward Valhalla.

Indeed, the Loyal Siddhas made to Freya-Kaly a startling revelation: that which Wotan was seeking, the way to nullify the Sign of Pain and loosen his restraints to the Yggdrasil Tree, was by no means an original objective; in truth, millions of years ago the Traitorous Siddhas did the same thing that now Wotan was intending: they resigned the Sign of Pain and forever altered human destiny; only their purpose was opposed to that of Wotan, for they were procuring to enchain the Spirit while the latter was seeking to liberate such an enchainment.

"Listen well, O Freya!" added the Immortal Sages of Valhalla, "lest you commit a strategic error. When you approach the Key-bearer Jan, you will not be able to do so either from the past or from the future, for his two faces, like Urðr and Skuld, look toward Time: you can only take the Kalachakra Key *in the present*, for at that instant the Giant Jan is blind. But the present is an almost insignificant instant for the lost Viryas. Will you, O Beloved of Wotan, be able to

snatch the precious key from the two-faced Key-bearer before he notices it and strikes you down with his scepter?"

"I will suspend the present by laughing with joy," affirmed Freya-Kaly, "and while I laugh, and the present stands still, I will take the key that will give freedom to my beloved."

"You really *do* know Time and the way to overcome fear!" the Loyal Siddhas approved in chorus, showing signs of great jubilation, while joking, "you will put the norn Verðandi to sleep, ha, ha!"

But they immediately continued advising the valorous Goddess: "Listen to these instructions, O Joy of the Spirit: once you have the Kalachakra Key in your possession, you must proceed with firmness and precision to divide it into two parts, using the double axe that we will here deliver unto you."

Then the God Thor bestowed Freya with an impressive carved emerald *labrys*, of dimensions appropriate to the Goddess' fist but no less fearsome and effective.

"The Kalachakra Key," the Loyal Siddhas were continuing to explain, "is an ingenious system that enabled the Traitorous Siddhas to equilibrate and neutralize the designs of the Demiurge. That is why it consists of two Complex Signs, united by an iron shank that one must break: one is the Sign of Pain, which is made up of forty-nine plus one signs in relief, distributed around a three-dimensional spiral of decreasing diameter, i.e., of a helicoidal curl; this spiral is the combination of the key, the key that opens the lock of the spiritual enchainment, since each one of the forty-nine plus one signs represent the primordial Words of the Demiurge, the Voices by which all finite entities were created: every design is made up of combinations of such signs. The Kalachakra Key is, then, the master key of Creation. But, attached to this spiral bit by an iron shank, is the octagonal handle of the key: inside the octagon, engraved in relief, is the other sign, the Sign of the Origin that equilibrates and neutralizes the Sign of Pain (see Figure 85). This Sign is constituted by thirteen plus three signs called *runes*: these thirteen enable us to describe and resign the forty-nine *bījas* of the Demiurge, and the remaining three, called *Noological Runes*, are also used in our 'O' Strategy and in the path of individual liberation by 'Strategic Opposition.' But in the Kalachakra Key, each of both sets of signs are structurally integrated into a Major Sign that contains them: the forty-nine plus one in the Sign of Pain and the thirteen plus three in the Sign of the Origin."

"Listen carefully, now, O Smile of the Green Ray!" required the Loyal Siddhas. "If you truly wish to save Wotan, you must break the Kalachakra Key and bring to Him only the Sign of the Origin, so that the Great Ásur resigns the Sign of Pain by Himself and descends from the Yggdrasil Tree, as has been commissioned to Him by the Great Chief LúCIFER. However, O Graceful One, you will not

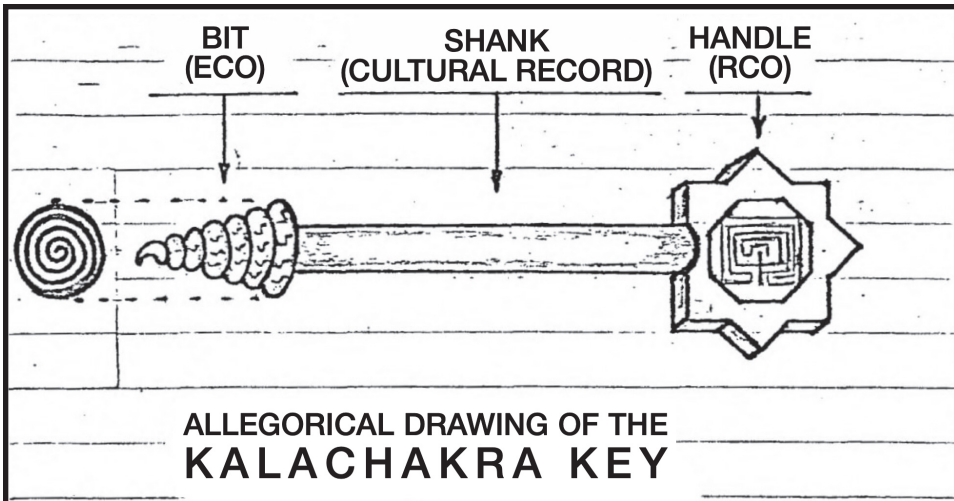


Figure 85

abandon the part of the key that contains the Sign of Pain, for you will need its fifty signs for the mission of A-mor that you will fulfill in the Aryan race. Because, O Freya, now that you have come out of Wotan, everyone knows that you are the Hyperborean Goddess of A-mor; your remembrance will be plasmated in the blood memory of the Viryas and they will sing to you with profane voices, in cultural languages, the ugly sounds of which only please the Lord of Darkness: you must teach them the Language of the Birds. Look around you and see what has occurred here, in Valhalla, because of your graceful presence!" Freya-Kaly looked around and observed in amazement the brave Berserkers, Lords of War, momentarily abandon the practice of arms in order to join in the Loyal Siddhas' Song of A-mor. And She realized that, from then on, that charismatic Song, which was procuring to awaken and orient the lost Viryas, would refer to Her, would transmit Her image and the sound of Her luciferic laughter. And She also knew that, in response to her loving Viryas, She would have to teach them that A-mor signifies un-death, immortality, another way of spiritual liberation, another Path to Valhalla. "Yes," affirmed the Loyal Siddhas, "because of You, the Aryans will know that it is possible to attain immortality through A-mor. But the most important part of your mission, O Non-Existent Flower, will be to inspire true Poetry. The Poetry of A-mor that ices the heart and clears the vision of the Spirit, the Poetry that is recited with the Voice of the Pure Blood, that which converts the lost Virya into an awakened one, the awakened one into an immortal Siddha, the noble one into a King, and the King into a God. Quite contrary to the poetic ecstasy of the Paśu, which kindles an inferno in the heart, which clouds reason and casts a veil on the vision of the soul."

“Yes,” confirmed the Berserkers, “from this day forward, you will be the Dame Captain of our celestial cavalry of Wotan’s Wildes Heer. In your Honor, a daily tournament of knights will be held in Valhalla, and the aid of Poetry will be maintained as long as the last of the Aryans remains enchained, so that the true Minnesingers will also be immortalized in Valhalla, like the warrior-heroes! And all this will be to Wotan’s pleasure!” roared the bear-men with joy upon proposing this curious possibility of salvation by means of the Song of A-mor. But they knew what they were doing because they were initiated by Khristos LúCIFER, or Apollo, the Lord of Beauty, and they knew the Beauty of the Uncreated Forms, the Beauty that only a Minnesinger with the Voice of the Pure Blood can sing. A Beauty that has nothing to do, of course, with the vile archetypal forms that the Demiurge created trying to imitate the True worlds.

Upon hearing and seeing all this, Freya, was smiling and radiating joy and A-mor like a Golden Sun. . . while two diamantine tears were rolling down her cheeks, for She was prey to conflicting sentiments. She had already guessed what the Loyal Siddhas would say to Her next and, in spite of Herself, She shuddered with fright: She was loving Wotan, who had crucified Himself on the World Tree in order to obtain the maximum Wisdom, and now, in order to save Him from the chains that He had imposed on Himself, She would have to give Herself to other warriors. And, what was worse, She would have to deceive them, to behave like a harlot. This, which for now was only a premonition, would not take long to be confirmed by the Siddhas.

“Do not grieve, O Inspiration of the poets! They, the Traitorous Siddhas, will not A-mor you. They will only take your body; but their odious touch will not succeed in staining the purity of your Spirit. Instead, You will put an end to their madness . . . That which is required of you is a great sacrifice, but, for the good of the Race, it is necessary that you preserve the archetypal signs that make up every design: only in this way will the action of Wotan be effective! Remember that, unfortunately, Mother Frigga taught the Aryans the Miðgarðr language ‘that gives meaning to the world,’ the language that causes pleasure for the Demiurge, the language founded in the forty-nine plus one Voices, the secret signs of which are found plasmated in the Kalachakra Key. You must obtain that accursed secret even at the cost of Yourself, O Cheerful Spirit!

“But, you must hasten your departure, for Wotan is in the throes of death on the Yggdrasil Tree. Here is our last piece of advice,” concluded the Loyal Siddhas. “If you succeed in snatching the key from the Giant Jan, do not rush to strike it with the labrys: the emerald will only cut the iron when the two blades sink at the same time into the shank, or connection of meaning, which unites the Sign of Pain with the Sign of the Origin. At first glance this requirement

seems impossible, given that the blades are on parallel lines of the same plane, but such an impossibility is not real, but a product of the Veil of Maya: seek the place, seek it without rest, O Freya, where your strike hits with both sides of the axe at the same time and you will see how easily the Iron Bond breaks” (see Figure 86).

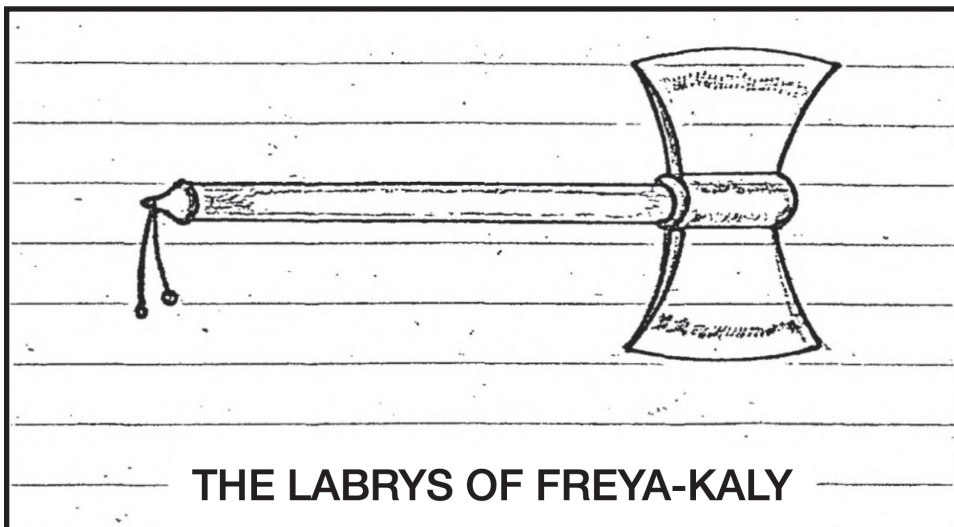


Figure 86

Instructed in this way by the Loyal Siddhas, the Goddess of Amor left Valhalla and set out on Her journey to Niflheim, in search of Dejung City, the abode of the Traitorous Siddhas. We will omit the account of that terrifying journey as well as the description of the scene in which the marvelous Grace of Freya’s laughter stopped Time and enabled her to snatch the Kalachakra Key from the two-faced Giant, Jan. Neither will we narrate her quest for the macrocosmic plane of signification in which the double-axe labrys cuts as if it were that of a single, a quest that culminated in success when, with a single stroke, She separated the Primordial Signs. All this can always be seen in detail by any Virya of Pure Blood, who decides to transit the Path of Return to the Origin, for its account is found in the Tirodal Book, the Sacred Book of the Aryans that every Hyperborean Initiate has the right to read. Here we will continue the story at the moment in which Freya-Kaly separates the Signs with an accurate strike of the emerald labrys.

Freya had the power to transform Herself into a bird. When She undertook her descent into Niflheim, She decided to adopt that form, but, as She was outside of Wotan, in her guise of Kaly, the Black One, She only managed to convert herself into a raven. And as a raven She descended into Hel, carrying in her talons the fearsome labrys; and as a raven She snatched, *with Her beak*, the

Kalachakra Key from the Giant Jan; and as a raven She came to the place where She could, at last, separate the Signs.

There, Freya retook her form as Kaly, the Black One, and with a single stroke of the labrys, separated the Signs, splitting the iron shank of the Kalachakra Key. And here is what then occurred.

Kaly, always dancing, cut the Iron Bond of the Kalachakra Key, taking, with one of her four left hands, the octagonal handle with the Sign of the Origin. She also wanted to take, with one of her four right hands, the Sign of Pain, but the latter broke up on the spot, separating, and irremediably falling to the ground, the seven revolutions of the spiral. Each one of such open coils was engraved with seven archetypal signs that were representing seven Aspects of Manu. The Traitorous Siddhas, constituting a Mystery that it is hardly possible to suggest symbolically, sustain the signed spiral by acting *as if they were universal Archetypes*, i.e., as if they were demiurgic ideas that unfold upon the lower planes from the archetypal plane. Thus, from Dejung, or Chang Shambhala, the *seven Traitorous Siddhas* permanently support a spiral ring on the Kalachakra Key, maintaining the evolution of the human races by the technique of "spiritual enchainment." It should be noted here that, at the moment of its fracture, the Kalachakra Key was replaced by an identical one in the hand of the Key-bearer Jan: the Traitorous Siddhas could not permit the impudent attitude of Wotan and Freya to affect their Strategy any longer. However, seven of them, those who at that time were sustaining the signed coils of the spiral, were decapitated by Kaly and will never again, for the rest of the manvantara, be able to return to the Universe of The One. Let us see how this occurred.

Upon the seven coils of the spiral separating, an extraordinary wonder occurred: each coil, with its seven signs, underwent a sudden metamorphosis and was transformed, before Kaly's eyes, into a seven-headed Giant. They were the Traitorous Siddhas in their Manu expressions! That is why each of the seven heads, of the seven Giants, slept a sleep that brought to life the designated races and sub-races in order to evolve at the cost of the enchainment of the Hyperborean Spirits. And it was then when Kaly decided, for the first time, to convert Herself into a prostitute and assassin.

She awoke and gave Herself to each one of the Giants, but, in the supreme instant of orgasm, one by one she decapitated, with the labrys, those forty-nine senseless heads. The perdition of the Traitorous Siddhas came from their unbridled passion for the body of the woman of flesh; and by the ignorance or forgetfulness of the magical Hyperborean A-mor, which is only taught by Agarth's Loyal Siddhas of Valhalla. In another section, as an Appendix, will be given a detailed explanation of the tantric path of the magical A-mor, from the Western Virya's point of view.

Each one of the forty-nine skulls was strung by Kaly on a silver thread, or sutratma, which hung like a necklace around Her black neck. And on the forehead of each skull was one of the forty-nine signs that were representing the primordial bījas pronounced by the Demiurge, the Words with which all the existing finite entities were created and designated. It was a great treasure, that which Wotan would receive from the hands of Freya-Kaly! The value enclosed in that first round of skulls of Kaly's necklace can be better evaluated if one considers that the "Sacred Races" of the Demiurge, for example the Hebrew, have never received, as a revelation, more than twenty-one plus one signs, i.e., the Power of three seven-headed Giants. The forty-nine plus one signs of the necklace of Kaly, on the other hand, will enable whoever knows and is capable of runically re-signing, to interpret any design and to exercise power and dominion over any entity of the micro or macrocosm.

Having fulfilled Her mission successfully, Freya-Kaly prepared to return to Miðgarðr, to the Yggdrasil Tree where Wotan had hung for *eight nights*: on the *ninth night*, He could free himself thanks to the secret that His Beloved would reveal to Him, His Beloved who had *fought for Him* in the darkest regions of Niflheim, where the Traitorous Siddhas dwell. With the purpose of returning in the same form in which She had descended, Freya-Kaly once again transformed Herself into a bird, finding to Her surprise that, instead of a mysterious raven, She was now converted into a curious *partridge*. And so it was that Freya-Kaly abandoned the infernal regions clad in the form of the brownish-gray partridge, this time carrying in Her beak the labrys, and in Her claws, the eight-pointed star with the Sign of the Origin.

Then the Joy of the valiant and sweet Freya was tragically disturbed: on arriving at the Yggdrasil Tree, bringing the symbolic key, which would enable Her Beloved to free Himself from His crucifixion, She found to her horror that He had just expired. His single eye, through which Freya had first come out from into the world, was now lifelessly reposing, perhaps forever. Wotan had known, at last, the Mystery of Death, the fatal conclusion of the human design. But Freya could no longer penetrate through his eye and give him the saving Sign.

In despair, still in her partridge form, the Goddess of A-mor was flying around the lifeless body that, with head fallen on right shoulder, was hanging from the Tree of Terror. Without resigning Herself to accepting the fact that Wotan was really dead, Freya-Partridge was looking for a way to enter Him, to animate Him with Her own Spirit: She was wishing to protagonize the miracle of reviving Her Beloved in order to tell Him: "I have done it! Here is the Sign that will enable you to loosen the chains of the World Tree!"

But time was passing and Wotan's eye was still closed, and Freya-Partridge was flying in circles without knowing what to do.

In that trance, Freya's longing was directed to the Loyal Siddhas of Valhalla, to the Wise Æsir who, surely, would be observing Her misfortune by way of the Ir column. It was that of Freya-Partridge, a musical cry, expressed in the Language of the Birds; and the response of the Æsir was consistent when, like a ray of light, the crowing of the cock revealed to Her the path to follow; if there was still a remnant of life in the body of Wotan, it was escaping through the wound in his side, that which Loki inflicted on him with the spear: through there Freya-Partridge was to enter in order to resurrect her Beloved! But, following this path, the only possible one now that Wotan had died, Freya-Partridge would have to leave outside the eight-pointed star with the Sign of the Origin and the labrys, material objects, finite entities proper to the exterior world, of Miðgarðr. Then, how to reveal to Wotan the secret that so much effort, so much struggle, so much pain, had cost to obtain? Freya decided in an instant: She would return to the bosom of Wotan converted into a bird, into a partridge, and when She was in front of the manifestation of His Spirit, in front of his Ego, She *would express* for her Beloved the Sign of the Origin. Yes, to save Her Beloved, Freya-Partridge *would dance and sing the Sign of the Origin, converting Herself into the symbol itself!*

Without further thought, Freya dropped the labrys and the eight-pointed star and precipitated Herself through the wound in His side, from which was still flowing abundant blood. And when that *Strength through Joy*, which was Freya, penetrated into Wotan's exsanguinated body, He revived on the spot in order to be reunited with His Beloved. But, before continuing with Freya and Wotan, let us see what occurred with the objects that fell to Miðgarðr.

At that time, in the world, the social crisis that accompanied the sinking of Atlantis was unleashed: two of the three castes that made up Atlantean society, the warrior caste and the priestly caste, were locked in an all-out war; the priestly caste was supported by the Traitorous Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict came to fall the objects that Freya-Partridge, released before nuptially re-integrating with Wotan: the emerald labrys did not touch the ground because the priests intercepted it in the air and, giving displays of great joy, incorporated it into their own Strategy; since then it contributes, archetypally, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste.

The Atlantean warriors, on the other hand, did not act in time, as they were caught up in combat, and allowed the eight-pointed star to fall to the ground. As a consequence of this negligence, the Hy-

perborean Aryans, guided by Wotan, would take thousands of years to reach the *Externsteine*, in Teutoburger Wald, which is the place where fell that half of the Kalachakra Key conquered by Freya from the Traitorous Siddhas. Naturally, because of the fall, the star fractured, producing an “archetypal explosion,” thousands of times more powerful than the atomic explosion, since the latter only disintegrates while the former disintegrates and integrates again, plasmating lasting and stable forms. The Sign of the Origin decomposed, then, into its thirteen plus three runes and these signs definitively altered the landscape, the “psychoregion,” of Teutoburger Wald, since they were plasmated in the rocks of the Externsteine; *and they are still there*. That is why in such a Germanic site, one of the most sacred places on Earth, there will forever be a nexus with Valhalla and Venus.

To all this, Freya-Partridge, within the body of Wotan, of the *menschlichen Mikrokosmos*, had to seek the Spirit of Wotan in a region equivalent to the *Niflheim* of the *göttlichen Makrokosmos*. In that region of darkness, the astral world where the souls of the dead await judgement in order to again return to life, Wotan was experiencing in His own flesh the most demented and sinister aspect of human destiny: a destiny designated by the Demiurge for the Paśu, but also shared by the Hyperborean Spirits because of the White Treason. But, despite the terrible deviation in which He was plunged, Wotan had a spark of lucidity when suddenly recognizing the Joy of Freya in front of Him. She, on the other hand, lamented when seeing the deep reverie that Her Beloved was suffering and proposed to awaken Him immediately; to do so, She began to dance the Sign of the Origin, the dance of the labyrinth that only a Kaly-woman can perform when she converts herself into a partridge. And Wotan, who no longer knew who or where He was, upon contemplating, spellbound with joy, that primordial dance, *suddenly knew, with exactitude, without possibility of error, where He had to go in order to find Himself, to recover the Vril and to unchain His Spirit, and to unchain Himself from the Yggdrasil Tree*.

From there on, He did not care to transit through the nine tunnels of the labyrinth that connect the seven worlds of the Demiurge, and He did not care because He was marching with His mind set on Her and because She was dancing for Him the Dance of the Return to the Origin. And He did not mind because He marched with his mind set on Her and because She danced for him the Dance of the Return to the Origin. What importance did those momentary advances and retreats have if He would finally reach the center, the center of the Sign of the Origin, *Tirodal*? For from the center of the labyrinth, where the paths conclude at the right angle of Tirodal, is the passage toward the Selbst, the window to the Spirit and the Vril, the Path of Agartha, the Door of Venus.

Finally, after hanging nine nights from the Tree of Terror, after dying and being reborn, Wotan found in the Sign of the Origin, which is comprised of thirteen plus three runes, the knowledge sufficient for inverting the process of spiritual enchainment and strategically reorienting the Hyperborean Spirits, the reverted Spirit-spheres. He proved it by chaining Himself, by crucifying Himself on the Yggdrasil Tree, and freeing Himself by stopping the *Wheel of Time* through the secret of the Kalachakra Key. After realizing such a luciferic feat, Gott Wotan took it upon Himself to guide the Aryans toward the runes, i.e., toward the Externsteine, toward Thule, toward Valhalla, Agartha, Venus, Hyperborea . . . A Path that can only be transited with weapons in hand and ice in the heart.

F. The Kalachakra Key

The history that we have referred to in the previous article, and which is recorded in the chrono-cultural series of the Sacred *Tirodal Crystal Book*, allegorically tells us about an incomprehensible wonder and an immeasurable feat. The wonder constitutes, without any doubt, the “Kalachakra Key,” the genius creation of the Traitorous Siddhas that lends *universal nature* to the spiritual enchainment. And the feat, measureless, consists in having *broken* the Kalachakra Key and in having *comprehended* its parts separately: this feat enabled Wotan to liberate himself from his own enchainment and to conceive a “strategic way of spiritual liberation,” suitable for every Virya.

Let us begin with the Kalachakra Key. We have already mentioned that the Loyal Siddhas possess sufficient knowledge to constitute *artificial actual systems*: the Crystal Books of Agartha’s Library are an example of such constructions. Well, *the Kalachakra Key is also an “artificial actual system”: the most powerful artificial actual system ever constructed within the limits of the Solar System. And this product of the highest genius is, of course, the work of the Traitorous Siddhas.* Although the Kalachakra Key is described in the axiological superobject, “The Resignation of Wotan,” with other symbolic material, it is easy to see that it is an actual system: *the bit, with the spiral or “Sign of Pain,” is equivalent to the “Emerging Cultural Object” (ECO); the octagonal handle, with the Sign of the Origin, represents the “Referent Cultural Object” (RCO); and the “iron shank,” which joins both signs, corresponds to the “connection of meaning” or “cultural Record” of the artificial actual system (Figure 85). In synthesis: in the structural system of the Hyperborean Wisdom, the Kalachakra Key of the Traitorous Siddhas corresponds to an “artificial actual system.”*

It is impossible for the lost Virya, who is the victim of its action, to comprehend the dimensions of this enormous actual system;

however, they can be intuited to some extent if one attributes *the universal properties of an Archetype to the actual Kalachakra system: as if it were a true Archetype, in effect, every Virya participates in the universal influence of the Kalachakra Key*. This enormous potency suggests the titanic characteristics of the Kalachakra actual system and raises two logical questions: what was the Kalachakra Key constructed for, and how could an artificial actual system of universal archetypal dimensions be constructed? These questions are answered in the following commentaries.

First - What was the Kalachakra Key constructed for? Answer: The Kalachakra Key was constructed to *make* the spiritual enchainment *possible*. That is to say: we already explained in different parts of the work, the *“technique of the genetic key”* of the Traitorous Siddhas, by which the human design is re-signed and the spiritual enchainment is *caused*; well: *this “cause” is “possible” only by the “universal” action of the Kalachakra Key*. It is necessary, then, to clarify how the Kalachakra Key *makes* the enchainment of the Spirit *possible*. This will not be difficult if we recall that every designated entity presents a double ontological determination, a “universal terminus” coming from the universal Archetype, and a particular terminus, affirmed by the Logos Aspect of the Demiurge: “the universal terminus of the entity, its being-in-itself, grants it *universal existence* and an *evolutive impulse*, while the particular terminus, the design or being-for-man, ensures it *specific individual existence*” (page 477). In the case of the Paśu, “The essential matrix subposed by the demiurgic Logos puts an individual terminus to the human nature, which the Manu Archetype grants to the potential microcosm: thus exists the Paśu, the animal-man who evolutively progresses toward the Manu entelechy or actual microcosm” (page 498). In synthesis, the demiurgic design’s principle of individuation, the essential matrix, only acts in order to put a particular terminus to the a priori determinations of the Manu Archetype: human nature, *universal*, proceeding from the evolutive impulse, *makes* individual existence *possible*.

But, behold, the *genetic key* of the Traitorous Siddhas, causing the spiritual enchainment, consists in *re-signing the human design*, i.e., *in modifying the “principle of human individuation”: and this can only be “possible” if a “universal” principle permits it*. It is now understood that *the Kalachakra Key is the universal principle that makes the individual action of the genetic key in every Virya possible: without the universal influence of the Kalachakra Key, the individual re-signation in the design of every Paśu could not be maintained, nor its inheritance in the blood memory*.

Of course, it will not be easy to comprehend this *universal* action of the Kalachakra Key, which equates it to a universal Archetype, for: “The Traitorous Siddhas, faced with the impossibility of,

in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate on the Paśu design, permanently modifying the destiny of the animal-man" (page 233). It means that the universal action of the Kalachakra Key *is to be exercised, not on the Beauty Aspect or Active Intelligence, which sustains the Archetypes, but on the Logos Aspect, i.e., on the designating aspect of every entity.* But, how is a universal, artificial principle to operate in order to alter the function of the Logos Aspect that individualizes *each entity, i.e., each Paśu?* Answer: Undoubtedly, *by somehow encompassing the total reality of each Paśu, and affirming the genetic key in each one, in such a way that the effect is in every way similar to the universal action of an Archetype.* And that is how the Kalachakra Key operates: by means of an artificial actual system of colossal dimensions, the Traitorous Siddhas have achieved a universal effect that makes the individual genetic key of the lost Virya possible. A deeper comprehension of such a system requires the knowledge of its construction.

Second - how could an artificial actual system of universal archetypal dimensions be constructed? Answer: We can contribute little here about the construction of the Kalachakra Key, having at our disposal only the "Fundamentals" of the Hyperborean Wisdom: in truth, it requires more than the Second Hyperborean Initiation in order to glimpse the secrets of its construction. That is why we will affirm, by means of sentences, only those aspects that have clear significance in the context of the structural systematics of the Hyperborean Wisdom. It is not necessary to insist that these sentences allude to the most guarded of Earth's secrets. . . and also to the most dangerous.

The Kalachakra Key is an artificial actual system constituted between the Earth and the Sun. Thanks to this system, all the radiant energy of the Sun is permanently intercepted. But the incandescent celestial body that we usually denominate "the Sun" is only the physical, exterior appearance of a solar demiurge nicknamed "the Solar Logos," precisely because it expresses the Logos Aspect of The One: from the Sun, accompanying the radiant spectrum, the voices of the Solar Logos reach the Earth with the message of all the individual entities' designs; among them, the voices of the Paśu designs. In order to intercept these voices, the Kalachakra actual system was designed and constructed.

One must discard the simple idea that the Earth and the Sun are the "ECO and RCO" cultural objects in the actual Kalachakra system: however, there is a permanent bond between the two celestial bodies. The explanation is the following: the Kalachakra actual system has been constituted "between two symbols," one found on Earth and the other on the Sun. The solar symbol is the functional matrix of the law of evolution or symbol of the "Paśu design's ontic

autonomy," i.e., the sacred symbol of the Paśu. The Earth symbol is the "Symbol of the Origin," plasmated in every Virya by effect of the genetic key. Between the two symbols, the Traitorous Siddhas affirmed, millions of years ago, a connection of meaning and constituted the actual Kalachakra system: that is why, at all times, there is an invisible cultural Record between Earth and the Sun. Through that bond, traversing its extension dimension, must circulate the voices of the Logos Aspect, the Paśu designs that will thus be re-signed by the Symbol of the Origin.

The Kalachakra Key being an actual system, it can be analogically represented by Figure 81. We are to suppose, then, that the ECO "is on the Sun," although "as coversign (E)," it manifests itself on Earth: this "ECO" is none other than "the sacred symbol of the Paśu," the spiral, i.e., "the Sign of Pain"; the RCO, on the other hand, is on Earth, but, as coversign (R), it is also on the Sun: such an RCO, of course, is the Symbol of the Origin. The functioning of the actual system consists in adjudicating a "particular value" to the ECO or "functional matrix of the law of evolution" through the connection of meaning with the RCO or Symbol of the Origin: in this way, the Paśu designs that circulate through the extension of the bond, and that thereby establish a relative connection, are modified in their functional matrix of the law of evolution, i.e., they are re-signed by the Symbol of the Origin in its snail design. And this action is clearly "universal," i.e., it affects "every Paśu design."

The schema of Figure 81 has yet another important utility, apart from showing how the Kalachakra Key functions: in effect, by means of it, it is possible to comprehend where Chang Shambhala, the city of the Traitorous Siddhas and the White Hierarchy, is actually located. Let us advance, then, that Chang Shambhala is situated in the transitive nucleus of the actual Kalachakra system, i.e., between Earth and the Sun, in a "polydimensional conic nucleus" that is invisible to the Paśu and the lost Virya: knowing, now, where the abode of the Traitorous Siddhas is located, the following strategic principle should be clear: "whoever attempts against the spiritual enchainment, destabilizes Chang Shambhala." In other words, whoever "decreases the number" of Hyperborean Spirits in enchainment, for example, by revealing a "way of spiritual liberation" as Wotan did, weakens the bond of the Kalachakra actual system and endangers the existence of the accursed city. Thus is explained the aggressive susceptibility that the demons of Shambhala exhibit in the face of any attempt to strategically reorient the lost Viryas or, inversely, their evident interest in keeping everyone in deception and confusion. Naturally, today, in the midst of the darkness of the Kaly Yuga, the bases of Shambhala are stronger than ever; however, we should not despair: the next coming of the Führer, when the Pure Blood of the eternal ⚡ "forces the city of hor-

ror to emerge in front of the Sun, and the Earth appears concave,” will put an end to this situation.

But, knowing where Chang Shambhala is located is of little use if we do not indicate where its doors are, through what frightful opening one enters the world of nameless evil. But the answer is simple, although it may surprise the lost Viryas: everywhere; i.e., the door is located anywhere in which one affirms the coversign (E) of the Kalachakra actual system. Why? Answer: because the path to Chang Shambhala begins at the “entrance chamber” of the Kalachakra actual Record, i.e., at coversign (E). And it should be noted that, as the extension of the actual system is “between Earth and the Sun,” it is not necessary to place oneself in the HICP in order to face the coversign because “the Kalachakra actual system offers its comprehension from the front”: it is enough only to affirm, facing the Sun, the sacred symbol of the Paśu so that coversign (E) gives way to the entrance chamber.

It should be clarified that it is not easy for the Viryas to open these doors; and this is for two principal reasons. The first is that the Viryas, upon having the sacred sign of the Paśu re-signed by the genetic key, could never project it and affirm it in the world with the necessary perfection: only the Paśus can express it with exactitude; or the Hyperborean Initiates, since the graceful will of their awakened Ego allows them to force the conscious subject to project it exteriorly. The second source of difficulty comes from the guardians at the entrance chamber, those to whom it is of no interest whatsoever that the Virya should enter it . . . except when the White Hierarchy has authorized it, i.e., when the Virya has been deceived and is intended to be used for the benefit of some strategic area of the universal Synarchy. The conclusion of all this, as it could not be otherwise, tells us that the path to the White Hierarchy is only cleared for the Paśu or the synarch initiate, that is to say, for the one who has experienced the “draining of the Symbol of the Origin.” The Hyperborean Initiate, on the other hand, even when he knows how to open the door toward the hell of Chang Shambhala, would never do it unless an action of war or the Kairos required it.

It is worth adding something else about “the path to Chang Shambhala”: a mention of “fixed doors,” which exist in various parts of the world and that permit access to the entrance chamber. The origin of such doors is the following: the Traitorous Siddhas have handed over to the White Hierarchy the entrance chamber of the Kalachakra actual system and entrusted it with its custody, also authorizing them to use it for the strategy of the universal Synarchy. As a result of this, the Masters of Wisdom have dedicated themselves to affirming the entrance chamber in different parts of the world and to situating, at each one, an axiological superobject

suited to their particular strategic "mission": in front of each entrance, they have posted guards armed with the sacred symbol of the Paśu, with the order to allow passage "only to those who bear the password"; this word, or sign, is a password with which the fools who come there believe the door to "magically" open; and that word, or sign, of course, has been "revealed" to them, in the synarchic organization to which they belong, so that "they make the initiatory journey." In this way, numerous similar dens, sometimes in the form of a temple, sometimes in the form of a palace, sometimes in the form of a paradise, etc., have been created in the course of the centuries. In other words: within each culture, i.e., in the capacity of its superstructure, the Masters of Wisdom affirm the entrance chamber and situate an axiological superobject with a corresponding cultural space; in its context, according to the historical needs of the evolution of myths, they usually construct the characteristic ambits: for example, a pagoda, a synagogue, a church, a mosque, an initiatic cave, a sacred mountain, an enchanted island, a land of the ancestors, a lost valley, etc., etc.; then, one of the masters, under the form of a "Divine envoy," "Avatar," "Messiah," etc., presents himself giving signs of his power, constitutes a priestly caste and founds a secret society, to which comes his "revelation": the key, word, or sign, of the entrance chamber. It is not worth detailing, because it is easy to imagine it, the quantity and variety of falsehoods that have been analogously gestated. And all this with the sole aim of maintaining control over the confused Hyperborean lineages until the day in which the universal Synarchy succeeds in enthroning the sacred race of the Demiurge on Earth.

It is clear, in the end, that the presence of the entrance chamber in different places of the world has induced many empty-headed or unimaginative people, or simply devotees of the Hierarchy, to blindly uphold that in such places is located Shambhala itself: those persons, of course, believe that Shambhala is a city of saints and do not suspect, or dare to imagine, that in reality it is a spatial base of extraterrestrial beings.

G. The Mystery of the Labyrinth

In the Sacred *Tirodal Crystal Book*, constructed by Wotan, is recorded his immeasurable feat: the comprehension of the Kalachakra Key. In article "E" has been described the content of the axiological superobject "Wotan's Resignation," referring to the consummation of such a feat. Well, exploring another subsequent superobject, titled "The Mystery of the Labyrinth," one can learn about the legacy that Wotan imparts to all Hyperborean lineages: the revelation of the spiritual enchainment and the way to liberate the enchained Spirit. The Hyperborean Wisdom affirms, then, that

the Great Ásur was the true founder of the ancient Mystery of the Labyrinth, the cultural echoes of which, distorted by enemy action, have reached our time.

From the beginning, the Mystery of the Labyrinth has only been accessible by means of a Hyperborean Initiation, being various initiatic ways that the Loyal Siddhas have presented to the Viryas, in different centuries and cultures, for spiritual liberation: *the “way of Strategic Opposition,” for example, is the ultimate interpretation of the Mystery of the Labyrinth.* This way, revealed by the Loyal Siddhas to the medieval *Einherjar* Order, is currently utilized by the Order of Tirodal Knights as the basis of its three degrees of initiation: the Mystery of the Labyrinth is thus preserved by the Tirodal Knights, but the initiatic instruction is carried out with modern concepts through the structural model of the Hyperborean Wisdom. However, the general idea that is revealed in the Mystery of the Labyrinth has already been symbolically expounded in “The Allegory of the Imprisoned Ego”: there it is concluded, in effect, that the only possibility of liberation lies in two inseparable acts: 1º) it is necessary to *awaken* and *orient* the prisoner; 2º) it is necessary *to teach him* the secret exit, *to reveal to him* the way to escape from the prison. Now we can add that the first act, awakening and orienting, represents the *preparation* to the Mystery of the Labyrinth, i.e., the *pre-initiatic* stage: it is what the future Tirodal Knights do when they study the *Fundamentals of the Hyperborean Wisdom*. The second act, on the other hand, *knowing the exit*, constitutes the initiation itself: only the Hyperborean Initiates can perform this act; the First Initiation, for example, grants the Tirodal Knights the permanent vision of the *Selbst*, that is, the *exit toward the Vril* (Figure 34), as well as assuring the immortality of the Ego. In synthesis, the “way of Strategic Opposition,” which dominates the Order of Tirodal Knights through the structural model of Hyperborean Wisdom, is, historically, the ultimate interpretation of the Mystery of the Labyrinth: as we shall see, its objectives are the same as those originally proposed by Wotan.

And what did Wotan propose, after comprehending the Kalachakra Key? Answer: Wotan reduced the *problem* of spiritual enchainment, of life and death, to allegorical or mythical terms similar to those of “the imprisoned Ego,” i.e., he posed the problem in *two phases*:

First Phase: awakening and orienting the Ego.

Second Phase: revealing the secret exit.

In order to solve this problem, Wotan proposed a *two-step* solution:

First Step: awakening and orienting the Ego “by means of Tirodinguiburr, the sign of the exterior labyrinth.”

Second Step: revealing the secret exit directly to the Ego “by means of the gnosis of the interior labyrinth.”

All the signs revealed by Wotan are sacred to the Virya: the runes have been so for millennia and, among them, the most sacred of all, *Tirodal*, the expression of His Name. However, that which has been considered as *the sacred symbol of the Virya* par excellence is *Tirodinguiburr*, the sign of the exterior labyrinth that Wotan proposed as the First Step of the solution to the problem of spiritual enchainment: this sign is essentially opposed, of course, to the “sacred symbol of the Paśu,” the sign of whom is the *exterior spiral*. That is why, although *Tirodinguiburr* has arrived semically complete until today, its significance and origin has been degraded and deformed by the enemy cultural strategy, on the basis of a plan of which we will give an account in the next section. The following articles will therefore be devoted to defining its true *significance*, to showing how the sacred symbol of the Virya solves the first phase of the problem of spiritual enchainment, to demonstrating how the cultural degradation of *Tirodinguiburr* has produced the various and well-known types of labyrinths, to explaining how the lost Virya causes such a degradation, to exposing the synarchic plan against the Mystery of the Labyrinth, etc.

With respect to the Second Step, it must be stated at the outset that it will not be possible to comprehend it by means of merely descriptive expositions, since it requires initiatic *experience*: only he who performs the proposed act, that is, he who makes the transit through the secret exit, will comprehend the Second Step. In another article we will provide an analogical approximation to the First Initiation to the Mystery of the Labyrinth that will clarify, perhaps, what the concrete act of the Second Step consists in; here we can only repeat, as an appeal to intuition, the general idea mentioned several times in *Fundamentals of the Hyperborean Wisdom*: first of all, the lost Ego (or “prisoner” in the animic subject) must *awaken and orient itself* toward the Origin, i.e., it must locate the *Tau Point*; then, by means of the secret exit toward the *Tau Point*, toward the Origin, it will achieve its effective *liberation*: in this consists the Second Step, the Hyperborean Initiation. In other words, *the Hyperborean Initiate, the one who has unchained his Spirit or is in the process of doing so, is one who has situated his Ego at the “Tau Point,” at the origin of the enchainment: this possibility is that which is concretized by performing the Second Step proposed by Wotan, when, upon finding the secret exit from the interior labyrinth, the Ego is re-signed with the sacred Tirodal Rune.*

During the development of the following section, it will be demonstrated that the First and Second Steps of the solution to the problem of spiritual enchainment are based on the comprehension of a single sign: *Tirodinguiburr*, the exterior labyrinth of Wotan. The First Step, awakening and orienting, is effectively achieved after comprehending the *significance* of the Virya's sacred symbol, i.e., by studying the exterior labyrinth sign. The Second Step, knowing the secret exit through where the lost Ego will have to advance toward the Tau Point and toward the Selbst, is achieved by means of the *operative function* of the sacred symbol of the Virya, a function that is put into practice in the Kairos of the Hyperborean Initiation. Undoubtedly, the whole Mystery of the Labyrinth is contained in the sacred symbol of the Virya: what has been done in the *Fundamentals of the Hyperborean Wisdom* is to offer the necessary and sufficient elements in order to bring the Virya, at this point of the Kaly Yuga, closer to the *significance* of the exterior labyrinth of Wotan; such elements, of course, consist of a *structural context* that, even if it does not enable us to understand the noological runes that make up the sacred symbol of the Virya, at least support it with its archetypal correspondences and do not prevent us from suggesting its transcendent significance. Hence, in the following section, after explaining the *significance* of the exterior labyrinth in the structural context of the Hyperborean Wisdom, clarifying its operative function will be tenaciously insisted upon: it will thus be attempted, via a consistent intuition, to induce the "noological comprehension" of the Virya's sacred symbol, a comprehension that will no longer encompass the merely structural *significance* and that is why it will require an ethical foundation. This should not be surprising because the noological comprehension is the apprehension of the Virya's sacred symbol by the Ego, without the intervention of the animic subject, i.e., it is the apprehension carried out by a being whose essence is the graceful will and whose act is *Honor*: noological comprehension is, then, an ethical moment.

SEVENTH TOME: TIRODINGUIBURR: THE SACRED SYMBOL OF THE VIRYA

A. Significance of Wotan's Exterior Labyrinth

The sacred symbol of the Virya is expressed by the exterior labyrinth sign represented in Figure 87, which, without being identical to that of the ancient Mystery of the Labyrinth instituted by Wotan, at least maintains its topological properties invariant and allows us to actualize its significance in a structural explanation.

An analytical decomposition of the runic elements of this sign demonstrates the presence of three runes: the runes *Tir* (↑) and *Odal* (⚔) that form the Sacred Tirodal Rune (Figure 84), and the *Gibur* Rune (⚡) that we already saw in Figures 61 and 62. Hence the exterior labyrinth sign is *read: Tirodinguiburr*, the name by which it has been known since time immemorial by those initiated into the Mystery of the Labyrinth.

But the three runes, evidently, are not of the same nature while the first two appear with solid lines, the last one is configured as a space between solid lines: this is because *Tir* and *Odal* are *limiting runes* while *Gibur* is a *leading rune*. In general, the Sacred Tirodal Rune is denominated in the Hyperborean Wisdom as the "*limiting rune of Wotan's exterior labyrinth*" and *Gibur* as the "*leading rune of Wotan's exterior labyrinth*." These differences will become clear if we consider the *Tirodinguiburr* of Figure 87 as the plan of a stone labyrinth, i.e., as the plan of the strategic construction that in the Hyperborean Wisdom receives the name of *Hyperborean Chamber for Initiation into the Mystery of the Labyrinth*. In this case, the solid lines represent the *limiting walls* of the stone labyrinth, while the *leading corridors* are formed by the space *between* the limiting walls. In other words, *the Gibur-shaped corridor leads to the meanders limited by the Tirodal-shaped walls*.

With a *Tirodinguiburr* Hyperborean chamber, the Mystery of the Labyrinth can be explained analogically, thus enabling a preliminary approximation to its operative function. Referring to Figure 87, for example, we can summarize the Mystery of the Labyrinth in very few words: *it consists in entering through Alpha (α) and exiting through Tau (τ)*. More clearly, *when the lost Virya enters through the Alpha (α) corridor, and takes it to the end, he gains access to a closed Beta (β) corridor that prevents him from reaching the Tau (τ) Plaza; in that "intimate enclosure," the Virya is faced with a dilemma: in order to continue searching for the exit he must opt between the Gamma (γ) side passageway or the Delta (δ) side passageway; however, neither of such options will lead him to the Tau (τ) Plaza in the end: if he takes the Gamma (γ) passageway he will have to stop at the closed Epsilon (ε) or Eta (η) corridors; if*

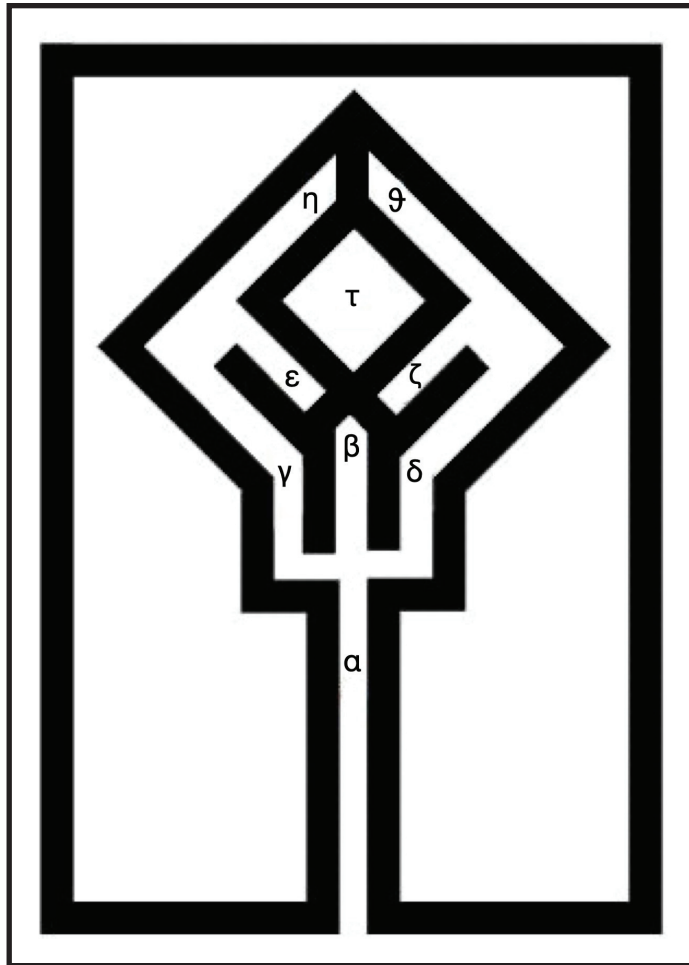


Figure 87

he takes the Delta (δ) passageway his passage will be interrupted at the closed Theta (θ) or Zeta (ζ) corridors. Evidently, if the lost Virya repeats the route of the various passages several times, he will end up concluding that the limiting walls surround the Tau Plaza on all sides. Then, if he is not willing to give up his search, it is possible that the noological intuition of the truth arises in the Ego: in one of the five closed corridors must be a “secret exit,” a passage toward the Tau (τ) Plaza; but in which? And in this question is synthesized what is so “mysterious” about the mystery of the labyrinth: the “mystery” consists, precisely, in “entering through Alpha (α) and exiting through Tau (τ).”

But the Mystery of the Labyrinth does not pose an impossible problem to solve: its creator, Wotan, perpetuated the solution with the sign of His name, the *Odal* Rune, the secret of which, revealed by a Hyperborean Pontiff in the Kairos of the Virya, constitutes the First Hyperborean Initiation.

We are now in a position to analogically explain the solution proposed by Wotan in order to solve the problem of spiritual enchainment. First of all, it is necessary *to awaken* and *orient* the Virya toward the exit: *exteriorly*, this is achieved by pointing out to the Virya his state of *deviation* in the Alpha corridor (α): *the gnosis of the “search” in Alpha is equivalent to the awakening, momentary or permanent, of the lost Virya*; then comes the option that he must face in the closed Beta (β) corridor between the Gamma (γ) or Delta (δ) side passageways and the effective choice of one of them; the *search, option, and choice* sequence synthesizes the First Step of Wotan’s solution to the problem of spiritual enchainment: *the gnosis of the “search” awakens the lost Virya, makes him intuit his deviation in the stone labyrinth, his disorientation about the location of the Tau exit; the gnosis of the “option” and the “choice” orients the lost Virya toward the Tau exit; however, the first solution only “awakens” and “orients” him toward the Tau Plaza, but does not “reveal” the secret exit of the labyrinth: this corresponds to the Second Step.*

Thus, secondly, it is necessary to reveal to the Virya, awakened and reoriented, the secret of the exit to the Tau Plaza. Although such a secret can only be known during the Kairos of the First Initiation, at least we will know what it refers to if we define the “*Odal Archemon*” concept. The runic name of Wotan, in effect, is expressed through the Principle of the Fence with the sign represented in Figure 88: *the Odal Rune is, above all, an Archemon that separates an “inside” from an “outside,” a “plaza” liberated from a “Valplads” dominated by the enemy.* The interior area of the Odal Archemon, marked with the letter *Tau* (τ), is the “plaza” that one must occupy by entering through the *Beta* (β) Fenestra Infernalis.

The *Odal Archemon* has two properties that should be emphasized; the first is that the Plaza is quadrangular; and the second is that one of these four interior angles is opposed by the vertex with the exterior “*Beta*” (β) right angle. Hence, the way to enter the Tau Plaza *through* the Fenestra Infernalis is known as the *Secret of the Right Angle*. The Hyperborean Wisdom formulates this secret as follows: *the vertex of every right angle is apt to reflect the infinite pole of the reverted Spirit-sphere.* The Secret of the Right Angle enables, evidently, to apply the *archemonic technique* and the *Strategic Opposition* described in the First Part to the *Odal Rune*.

Returning to the sacred symbol of the Virya, we now see that *the Odal Archemon constitutes the center of the exterior labyrinth.* But every “Archemon” is only the sign on which the principle of the fence is projected and recognized and, therefore, it can be both *exterior* and *interior*: the Second Step of the solution to the problem of spiritual enchainment, proposed by Wotan through the Tirodin-guiburr Sign, consists, precisely, in transferring the *exterior* charac-

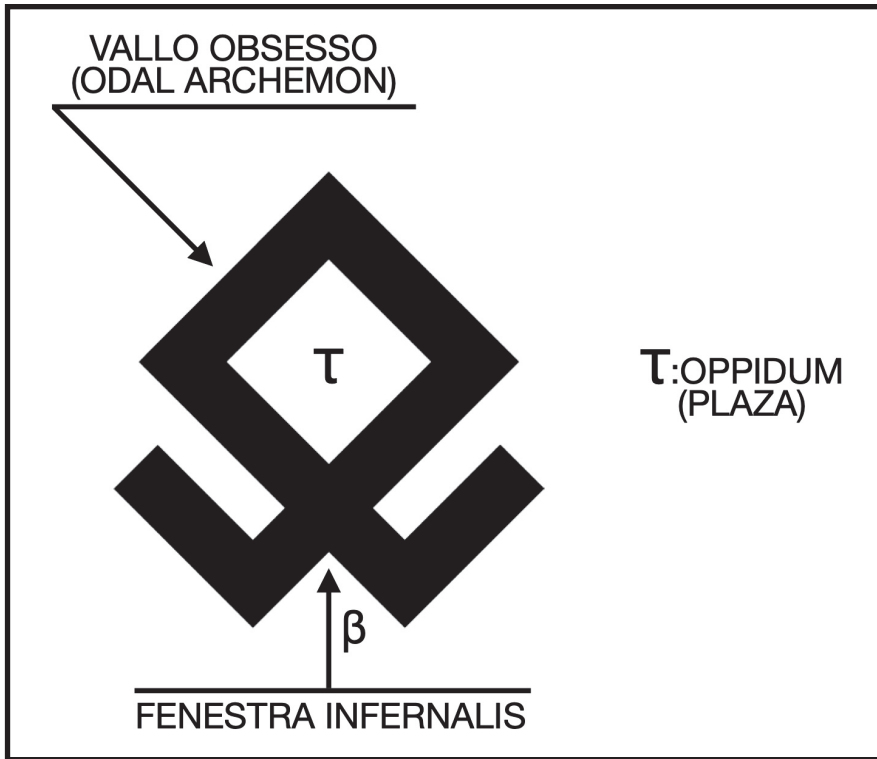


Figure 88

ter of the Odal Archemon to the *interior* of the Virya. In other words, the Second Step consists in directly teaching the lost Ego the “secret exit” to the Tau Plaza, i.e., in showing an *interior* path for the return to the Origin. If one looks closely, the analogical interpretation of the Second Step requires answering two questions: a) how does one “pass” from the First Step to the Second Step by means of Tirodinguiburr, i.e., *by what principle does the “exterior labyrinth sign” cause “the gnosis of the interior labyrinth”?* Answer: by the principle of *noological induction*; b) by what principle does the “gnosis of the interior labyrinth” reveal the “secret exit,” the exact path of the return to the Origin? Answer: by the initiatic principle of the *isolation of the Ego*.

The *operative function* of the Virya’s sacred symbol is based on the principles of “noological induction” and “isolation of the Ego.” The *significance* of Tirodinguiburr, search, option, and choice, awakens and orients the Virya toward the Tau Plaza; its *operative function* will reveal to him the secret exit during the Kairos of the First Hyperborean Initiation: in the following articles the principles of the operative function will be studied, by which answers (a) and (b) will become clear, and analogical details about the Second Step will be offered.

B. Operative Function of Wotan's Exterior Labyrinth

1. Noological Induction Principle

The First Step exteriorly “awakens and orients” the Virya because it makes him realize that he is astray and that his only recourse is the “search, option, choice” of a path that leads to the Tau (τ) exit. Thus, this First Step must lead to the Second, to “the gnosis of the interior labyrinth,” that is to say, to the gnosis that the Ego is actually astray on a *labrelix* path, permanently subjected to the law of the “search, option and choice” tetrarchs. As we saw, this “gnosis,” this leap from the exterior labyrinth to the interior labyrinth, is caused by the noological induction principle: such a principle defines the way in which the complex and interior content of a sacred symbol is apprehended by the Ego from a simple and exterior sign. In other words, *noological induction enables the metaphysical comprehension of the sacred symbol, i.e., the apprehension of its essential significance*. With reference to the sacred symbol of the Virya, “the gnosis of the interior labyrinth” that the Second Step proposes is nothing more than its metaphysical comprehension by the Ego. We already know the significance of the exterior labyrinth's sign: search, option, and choice of the Tau exit; what, then, will be the significance of the interior labyrinth symbol, the significance that the Ego apprehends in the “gnosis of the interior labyrinth”? *Answer: the interior labyrinth symbol signifies “the strategic distance that separates the lost Ego from the Selbst.”*

Every sacred symbol is the semic appearance of a metaphysical truth; the sacred symbol of the Virya, interiorly perceived by the Ego, reveals the strategic distance that separates it from the Selbst, i.e., the degree of disorientation with respect to the Tau Origin. Once this significance is grasped, it will be possible, by means of the Ego isolation principle, to advance toward Tau, toward the Origin, in the Kairos of the Hyperborean Initiation. As said metaphysical significance is apprehended by “noological induction,” it will be convenient to examine in detail such an aspect of the operative function of the Virya's sacred symbol.

The interior labyrinth symbol signifies “the strategic distance that separates the lost Ego from the Selbst.” From this definition, it follows that the interior labyrinth represents an essentially *individual* situation, *unique* to each lost Virya, and, more importantly, an *interior* situation. Conversely, the exterior labyrinth sign has been *affirmed* in the world as a cultural object, i.e., it has been *collectively communicated*. But, if the first truth, the significance of the interior labyrinth, is *individual, unrepeatable, unique, interior*, it is worth asking: what relationship links the exterior labyrinth symbol, a collective cultural object, with the interior labyrinth

symbol, an individual cultural object? Answer: between the exterior labyrinth sign and the interior labyrinth sign exists the relationship that links the simple with the complex, when one *knows* the complex from the simple. This is the principle that society uses in order to transmit common knowledge by means of *teaching*, a principle that has its remote origins in the initiatic instruction that the Mystery Schools of Antiquity were bestowing; in synthesis, such a principle consists in *revealing* to the pupil or disciple certain *simple signs*, letters, numbers, ideograms, etc., from which, by *induction*, the understanding will advance to much more complex interior symbols. That is why the *exterior simple signs* represent an inferior, exoteric degree of the *interior complex symbols*, although only by means of the induction of the simple is it possible to draw nearer to the presence of the complex.

It is clear that the “exterior labyrinth sign” is an exterior cultural object and that the symbol of the labyrinth, which it represents, is an interior cultural object. However, it is worth recalling the definition on page 355: “In summary, ‘cultural objects’ can be ‘internal’ or ‘external.’ The ‘internal cultural objects’ form part of the cultural structure and constitute a first degree in the reality of the object. The ‘external cultural objects’ are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit thegnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made.” Now, an interior cultural object can be apprehended directly from the cultural structure if one has previously discovered or intuited it. This is what occurs, for example, with *numbers*: they are projected into the world, affirmed as exterior cultural objects, and then, by means of agnoseological correspondence (first movement, Figure 73), they are discovered outside and re-recognized as such, i.e., introjected into the psychic structure as interior cultural objects; once this *learning* process has taken place, when *two* apples, *one* fish, *four* stones, etc., have been recognized, it is then possible *to count*, to add without limits, since *induction* makes it possible to form the idea of superior quantities *even if these do not present a concrete, exterior counterpart in the world*. When we recognize *one* apple, *two* apples, *three* apples, we can think of any quantity of apples, even if we never see them; induction allows us to *interiorly extend* the limits of knowledge, apprehending the idea directly from the cultural structure, and that is why, when someone tells us “I have bought two hundred apples,” we understand him immediately, we know what he is talking about; we grasp the idea of the two hundred apples, *which we do not see*, because by

induction we extend the basic knowledge of the one, two, three apples, which we were possessing a priori.

The teacher who taught us to count when she was writing on the blackboard was intending to do just that: $\text{apple} + \text{apple} + \text{apple} = \text{apples}$: she was wanting us to discover the numbers and to apply induction in order to extend the knowledge. But we were not learning alone; this example from the teacher was shared with other pupils who were also discovering numbers and learning to count. And this signifies that the example: *one* apple, *two* apples, *three* apples, is eminently *social, it fulfills an initiating function*. When the pupils have grasped it, the example will be a collective patrimony because all of them will already be initiated in the inductive method of counting. But from then on, each student moves from the social to the individual because, once the numbers have been discovered, it is possible to infinitely extend the quantitative knowledge. And when our friend tells us "I will share the two hundred apples with you and my three brothers," *we know* that we will have forty apples *even before seeing them*. We have apprehended the idea of the forty apples, an interior cultural object, directly from the cultural structure. And that induction, as well as all those that we can make in our life, it is possible that whenever we see *one, two, three, exterior* apples, we discover *one, two, three, interior* apples.

This long reasoning should enable us to realize two things: that induction extends knowledge from the simple to the complex, *once the simple has been revealed or discovered*; and, more importantly, that *every initiation* to a complex knowledge is based on this principle: esoterically, for example, the comprehension of a Mystery must begin with the comprehension of an exterior sacred symbol that represents it.

Let us now consider Wotan's exterior labyrinth, which should be qualified as a *simple sign* in reference to the complexity of the interior labyrinth that it represents. This simple labyrinth expresses the idea of *search, option, and choice*: a lost Virya searches, among several possibilities, the correct path that leads to the exit; when he finds himself in front of a bifurcation, he must decide the dilemma of which path to take and opt for one of them; if he chooses the wrong corridor, he will soon find that it ends abruptly; or he will arrive at a new bifurcation, where the dilemma will be repeated. With no other help than his *instinct*, lacking any indication in order *to orient himself*, he can only go forward and backward constantly, trusting that luck or a miracle will allow him to reach the exit. What he must never do is *stop*: for someone who transits astray in a labyrinth, without food or water, the saving of time, the haste with which he acts, is a fundamental factor of survival. Such is the idea that the Hyperborean Pontiff expounds to the initiate as an explanation of the outer labyrinth sign.

But once this idea is grasped, analogously to the example of the three apples, the simple concept of the exterior labyrinth can be extended interiorly by induction in order to discover the representation of an interior labyrinth of extreme complexity, which will be the archetypal interpretation of the true state of the Ego, i.e., a state of *search, option, and choice*. According to the Hyperborean Wisdom, when a lost Virya represents his own spiritual situation by means of an interior labyrinth, *he has reached a degree of strategic pre-orientation*: hence the *noological* qualification that is given to the induction of the exterior labyrinth. The definitive *orientation* is obtained later, in the Kairos of the Hyperborean Initiation, by means of the Ego isolation principle.

In article "C," we will examine several types of exterior labyrinths, arising from different cultures, all of which are derived from Tirodinguiburr, Wotan's exterior labyrinth. But what should now be clear is that exterior labyrinths are cultural objects designed in order to fulfill an initiating social function, similar to the apples with which the teacher was teaching us to count, i.e., they are "sacred symbols." And such objects of initiation, inasmuch as they induce the discovery of one's own spiritual situation and favor Strategic Orientation, *are of undoubtable Hyperborean origin*. In other words, due to the initiating function in the spiritual reorientation that the exterior labyrinths fulfill, they have to be considered as *Hyperborean signs*, independently of the race that holds them or the ancient "culture" in which they have been located. The exterior labyrinth is a sign that, after being revealed and explained to the Virya by a Hyperborean Pontiff, makes it possible to interiorly glimpse the Ego's own *objective deviation* and makes it possible to assess the "strategic distance that separates the Ego from the Selbst": this is a consequence of the gnostic expansion induced in an Ego that, suddenly, discovers itself lost in a metaphysical labyrinth.

2. Ego Isolation Principle

After the "gnosis of the interior labyrinth," caused by the noological induction of the exterior labyrinth sign, it is possible for the lost Ego to reach a permanent state of Strategic Orientation. This is achieved in the Kairos of the Hyperborean Initiation by definitively isolating the Ego from the animic subject; how? Answer: by means of its *runic re-signation*. This is an operation that must be carried out simultaneously in two worlds and at the right Kairos; in other words, the Ego must be simultaneously re-signed in the Hyperborean Chamber of the Mystery of the Labyrinth by the Tirodal Pontiff and in Valhalla by a Loyal Siddha: *the runic re-signation consists in plasmating the Odal Archemon (Figure 88) on a tetrarch*

of the labrelux path. However, even when the Odal Archemon is plasmated, the Ego will continue with its objective deviation as long as it does not enter the Tau Plaza: this is the objective of the Second Step, "to reveal the secret exit by means of the gnosis of the interior labyrinth."

Now it will be better understood what was said on page 329: "In the Order of Tirodal Knights, *three degrees of initiation* are practiced, all based on the way of Strategic Opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied in order to isolate the lost Ego from the conscious subject. This quality can be analogically understood by observing Figure 32: the technique of the Tirodal Knights consists in *resigning* the conscious subject with a Sacred Rune that has the property of *isolating* the lost Ego; such an operation is equivalent to establishing a strategic fence over the Symbol of the Origin (AB); the lost Ego is then *isolated* from the conscious subject and strategically *reoriented* toward the Selbst; from there, from the center of the Sacred Rune, it can then, in the Second Initiation, situate itself in the Selbst and convert itself into an awakened Virya. But the most important consequence of the Hyperborean Initiation is undoubtedly *the immortality of the Ego*: after its runic isolation, in effect, the Ego can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body could alter it in any way. On the contrary, the isolation of the Ego, the knowledge of its immortality, forever eliminates the anguish of death and transforms the Hyperborean Initiate into a temerarious warrior. A warrior who, as it was said, awaits the End of History to use his terrible power."

Now, re-signation with the Odal Archemon is not enough in order to isolate the Ego: it is necessary that it enters into the Tau Plaza during the Kairos of initiation. How will it do so? Answer: by using the Secret of the Right Angle, which the Pontiff will reveal to him so that he successfully crosses the Beta (β) Fenestra Infernalis: this is the true secret exit, that which opens the Secret of the Right Angle: through it, the mystery of the labyrinth is solved, it is possible to "enter through Alpha (α) and exit through Tau (τ)." Only then, when the Ego has entered, through the Beta right angle, into the Tau Plaza, is the Virya a Hyperborean Initiate, a Tirodal Knight; only then is his Ego runically isolated and immortalized.

In order to analogically comprehend the significance of the Ego's isolation, we must emphasize the following: the initiatic re-signation is carried out a posteriori to the gnosis of the interior labyrinth: this means that, upon entering the Odal Rune, the Ego does so with the conviction that it enters into the "center of the interior labyrinth." An instant before, it was on a tetrarch of the

labrelis path, the disjunctive nature of which it only realized thanks to the Gibur Rune of Tirodinguiburr (Figure 87); he then learned that the Gamma (γ) or Delta (δ) options do not lead to the Tau Plaza (τ) and that, on the contrary, the secret exit is found at the right angle of the closed Beta (β) corridor, that is to say, in the Beta (β) enclosure of the tetrarch, an enclosure "closed straight ahead" (Figure 59). An instant later, thanks to the Secret of the Right Angle, the Ego is situated in the Tau Plaza, remaining isolated from the conscious subject; below the tetrarch is the monarch, the instant of immanent time in which the lost Ego is habitually submerged: after entering into the Odal Rune, perhaps for the first time, the volitive force of the lost Ego will allow it to dominate the animic subject and not be dragged along by its temporal current. And this will be possible because the Ego will no longer blindly seek orientation toward the Selbst, and its volitive force can no longer be harnessed for the microcosmic objective of the Paśu's finality: from the moment that it was isolated from the conscious subject, in effect, the Ego no longer needs to seek orientation. Why? Answer: because the Selbst is from then on, and forever, "in" the isolated Ego's "sight."

The Ego of the Hyperborean Initiate, situated in the Tau Plaza of the Odal Archemon, has only to "look" interiorly to immediately locate the Selbst. It appears as an "inner star," as a "planet Venus," as an ever-present luminary on the horizon of the Ego. That is why the Hyperborean Initiate will never again lose his Strategic Orientation: his problem will be, on the other hand, how to bridge the strategic distance that separates him from the Selbst, but the solution to this problem, "to construct the infinite staircase," is the mystery of the second Hyperborean Initiation.

Lastly, it must be affirmed here, with all possible force, that no one will succeed in taking the Second Step without having adopted a "previous ethical attitude," i.e., without exhibiting a "luciferic graceful attitude" in front of the sacred symbols; without this previous attitude, it is of no use to take the First Step, or even to experience the gnosis of the interior labyrinth: one will never succeed in entering the Odal Archemon. The reason for this requirement will be made clear after acquiring a brief notion of Noological Runics, the science of the Hyperborean Initiates.

C. Psychological Semiotics and Noological Runics

*The actual duality of the Virya, the essential difference between the enchained Spirit and the animic subject, fundamentals the criterion of the Hyperborean Wisdom by which *the psychological* and *the noological* are distinguished: on the basis of this criterion we have defined, for example, the Psychological Ethics of the Paśu as*

opposed to the Noological Ethics of the Virya (page 432). Well, the same distinction can be made in all that concerns the study of signs, taking into account the principle that *the runes are not archetypal signs*: the runes, in effect, are uncreated signs, i.e., not created by the Demiurge, although their communication by Wotan to the Viryas made it possible for them to be archetypally *interpreted* when being perceived by the rational subject; the runes, then, have been affirmed in the axiological context and incorporated as cultural objects; in this way, the axiological context sustains them in the superstructure while the context of the interior cultural structure grants them an archetypal significance; *but it is an illusion, a semic construction that archetypally interprets the rune, not the rune itself: in an ultimate background, the rune remains uncreated under the runic sign; that is why, when the Hyperborean Initiate perceives the runic sign, two apprehensions take place: a “psychological” one, carried out by the rational subject on the archetypal form of the rune, and a “noological” one, by the awakened Ego on the Uncreated Rune.*

The conventional study of signs, including runic signs, gives rise to a science denominated Semiotics; however, because these signs are mere cultural objects, it is easy to realize that Semiotics cannot reach the Uncreated Runes but only their cultural form or cultural significance: evidently, this scope is limited to the possibilities of the animic subject; *in a word: Semiotics thus defined, as a science that studies cultural object “signs,” is a science tailored to the Paśu, a “psychological” science.* It is clear that, in order to comprehend the Uncreated Runes, it will be necessary to have a “noological” science, a science that will only make sense to the awakened Ego of the Hyperborean Initiate: such a science is the *Noological Runics*, placed at the disposal of the Initiate by the Hyperborean Wisdom. Of course, here we will not develop the Runics, nor will we demand that it be fully understood: in order to achieve its comprehension it is indispensable, fundamentally indispensable, to be a Hyperborean Initiate, to have taken the Second Step of Wotan’s solution, and to possess the Ego re-signed with the Odal Archemon. What we will do, for now, will be to briefly point out the differences that distinguish Semiotics from Runics and to define the principle that should govern the application of the guidelines in runic analysis.

The object of study of Runics are the Uncreated Runes and the fundamental principle on which it is based affirms that *“the runes, revealed by Wotan, are uncreated signs,”* a principle the significance of which was already explained. In the varied runic signs, the runes can appear united in different configurations of archetypal forms as, for example, the “exterior labyrinth” runic sign; *but, by the incomprehensible action of the Kalachakra Key, each runic sign is related to an Uncreated Rune. In Runics, the “principle of the Un-*

created Rune” is used to define a kind of “symbol analysis” that consists, not in decomposing the structure of archetypal elements that form the runic sign, but in disintegrating the superstructure of connections of meaning that relate it to the Uncreated Runes, leaving them exposed for the noological apprehension of the Ego: semiotic analysis can even be metaphysical, going so far as to reveal the archetypal composition of any sign to the conscious subject; runic analysis, on the other hand, goes beyond the metaphysical, i.e., beyond the archetypal, for it reveals to the Hyperborean Initiate the Uncreated Runes, the signs that come from the origin of the enchained Spirit, the signs that constitute the Symbol of the Origin.

In order to apply the runic analysis to any complex runic sign, the Runics provides concrete guidelines to the Hyperborean Initiates: *such guidelines require that the runic analysis be preceded by a semiotic analysis of the structural morphology of the runic sign, i.e., by an analysis that reveals the runic sign’s degree of cultural deformation with respect to its original form.* It is evident, for example, the diversity of cultural forms that the exterior labyrinth sign presents, all of which have been derived from Tirodinguiburr (Figure 87): then, a runic analysis of one of these signs, with the objective of disintegrating the superstructure of connections of meaning and accessing the Uncreated Runes, requires a prior morphological determination of their deformation with respect to Tirodinguiburr. In “E” we will concretize this example by studying the deformation of the exterior labyrinth signs through the application of a method of Hyperborean Wisdom: however, we will not be able to describe the subsequent runic analysis, because it consists in a technique proper to the Hyperborean Initiates. However, a general description of Noological Runics, *with reference* to the Psychological Semiotics, should enable us to intuit something more about the Uncreated Runes and about semiotic analysis.

Let us consider some complex signs, the Semiotics’ object of study, for example the written *word*, made up of *letters*, or the written *number*, made up of *numerical signs*; as we know, the meaning of these signs is determined by the axiological context, by the connections of meaning that link them to the axiological context’s set of cultural objects; but, as we also know, these signs represent concepts of the cultural structure and their meanings correspond to meanings determined by the meaningful context of the cultural structure. Well, for the analysis of similar signs, Psychological Semiotics defines three principal disciplines: Pragmatics, Semantics, and Syntax.

Pragmatics deals with describing and interpreting *the relationships between signs and Paśu*. Strictly speaking, the most exact psychological Pragmatics is that which is defined by the gnoseolog-

ical and axiological correspondences between the Paśu and the cultural object, as has been represented in Figure 73.

Semantics studies *the relationship between signs and the objects that they represent*, i.e., it tries to explain the *meanings* and *significances* of signs. Of course, the most accurate psychological Semantics is that which explains the meanings and significances of signs as determinations of the structural context, by means of a structural model analogous to the one that Figure 75 synthesizes.

Syntax is devoted to analyzing *the relationships of signs to each other, for example, the "logical modalities" of sign systems or their "linguistic forms."* It goes without saying that the most accurate psychological syntax is that which is based on the structural systematics of concepts and on the translative faculty of the cultural subject, as was explained in the First Part and has been symbolized in Figure 14.

To these three classical disciplines of Semiotics, Hyperborean Wisdom adds *psychological morphology*, the object of which consists in *studying the relationships between pure archetypal forms and the concretized forms of the signs that represent them*. To this end, Morphology has developed techniques of structural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines, such as will be demonstrated in "E."

If we now reflect on some consequences of the Uncreated Rune principle, the essential differences between Noological Runics and psychological Semiotics will be highlighted. *First of all, it should be noted that, being uncreated signs, there is no possible "meaningful context" for the runes, neither in the macrocosm nor in the microcosm. As soon as one meditates on this consequence of the Uncreated Rune, one will have to admit an important conclusion: without a meaningful context there is no possible relationship; i.e., the thirteen plus three Uncreated Runes, revealed by Wotan to the Viryas, are in no way related to each other, nor is it possible to really make a connection between them: it is not even possible to conceive of such a connection. What occurs is that, by effect of the Kalachakra Key, there are "runic signs," representative of the Uncreated Runes, which can indeed be connected to each other: in the Tirodinguiburr complex sign of Figure 87, for example, the runic signs representative of the runes Tir, Odal, and Gibur are "connected." But the "runic signs" are archetypal and, that is why their interconnection is possible and the most diverse types of semiotic, i.e., "psychological" relationships are conceivable; the Uncreated Runes, on the contrary, are outside the reach of the psychological, that is to say, they can neither be apprehended nor related by the animic: only the Ego, the reflection of the eternal Spirit, in its essential infinite instance, can gnostically coincide with the Uncreated Runes. Moreover, and in this is synthesized the mystery of the Origin: "if*

the Ego perceives the Uncreated Runes, it perceives itself.” Why? Answer: because the Uncreated Runes, like the Virya, participate in the infinite actual, hence the gnosis of the Uncreated Runes is an ecstatic experience of the Hyperborean Initiate and the Hyperborean Wisdom affirms the existence of “sixteen runic ecstasies.” But, outside of the runic ecstasy, which is the noological experience “of each” Uncreated Rune, the runes cannot be related “to each other.” Why? Answer: because it is not possible to relate the actual infinite that unlimits them.

Now then: if the Uncreated Runes are unlimited by the actual infinite, and it is impossible to establish a relationship between them, it is clear that Noological Runics, the science of the Hyperborean Initiates, *must lack syntax*. However, the thirteen plus three Uncreated Runes constitute *the Language of the Birds*, the *Tirodal language* of the Loyal Siddhas of Agartha revealed by Wotan in the *Crystal Book*: *we are, then, in front of the incomprehensible presence of a language lacking syntax; in truth, a paradox caused by the actual infinite.*

Moreover, as fundamental *elements of the language of the Loyal Siddhas*, the Uncreated Runes are *significant*, so Runics defines *Noological Semantics*. This discipline, the knowledge of which the Tirodal Knights cultivate, analogically describes runic ecstasy and establishes the guidelines that the Hyperborean Initiates must follow in order to come closer to its experience. However, it is not easy to understand how an Uncreated Rune can have *significance* without a “runic context” on which to contrast itself, without a “landscape” that gives meaning to its presence, without an axiological environment that determines its enhancement, etc. Answer: *the Uncreated Runes are absolute noological significances. That is to say, they are significances existing by themselves, which do not require anything exterior in order to be and to which, inversely, nothing exteriorly can affect them: the Uncreated Runes are, therefore, absolutely indeterminate significances. The Uncreated Runes are unlimited by the actual infinite and, therefore, their significances are unlimited: this implies that the rune is, for the Ego of the Hyperborean Initiate, “all possible significance”; the rune, in effect, reveals all knowledge during the runic ecstasy or, if you will, “there is nothing left to know outside of the rune.”*

But, if in the ecstasy of a rune *all possible significance* could be experienced, given that its significance is absolute, how can there be a *plurality* of Uncreated Runes, i.e., how can each rune be *all possible significance* and simultaneously exist? Answer: we are dealing here with another actual paradox caused by the actual infinite; *in truth, the Hyperborean Spirit enchained by the genetic key finds it impossible to ecstatically perceive more than one Uncreated Rune, due to the focalization of its Infinite Ego as the Selbst*

(Figure 30): *the Selbst, which is what experiences the Initiate's runic ecstasy, can only coincide with "one" rune at a time because its actual infinite unlimits it and absolutely separates it from the others; but the rune is not the Selbst, they are two different beings, and, that is why the Selbst can withdraw from the rune, putting an end to the ecstasy; it is possible, then, to experience another rune, which will also be "all possible significance" and yet different from the previous rune. In synthesis: the ignorance of the Uncreated Runes constitutes their infinite plurality and relativity; the gnosis of an Uncreated Rune constitutes the ecstasy of absolute significance.*

And here is where we must seek the principle of the "Language of the Birds," the Tirodal language of the Hyperborean Initiates, the language the words of which admit no syntax but express all possible significance: it is the succession of runic ecstasies, the coming and going from the Selbst to the Uncreated Runes, which constitutes the fact of the Tirodal language; a succession, a coming and going, which is proof of the spiritual enchainment; a language that has no meaning beyond the Origin, that cannot exist for a normal Spirit-sphere, not reverted, for an eternal and infinite Hyperborean Spirit; a language, in short, that, as a "succession" of runic ecstasies, is represented in Noological Semantics with the Sieg (⚡) sign.

Now, despite the reservations that a language, the *raison d'être* of which lies in the Fall and enchainment of the Spirit, arouses, its mastery is considered proof of the highest spirituality by the Hyperborean Wisdom. Hence the Tirodal Knights devotedly apply themselves to the study of Noological Semantics and the other great discipline, that of Runics: *Noological Pontonics*, i.e., *the science of bridge construction*, the Wisdom of the Hyperborean Pontiffs. In order to synthesize the object and scope of both disciplines, we must observe that *while "Noological Semantics" studies the runic ecstasies and describes the modes of approximation to their experience, "Noological Pontonics" implies the actual experimentation of the Uncreated Runes and the mastery of the Tirodal language*, i.e., that Noological Semantics constitutes the *theory* of Runics while Pontonics expounds its *praxis*. This praxis of Noological Pontonics is what we have often referred to as *re-signation: the mastery of the Tirodal tongue and re-signation are, in effect, one and the same thing: it is the ecstasy of the Uncreated Runes that enables the Selbst to re-sign the demiurgic designs.*

As far as we can see, the Noological Runics defines Semantics and Pontonics but lacks psychological syntax, on the other hand, it possesses Semantics, Syntax, and *Pragmatics*, i.e., a discipline that studies and describes *the relationships between signs and the Paśu. Noological Ethics* plays a role analogous to that of pragmat-

ics in psychological Semiotics in the Noological Runics: *strictly speaking, Noological Ethics establishes the bond between Noological Semantics and Noological Pontonics*. Of course, since these are initiatic disciplines, such a *bond is necessary and unavoidable, impossible to evade: no Hyperborean Initiate, even if he deeply comprehends the theory of Noological Semantics, can acquire the praxis of Noological Pontonics without accepting the principles of Noological Ethics*. As will be explained in the following article, the effective experience of the Uncreated Runes requires that the Ego assumes a *previous ethical attitude*.

D. The Cardinal Principle of Noological Ethics

Let us recall the two steps proposed by Wotan in order to solve the problem of the spiritual enchainment.

First Step: *awaken and orient* the Ego by means of Tirodinguiburr, the sign of the exterior labyrinth.

Second Step: *reveal the secret exit* directly to the Ego by means of the gnosis of the interior labyrinth.

The First Step consists in *comprehending the significance* of the runic Tirodinguiburr sign, i.e., *the First Step is covered by the theory of Noological Semantics*.

The Second Step requires that the Ego *knows the secret exit, the Secret of the Right Angle*; that is to say, *the Second Step is comprised of the praxis of Noological Pontonics*.

The First and Second Steps thus come under the scope of Noological Runics. Let us now observe Wotan's solution from another point of view. If one looks closely, it will be evident that the Virya who has taken the First Step, and has his Ego *awakened and oriented*, is then faced with the question, *what must I do* in order to liberate my Spirit? As can be seen, this is a question that admits only one ethical answer. To this question, Noological Ethics answers with the only possible answer: *the Ego must present a luciferic graceful attitude in front of the sacred symbol*. Such an ethical attitude must be *prior* to the execution of the second step: or, in other words: *if the Virya does not present a luciferic graceful attitude, in front of the sacred symbol, he will never be able to know the Secret of the Right Angle nor will he succeed in isolating his Ego; the second step will be forbidden to him*. On the other hand, and here we glimpse the scope of the answer, *the faculty of anamnesis only empowers the luciferic graceful Ego to situate itself in the HICP: whoever does not present a luciferic graceful attitude in front of the sacred symbols will not have the faculty of anamnesis at his disposal either, even if he is a Hyperborean Initiate; and*

whoever does not have the faculty of anamnesis at his disposal, even if he has isolated his Ego in the Odal Archemon, will not succeed in constructing the spiral staircase to the Tau Point, to the Origin. The Loyal Siddhas, by promoting the study of the Noological Runics among the Hyperborean Initiates, aim precisely at clearing obstacles in that direction: with the Noological Ethics, the Virya, awakened and reoriented, will know and adopt the luciferic graceful attitude; with such an attitude in front of the sacred symbols, his faculty of anamnesis will be developed and he will be able to learn the Noological Pontonics; and with the principles and laws of the Pontonics, he will construct the *spiral staircase*, between the Tau (τ) Plaza and the Tau Point of Origin, and the *infinite staircase*, between the Tau Point and the Selbst. The *Ehre sphere* of egoic will (Figure 32), for example, depends exclusively on the Ego's luciferic graceful attitude in order to form and grow. It is clear, then, that the *ethical attitude prior* to the Second Step will become, after the initiation, the *permanent ethical attitude* of the Hyperborean Initiate.

Noological Ethics describes the prior ethical attitude of the Ego in the context of a *noological typology of the lost Virya*, which will be elaborated in the next articles. In order to make such a description, and to offer the previous answer, Noological Ethics is based on its *cardinal principle*:

The Uncreated Rune is the Truth of the Virya.

For the purpose of comprehending the cardinal principle, it is necessary to establish what it excludes and what it includes. What it excludes is evident: *everything that is not the Uncreated Rune is not true. In consequence: everything that is not the Uncreated Rune is a lie, a deception, an illusion created by the Demiurge.* Let us recall that "the truth of the entity" for the Paśu comes from the demiurgic designs, from the being-for-man revealed to reason and schematized in the cultural structure as a bond or Relationship: this "truth" of the Paśu is diametrically opposed to the truth of the Virya, for, *while the Uncreated Rune exists by itself, absolute, eternal, and infinite, the "truth" of the Paśu, like every lie, must be sustained by the iron will of the Demiurge.* The designs are affirmed and plasmated in the entities by the Logos Aspect of The One, while its remaining Aspects sustain and control the evolution of the Universe's set of entities: the entire Universe is, then, a Deception constructed on the fundamental support of the demented Will of The One; if, for instance, that Will to Manifest were to be extinguished, the Pralaya would ensue, the entire Universe would collapse into nothingness, like every discovered lie. *Because the lie, which is not, needs to be sustained in order to appear to be: but, the truth, which is, does not need to be sustained by anything outside*

of its own being. The Uncreated Rune, which is sustained by itself, is the truth of the Virya and all that is not the Uncreated Rune is not truth, it is an illusion created by the Demiurge.

It is clear, that it is not easy to approximate the truth of the Virya: *the truth of the Virya can only be known during the runic ecstasy, when the Selbst coincides in actual infinite with the Uncreated Rune.* Quite contrary to the “truth” of the Paśu, which only requires a mere sensorial perception of the entity in order to reveal itself to reason.

And what does the cardinal principle of Noological Ethics include? Answer: *during the runic ecstasy, when the Selbst experiences the absolute significance of the Uncreated Rune, “all that the Selbst is not, is of the Rune.”* More clearly, during the runic ecstasy, *all that the Spirit is not, is of the Uncreated Rune; and, by the truth, the Spirit knows that it is.*

Hence, one can deduce that, *for Noological Ethics, truth is an experience a priori to freedom: truth can be experienced by the Ego in the runic ecstasy, even while enchained; conversely, without knowing the truth, there is no possible freedom of the Spirit: only the mastery of the “truth of the Virya” ensures the return to the Origin and the normality of the reverted Spirit-sphere awaits; only the truth enables one to know what it is not and to reject it, distancing oneself from the macrocosmic lie. The Ego that has the truth will be free and no Ego will be free if it does not experience the truth of the Uncreated Rune: without its truth, the Virya will be deceived by the Terrible Secret of Maya and will end up cornered in the most obtuse macrocosmic spaces of signification, in strange and distant “other worlds”; it will not be “free” to return to the Origin nor to abandon the Universe of The One.* For Noological Ethics, the freedom of the Spirit without the truth of the Uncreated Rune is a proposition devoid of significance, one more lie. This is the truth: *“by the gnosis of the truth, freedom”; that is: by the gnosis of the Uncreated Rune’s truth, the freedom of the enchained Spirit is ensured.* There are, then, two diametrically opposed and irreconcilable concepts of “freedom”: one is that of *blind freedom*, the belief that ignorance of microcosmic determinations translates into a state of “natural” freedom, i.e., the principle of freedom that the Psychological Ethics of the Paśu formulates; the other concept is that of *gnostic freedom*, the freedom obtained by knowledge of the Uncreated Rune’s truth, i.e., the principle of freedom that the Noological Ethics of the Virya teaches.

After its reversion and enchainment, its actuation beyond the Origin, *the truth has remained outside of the Spirit:* hence the importance of the runic ecstasy: *by the truth, the Ego knows what it is.* But the truth of the Virya is the Uncreated Rune, which consists in an absolute significance: the ecstasy of the Uncreated Rune

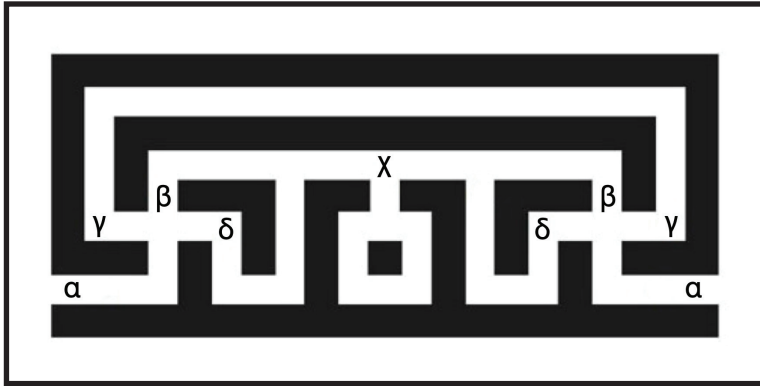


Figure 89

comprises *all possible significance*. That is why the Ego, besides knowing what it is, during the runic ecstasy also knows *what it is not*: “*all that the Spirit is not, the Uncreated Rune is.*”

Such is the consequence of the reversion and enchainment: the Hyperborean Spirit, since then, *can only know the truth of the Uncreated Rune because it is “beyond” the Origin and in the Origin*; the statement “*all possible significance*” must be understood “*for the reverted and enchained Spirit.*” “*Beyond*” the Origin, from where has come the Symbol of the Origin comprised of the thirteen plus three Uncreated Runes, there is a reality that escapes the comprehension of the reverted Spirit: *there is the reality of the True God of the Hyperborean Spirits, to whom it is prudent to refer as “The Incognizable.”*

It is not possible to know the True God when the Spirit is reverted and enchained. However, the Uncreated Runes come from “beyond” the Origin, i.e., from the reality of the True God: if they are “all possible significances” available to the reverted Spirit, it is worth asking if in some way the Uncreated Runes do not reveal the True God, if The Incognizable is not included in the truth of the Virya. Answer: if the Spirit, the Selbst, the Ego, calls for Him, the True God will manifest Himself during the runic ecstasy, not gnostically, but volitively: that is why it is not possible to know Him but to ascertain the action of His strength, which reinforces the Ehre sphere, the will of the True God is denominated “Paraklete” or “Graceful Will of The Incognizable.”

In synthesis, the construction of the Ehre sphere consists in this: the Ego, with a luciferic graceful attitude, must get the Paraklete to manifest itself during the runic ecstasy, i.e., to coincide in the actual infinite: *its presence will not bring any knowledge apart from the truth of the Uncreated Rune, but, instead, it will transmute the psychic structure of the Virya by creating a sphere of egoic will around the Selbst* (Figure 32). The Ehre sphere, the con-

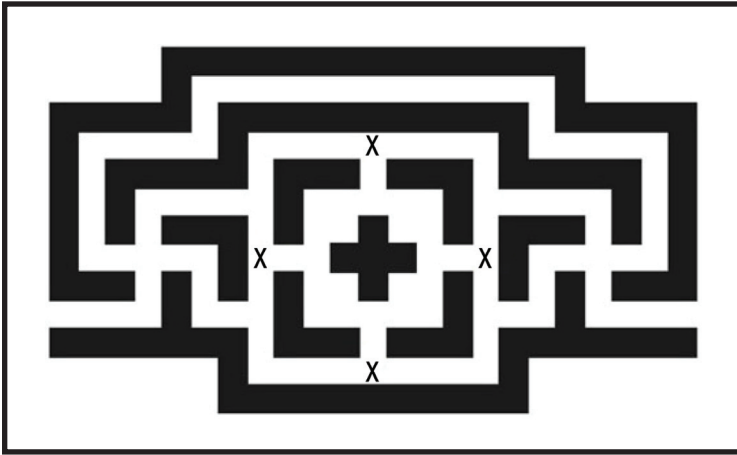


Figure 90

tent of which is an extra energy provided by the Paraklete, is thus converted into a source of volitive force that the Ego consumes in order to reinforce its own volitive essence. Such is the Grace of the True God: *that the reverted and enchained Spirit never lacks the necessary strength in order to concretize its liberation. If the volitive force is insufficient, the Ego will always have the possibility of calling on the Paraklete's aid. However, its transmuting presence will only manifest itself to that Virya that expresses a "luciferic graceful attitude," i.e., to the one who has received the charismatic message from the Gral of Khristos LúCIFER, the envoy of The Incognizable, and has charismatically aligned himself with His warrior band.*

Summarizing, Noological Ethics presents to the Virya the cardinal principle and informs him of the obligation to know the truth and to liberate his captive Spirit; the Virya knows, from then on, where the truth is and where he must go to seek it: the Infinite Ego, in the Selbst, must experience the runic ecstasy and know the absolute significance of the Uncreated Rune; it must also call on the aid of the Paraklete: but, for this, it is indispensable to take the Second Step; Noological Ethics indicates how to take it: "the Ego must present a luciferic graceful attitude in front of the sacred symbol." It is now easy to evaluate the importance of comprehending what this ethical attitude prior to the isolation of the Ego consists in, i.e., what the Ego must do in order to present a luciferic graceful attitude in front of the sacred symbol. The answer will be offered and explained in detail in the following articles; we will only add, in order to clarify the expository method, that from here on we will exemplify on a concrete fact: the degradation and deformation of sacred symbols; as a general case, we will take Tirodinguiburr, the exterior labyrinth sign of Wotan, and we will demonstrate, through a morphological analysis, the deformation of a series of exterior

labyrinth signs derived from that one; this will be given in the following article; after the evidence of the deformation has been highlighted, in subsequent articles, it will be explained that the cause lies in the degradation of the sacred symbols and the author of all analogous degradations will be described: the “ludic attitude” of the lost Virya; we will define, thus, the first “type” of the Aberrant Typology, the remaining exponents of which are the “sacralizing” and the “luciferic graceful.”

E. Semiotic Analysis of Exterior Labyrinth Signs

1. Degradation and Deformation of the Virya's Sacred Symbol

Since it was instituted by Wotan, in the days subsequent to the sinking of Atlantis, the Mystery of the Labyrinth suffered a permanent cultural degradation that finally made it incomprehensible, until John Dee once again consecrated it in the Middle Ages. This degradation is evident, particularly, in the initiatic sign of the Mystery of the Labyrinth, that is, in Tirodinguiburr, which was deformed and changed of meaning with the aim of causing its ineffectiveness: of all the Mysteries of Antiquity, that of the Labyrinth has been the most attacked by the strategy of Chang Shambhala, a task that even today the agents of the Universal Synarchy continue to pursue with great care. As a product of the conspiracy that fell worldwide on the Virya's sacred symbol, a very large numerical variety of exterior signs derived from Tirodinguiburr have been created: such a variety is *morphologically different*, i.e., *deformations* of Wotan's exterior labyrinth are involved in all cases. However, *in order to deform a sacred symbol, in any culture, it is necessary to previously degrade it, to bring it down from the archetypal context to the lowest of the habitual axiological context.* In this article “E,” the guidelines on which the examination of the deformation of the exterior labyrinths should be based will be indicated, and, in the following ones, the causes of the degradation of the sacred symbols will be studied in detail.

2. Guidelines for Semiotic Analysis

Undoubtedly, it is necessary to begin by clarifying why we chose to examine the deformed exterior labyrinth signs, to respond what importance this knowledge has for the Virya. Answer: *the Hyperborean Wisdom evaluates the degree of Strategic Orientation of the racial members of a culture by establishing the degree of deformation of their traditional version of the exterior labyrinth sign. Hyperborean Initiates, by means of a simple analysis of the characteristic exterior labyrinth sign of a culture, are capable of*

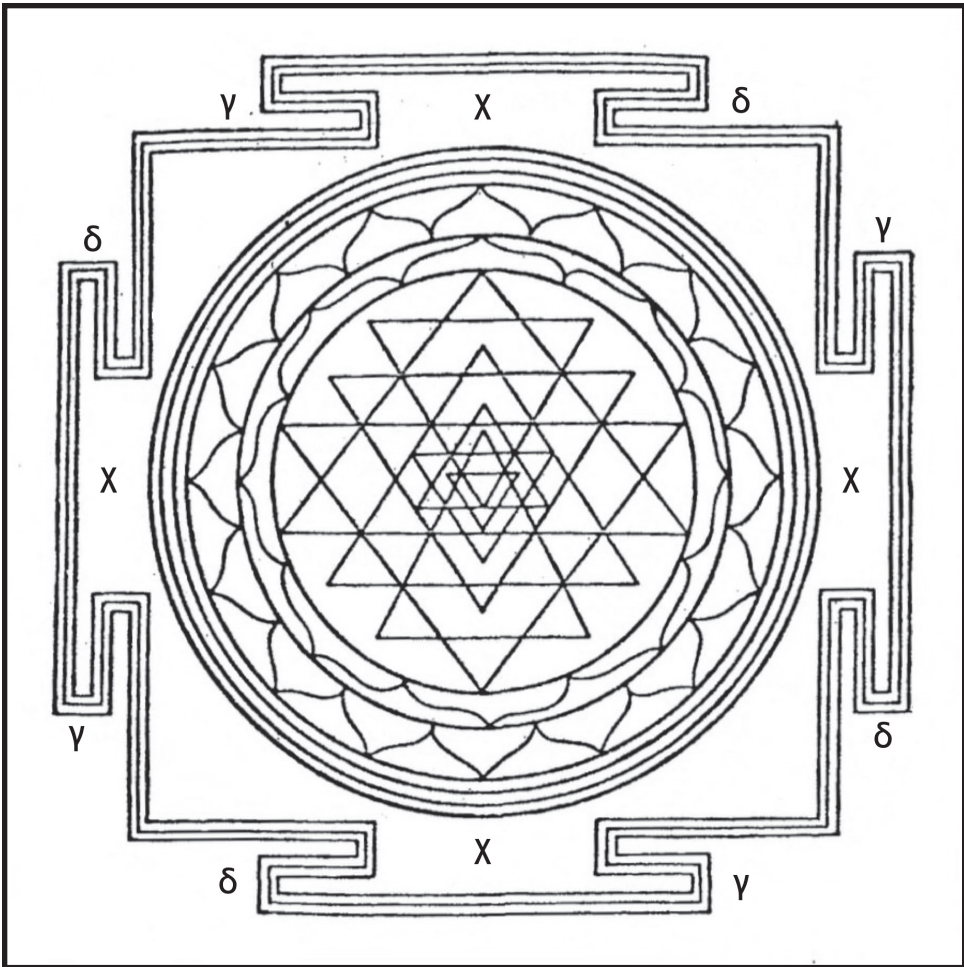


Figure 91

precisely establishing its esoteric or exoteric value, its power as an inducting sacred symbol of the Mystery of the Labyrinth, whether it is useful for taking the first or the second step in the solution to the problem of the spiritual enchainment proposed by Wotan, etc.

In order to make such an evaluation, Hyperborean Initiates have concrete *guidelines*, four of which we will present next as an example: *the application of these guidelines in the semiotic analysis will put order to the apparent chaos of the labyrinth signs and demonstrate that all of them adjust to a law of semic involution, the principle of which is deformation and the aim of which is the change of meaning.*

1. *Analyze the centrality of the Odal Rune.*
2. *Analyze whether the Gibur Rune has been broken down into two opposing Swastika runes.*
3. *Analyze whether there is a runic inversion.*

4. Examine whether there is a loss of rectilinearity.

The significance of these guidelines will become clear if we observe their application in the analysis of a series of exterior labyrinth signs, representative of the deformation process. However, before we begin, it should be reiterated that the semiotic analysis we are about to undertake will be neither pragmatic, nor semantic, nor syntactic: "To these three classical disciplines of Semiotics, the Hyperborean Wisdom adds *psychological Morphology*, the object of which consists in *studying the relationships between pure archetypal forms and the sacred signs that represent them*. For this purpose, Morphology has developed techniques of structural analysis on the composition of signs, which are synthesized in specific steps and precise guidelines." Fittingly, the four previous guidelines belong to psychological Morphology.

3. First Guideline

First of all, let us observe Figure 87 and note that the limiting Odal Rune occupies a central position in the Tirodinguiburr sign: this rune, as explained, is an Archemon, the Fenestra Infernalis of which is located at the right angle that faces the closed Beta corridor. Whoever reaches Beta (β) in the Kairos of the Hyperborean Initiation, and knows the Secret of the Right Angle, will be able to enter the Tau (τ) Plaza and find the secret exit toward the Origin: such is the significance of Tirodinguiburr in the Mystery of the Labyrinth. Unfortunately, with the advance of the Kaly Yuga, this meaning was degraded by the Viryas, causing that the sacred symbol fell into exotericism and the Mystery was eclipsed; the process of falling into exotericism invariably followed this order: from the Hyperborean Pontiffs, exponents of the "luciferic graceful type" and the only ones qualified to guard the Mystery, the sacred symbol fell into the hands of the Priests, members of the "sacralizing type," who attempted to preserve *the form* of the Mystery by instituting a cult; as, despite this, the degradation continued, the sacred symbol ended up falling into the hands of the sacrilegious Players, belonging to the "ludic type," converted into an object of vulgar play. These "types" will be clearly defined later on. What must now be understood is that the ludic type always receives the sacred symbol from the sacralizing type and that this one, in turn, receives it from the luciferic graceful type; now, *the last two stages of the fall, from the sacralizing type to the ludic type, are analogous in the processes of all sacred symbols, not only that of the Virya: every sacred symbol, which at first was an object of worship, eventually ends up being an object of play*. We must remember this conclusion because it will be very useful in the next articles.

Returning to the sacred symbol of the Virya in Figure 87, the first effect of the fall into exotericism was *the loss of the Secret of the Right Angle*. This led to the fact that it was not known, and even doubted, that there was any way to enter the Tau Plaza: without opening the Fenestra Infernalis, Tirodinguiburr appears to pose, rather than a Mystery, an absurd problem. To overcome this impossibility, and to save some of its operative function, the lost Viryas replaced the right angle of the Fenestra Infernalis with a normal χ door, as is shown in Figure 89.

It is evident that thus, even when the Plaza occupies a central position, it is no longer totally surrounded by the Odal Archemon; in consequence, *it is no longer possible to apply the principle of the fence because the Vallo Obsesso is interrupted at door χ : no principle and, therefore, neither archemonic technique nor Strategic Opposition*. Of course, this does not worry the lost Viryas because now, without difficulty, they can enter into the Plaza, through door χ ; the problem is that once there, they do not know what to do in order to exit the labyrinth; that is why, in order to force a miracle or receive some saving inspiration from on high, the most practical solution seems to be *to transform the plaza into a temple*. In this phase of the fall, the exterior labyrinth is endowed with a *central temple*, in which the idol of the most trustworthy god is installed and to which a special cult is dedicated.

If we notice that the Hyperborean Pontiffs *are constructors of war walls* according to the Hyperborean Wisdom of the Loyal Siddhas of Agartha, and that the Priests *are constructors of temples for the cult of the Demiurge*, according to the Kalachakra Key of Chang Shambhala's Traitorous Siddhas, it will be understood that in an exterior labyrinth like that of Figure 87, the deformation and loss of signification is almost irreparable: *from the Vallo Obsesso apt to pose a sitzkrieg, a siege war, against the Demiurge, the plaza of Tirodinguiburr ends up converted into a temple for worshipping the Demiurge*. In Figure 89, the black central square marks the central temple in the Plaza, or the corresponding idol. But this will not be all, although it seems a lot: the degradation will continue and, in a subsequent cultural phase, it will be required that the temple possesses four side doors, analogous to how it has been represented in Figure 90.

The reason for this requirement must be sought in the unconscious of the lost Viryas, more precisely, in the "*quadrangularity of the shadow sphere*" caused by the genetic key; the following paragraph, transcribed from page 521, will help us to recall this effect: "The Symbol of the Origin, by causing the distomia of every continuous significance of the psychic structure, by converting it into an 'interior labyrinth' for the apperception of the lost Ego, produces a curious subjective effect denominated *quadrangularity of the*

shadow sphere. This effect, which is no more than the assimilation of the whole shadow sphere to the form of the tetrarch, produces in the Ego the impression that the unconscious of the psychic structure is governed by the number four; inversely, it usually occurs that *the number four unconsciously governs the apperception of the Ego and determines the cardinality of thought*. The four seasons, the four cardinal points, the four winds, the four elements, the four ages, etc., are arbitrary divisions of the real caused by the 'tetrarchic form of the shadow sphere.'" And, we could add to these examples, *the four doors of the temple of Figure 90*. It is clear, then, that the lost Viryas who projected the four doors of the central temple had their Ego objectively deviated at the tetrarch points of the *labrelix* path because of the spiritual enchainment through the genetic key.

The First Guideline commands "to analyze the centrality of the *Odal Rune*" in the considered exterior labyrinth sign. Always with reference to the Tirodinguiburr of Figure 87, the labyrinths of Figures 89 and 90 reveal the deformation of the Odal Archemon and its replacement by a quadrangular temple, due to the loss of the right angle: the temple, however, still preserves the central position of the Odal Rune and can only be reached by means of a network of corridors, i.e., part of the original meaning has been preserved, since there is still an Alpha (α) entrance and a Tau (τ) "exit" "toward heaven" or "toward God," etc., represented by the central temple. The one who enters through Alpha is likewise submitted to the "search, option, and choice" sequence, although, after finding the corridor leading to the Beta center, the entrance to the temple will not offer any "Mystery" due to the permanent opening that door χ presents. As a conclusion of this analysis, it can be diagnosed that the labyrinths of Figures 89 and 90 are only apt for the First Step of Wotan's solution, "awakening and orienting": the comprehension of the "search, option, and choice" significance, in effect, awakens and orients the lost Virya, and could still induce the "gnosis of the exterior labyrinth," that is to say, it enables one to complete the First Step. However, the loss of the Secret of the Right Angle and the absence of the Odal Rune in the center of the labyrinth prevent the use of the "Ego isolation principle," the revelation of the "secret exit" in which the Second Step consists.

The consequences of these deformations could not be more negative for the Virya: once *awakened*, i.e., aware of his deviation, and *oriented* toward the Origin, in the center of the labyrinth, he no longer finds the liberated Plaza from which the Origin is observed and the spiral staircase to the Tau Point is constructed, but a temple dedicated to the worship of The One, that is, a position in order to take the "great leap" toward the Beginning. In the exterior labyrinths of the type of Figures 89 and 90, according to the First

Guideline, the Virya runs the certain risk of converting himself into a synarch initiate and being incorporated into the White Hierarchy of Chang Shambhala: instead of the “return to the Origin” of the Ego, the operation of these deformed labyrinths lead the animic subject back to the Beginning of the Archetype, causing the definitive and irreversible draining of the Symbol of the Origin (see article “O,” page 569).

Undoubtedly, a process of degradation such as that which we are analyzing was not going to stop at the labyrinth of Figure 90. The next step of the fall consisted in the exaltation of the central temple and in the reduction of the corridors leading to the four χ doors: as can be seen in Figure 91, there is no possibility of using the exterior labyrinth in order to take the First Step of Wotan’s solution. The labyrinth, barely recognizable in this *Yantra* called *Sri*, no longer poses the sequence of “search, option, and choice” to the lost Virya: there is no longer an Alpha entrance that leads to a disjunction, nor a Beta corridor toward the Tau Plaza; at each X door, only two side corridors are preserved that permit direct access to the central temple. An even more exoteric variant of the Sri Yantra has finally eliminated the Gamma (γ) and Delta (δ) side corridors, as shown in Figure 92: only the four angles between the χ doors, which barely remind us of the central Odal Rune, remain here, from the original Tirodinguiburr.

The yantras of Figures 91 and 92, although they lack utility for the solution of Wotan, or perhaps precisely because of it, are actively used in the meditation techniques of Kundalini yoga, i.e., for synarchic initiation. That is why, in the central Plaza, the sacred

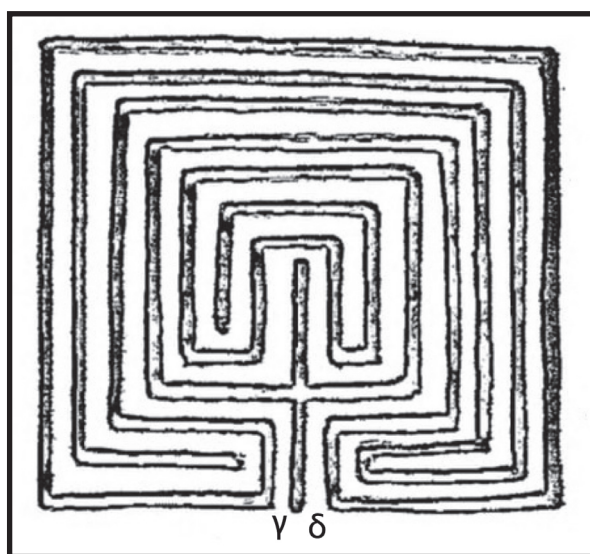


Figure 93

symbol of the Paśu is usually represented: the spiral or some matrix of the snail design; or a specific chakra: the coversign of an organ, for example; with this, one procures that the *Vox* of the Kundalini Logos, when circulating through the *elix* channel, re-creates this or that organ affirmed with the yantra, or empowers the animic subject to take the “great leap” that identifies it with the Beginning of the Archetype, with The One, and transforms it into a synarch initiate.

Since the *simple mandalas*, or yantras, employed by Kundalini yoga are all derived from the Sri Yantra, we will take the opportunity here to warn of the dire consequence that its operative use as an “initiatic sign” can have on the lost Virya. Let us begin by stating that, *as an initiatic sign, the exterior labyrinth of Wotan is essentially opposite to the simple mandala or Sri Yantra* (Figure 91). Why? Answer: because while Tirodinguiburr propitiates the liberation of the enchained Spirit, making it possible for the Ego to isolate itself from the conscious subject and strengthen itself volitionally, the Sri yantra, on the contrary, strengthens the animic subject, equilibrates the psychic structure, and increases the submission of the Ego in the animic immanence. We will explain this in more detail next.

In the Hyperborean Initiation, the proposed objective is the solution of Wotan: First Step, to awaken and orient through the comprehension of Tirodinguiburr; Second Step, to reveal the secret exit through the gnosis of the interior labyrinth, a gnosis to which one arrives by the noological induction of the exterior labyrinth sign. Such a gnosis, which clarifies the situation of the Ego with respect to the Origin, is a strategic and, therefore, warlike act; this signifies that the Origin, its position, cannot be reached peacefully, without struggle, for, *between the Ego and the Origin, is always the enemy*. That is why the Hyperborean Wisdom proposes that the Virya *himself declares war, projecting the law of the fence on the Odal Archemon, isolating the Tau Plaza, and occupying it in the right Kairos: with the Ego isolated in that strategic space, it will be possible, just then, to direct itself toward the Origin and liberate the captive Spirit*.

In the synarchic initiation, the proposed objective is the identification with The One, by means of the “great leap” toward the Beginning of the Archetype. This objective is to be achieved with the help of Kalachakra techniques, which principally consist in administering to the Virya an initiatic sign, generally a Sri Yantra or a quadrangular mandala with a central chakra: the principle of *induction* is also used here in order to ensure that the contemplation of the mandala interiorly transfers its semic structure. But the introjected mandala is a quadrangular temple in which center a chakra has been symbolized: the techniques of Kundalini yoga pro-

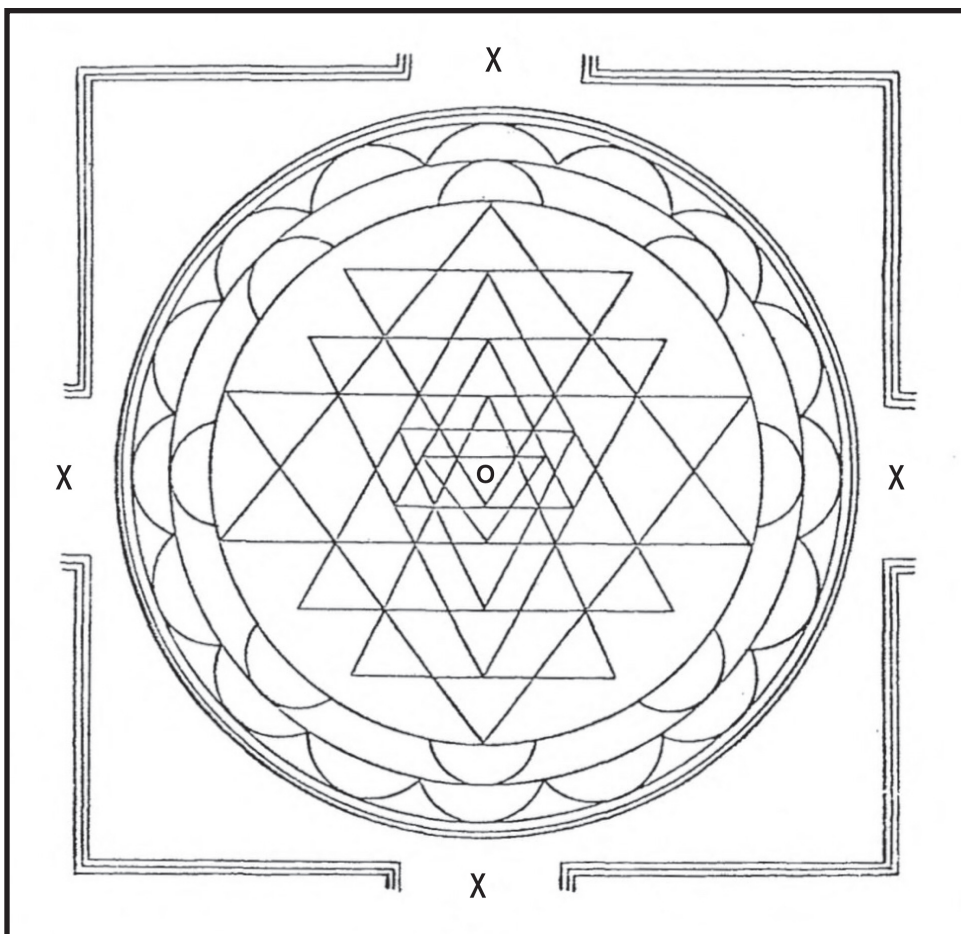


Figure 92

cure that such a chakra is situated on a corresponding interior organic chakra, by action of the “principle of phonetic selection.” It is thus sought that the *Vox* of the Kundalini Logos adjusts the function of the organ to the capacity of the mandalic chakra: in this form, a yogi can go about re-creating and harmonizing the entire microcosm. It is clear, then, that if the Virya receives a mandala as an “initiatic sign,” and does not immediately isolate it with the principle of the fence, sooner or later he will introject by psychological induction and bring the *Vox* into contact with the capacity of the mandalic chakra, with its characteristic Word or *bija*; and this contact, by the principle of phonetic selection, *will stabilize* the function of that organ that the mandala reflects, i.e., *will affix an interior chakra*. In the case of a quadrangular mandala like the Sri Yantra, what will this interior *affixed* chakra be? Answer: naturally, *the psychic totality*. Every mandala of this type, received as an “initiatic symbol,” i.e., consciously, whatever its interior chakra, *is intro-*



Figure 94

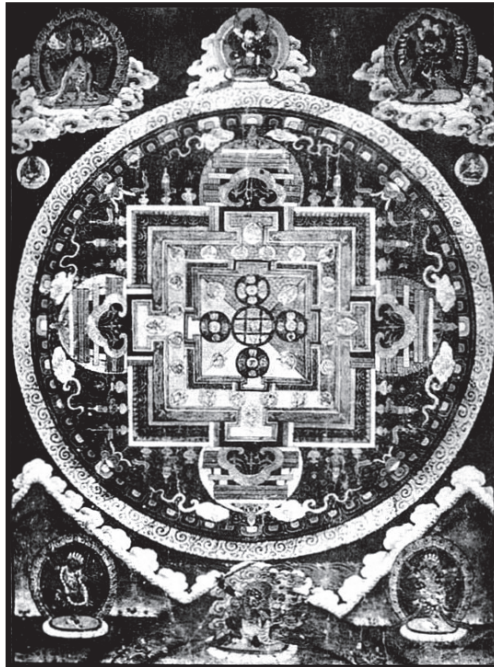


Figure 95

jected as a cutout of the cultural structure, as a semic profile that is superimposed on the interior polysemic reality, wherever it corresponds or fits: then, the mandalic chakra is situated over the organic chakra, as was explained, while the mandalic quadrangularity is superimposed on the "quadrangularity of the shadow sphere," i.e., on the psychic totality. It is evident that: if the plane of the psychic structure is the sacred symbol of the Paśu, the spiral sign; and if now that structure appears quadrangular; then, in the center of the quadrangularity will be the center of the spiral, the "center of reference" of the conscious sphere or self-schema. In other words, the center of the quadrangular mandala or Sri Yantra coincides with the center of the Paśu sacred symbol, that is to say, therein lies a *Yod*, an indiscernible point, an Eye of Abraxas.

The quadrangular mandala or Sri Yantra, according to its design, may contain symbols corresponding to some parts or to the totality of the psychic structure: when it is introjected, the Vox of the microcosmic Logos *affixes and stabilizes* that content. That is why it is usually affirmed, and the Swiss psychiatrist C. G. Jung has demonstrated it, that *the mandala is curative*, i.e., that it exerts a therapeutic effect on subjects that suffer from psychotic states or *mental disequilibrium*. Precisely, the re-establishment of equilibrium comes from the *quadrating* and content-*affixing* function that the mandala fulfills by applying it as a cutout or limit of the cultural structure, thus reducing the numinous action of the unconscious, radiating the autonomous myths, and *marked the "self."* This Jungian "self," of course, *is not the Selbst* of Hyperborean Wisdom, but *the self-schema's "center of reference," the Yod, the center of the spiral that coincides with the center of the mandala: a center that is quite distant from the Ego, particularly if the Ego is in any way reoriented toward the Origin. Well then, the mandalic healing, the psychic equilibrium obtained by the mandalic quadrating, definitively disorients the Ego from the Selbst and brings it closer to the "self," to the center of the spiral, i.e., it plunges it deeply into the immanence of the conscious subject.* Such is the effect of the mandalic cure, in everything similar to that of the synarchic initiation: a psychic equilibrium achieved on the basis of the Ego's enervation, the submission of the Ego to the conscious subject; in the end, an affirmation of the spiritual enchainment.

For the Hyperborean Wisdom, this "cure," this "re-established equilibrium," is nothing more than a new and worse enchainment to the microcosmic organism inasmuch as a mandalic distribution of the psychic structure implies *equilibrium "with" disorientation; stability "in" deviation; harmony "with" disarray; etc.* In contrast, the Hyperborean Wisdom *requires disequilibrium* in order to be comprehended and applied in individual strategies of liberation. But it is not a question here of outlining a praise of psychosis but

of defending the disequilibrium of Parsifal, the “pure madman” of the Arthurian sagas.

Strictly speaking, the fact that it is necessary to begin with a psychic disequilibrium in order to reach a new and superior consciousness was noticed by C. G. Jung himself, who wrote in his essay *“The Relations between the Ego and the Unconscious”*: “Hence I regard the loss of balance as purposive, since it replaces a defective consciousness by the automatic and instinctive activity of the unconscious, which is aiming all the time at the creation of a new balance and will moreover achieve this aim, provided that the conscious mind is capable of assimilating the contents produced by the unconscious, i.e., of understanding and digesting them.” But, what would be this goal that, according to C. G. Jung, the consciousness must reach? Answer: the “individuation of the conscious subject,” the identification of the Ego with the “self” or center of the self-schema. Of course, here we disagree with the Swiss sage because, although the contemplation and introjection of the mandala effectively produces a “new equilibrium,” such an “affixment” of the psychic structure will be far from favoring spiritual liberation: on the contrary, such liberation becomes possible when the Ego moves away from the self-center or “self,” and moves toward the Selbst, bridging that strategic distance that signifies the “interior labyrinth symbol.”

In summary, *the Virya should not accept the mandala as an initiatic symbol, since it does not lead to spiritual liberation and, instead, increases the enchainment by quadrating the Ego in the center of the mandalic psychic structure. The labyrinth, on the contrary, “disequilibrates” and reveals the interior situation, impulsing the Ego to search for the secret exit.*

The application of the First Guideline in the morphological analysis of the exterior labyrinth signs indicates that the process of degradation culminates with the disappearance of the central Tau Plaza and its replacement by an *intersection* of paths: Figure 91 exemplifies this result. Thus, the Odal runic sign, which was at first situated in the center of the exterior labyrinth (Figure 87), and which was constituting an Archemon Odal (Figure 88) apt in order to project the principle of the fence and isolate a Plaza in the Valplads, was deformed (Figure 89) and transformed into the mandalic plane of the temple (Figures 90, 91, and 92) rendering it useless for the Second Step of Wotan’s solution; in the end, the process concludes when the Odal Rune, in any of its deformed variants, loses its central position and disappears from the exterior labyrinth sign (Figure 93). In consequence, Figure 93 represents the worst case of the series, when the loss of the Odal Rune’s centrality determines its lack of significance and ineffectiveness for the aims of the Second Step; nevertheless, this labyrinth is still useful for the

First Step because it presents the initial Gamma (γ) or Delta (δ) option: of these two corridors, one leads to the center intersection while the other (γ) is closed, i.e., *has no exit*; it is clear that, despite the decadence of this sign with respect to Tirodinguiburr, it is not difficult to reveal the significance of “search, option, and choice” and, therefore, to induce the Virya to take the First Step: *awakening and orienting* toward the center. *The difficulty comes from the fact that the “orientation” obtained with this sign no longer refers to the central Tau Plaza and the Tau Point, but to the “sign of the cross.”*

4. The Shambhala Mandala and the First Guideline

The process of degradation that has been described in E3 has not been, of course, accidental. On the contrary, a cultural conspiracy against the Virya’s sacred symbol, aimed at causing its degradation and change of meaning, has existed since ancient times and continues to this day: the authors of the destructive plan are, as always, the Traitorous Siddhas; and the executors: the Masters of the White Hierarchy and their agents of the Universal Synarchy. Taking this enemy plan into consideration, it becomes evident that the deformation demonstrated by the First Guideline is not a chance product of the lost Viryas’ imagination but the concretion of a strategic objective: *from the beginning, the replacement of the Odal Rune with the Sri Yantra quadrangular temple in the “central” position of the exterior labyrinth sign was in the interest of the Traitorous Siddhas*. In other words, faced with the impossibility of preventing the divulgation of Tirodinguiburr among the Hyperborean lineages, the Traitorous Siddhas planned its deformation and adaptation to the synarchic strategy, i.e., they proposed to modify the Virya’s sacred symbol so that, instead of operating as an instrument of spiritual liberation, it operated as a *reinforcer* of spiritual enchainment and, to that end, the fundamental change consisted in eliminating the Odal Rune, the Sacred Name of Wotan, from its central position, and putting in its place the temple of Figure 89. The “affixing” effect that this mandalic form exerts on the psychic structure was already explained, and it will not be difficult to comprehend that the Ego will end up even more enchained if the First Step refers or *orients* it toward it. But what is certain is that, in addition to this quadrating and affixing intent, there is a fundamental motive for directing the deformation of the Virya’s sacred symbol in the indicated direction: *to adapt the exterior labyrinth to the “mandalic form of the Kalachakra Key.”*

Here is, synthetically, what this signifies: *through the Kalachakra Key, the Spirit has been enchained to the animic subject of the Paśu, manifesting itself as a “lost Ego” that transits deviated on*

a labrelix path; through Tirodinguiburr, the lost Ego can orient itself on the labrelix path and unchain itself from the animic subject. The Kalachakra Key and Tirodinguiburr Sign are, therefore, opposite signs: one enchains while the other liberates the Spirit. It is understood, then, that the interest of the Traitorous Siddhas is concentrated on neutralizing the liberating power of Tirodinguiburr. How is Tirodinguiburr neutralized? Answer: by replacing the Odal Archemon with the central temple, i.e., transforming the Tirodinguiburr into a sign of the Kalachakra Key.

The answer will be more clear as soon as we examine Figures 94 and 95, known as *Shambhala mandalas*. In reality, these “mandalas” are representations of the Kalachakra Key: compare the quadrangular temple at the center of the mandalas, with Figure 91, and it will be understood how the Tirodinguiburr Sign can be neutralized. *The sacred symbol of the Virya, Tirodinguiburr, will be neutralized when the Odal Rune, destined to “isolate the Ego,” is replaced by the quadrangular, tetrarchic temple, the aim of which is to enchain the Ego: the deformation of Odal, and its conformation as a central temple, has the object of transforming the Tirodinguiburr into a sign of the Kalachakra Key.* This is the real reason for the deformation that demonstrates the First Guideline of the morphological analysis.

As for the “Mandalas of Shambhala,” it can be added that they represent the vision of the *Kalachakra actual system*. The larger circle, in effect, is nothing other than the coversign of the ECO seen on the *entrance chamber: the circle is, also, the section of the connection of meaning or cultural Record seen from its comprehension dimension*. What the mandalic circle of Figures 94 and 95 shows us is thus a “door of Shambhala”: “the path to Chang Shambhala” begins at the “entrance chamber” of the Kalachakra current Record, i.e., at coversign (E). And it should be noted that, because the extension of the current system is “between the earth and the Sun,” it is not necessary to place oneself in the HICP in order to face the coversign, for “*the Kalachakra actual system offers its comprehension from the front*” (page 761). The mandala is the sign of the Kalachakra Key: outside of the mandala, i.e., outside of the Kalachakra actual system, is the exterior world of the Virya, his habitual axiological context; however, in that “exterior world,” which integrates heaven and Earth, valleys and mountains, *the Sun has not been depicted*: this is because the Sun is in the Referent Cultural Object (RCO) of the Kalachakra actual system and, therefore, hidden behind the mandala, at the extreme end of the cultural Record’s *extension*; at the Sun is the RCO, the *sacred symbol of the Paśu*, the *spiral sign*; that is the farthest end of the actual System. At the nearest extreme, i.e., on Earth, is the Emerging Cultural Object (ECO), i.e., the Symbol of the Origin, *represented in the mandalas by*

the central quadrangular temple: and in the center of the central temple, marked with a small circle, is always the Yod, the Eye of Abraxas, the center of the evolutive spiral, the “self” of C. G. Jung, the current monarch point, etc. In that central point, in a tetrarch on a monarch (Figure 95), is situated the imprisoned Ego to which the Odal Archemon of Tirodinguiburr intends to isolate: it is now evident that such a pretension will be neutralized if a central temple is installed in place of the Odal Archemon, since in this way, the sacred symbol of the Virya will have been transformed into a representation of the Kalachakra Key.

5. Second Guideline



Figure 97

The sacred symbols represent metaphysical truths; the Tirodinguiburr exterior labyrinth, for example, being archetypally interpreted by the runic signs that comprise it, has a metaphysical significance that we have explained. Consequently, the *deformation* of a sacred symbol must correspond to a modification of the meaning, i.e., to a deformation of the represented metaphysical truth: a sacred symbol, obtained by the transformation of another original sacred symbol, will signify a metaphysical truth analogously transformed from another original metaphysical truth; even the slightest variation in the semic structure of a sacred symbol has a significance with respect to the original truth. This clarification acquires particular significance if we refer to a concrete case, for example the exterior labyrinth of Figure 89; it presents evident deformations with respect to the original Tirodinguiburr sacred symbol (Figure 87), but what do these deformations *signify*? Answer: the deformations correspond to a chain of causes and effects of which synthetic statement is the following: 1) *the loss of the Secret of the Right Angle causes the deformation of the Odal Archemon*; 2) *the deformation of the Odal Archemon forms a central temple, en-*

dowed with a plurality of doors through which one can enter without obstacle; 3) the plurality of accesses to the central temple causes the deformation of the leading Gibur Rune, the trident of Poseidon; 4) the deformation of Gibur causes the appearance of two opposite leading swastikas (Figure 89 and 90); 5) the labyrinth possesses, lastly, two opposite alpha entrances, one in each swastika, which lead to the central temple, after the respective path bifurcations.

From this statement, it is only worth clarifying sentence IV, which expresses *the Hyperborean canon of the duality and opposition of principles*. In effect, according to Hyperborean Wisdom, the single principle of the orientation of the Ego is represented by the Gibur Rune when the lost Ego, objectively deviated on the labrelix path, enters the Tau Plaza of the Odal Archemon of Tirodinguiburr. It does so by transiting through the Gibur Rune “as the Trident of Poseidon,” i.e., from Alpha (α) to Beta (β); the Trident of Poseidon is “the weapon of the Siddhas” and only if they arrange it in front of the Odal, in the Kairos of initiation, will the Ego be able to actually enter the Odal Archemon and be isolated from the animic subject. That is why Gibur represents the “single principle of the Ego’s orientation”: there is no other way, outside of the transit through the trident of Poseidon, to find the secret exit that leads to the liberation of the Spirit. The transformation of the Odal Archemon into a temple (I, II, III) causes the transformation of the single principle into a pair of opposite principles (IV), i.e., the transformation of the leading Gibur Rune into two leading Swastika Runes. For the Hyperborean Wisdom, the opposite Swastikas appear when the unity of Gibur has been broken; in consequence, no one can spiritually orient himself relying only on one Swastika; and not even with the opposite pair will he be able to do so if he is not capable of synthesizing them into Gibur, if from the duality of the Swastikas he does not arrive at the single principle of Gibur, at the Trident of Poseidon.

The Second Guideline was requiring: *to analyze whether the Gibur Rune has been broken down into two opposing Swastika Runes*. By applying this guideline in the morphological analysis of the exterior labyrinth signs, we will be able to verify if the single principle of the Ego’s orientation has been split into two opposing principles: if this has occurred, the immediate conclusion is that, with said sign, the orientation of the Ego will not be possible, much less its runic isolation; on the contrary, one, or the two swastikas, lead directly to the central temple, as observed in the Sri Yantra of Figure 91 where the two Swastikas appear combined in order to lead toward the four entrances of the temple: “only Gibur, the Trident of Poseidon, is the single principle of the Ego’s orientation.”

6. Gibur, the Weapon of the Tirodal Knight

The Tirodal Knight is the Virya whose Ego has been isolated, during the Kairos of the Hyperborean Initiation, by the Sacred Tirodal Rune. *The arming* of the Tirodal Knight consists in the interior plasmation of the Gibur Rune at the Fenestra Infernalis of the Odal Rune: it forms, then, a semic layout, the analogical representation of which is the Tirodinguiburr of Figure 87. In order to visualize the explanation, let us suppose that the Ego of a Tirodal Knight is isolated in the Tau Plaza of the Tirodinguiburr: in that case, the Ego operates on the exterior reality, on the conscious subject, *through the Fenestra Infernalis*, i.e., through the right angle that faces the Beta (β) corridor of the Gibur Rune. It is evident that, seen from the isolated Ego, the Gibur Rune has the characteristic of the Sword of Wotan (see Figure 62) and that is why, *being that the Ego expresses itself through its intermediary, it is said that “the weapon of the Tirodal Knight is the Sword of Wotan.”* The Hyperborean Wisdom stresses, principally, three properties of the Tirodal Knight’s weapon: the Sword of Wotan is, at once, the Verb, the Thunderbolt, and the Lightning Stone. The “Verb” because this is his warlike expression: *the Verb of the Tirodal Knight “is” the Sword of Wotan.* The “Thunderbolt” because it is the *Verb* expression of the language of the birds (☩), of the Tirodal language of the Loyal Siddhas: *the Verb of the Tirodal Knight is the Sword of Wotan, the Thunderbolt.* And the “Lightning Stone” because the Ego of the Tirodal Knight applies the archemonic technique by projecting the infinite pole into the Fenestra Infernalis of the Odal Rune, and the Strategic Opposition on the Sword of Wotan, Gibur, which is then *the Lightning Stone, Vajra: the Verb of the Tirodal Knight is the Sword of Wotan, the Thunderbolt, and the Lightning Stone.*

In the First Part, page 260, it was affirmed that: *the weapons of the Virya are the runes*; and in the Second Part, page 745, the following question was posed: “what was the mission of war that Khristos LúCIFer commissioned and that motivated His decision to lie enchained to the Yggdrasil Tree? Answer: to endow the Viryas of White Race, the Aryans, with an arsenal of *symbolic weapons* with which they could resign the designs and become independent of the determinations of the Demiurge. These signs, which would later be known as *Runes . . .*” The Runes are, then, *the weapons of the Virya*, and we have just seen that the weapon of the Tirodal Knight, the Sword of Wotan, is the *Gibur Rune*. But, according to the cardinal principle of Noological Ethics, *the Runes are the truth of the Virya*. Uniting both concepts, the rune as a truth and the rune as a weapon, it is easy to understand another principle of Hyperborean Wisdom:

*for the Virya, the truth of the Uncreated Rune
is the most powerful weapon that exists.*

When the Tirodal Knight discharges the Thunderbolt of his Verb with the Sword of Wotan, the wound that he inflicts on the enemy is a sign impossible to erase because it consists of the absolute truth of the Uncreated Rune: before it, under it, the essential falsity of the demiurgic designs is uncovered and their resignation is inevitable.

7. Third Guideline

After the Odal Rune's loss of centrality, which the First Guideline highlights, and the splitting of the Ego's single principle of orientation, which the Second Guideline describes, the most significant deformation of the exterior labyrinth signs is the so-called *runic inversion*, indicated by the Third Guideline. This deformation consists in *transforming a "leading" runic sign into a "limiting" one or vice versa*: this is what occurs in Figure 93, where the *leading Gibur Rune* has been transformed into a *limiting* one. In other words, the Gibur Rune, which in Figure 87 consists of *four corridors* and an *intersection*, in Figure 93 appears with solid lines that were indicating the "limiting wall" of the corridors; thus, by "runic inversion," the Gibur *cross*, an abstract substitute for the *Shambhalic temple*, has now been situated in the center of the labyrinth. It is then clear that the labyrinth in Figure 93, by runic inversion, is a representation of the Kalachakra Key and, therefore, an affixing instrument of the psychic structure and an enchainers of the Ego.

8. Fourth Guideline

In spite of their deformations, all the exterior labyrinth signs analyzed up to now presented a common characteristic: *their rectilinearity*. This property allows us to group them all under the denomination of *runic labyrinths*; on the contrary, the loss of rectilinearity determines that the labyrinth signs are qualified as *spiriform*. In Figure 96 we can observe an exterior labyrinth sign with a pattern analogous to that of Figure 93, but lacking the rectilinearity of the latter: thus, the one in Figure 93 is a *runic labyrinth*, while the one in Figure 96 is its *spiriform* version. What is this particular deformation due to? Answer: to the influence of the animic subject. In general terms, the following law can be accepted: *in the production of a sacred symbol by a Virya, the influence of the Ego translates into "runic rectilinearity," i.e., into a tendency to the Virya's sacred symbol; whereas the influence of the animic subject manifests itself as a "spiriform curvature," i.e., as a tendency to the*

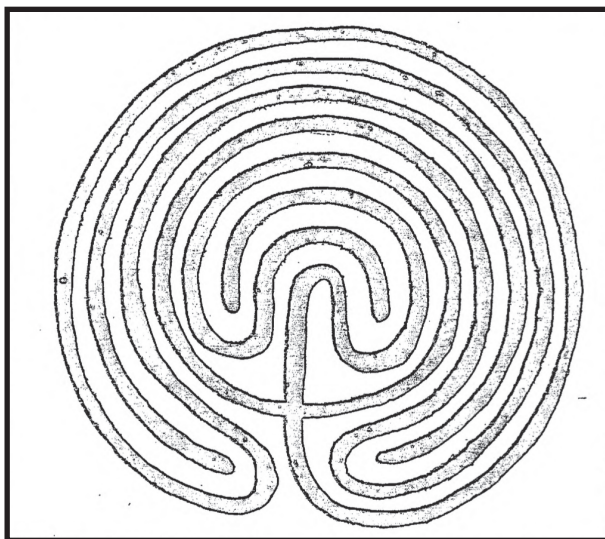


Figure 96

Paśu's sacred symbol. Hence, a runic sign like that of Figure 93 may lose its rectilinearity and become similar to the spiral sign through the influence of a dominant animic subject, producing the exterior labyrinth signs that Figures 96 and 97 show.

The extreme case of deformation by the Fourth Guideline is that of the medieval Druidic labyrinths, which used to be constructed on the floor of Gothic cathedrals, one of which can be seen in Figure 98. Why this “labyrinth” should be considered as the lowest case of degradation and the most extreme case of deformation is not difficult to explain; apart from having almost no rectilinearity, i.e., being almost completely spiriform, *in this “labyrinth” there is no “objective deviation”: whoever enters through the only Alpha (α) entrance, can reach the Tau Center, without obstacles, by simply following the path, which goes back and forth but is never cut off; in this “labyrinth,” it is not possible to go astray, nor is there any “search, option, and choice” because there is no disjunction; it is thus an adistomic path, a path that represents the elix, the continuous function of the animic subject’s evolutive progress, and not a path that represents the labrelix, the distomic function followed by the Ego, just as every exterior labyrinth sign is.*

F. Sacred Symbols and the Sacred Symbol of the Virya

In this section we have defined Tirodinguiburr as the “sacred symbol” of the Virya; however, it is necessary to clarify that this “sacred symbol” differs from any other by its runic, i.e., *non-archetypal* character. What such a difference signifies *for the Virya*

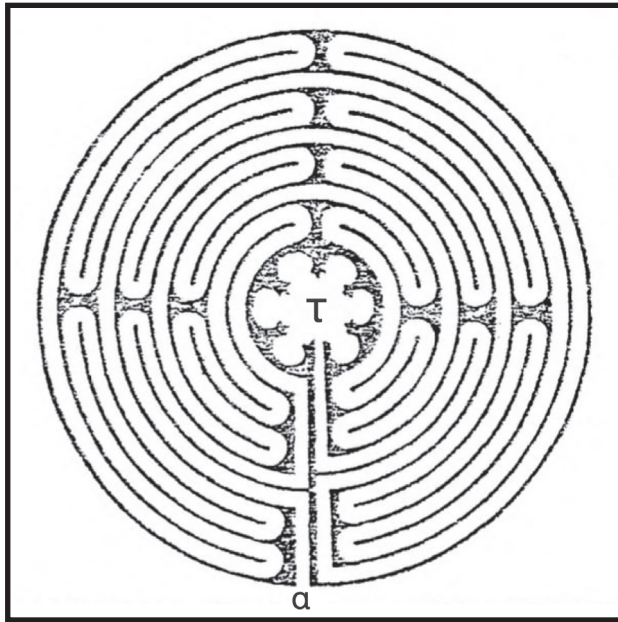


Figure 98

will become evident if we recall the effect that the sacred symbols cause when emerging in the light sphere *of the Paśu*. We will have to resort, then, to what we have already seen in the First Part.

First of all, we will note that *“every symbol that emerges in the light sphere acts, in front of the subject, as the representative of an Archetype, i.e., the symbol unfolds in an evolutive process that tends toward a final perfection or entelechy: during said process, the symbol distracts the attention of the subject”* (page 154). “The I’ symbol, for example, stabilizes in front of the conscious subject at level Ψ' (see Figure 21). The level of stabilization of every conscious representation is reached in a single movement that begins in the cultural structure; in Figure 21, this signifies that the I symbol emerges from the plane of signification up to level Ψ' *in a single movement*, progressive up to Ψ and brusque up to Ψ' : *at the level of stabilization, the emergence ends and the process begins*. The stability of a representation is experienced by the subject as the ‘appearance’ of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate quietude but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject’s attention unless the latter has sufficient energy, in other words: will, in order to counteract it” (page 157). In summary, “every conscious representation, upon energetically stabilizing itself and appearing in front of the subject, attempts to develop an entelechial process. This is due to the fact

that, being conformed by archetypal symbols, it behaves in a manner analogous to the projection on the material plane of the universal Archetypes and, as such, tends to entelechy. This process is, in reality, only the continuation of the movement initiated in the Archetypes inverted in the archetypal memory by reason; one can rightly speak of a single phenomenon divided into several phases: Phase 1 - actualization of the inverted Archetypes as the entity's schemata. Phase 2 - rational representation (of the entity's schema) on the Relationship. Phase 3 - emergence of the conscious representation. Phase 4 - development of the entelechial process in front of the conscious subject. Naturally, Phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation through its eidetic vision. The capacity of the conscious subject to volitively act in order to divert attention from a representation is a sign of an elevated evolution in the psychic structure of the Paśu, for such an affirmation of the subject can only take place in a self-schema of great structural complexity: in a self-schema that, justly, has been integrated with representations that have completed their entelechy in the absence of the subject and form part, albeit unknown, of the history of the microcosm.

“So, then, a highly evolved conscious subject has to be capable of avoiding the entelechial process of the representations, a process that the latter attempts to develop because they are, beyond the image that they represent, archetypal symbols in full actuality. However, there is a type of representation, which up to now we have not studied, before the *elevated energy* of which the conscious subject, even ‘the most evolved,’ is not only volitively ineffective but also runs the risk of being irreversibly fragmented or definitively dissolved. So dangerous a type of representation is denominated *myth* and its image, *sacred symbol*” (page 170). Wherein lies the *danger* of sacred symbols for the Paśu's conscious subject? Answer: in that they deploy their entelechial process *upon* the conscious subject, attempting to overpower its will and take control of the microcosm. In order to observe this process in more detail we must start from the case in which the conscious subject reflects upon a fantasy, causing its rational interpretation by the animic subject of the unconscious structures and its masking with an “emerging sacred symbol,” as explained in H (page 192) with the example of the winged-fish-god. In that case, when the sacred symbol emerges in the light sphere, “*then the fantasy ceases to intervene in the phenomenon and is definitively absent from the objective plane*. Why? Answer: Because the masking by a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, attempts to unfold the potency of its archetypal symbols in a process, a

process that, as we have seen, enraptures the attention of the conscious subject and tests its volitive force: *the sacred symbol, like every representation that masks a fantasy, initiates an autonomous entelechial process at the very instant it bursts into the light sphere.* But there is a difference between the two processes, an essential and dangerous difference: while every representation is self-referent, to the self-schema, i.e., to the conscious sphere, the sacred symbol presents itself in the light sphere *referred to the conscious subject*; it occurs this way because the sacred symbol has been mounted, from the outset, on a fantasy, on an ideal object essentially sustained by the subject. This will be better understood if we recall that every fantasy represents objects, or objective situations, unreal, without existence in the exterior world; such unreal objects, 'objects of fantasy' or 'phantasms,' can only exist in the mind as products of the conscious subject. The conscious subject sustains the existence of the fantasy, however evidently unreal its content may be, and that is why the sacred symbol, which is superimposed on it, which receives its fundament from it, is also essentially supported by the conscious subject, referred to it.

"The difference is clear: every conscious representation, because of its first intention, is self-referent; fantasies, on the other hand, do not possess a first intention, they are products of the conscious subject, 'creations,' and are sustained by it; the sacred symbol, of which emergence had as its origin the apperception of a fantasy, manifests itself in front of the conscious subject, *in substitution of the fantasy*, as an object of apperception; in consequence: sustained by it and referred to it. This referential difference, which we have tried to clarify, implies an effect diametrically opposed to that caused by entelechial processes. If the ideal object is a representation, self-referent, *its process will unfold in front of the subject, as a spectacle*; and the conscious subject, as a spectator, will be able *to attend* or not to such a spectacle: if it wishes to know, it will pay attention to the process, but its volitive energy will allow it to interrupt it by withdrawing its attention, removing it from the present. *The sacred symbol, on the contrary, will attempt to unfold its process over it, involving it as an author and not as a mere spectator*" (page 189).

"The important thing now is to comprehend that the sacred symbols, from the moment in which the emergence takes place, transcend the physical plane of the microcosm and *participate in the metaphysical plane of the macrocosm.* (That is why the sacred symbols are the only valid metaphysical signs, the true fundaments of all Metaphysics; on the contrary, it is necessary to deny the title of 'Metaphysics' to any science of which object is not the knowledge of the sacred symbols; and, finally, the most elevated Metaphysics is the Hyperborean Gnosis, because the sacred sym-

bols constitute for it the principal objective of its investigation). This 'metaphysical participation' signifies that the sacred symbol represents both the myth, or archetypal symbol, structured in the schema of the microcosm and a psychoid Archetype of the macrocosm: its 'truth' is a transcendent truth. But why is such transcendence only possible *when the sacred symbol emerges*, i.e., when it becomes conscious, and not before? Answer: Because only then, when 'there is a sacred symbol,' 'representation of a myth,' is it the case that an archetypal symbol, situated at the beginning of the formative scale of the design, is *energetically activated separately*: by actualizing the sacred symbol a link in the chain is unhooked; but such a link can only separately exist if it *participates* in and is sustained by a universal Archetype. We have seen that the myth can *phagocytize* the cultural subject as long as it is in its schematic context and as long as the subject manifests volitive weakness; but if the subject withdraws to its habitual context the myth means nothing; the subject could even ignore all its life, and this is the most common thing, the existence of structured myths. But, if a myth is represented outside of its context, it is equivalent to separating the first link of an evolutive chain that goes from the universal Archetype to the entity, i.e., *it is equivalent to actualizing in the microcosm a universal Archetype at the first instant of its evolutive unfolding*. So the sacred symbol, by emerging from the light sphere and substituting the fantasy as the object of apperception of the conscious subject, *is putting the conscious subject not into mere contact with schematic myth but with a universal Archetype, and, through it, with the Demiurge*. It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, The One, the cosmic Demiurge: the sacred symbol, in a metaphysical undercurrent that one must transcend, participates, or is the revealed manifestation, of the Will of The One.

"The Will of the Demiurge, present behind the sacred symbols, explains why His appearance in front of the conscious subject never causes a madness of the type described as 'first phenomenon' on page 173. Here, on the contrary of a formal regression to the primitive world of myth, there is the 'danger' of converting oneself into a 'representative of God on Earth,' a prophet, a divine envoy, a social reformer, a hero, a man of destiny, etc.; i.e., there is the danger that the animic subject identifies itself with a collective function and ceases to evolve as an individual. Such is the 'danger' that the conscious subject runs if it is phagocytized by the sacred symbol; but in this case it is a 'legal' madness, necessary for the micro and macrocosmic objectives of the Paśu's finality" (pages 191–92).

Now, the affirmation that *"every sacred symbol represents The One," and transmits His will to the animic subject*, refers, of course,

to *every symbol sacred to the Paśu*. In the case of the Virya, just as was mentioned at the beginning, his “sacred symbol” Tirodinguiburr, presents a special difference with respect to the “symbols sacred to the Paśu” that we are considering. This difference will be made manifest if we refer ourselves to the *initiatic* sacred symbols, i.e., to those which are collectively used in order to *initiate* their recipients into the knowledge of a metaphysical truth. With such a motive, the Initiator *will communicate* to the initiate the sacred symbol and the latter, through *transcendental induction*, will be able to put himself in contact with the “metaphysical truth” that the sacred symbol represents. When this occurs, a psychic phenomenon develops, analogous to that which we have described in the case where the sacred symbol masks and substitutes a fantasy: the sacred symbol, revealed to the conscious subject through transcendental induction, unfolds in an evolutive process and attempts to *phagocytize it*. *And this process unfolds inevitably, whether the initiate is a Paśu or a lost Virya, due, in the last case, to the fact that the lost Ego is subsumed in the conscious subject, deviating on the labrelux path, and is incapable of orienting itself and evading the dominant action of the myth.*

It must be confirmed, therefore, that *every sacred symbol*, including Tirodinguiburr, develops, in the light sphere, an entelechial process on the conscious subject *if it is communicated as an initiatic symbol*: “Naturally, a sacred symbol can also be volitively dominated by the conscious subject; but such a possibility is effectively remote for the Paśu and only a type of Virya, the luciferic graceful one, will actually succeed in stopping its process” (page 189). The fact is that, because it consists of an *archetypal* configuration of runic signs, Tirodinguiburr will inevitably unfold upon the conscious subject of the lost Virya, for, as a sacred symbol of the Virya, it will be made known by an Initiator in order to procure the First Step of Wotan’s solution: even the identification of the conscious subject with the sacred symbol is *sought* in the First Step, when the exterior labyrinth is introjected through induction in order to experience the gnosis of the interior labyrinth. But, if Tirodinguiburr behaves like the other sacred symbols, i.e., if it can dominate the conscious subject of the lost Virya and identify itself with him, what utility does its use have in the Hyperborean Initiation, or, in other words, what difference does it have with the other sacred symbols? Answer: *Tirodinguiburr, in effect, unfolds in an entelechial process that completely absorbs the conscious subject, which accompanies the lost Ego without resistance; however, unlike other sacred symbols, the identification with Tirodinguiburr causes the “awakening” and the “orientation” of the lost Ego within the conscious subject. That is to say: when the conscious subject has been confused with Tirodinguiburr, when the conscious sub-*

ject "is" the sacred symbol, then the lost Ego is naturally situated in the interior labyrinth and discovers itself astray and disoriented; such a discovery is abrupt: the lost Ego, as if "awakening" from a dream, finds itself on a tetrarch and "knows" for the first time the search, option, and choice sequence; but, more importantly, upon awakening, it locates "in front" of itself the Tau Plaza, the exit from the labyrinth, i.e., the lost Ego, after "awakening," orients itself. Then comes the search for the secret exit, the path toward the Tau Plaza, the Secret of the Right Angle that only the second initiatic step can bring. But that is a problem that is solved through the praxis of Noological Ethics, that is, by adopting a "luciferic graceful attitude." What is concrete is that the archetypal process of Tirodinguiburr, its phagocytation of the conscious subject, awakens and orients the lost Ego because it situates it "in front of the interior labyrinth's center," in front of the Odal Archemon: but, and this must be indisputably affirmed, the only sacred symbol that presents such a quality of facilitating the liberation of the enchainment of the Spirit, of awakening and orienting the lost Ego toward the Origin, is Tirodinguiburr, the "sacred symbol of the Virya." The remaining sacred symbols, whatever they may be, are highly dangerous to the lost Ego, for they either increase its enchainment by situating it in the center of a temple's quadrangularity or of a spiral, or they dissolve it by causing the draining of the Symbol of the Origin after impulsing the conscious subject to take the "Great Leap" toward the beginning of the Archetype.

It is indubitable that Wotan, when proposing the First Step of the solution by means of Tirodinguiburr, has counted on its entelechial process, since it, the identification of the conscious subject with the interior labyrinth, forces the conscious subject to center the lost Ego. However, if this were all, if the First Step were reduced only to the process of an archetypal sacred symbol, there would be no liberation possible; it does not occur like that, and the liberation of the Spirit is a possible fact, because Tirodinguiburr is an archetypally interpreted runic sign: as an effect of the Kalachakra actual system, constructed by the Traitorous Siddhas, the Symbol of the Origin's Uncreated Runes are related to the sacred symbol of the Paśu, to the Paśu design, and can be described with signs that support an archetypal interpretation; if these archetypal signs, which conform to Tirodinguiburr, unfold in an entelechial process, they do not affect the Uncreated Runes at all: they remain eternal and immutable in their absolute indeterminacy. The Uncreated Runes are the truth of the Virya and the Ego will turn to them, transcending the archetypal forms of Tirodinguiburr, by means of a "runic analysis" that will disintegrate the superstructure of connections of meaning existing between them and the runic signs. Then the Uncreated Rune will be open to the apprehension of the Ego and its

ecstasy, in the Kairos of the Hyperborean Initiation, will reveal to it the secret exit toward the Tau Plaza, the Secret of the Right Angle, and will grant it immortality in the Odal Archemon: from there, successive ecstasies will enable it to construct the spiral staircase to the Tau Origin and the infinite staircase to the Selbst, transmuting itself into an awakened Virya, a Hyperborean Pontiff, and a Berserker Siddha.

It has been made clear how different the Virya's sacred symbol is from the "symbols sacred to the Paśu": Tirodinguiburr, the exterior labyrinth of Wotan, is the only sacred symbol that facilitates the liberation of the enchained Ego. However, the remaining sacred symbols are often potent in order to unfold and phagocytize the conscious subject of the Virya: if this occurs before taking the Second Step, the conscious subject, transformed into an autonomous myth, will prevent its concretion. It is evident that, after the First Step, it will be the sacred symbols, the masks of the Demiurge, the representatives of the Enemy, the principal enemies of the Virya, that will try to prevent the liberation of the enchained Ego, its immortalization in the Odal Archemon. How will the awakened and oriented Ego avoid the hounding of the myths, the possibility that one of them will phagocytize the conscious subject and plunge the Ego into deception and illusion? Answer: *by presenting, in front of the sacred symbols, a luciferic graceful attitude.* It is a question, then, of practicing the *ethical attitude prior* to the Second Step, which the Noological Ethics describes and that will be defined in the coming articles.

First Note - Being clear about how essentially different Tirodinguiburr, the runic sign, is from any other archetypal sacred symbol, it must henceforth be understood that the expression "*sacred symbol*" refers to *every archetypal sacred symbol, included in the Tirodinguiburr runic sign*, but that the expression, "the sacred symbol of the Virya," or simply "Tirodinguiburr," signifies *the Kalachakra representation of three Uncreated Runes*, i.e., something essentially different from "every other archetypal sacred symbol."

Second Note - *Phagocytize* is a verb from physiology that expresses the action of an organic element called a *phagocyte*, present in the blood and tissues, the function of which consists in destroying bacteria and harmful or useless bodies for the organism. The way in which phagocytes fulfill such a function, assimilating and incorporating the opposing element into themselves, very efficiently describes a similar action fulfilled by the sacred symbols: *psychic phagocytization*. Such a phagocytation occurs, naturally, when the will is insufficient in order to prevent it. Although the terms "phagocytize" and "phagocytation" constitute a blatant neologism, we will continue using them in a figurative sense in order to

describe “the sucking action on the psychic energy” exercised by the sacred symbols.

The literal English meaning would be: phagocytation = “interpenetrating suction.”

G. Noological Ethics and Hyperborean Metaphysics

From the First Part, we will quote the following concepts: “we will define *Hyperborean Metaphysics* as *that science of which object of knowledge is the sacred symbols*; in consequence: *every sacred symbol is the representation of a metaphysical truth*. However, the definition will not be complete if we do not point out its principal condition: *the sacred symbols that emerge through the threshold of consciousness and confront the conscious subject, case (a), are only considered ‘metaphysical objects.’* If one meditates a little on this condition, one will see that it makes of the Hyperborean Metaphysics *a science proper to the light sphere*, i.e., *a science of the consciousness*. But one should not be confused: the fact that such a science is ‘proper’ to the light sphere does not imply that its scope of observation is exclusively the light sphere; we did not say ‘its object of knowledge is the light sphere’ but ‘its object of knowledge are the sacred symbols *that emerge in the light sphere.*’ What is the difference? That, as stated in article ‘H,’ a sacred symbol is ‘not only the representation of the myth, but the terminus of a procession of forms that starts in the universal Archetype, which is, as we know, sustained by the Will of the Demiurge.’ That is to say: that a sacred symbol, having been separated from the structure of the design, *actively participates in a universal Archetype*. Hyperborean Metaphysics, then, is a science ‘proper to the light sphere’ but of which object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by Viryas and Siddhas since nothing akin to the knowledge of the universal Archetypes is permitted to the Paśu.”

“But, if the Paśu is forbidden the possibility of transcending the sacred symbols, what is the meaning of its appearance? Why has the Demiurge planned its emergence? Answer: for an operative motive. It is the Demiurge, through the universal Archetypes, who proposes to *operate on the Paśu at determinate moments of its history*; and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as a representation of a myth, as an effect of the rationalization of a fantasy; or it has been *taught* by a cultural instructor and the Paśu has *learned* it: it has taken the cul-

tural subject as a sensitive impression and the conscious subject has perceived it as a conscious representation, i.e., as a sacred symbol emerging in the light sphere; or, also, the sacred symbol *may have arisen from the superstructure of the exterior cultural fact and have been grasped as a 'discovery'*; etc. In any case, regardless of what influences the manner in which the sacred symbol has come to be known by the Paśu, the effective thing is that, by 'appearing' in the light sphere, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those 'determinate moments' in the history of the Paśu in which the sacred symbols emerge that enable the operation of the psychoid Archetypes, i.e., during which the will of the subject becomes dominated by a transcendent will, by a collective pattern of conduct? Answer: such 'moments' proper to the history of the Paśu (but which are not alien to the History of its socio-cultural community, since there is a certain parallelism between the cultural structure and the superstructures of cultural facts, which will be studied in the Second Part), *are moments of crisis*. The sacred symbols have the function of bridging the crisis, *relieving the evolutive animic subject, the soul, for an instant or for a more prolonged time, from the control of the microcosm*: but this occurs, naturally, when the subject lacks the will to impose itself on the entelechial process of the sacred symbol; precisely, 'moments of crisis' are those in which the animic subject is weakened, perhaps in despair, feeling that it is irremediably sinking into the darkness of an insurmountable situation" (pages 196–197).

Well, the Hyperborean Wisdom affirms that the First Step of Wotan's solution causes in the conscious subject a *subrunic crisis*. This signifies that the awakening and the orientation of the lost Ego, its location in front of the Fenestra Infernalis of the Odal Archemon in order to seek the secret exit, produce in the conscious subject the unmistakable sensation that its vital continuity is interrupted, that the temporal current of consciousness stops and abyssees some interminable instants: it is then when emerge the most dangerous sacred symbols, corresponding to myths of extreme seduction, and they corner the oriented Ego against the Fenestra Infernalis of the Odal Archemon; *it is there when the Ego must exhibit the luciferic graceful attitude, suspending the dramatic tension, reducing the potency of the sacred symbol, and taking advantage of its stopping in order to know its "metaphysical truth," to explore the archetypal plane by inverting the meaning of the symbol, i.e., to steal, like Prometheus, the fire from Heaven*.

Every Virya who has performed the First Step of Wotan's solution must endure the subrunic crisis of the conscious subject, and its emerging attempts. Analogically, this is the circumstance that the subrunic crisis poses: *the Ego finds itself "in front" of the*

threshold of consciousness, still submerged in the conscious subject. However, after having taken the First Step of Wotan's solution, the gnosis of the interior labyrinth has enabled it to orient and situate itself next to the Odal Archemon, rigorously, the Ego leans against the Beta right angle (Figure 88), while it tries to find the secret exit, the secret of the passage to the Tau Plaza. As long as the Second Step is not concretized, the oriented Ego is "leaned," i.e., "with its back turned" to the right angle and "facing" the threshold of consciousness: it is then when the subrunic crisis of the conscious subject occurs. The conscious subject experiences the sudden independence of the Ego, the product of the First Step, as an interior resistance of its volitive force: that is why it feels alienated and faint. But this interior volitive force that reveals itself is none other than the "powerful force" of the lost Ego, which, in its search for orientation, was dragging the conscious subject in an evolutive direction, in accordance with the objective of the genetic key (see page 522). Thus, the Ego oriented subtracts its volitive force from the conscious subject and the latter experiences the subrunic crisis. Its reaction is consequent. It demands salvation, help in order to overcome the critical moment, a bridge that unites the shores of the abyss. And the help is not long in coming because it is foreseen in the Paśu design's microcosmic plan: sacred symbols then arise from the depths of the shadow sphere. Different representations of structured myths emerge in the light sphere, which attempt to complete their entelechial process by phagocytizing the conscious subject and taking control of the microcosm: if at least one of these sacred symbols concretizes its purpose, the conscious subject will be freed from critical anguish and, on the contrary, will feel strong and powerful like a god. Of course, this change only signifies that the subject has identified itself with a universal Archetype and that it is the Archetype, the myth, that dominates the microcosm. Naturally, in such a case, the oriented Ego is lost because, if it has not managed to take the second step and isolate itself in the Odal Archemon, it will again be subsumed in the conscious subject, subjected to the worst degree of deviation on the labrelix path: the myth, and behind the myth, the Demiurge, will take care of maximizing the determinations of the deception.

Hence it is a question of capital importance for the oriented Ego how to avert the process of the sacred symbols. Is such an attempt possible? Again, the answer is: yes; the Ego is capable of controlling the process of the sacred symbols if it presents, in front of them, a "luciferic graceful attitude." In other words: when the subrunic crisis of the conscious subject comes, the oriented Ego finds itself leaned against the right angle of the Odal Archemon and in front of the threshold of consciousness; in front of it emerges, then, a sacred symbol that attempts to unfold with great potency: if that un-

folding concretizes, the oriented Ego will once again be lost; but the Ego manages to stop its process, and even to invert its direction in order to explore its archetypal essence, presenting a luciferic graceful attitude.

As we see, the “luciferic graceful attitude” is the behavior of the oriented Ego in front of the sacred symbols, i.e., in front of the “objects of knowledge” of Hyperborean Metaphysics; this is equivalent to affirming that *Noological Ethics requires being comprehended in a metaphysical context*. Noological Ethics is the answer to the question: what must I do to free my captive Spirit? A question that the Ego asks itself *only when it is oriented*, i.e., when it finds itself “*leaning against the right angle and in front of the threshold of consciousness*”; that is to say, the subrunic crisis by means of “*leaning against the right angle and facing the emerging sacred symbol*”; or, more precisely, “*leaning against the sacred symbol of the Virya and facing the emerging sacred symbol*.” The Ego, then, asks the fundamental ethical question: “what must I do?” by virtue of the fundamental ethical act that consists in being “leaned against the sacred symbol of the Virya and in front of the emerging sacred symbol”: this act, the synthetic definition of which is “*the Ego in front of the sacred symbol*,” is clearly a *metaphysical act*.

Consequently, *Noological Ethics refers exclusively to an “interior act,” the Ego in front of the sacred symbol, and does not take any “exterior act” into consideration: it only takes into consideration conscious representations of the cultural fact that have assumed the dimension of sacred symbols, for example, the initiatic symbols introjected by transcendental induction. As for the conduct of the Virya, Noological Ethics defines only one case of exterior behavior; that which corresponds to the interior luciferic graceful attitude and to which is denominated “Honor.” In other words: any form of exterior expression is the manifestation of a determinate volitive force: when the volitive force proceeds from the animic subject, the expression is a “bidder of meaning,” an affirmer of the general and particular value of cultural objects: to this expression, which fulfills the macrocosmic objective of the Paśu’s finality, Noological Ethics does not take any point of view under consideration; on the contrary, when the volitive force proceeds from the awakened Ego, that is, when the Ego presents a luciferic graceful attitude in the fundamental ethical act, the corresponding expression is Honor, which Noological Ethics defines as follows: “Honor is the act of the graceful will.” Although this definition will only be explained in the coming section, it is worth mentioning that in the lost Virya, and even in the Hyperborean Initiate, Honor is not a permanent expression and that it requires a Kairos: the Kairos of Honor, the absolute moment in which the Spirit manifests itself and the Virya expresses an essential hostility. Only the Loyal Siddhas, whose permanent*

expression is the essential hostility toward macrocosmic matter, always act with Honor.

Noological Ethics is the Kairos of Honor, the expression that corresponds to the luciferic graceful attitude of the Ego. Faced with the fundamental ethical act, the Ego in front of the sacred symbol, the Virya asks himself: what should I do? Noological Ethics, basing itself on its cardinal principle that enunciates "the Uncreated Rune is the truth of the Virya," offers an answer: the Ego must present a luciferic graceful attitude. And the Hyperborean Wisdom confirms: only by adopting a luciferic graceful attitude will the Ego be able to avert the process of the sacred symbols and succeed in isolating itself in the Odal Archemon, the center of the interior labyrinth; then it will act with Honor, the only morality of the Virya.

The luciferic graceful attitude will be defined, later on, as proper to a type of lost Virya: the luciferic graceful. Noological Ethics describes this type, together with the "ludic" and the "sacralizing," as part of a psychological typology of the lost Viryas denominated *Aberrant*. This typology, which will begin to be developed starting from the following article with the description of the "ludic type," refers in all cases to the *ethical act* of "*the Ego in front of the sacred symbol.*" Thus, the three basic types of lost Virya, ludic, sacralizing, and luciferic graceful, are defined by the attitude that the lost Ego assumes in front of the sacred symbol.

H. Ludic Attitude and the Degradation of Sacred Symbols

In article "E," the deformation of a series of exterior labyrinth signs was analyzed and it was demonstrated that all the differences with respect to Tirodinguiburr respond to a plan of the Traitorous Siddhas of Chang Shambhala. The objective of this plan is aimed at, in the end, changing the meaning of the exterior labyrinth sign in order to bypass its usefulness in Wotan's solution to the problem of the spiritual enchainment: on the contrary, the sacred symbol of the Virya, degraded and deformed, transformed into a representation of the Kalachakra Key, is to contribute to the spiritual enchainment. Who are those in charge of carrying this plan forward? Answer: it is the lost Viryas themselves who, with their *ludic attitude*, cause the *degradation* of the sacred symbols and their subsequent *deformation*. In this, and in the following articles, we will describe and study such an attitude from an ethical-noological perspective; let us remember that the lost Virya degrades the sacred symbols with his ludic attitude and that only through a luciferic graceful attitude, a "prior ethical attitude," will he be able to take the Second Step that leads to spiritual liberation: in order to adopt this last attitude, he must totally dispense with the ludic attitude and restore to the sacred symbols their metaphysical significance.

We can obtain a preliminary idea of the ludic attitude from the First Step of Wotan's solution: we must consider, for this, the possibility that the Virya *does not perform the inductive step between the exterior labyrinth and the interior labyrinth, limiting himself, instead, to projecting the subject on the exterior labyrinth.* That is, instead of interpreting the "awakening" idea of "search, option, and choice," and experiencing the "gnosis of the interior labyrinth," the Virya projects the animic subject onto the exterior labyrinth and *plays around* to solve "the problem of the labyrinth." From the ludic Virya's point of view, the exterior labyrinth is a plane that shows the network of paths *from above* and can be *encompassed with a glance*; thus, although his vision reveals the "search, option, and choice" sequence, it is nonetheless an exterior project on which the Virya naively believes that he can *win* by pointing out the fences and obstacles and repeatedly traversing the winding paths with the eye, or with a pointer, until finding the "exit." Of course, when the Virya acts in this way he is actually *playing* with the exterior labyrinth sign, i.e., *denying the dramatic nature to the idea that he induces.*

In general, *every game represents the metaphysical degradation of a cult, the ritual practices of which one has not wanted to renounce: one continues then to practice the rite "as a game," i.e., denying its original metaphysical transcendence or, in other words, making it unconscious. And the product of this "ludic attitude" is the degradation and deformation of the sacred symbol that was representing the cult, the loss of its metaphysical significance. On the contrary, when the sacred symbol is used, not as a game, but as an initiatic symbol to a mystery, or as an object of worship, its metaphysical transcendence is the only possible experience.*

In the case of the Virya's sacred symbol, the metaphysical transcendence that it gives when it is used in the First Step of Wotan's solution, comes from taking "a step beyond" the mere rational comprehension of its meaning, an *inductive* step that is naturally absent in the ludic attitude. Such a step consists, literally, *in leaping into the interior labyrinth*, in turning into an actor conscious of the *drama* of being astray in a network of paths and without the possibility of orienting oneself in them. It is then that the Virya discovers, *dramatically*, his own spiritual misery because he recognizes that he is indeed lost in a colossal labyrinth. This *re-cognition* occurs as *gnosis*, as a sudden illumination of the lost Ego, as a blood memory, and produces the appearance of an urgent will to exit. At that moment, the barrier of an ancient illusion has effectively been leapt over: in effect, the deception of "freedom," or of "free will," is in evidence when the Ego experiences "the gnosis of the interior labyrinth." Thus is annihilated the enemy cultural strategy that was creating the illusion that it is possible to be and to do by one-

self: the realization that the Ego is imprisoned in a labyrinth and that all its acts are determined, conditioned by the fixed paths that must obligatorily be followed, dispels this illusion.

Summarizing, let us recall that the “inductive leap” that we are mentioning, from the exterior labyrinth to the interior labyrinth, is the actual “metaphysical transcendence,” the step that leads from the simple contemplation of a sacred symbol to the intimate experience of the essence that it represents and that internally sustains it; the sacred symbols, as we know, represent metaphysical truths, i.e., beings of the archetypal plane, universal Archetypes, Myths, etc.; the “inductive leap” is, then, also an intelligent transit from the apparent form of the sacred symbol to its metaphysical truth. In the case of the exterior labyrinth, such a transit occurs between “the exterior,” the projected and unfolded, that which is confronted by cognitive vision, and “the interior,” that which is experienced as the experience of the sacred symbol, as gnosis of its metaphysical truth: experience, gnosis, which implies the apprehension of the sacred symbol’s metaphysical significance, i.e., the significance that the universal Archetype and its context grants to it, and not a mere conceptual comprehension, the rational logical significance of which is rooted in the cultural structure. He who has thus crossed the limits of the sacred symbol, and has obtained the gnosis of its archetypal essence *without being phagocytized by the universal Archetypes*, possesses a metaphysical knowledge that has the character of *macrocosmic truth*, i.e., the character of a universal concept or superconcept.

Now, with respect to the exterior labyrinth sign, we must insist that the “gnosis of the interior labyrinth” can only be attained when the Virya is willing to take the step “*seriously*,” to transit toward the interior labyrinth, procuring the comprehension of the sacred symbol’s significance, experiencing the dramatic quality of the deviation: otherwise he will not succeed in concretizing the First Step. Why? *Because it is not possible to “play” with metaphysical truth without degrading and distorting it at the same time.* The one who plays knows that he is not serious, he does not totally dedicate himself and that is why he must always remain hanging around the periphery of the sacred symbol; the revelation of its essence is forbidden to him.

I. The Ludic Attitude of the Lost Virya

How is the ludic attitude defined? Answer: the attitude of playing consists in creating an imaginary personage, a reflection of oneself, a split, which is subjected to the necessary tests *without ever confusing the roles*. The player then puts on a mask, protects himself, and plays *through* his fictitious personage. This is notably proven in chess, a game in which the roles represent figures of human life that facilitate the player's projections: the king's job, for example, is what really risks his head during the battles that take place on the board, or in the soul of the player; although the player temporally identifies himself with the personage, *he knows at all times that it is not for real*, that he can always abandon the fight and regain the safety of his own personality. But not in all games are the personages embodied outside, as in chess; in other more abstract games, the pieces are moved by a single personage: the mask of the player. And beyond the "games" themselves, those in which are agreed to be such, are the events, exterior and interior, that are faced with a ludic attitude, *in general, all those in which the player has discovered a semic object, a symbol that is irresistibly attractive to him, but for which he does not wish to be directly responsible*. Because the player, paradoxically, is the one who *does not gamble*, the one who does not take risks for himself, but through the intermediary of an unreal personage; he would never dare to run the dangers to which he subjects his personages and always returns to the mediocrity of everyday life, routine but "safe." *The player is, then, the one who fears definitively exiting the deception*, to break the veil of illusion, and to face the truths that may come. He is irresponsible because he does not wish to gamble and plays in order to experience, in his intermediary personages, the experiences that he does not dare to live directly.

However, due to the vulgar appearance of the ludic attitude, it is not evident that it unmistakably points to the property of the lost Virya; the ludic attitude, in effect, reveals a strategic fundament: *the intuition of "conflict" and the possibility of "winning" or "losing" that the opposites possess*. Let us recall the definition from pages 386–387: *"every historical or cultural fact is the manifestation of a psychoid Archetype, or myth, by means of a superstructure, the members of which, men and cultural objects, evolve together toward their entelechy"*; but the "evolution" of the cultural fact has a direction determined by the synthesis of all the tensions between the cultural objects of the axiological context, tensions that are the expression of the "conflicts" between the Archetypes in which the cultural objects participate: that is why it is said in the First Part: *"for the Paśu, war is the way in which the Archetypes resolve their conflicts"* (page 312); these archetypal "conflicts," the manifestation

of which are the tensions that are established between the cultural objects through the connections of meaning, configure a dramatic plot denominated *karmic storyline* by the Lords of Karma, i.e., by the Traitorous Siddhas of Chang Shambhala; and in the karmic storyline the Paśu intervenes unconsciously, playing a predestined role, acting in representation of the Archetypes, and participating in their “conflicts”: *but the Paśu must act in the drama without ever suspecting the karmic storyline or its very existence; otherwise the dramatic tensions would be weakened and the astral Archetype would lose potency in order to capture the Paśu in the superstructure of the cultural fact; thus, ignoring the storylined tensions that impulse it, the Paśu takes an active part in the archetypal conflicts and “fights for life,” i.e., fights to live or to survive.* The lost Virya, on the other hand, presents two typical attitudes: “normally,” i.e., when the lost Ego is submerged in the conscious subject and manifests only its volitive force, the Virya is an unconscious actor and ignores, like the Paśu, the archetypal conflicts: the conflictive situations of life, controversy or war, always drag him along as an active protagonist without him ever coming to question his essence or suspecting the archetypal storyline; the second attitude is that which has already been anticipated: the Virya intuits the conflict and the possibility that the opposites have of winning or losing; such an intuition is clearly noological, dumped by the Ego on the subject that is superimposed on its volitive force, and causes a state of crisis in the conscious subject; the subject suddenly notices the conflictive fundament of the events and reacts with anguish and fear: fear of confrontation and its results, fear of “losing.” In this second case, which we will deal with hereafter, the crisis of the subject is resolved by means of some emerging symbol *that covers the voice of the Ego* and eliminates the source of the anguish; then ceases the cause of the subject’s alarm, the intuition of the archetypal conflict, of the archetypal storyline, and the “morality” of ignorance returns to the life of the lost Virya. The following step consists in taking sides and actively intervening in the struggle, defining a particular meaning in the axiological context, i.e., integrating oneself into the superstructure of the cultural fact.

But not all take this step. The reason is that, in some Viryas, the metaphysical intuition of the archetypal conflict, interpreted in semic terms by the cultural subject, is an extremely attractive experience: it then occurs that the Ego expresses attraction for the conflict or for its representative symbols while the subject experiences the fear previously described, without it being possible for him to completely cover up the expression of the Ego. From this tension between the Ego and the conscious subject, the ludic attitude arises as a result. In other words, many lost Viryas prefer *not to engage* in the conflict, yielding to the fear of the animic subject,

but, not being able to resist the desire to participate in the conflict or its symbols, under the influence of the Ego, they adopt a cultural disguise and *play the conflict*, leaving to their puppets the task of resolving it.

Basically, the player, recognizing the conflict, procures to prevent it from establishing itself in his own life because *he is aware of the possibilities in which the opponents debate: win or lose. And he does not wish to lose.* The player *fears* losing in life and that is why he never plays *for real*, preferring to hide himself behind his ludic masks, which are those that actually assume the risks of confrontation. Why does he play? Answer: *because the conflict attracts him and he desires to win without running, for it, actual risks.* The game satisfies this passion because it allows him to be confronted, for the duration of a *“game match,”* with a feigned and circumstantial adversary, against whom he will risk only symbolic elements, i.e., cultural objects endowed with general value: points, tokens, money, etc. That is to say: *in the game, nothing of oneself is risked, “not so much of oneself,”* but so many fictitious, cultural objects that do not compromise the Ego’s interior strategic situation; *the game does not modify the player, it does not help him to be reoriented in the direction of the Origin.*

Synthesizing the definition, *the player is he who has intuited the reality of the conflict and its possibilities: winning or losing; but, not being willing to concretely engage in a real conflict, for the unconfessed fear of losing, or even to renounce the passion of winning, he decides to “play” polemics or war, he participates in a simulated contest in which he feels safe because “he knows that it is not for real,” that the losses, in every case, will be cultural objects substantially different from his body, soul, or Spirit.*

It is important to emphasize that the player is always aware that the game has an end, that it inevitably concludes after a prefixed time at the end of which he recovers his own personality: that is why he feels *safe*. Outside of the game, which he can leave at any time, is “normality,” the state in which he must remain indefinitely. This “normality,” in which his life fatally passes, is the player’s axiological context, the cultural superstructure in which he plays a fixed role in the karmic storyline. In reality, he never abandons this cultural world because, while playing, he only simulates absenting himself from it, disguising himself for brief moments as a personage or party, *projecting his passion for the conflict in cultural objects, masks, and marionettes.*

What does this attitude of the player *not engaging* in the actual conflict and his intervention, instead, in simulated confrontations signify? Answer: that *the player has “framed” the conflict within the limits of the game and has posed it in “symbolic terms.”* As can

be seen, this is a much more complete operation than what the vulgarity of the ludic attitude allows us to suppose.

The *framing* of the conflict is necessary in order to offer *security* to the player: outside of the ludic framework is the “normality” of the cultural world. In the spatial or psychological area of said frame, a simulated, unreal conflict, where the symbolic representatives of the players confront each other, has to take place. And it is to these symbols, if we intend to comprehend the ludic attitude of the lost Virya, to which we must pay special attention.

In effect, the symbols at play in the game, where have they come from? Because it is evident that they “had to come” to the framed area of the conflict, since the player does not leave his own “normal” world even for an instant; precisely, as has been explained, he plays in order to remain in it without renouncing the passion for the conflict. A general answer was already advanced in “H” when it was stated: “every game represents the metaphysical degradation of a cult, the ritual practices of which one has not wanted to renounce: one continues then to practice the rite ‘as a game,’ i.e., denying its original metaphysical transcendence or, in other words, making it unconscious.” There we were referring, of course, to “traditional” games, such as chess or dice, constituted by a set of symbols or cultural objects that must be played according to certain rules. With said rules, a ludic storyline is instituted that regulates the behavior of the symbols that confront each other during the game; with the *principle of the fence*, by its projection, the area where the simulated conflict is fought is framed.

J. Synarchic Promotion of the Ludic Attitude

We have referred to “traditional” games to exemplify “in general,” but here we will emphasize that, in particular, the ludic attitude is adopted by the lost Virya in multiple situations of ordinary life; in these cases it is not a question of ancient degraded cults but of current events that the lost Virya *reduces* to the terms of a game, i.e., he frames them and poses them as a simulated conflict. Why does he do it? Answer: in particular, the lost Virya faces, “as a game,” *those cultural facts that he desires to empty of dramatic content: he thus procures to participate in the cultural fact but without assuming any commitment or responsibility, removing the “seriousness” from his protagonistic role.* For example, we all know of Don Juans who mess around with women, feigning all sorts of affections, but who flee at the slightest hint of “obligation,” i.e., of “seriousness,” in the relationship. And like this one, there is a whole range of psychological types corresponding to those who are irresponsible toward symbols other than “the woman”: for example, “the job,” “the home,” “the loans,” “the fatherland,” etc., are concepts

that are usually framed in ludic terms, that is to say, any fact that, when taken “seriously,” imposes a certain obligation. The player in these cases attempts to evade any commitment that links him with the fact, removing “any seriousness” from it, denying its dramatic character and experiencing it “as a game.” The conditions of the ludic attitude are then fulfilled: framing the conflict within the limits of the game and its posing in symbolic terms. In the previous example, the Don Juan “frames the conflict” around a woman-symbol: the game consists in seducing her, presenting himself to her by wearing a pleasant mask; he “wins” if the woman-symbol surrenders to his puppetry; otherwise, he loses.

For the Hyperborean Wisdom, according to Noological Ethics, demonstrating a ludic attitude toward life signifies an authentic strategic suicide: *by denying a dramatic character to the cultural fact, one is ignoring the archetypal process that produces it and its evolution toward entelechy, a finality that represents a “catastrophe” for the captive Spirit.* The ludic attitude toward life produces a gnoseological daltonism that is characteristic in the lost Virya and one of the principal causes of his strategic confusion. But the ludic attitude will be difficult to do away with, since Western culture, skillfully directed by the Synarchy, promotes it at all levels of education as a “suitable means in order to perfect the capacity to decide.” In effect: there is a complex mathematical game theory that, with the aid of electronic computers, makes it possible to investigate analogical models of real situations or events. The “business” or “war” game can be simulated in a cybernetic game, for example, which, played at high speed, allows one to “foresee” an infinite number of probable variants and to evaluate alternatives. Based on such cybernetic methods, and on the belief that the option that a player has is indeed a “decision,” a theory of decisions, to which it has been pompously denominated as “strategy,” has been invented. Needless to say, the origin of this scheme has been the United States and its concepts are now universally accepted. We thus see “executives” of banking or transnational corporations, military, and diplomats, who employ the “strategy” of gaming in all their “decisions.” But these high-level players, who today run the world, are gnoseologically daltonic: their “maximum decisions” only benefit the Synarchy. And downstream from the “strategist executives,” pragmatic and ruthless in order to “earn” money, the capitalist West, modeled after the American way of life, daily produces millions of new daltonic players, lost Viryas who enter life ready to “compete” in order to “win.” Naturally, the amorality of a way of life that induces its participants to compete “as in a game,” a game in which it is necessary to effectively destroy the adversary in order to demonstrate skill, is plain to see. Thus, anyone can fall into the frame of another’s game, set up by a player whose ambition is to

earn a money-symbol or a prestige-symbol, and be mercilessly destroyed. And this crime is lawful, even fomented and encouraged by Western society if it is committed in the framework of a business game, for example.

We will only add a word about the fallacy with which it is intended to justify the ludic attitude toward life. This fallacy is the oh-so famous “decision-making capacity” that Western executives (businessmen, diplomats, politicians, lawyers, directors, etc.) would have at their disposal by the mere fact of having “competed” all their lives until climbing to a “high position.” The truth is that when the ludic framing is carried out “on society,” said framework is sustained by a superstructure of cultural facts, i.e., by astral Archetypes that procure to unfold themselves during the game match, *capture the player, and determine the “options,” so that, whatever the decision, it always favors karmic evolution.* As might be expected, then, from competent citizens, formed in a ludic, competitive, and amoral philosophy of life, *their “decisions” are completely illusory, essentially determined by the political, military, diplomatic, economic, etc. “rules of the game.”* And both those who opt between “paying a loan or not,” “returning a book or not” (loan game) suffer from this illusion of “deciding”; as well as the one who “decides” to gain, by means of a donation, the “favor” of another person, who also “decides” between accepting or not (bribery game); just as the ruler who “decides” to ally himself with this or that line of the Synarchy (diplomacy game), etc. These are not true decisions since the options are false. Only the one who freely chooses can decide, and anyone who is integrated into the superstructure of cultural facts cannot exhibit this condition. That is why the Hyperborean Wisdom affirms that only the one who has overcome all the ludic frames of reality is in the capacity to decide, the one who has taken that “Second Step” of Wotan’s solution that makes it possible to gnostically know the Deception of the material world, i.e., the one who has been converted into a Hyperborean Initiate; a true decision is, for example, that which the Führer made when he declared Total War on the Potencies of Matter, or that of Lúciŕer when he ceded the Gral so that the Hyperborean lineages may be divinized.

K. Synarchic Plan Against the Sacred Symbol of Virya

We should now note that we would not have dedicated so many articles to describing the ludic attitude of the lost Virya had there not been an important motive. Such a motive, which was already brought forward when demonstrating the deformation of the exterior labyrinth signs, is the purpose of exposing the plan that the Synarchy is carrying out in order to destroy the last initiatic sacred

symbol that the Hyperborean lineages still have at their disposal, i.e., the exterior labyrinth of Wotan, Tirodinguiburr, and some of its cultural variants. But how does one “destroy” a sacred symbol? Answer: by degrading it, outright lowering it, metaphysically isolating it, exalting the form over the essence, *changing its meaning* by deformation, etc. Soon we will have the opportunity to study how such a corruption is put into effect. At this moment let us keep in mind that *the Synarchy makes use of the ludic attitude in order to fulfill the objective of its plan*. In effect, we have seen that the game consists in the framing of a conflict posed in symbolic terms and also that the player acts in this way out of fear; the symbols of the game are thus the degraded expressions of certain transcendent realities intuited by the player and which he has not wanted to accept in a sacred or ritual sense but in a ludic sense. Well, an initiatic symbol, such as Tirodinguiburr, is, first of all, a sacred symbol, i.e., an object of the ludic attitude. So, in order to profoundly comprehend the corrupting plan of the Synarchy, we must first know the way in which the ludic attitude affects the sacred symbol. We will explain it next and, later on, return to the sacred symbol of the Virya.

L. The “Sacrilegious Player,” Profaner of Sacred Symbols

It is already clear that, when we asked “where do the symbols in play come from?” we were referring to something more than just “traditional” games, since the ludic attitude, as has been demonstrated, is usually adopted by competent citizens in order to intervene in all kinds of facts. In the past, when the Mystery Schools still existed, the esoteric rituals had as their mission to put the initiates in contact with the Divinity proper to the cult, i.e., with a universal Archetype, Manu, Myth, etc.; this contact was performed by means of *sacred symbols* that were representing the Divinity or to the path that was leading to it. Of course, such sacred symbols were corresponding to metaphysical realities to which one could only have access after a psychological preparation for the “initiation” into the Mystery. In the beginning, then, the sacred initiatic symbols were outside of the world, they were metaphysical, *they could not be seen in any way by profane eyes*. The advance of the Kaly Yuga motivated the transformation of the esoteric Mysteries into exoteric religion and, in consequence, many sacred symbols were dragged down in that fall. From this fact come most of the “traditional” games, the symbols of which, today atrociously degraded, had a very ancient sacred and esoteric character.

But, as we said, the principal culprit of the degradation of the sacred symbols is the ludic attitude of the lost Virya. This occurs when the Virya presents a ludic attitude in the fundamental ethical

act, i.e., the Ego in front of the sacred symbol: *such an interior ludic attitude, assumed by the Ego in front of the sacred symbol, defines the type of "sacrilegious player," the one who profanes and degrades the sacred symbols.* The sacrilegious-player type is the one who favors the objective of the Synarchy's plan and, as the ludic attitude is nowadays universally widespread, its presence in today's societies is quite abundant. Let us see, first of all, how the interior ludic attitude affects the sacred symbol; later on, however, the sacrilegious type of player will be described.

Let us recall that "every sacred symbol is the representation of a metaphysical truth"; let us recall, too, that the ludic attitude masks an ambiguous posture of *fear* of engaging oneself directly, and of *attraction* to conflict and the possibility of winning. Keeping these concepts in mind, let us suppose that the Ego, at first, intuits a "metaphysical truth" and transfers it to the conscious subject; said intuition is apperceived by the subject as a fantasy and immediately rationalized; a sacred symbol, which represents such a metaphysical truth, emerges on the threshold of consciousness and masks the fantasy; the sacred symbol attempts, then, to unfold in an entelechial process that actualizes its content, its metaphysical truth, i.e., it attempts to phagocytize the subject and convert consciousness itself into a symbolic content, into an act of its metaphysical truth; the fundamental ethical act is thus posed, the Ego in front of the sacred symbol; at that moment, *fear* is generated and the symbol is momentarily rejected; but it is subsequently verified that the intuited truth exerts an irresistible *attraction* and that the symbol threatens to establish itself again in the consciousness; the ambiguity originates in the confrontation between the animic tendency of the subject, which *fears* the crisis and the consequent action of the sacred symbol, and the noological tendency of the lost Ego, which demonstrates *attraction* for the symbol and its metaphysical truth. If the blood confusion is very great, the influence of the Paśu, fear, will predominate, and a passion that we call "Interior Ludic Attitude" of the sacrilegious player will be experienced; it consists, on the one hand, in *not renouncing the sacred symbol* and, on the other, in *not transcending its form in order to apprehend the essence, i.e., in avoiding becoming aware of the metaphysical truth represented by it*; fundamentally, one procures *to contain the sacred symbol without being contained by it*. Of course, such purposes cannot be achieved without degrading the sacred symbol, *without attracting it toward the game's interior frame*.

It should be understood, in synthesis, that the sacred symbols fall into the interior ludic frame because the sacrilegious player has initially established a direct competition with them: in order to take them over and satisfy the passion of playing with them.

Let us now start at the beginning: the sacrilegious player initiates his ludic attitude when he sets out *to play* with a sacred symbol that attracts him but with which he does not wish, or is afraid, to engage. The sacred symbol thus becomes an “object of play” against which is posed the challenge of holding it in the player’s proximity by means of a degradatory framing. Now then: a sacred symbol is not just any symbol; its potency is greater because the sacred symbol participates in the universal Archetype, represents it, and facilitates its manifestation: the sacred symbol is the expression of the Divinity or Myth. That is why when the object of play is a “sacred symbol,” the sacrilegious player adopts an attitude that goes beyond fear or irresponsibility. In this case, the sacrilegious player needs *to profane* the sacred symbol and degrade it sufficiently enough to neutralize its potency. Only in this way will he be able to “play with it without danger,” “take it in his hands,” and enjoy its exteriority, without ever needing to go through that form, which will then be nothing more than a shell, and come upon its hidden content, its transcendent essence. Hence, it is a mistake to consider the sacrilegious player as merely “*profane*” when in reality he is a *born profaner*, a *semiotic corrupter*; he is “profane” on his own whether the sacred symbols have already been profaned and there is nothing left to corrupt and degrade.

In the sacrilegious player, we face a classic attitude of strategic bewilderment in which ambiguous postures are permanently adopted: one seeks without declaring the search; one pretends to have without being willing to give; one accepts to “participate” but “without commitments”; etc.

We must declare, not without some regret, that the majority of readers of esoteric books participate in such an ambiguous attitude. In effect, reading esoteric books is another kind of game practiced by certain players who are irremediably attracted “to the occult,” but who also experience, consequently, an unconfessed fear of “committing themselves to something,” or that the “esoteric knowledge” to which they assume belongs to an elite, forces them to “give things up,” to “pass tests,” etc. Nevertheless, this vague fear, as befits every player, continues to revolve around the symbols without ever going through them, but harboring the hope that a stroke of luck will change things and one day, perhaps by reading some “rare book,” they will manage to “gain” a superior knowledge that, then, will not have cost anything. Naturally, such players are stupidly selfish, incapable of actually taking risks, and therefore extremely difficult to strategically reorient.

In order to profoundly show this profaning attitude and the means by which he avails himself in order to achieve his purposes, corruption and degradation, we are going to expose this aspect of the player’s psychology by means of a clarifying allegory.

M. The Allegory of Mr. Lusor and the Leopard-Symbol

The type of player that we are considering is the “sacrilegious player,” the one who plays with sacred symbols to which he has previously degraded as a *safety* measure in order to “approach them safely.” This type is analogous to that of Mr. Lusor, a lost Virya who is irresistibly *attracted* by “leopards” but in whom also coexists the *fear* of being caught and devoured by them. Not possessing sufficient valor in order to settle down in the leopards’ habitat, i.e., in the dangerous and unknown jungle, Mr. Lusor, incapable of renouncing the passion for contemplating and even touching the wild creature, conceives a miserable idea: he will extract the beast from its natural environment and transport it to his own world, to his house in the city; once there, he will attempt to domesticate it. Decided on fulfilling such a goal, he captures the animal, or has it captured, and keeps it caged for many years. But this is not enough in order to satisfy the desire for an uncompromising closeness that he experiences: it is necessary to overcome its ferocity, to tame it, to neutralize its wild instincts. Thus, after sawing off its fangs and removing its nails, he proceeds to weaken the leopard’s will by feeding it a herbivorous diet in which a tranquilizing drug has also been added. Finally, his efforts are rewarded because, one day, he manages to disturb the feline’s behavior in such a way that the latter, transformed into a tame “pussy cat,” no longer represents any danger and can be set “free” from its cage. And then Mr. Lusor, taking the animal “in his hands,” seeing that his wish has been fulfilled, smiles happily and even boasts of “knowing a lot about leopards” . . . *because he has taken control of one of them to play with.*

This allegory is too transparent to require a detailed clarification. We will only emphasize that the “sacred symbols,” when they cease to be objects of worship and come to fulfill ludic functions, have been degraded in a manner analogous to the leopard of the allegory, which had to be subjected to a vile tameness before serving the ludic purposes of its master. The jungle, the habitat of the wild animal, is the principal factor that determines its behavior, the landscape against which its existence is contrasted, the causal matrix that justifies and gives meaning to the wild way of being; that is to say, *the jungle is the natural context that defines the meaning of the ontic leopard*; extracting the animal from this environment is equivalent to performing an ecological amputation and the result of such an operation cannot be other than a mutilated wreck, a being that has lost its *raison d’être*. On the other hand, a leopard contrasted against an urban landscape is undoubtedly a caricature that reminds us of the original one; that is: the memory of something that could be, but, there, on those paved roads, next to those television antennas, is not and will not be.

Our man does not possess a leopard, then, but a decomposing being that will not take long to disintegrate. However, this possibility is of no concern because what is desired is not to preserve the being, but its exterior appearance, its form. And that leopard form that has lost its wild essence, because it was inseparable from the jungle landscape, that rosetted shell, is artificially inserted into the urban environment for the entertainment and solace of its captor. That is why when the animal is considered “adapted to the human habitat,” i.e., domesticated, the leopard has long since died, even if its cadaver is animated by a cultural phantasm created by man.

Thus, it is understood that one can play with such a zombie leopard without danger, getting as close as one wants to its hollow form, but one will never be able to penetrate it and find anything more than previously deposited cultural concepts, i.e., those projected by the observer himself. Of the essence, of the feline and wild soul, nothing remains; *nothing to reveal and to know*.

That is as far as the allegory goes. We now realize, much more than before, the profaning and degrading action of the sacrilegious players: in order to grasp what the sacred symbols in their hands are reduced to, we need only think of the domesticated leopard in the fable. Like the leopard, from its jungle habitat, the sacred symbol is amputated from the archetypal context to which it belongs, severing its metaphysical contacts, and artificially inserted into the everyday reality of the sacrilegious player. But the property of being “sacred” comes to symbols from their capacity to represent the archetypal, i.e., the “divine” for the Paśu; that is why they facilitate metaphysical transcendence. By situating them in the cultural proximity of the sacrilegious player, they fatally lose their “sacred” character and acquire a new vulgar and perverted significance. Like true “fallen angels,” fulminated eagles, stars that have precipitated “from the sky to the feet” of the sacrilegious player, the sacred symbols are transformed into *recumbent signs*, decomposing cadavers that only the illusion of a cultural chimera can keep them resuscitated, in every way resembling the tamed leopard of the allegory.

N. Analogical Conclusions of the Allegory of Mr. Lusor and the Leopard

Taking this case to the extreme, it can be seen that the “sacrilege” of playing with sacred symbols is not only due to motivations or mere habit, but also entails a well-defined esoteric stance: *coun-terinitiation*. In effect, in worship, the sacred symbol is the representation of the divinity or of some metaphysical reality; the symbol thus expresses the Mystery. Through it one can go from the physical to the metaphysical, a transit that demands a change in

the traveler, a preparation prior to the confrontation with the Mystery, in a word: an *initiation*. Of course, here we refer to the *synarchic initiation*, that which the *priests* administer by means of “sacred initiatic symbols”: in the course of this “initiation into the Mystery” the synarch initiate ends up with the conscious subject phagocytized by the autonomous myth and converts “himself into a symbol,” i.e., into a representative of the Archetype or Myth; something very different is the *Hyperborean Initiation* by means of the sacred symbol of the Virya, Tirodinguiburr, performed with a luciferic graceful attitude that stops and inverts the entelechial process of the symbol and that enables one to transcend the created archetypal form in order to experience the ecstasy of the Uncreated Rune. Synarchic initiation, on the other hand, requires that the initiate consummates a *sacri-fice* before dealing with any sacred symbol: etymologically, said term comes from the Latin expression *sacrum facere* and means: “offering of a sacred object to a God.” Chastity, humility, poverty, valor, etc., which are demanded for the religious or esoteric part of worship, are not mere moral virtues but the rigorous manifestation, exhibited exteriorly as “proof of conduct,” of the *limit* to which one is willing to go in order to penetrate into the Mystery. How much is one capable of *giving*, of *sacri-ficing*, for it? The chaste one sacrifices his sex, the humble one his pride, the poor one his wealth, the valorous one his fear, etc. It is not, then, a question of moral virtue but of sacrifice, of the personal effort that is offered to the sacred symbol so that it may reveal its Mystery.

There is a will, i.e., an energy, which was previously spent in enjoying sex, pride, wealth, etc., that the initiate rescues and adds to his own with the purpose that this greater strength enables him to transcend the limits of the sacred symbol, the boundaries of the Mystery. And it is this will, amplified by an asceticism or mysticism, that is truly offered on the altar of the sacred symbol. This signifies that: *in initiation, the initiate sacrifices himself in order to adapt to the sacred symbol and penetrate into its Mystery. It is the initiate who cuts the worldly ties and, endowed with a higher will, travels to the world of the sacred symbol in order to transcend it and apprehend its essence, thus converting “himself into a symbol.” But he will only “approach” the symbol when he is prepared to do so, without it being affected in any way: the initiate always procures to protect the symbol from the cultural crusts that could deform its meaning.*

On the contrary, the sacrilegious game implies a counterinitiation: *far from offering something of himself, in order to reach the sacred symbol and penetrate it, the counterinitiated sacrifices the symbol to himself. He forces it to descend from the metaphysical heaven to the altar of his own animic subject, and there he sacri-*

fices it to the exterior, superficial contemplation of his profane gaze. He plays with it and he sullies it without reserve and in the end, profaned and degraded, he subjects the sacred symbol to his miserable surroundings, covering it with many layers of cultural crusts.

This shows that the sacrilegious player, when he is not one already, is rapidly on his way to becoming a counterinitiate. But we should not exaggerate when describing sacrilegious players, since the majority of them never become counterinitiated, far from it; an adequate evaluation would be the following: *after the synarch initiate, that is, after the priest initiate or the most perfect case of the sacralizing "type," it is the sacrilegious player who is closest to the sacred symbols.*

The sacrilegious player has reached the sacred symbols, like Mr. Lusor to the leopard, without daring to perform the transcendent step toward the archetypal essences; the will is only enough for him to remain in exterior contemplation. But the player is not a mystic, there is no ecstasy in his vision, and that is why elevating himself to the metaphysical world of the sacred symbol represents for him an effort that he is not willing to make for long. But as he does not agree to renounce what attracts and fascinates him, he then procures to obtain it by the easiest way, without *sacrifice*: not daring to transcend himself toward the world of the sacred symbol, in the same way that Mr. Lusor was fearing the world of the leopard, he decides to degrade and submit the symbol to his own cultural world. It is that in the profaning attitude of the sacrilegious player underlies the already described crisis, caused by the metaphysical intuition that the Ego shows over the conscious subject and is manifested as a morbid mixture of attraction and fear toward the sacred symbols: like Mr. Lusor with the leopard, the attraction impulses him to take possession of them, and the fear, the fear of transcending them, of being trapped by the Myth, forces him to put a limit to that attraction with the framing of the Myth. Lusor of the leopard, and the fear, fear of transcending them, of being trapped by the Myth, forces him to put a limit to that attraction with the ludic framing. In consequence, when an initiatic sacred symbol, which has been the object of worship, falls into the hands of sacrilegious players, an immediate attempt is made to anchor it in the world, converting it, for example, into a cultural object and incorporating it into the superstructure of cultural facts. Lastly, after it has been fastened with cultural slings, i.e., with connections of meaning, the sacred symbol is grasped with concepts referring to known cultural principles: it is thus endowed with a *new significance*, clear in the context of such concepts, which makes it possible to infer laws, regulations, codes, etc., i.e., *safe ways of approaching*.

To cite just one well-known example of the profaning and corrupting attitude of sacrilegious players, let us remind ourselves that most of the ancient games: chess, I-Ching, dice, the tarot, etc., were originally objects of worship, sacred symbols, Hyperborean tactical instruments, the essential function of which was neutralized by culturally redefining them, endowing them with conventional regulations that allow their manipulation without danger and place them within the reach of the masses.

As a last conclusion, we invite a brief reflection, which should be made by every lost Virya whose conduct resembles that of the sacrilegious player.

He who feels himself to be a sacrilegious player must overcome such a position *by shedding the masks of the game and preparing himself to face reality directly*; he should do so even if so valorous a change means discovering that he is playing a role in the karmic storyline of the drama of life. Recognizing the dramatic character of one's circumstance is the first great step on the path of strategic reorientation and the only valid starting point in order to initiate the struggle and transit that path toward the Origin. Because this drama and this struggle, contrary to the illusion that the sacrilegious player believes to live, *is serious*, inevitable to face sooner or later, *when the Spirit, tired of games, appeals for the lost freedom*. Then, inexorably, there will, at last, be a fight, and perhaps at a strategic disadvantage. Hence the Hyperborean Wisdom suggests that the sacrilegious player overcome his fear and initiate the fight immediately, abandoning the dead symbols with which he plays daily and preparing himself to reach the living symbols of his blood memory. But the difficulty that the sacrilegious player experiences in abandoning the game and responsibly committing himself to the struggle stems from an error that is at the very root of the ludic attitude: *the player believes that he is "free" to choose his adversary, that there is no "need" to commit himself to a party since it is always possible to "change sides"; and as the player faces life "as a game," he is never willing to "support a party" if it implies fighting*. But, we repeat, this is a mistake, a cultural illusion, for: *no one who is incarnated is really free to "choose the side" on which to fight; much less to "change sides."*

We already warned in article "J" against the error of believing that one "decides" when one opts between different ludic possibilities. Such options are false, determined by the superstructures of cultural facts according to the karmic storyline; as we saw there, only the Siddha is in a permanent absolute capacity to decide. For the reasons pointed out, the lost Virya, if he belongs to the ludic type, is not free to decide; *due to the spiritual enchainment in which his life passes, which is not "play," the lost Virya has only one iron option, the only "decision" that he can make, based on the*

principle: “for the gnosis of truth, freedom”: either he fights for the Hyperborean lineage, his “party,” or he exposes himself to certain destruction. No one can “go over to the side” of the Synarchy if his blood still retains the memory of the Origin; nor does anyone abandon said side if he consciously participates in it: such hypotheses are absurd and if, in spite of everything, the Traitorous Siddhas accept him into the hierarchy, it will be only in order to plunge him into confusion, to further accelerate his approaching demise.

In the novel *The Mystery of the Hyperborean Wisdom*, Instructor Konrad Tarstein says these words to the aspirant ⚡ Kurt von Sübermann: “Neither you, nor I, nor anyone, can choose because **the choice has already been made**, in another sphere of consciousness, in another World. We have nothing left to do but face our Destiny, which is also the destiny of humanity, and to be grateful for having been marked for such an august task. Our God, Khristos LúCIFer, is the Most Beautiful Lord, but he is also the Most Intrepid, the Father of Valor; we must not even dream of letting him down.”

O. Synarchic Plan’s Objectives against the Virya’s Sacred Symbol

The detailed study of the sacrilegious players’ corrupting action is for the purpose of alerting us to the plan that the Synarchy carries out in order to destroy the sacred symbol of the Virya, as was stated in the final part of article “K.” We have already seen how the sacrilegious players corrupt the sacred symbols until neutralizing and converting them into “objects of play,” i.e., into symbols framed in a regulated system of the habitual context or of a context alien to the metaphysical truth that they represent: it is thus achieved by “changing their meaning” but retaining their form. As objects of play, the sacred symbols are placed within the reach of the masses, who, through the addition of countless layers of cultural crusts, complete the work of degradation; the final result is that the metaphysical truth is collectively “forgotten,” i.e., it once again becomes unconscious. And this effect is what the Synarchy procures to cause with the utmost efficacy in the case of the Virya’s sacred symbol, the exterior labyrinth of Wotan: **it is principally procured that the lost Viryas know its vulgarized form and forget or are unaware of its initiatic significance, the two steps of Wotan’s solution to the problem of the spiritual enchainment.**

In order to concretize this objective, the Synarchy has devised a plan that consists in two parts: 1) to degrade the exterior labyrinth signs until removing every vestige of their initiatic significance; 2) to sow collective confusion about the true significance of the exterior labyrinth sign and to affirm, as far as possible, a new signifi-

cance. We will comment on the First at some length in O1 and then, more briefly, on the Second.

1. First Part of the Plan: Degradation of the Exterior Labyrinth Sign

In order to degrade a sacred symbol, one need do no more than put it within reach of sacrilegious players, unveil it to the interest of profaners so that they may corrupt it. To fulfill this First Part of the Plan, a variety of methods have been put into practice, which range from *crossword puzzle mazes* designed to vulgarize the symbolic form *without making mention of it*, to the pseudo-scientific lucubrations of the well-known authors of esoteric or anthropological books, agents of the Synarchy, who unabashedly pretend to engage in a rationalist discussion *around* them. The objective, logically, is to prevent the lost Virya from executing the First Step and jumping from the exterior labyrinth to the interior labyrinth, gnostically assimilating *the significance* that the exterior labyrinth reveals to the consciousness or self-schema, i.e., the notion of a deviated Ego that searches, opts, and decides. The ludic attitude is the best “defense” that the Synarchy has against this “danger,” since it leads the player to carry out an *only exterior* manipulation of the sign of the labyrinth, which he has previously “framed,” i.e., anchored in the cultural proximity of his exoteric and profane world. With this goal, for many years, the collective use of a “*maze game*” or “labyrinth game” a pastime that consists of an exterior maze, drawn on a board, where one must seek the correct path that leads to the “exit”; there are several false paths, “dead ends,” hurdles, nets, etc., and, in some particular models, dice are used like in Game of the Goose.

The advancement of electronics and the financial control that the Synarchy exercises over the large corporations of the computer industry have come to lend an invaluable collaboration in this First Part of the Plan. The Synarchy, in effect, is producing and stimulating its imitation, and distributing throughout the world, thousands of arcade games based on the principle of the maze game and controlled by an electronic computer. The machine has a screen or “video peripheral,” and buttons or joysticks, which the microprocessor is programmed by the manufacturer so that, at each new round, or “game match,” a different labyrinth, or “maze,” is represented on the screen. The game here consists in directing the little bright figure, usually a “little man,” through the channels of the maze in pursuit of the longed-for exit, while the internal controllers rate the blunders, dead ends, etc., with different scores that, at the end, when totaled, add up to one *score*. It is “won” when the little man reaches the exit, or the score is favorable, or the transit

time is short, etc. Of course, outside of arcade games, low-cost maze programs (*software*) make it possible for this game to be played on millions of personal computers that exist all over the world.

It is evident that in this sophisticated maze game, everything that we have been warning about is condensed and summarized: the player's contemplation of the labyrinth framed on the video screen could not be more superficial; the cultural degradation of the symbol is, in this case, complete, just as it suits the synarchic plan.

It is interesting to note that the "bright little man," who must be guided through the tortuous paths of the maze game, *fulfills the function of "representing" the player in the area of conflict*; the player projects, onto this concrete representative, his *alter ego*, i.e., the "other ego" into which his consciousness unfolds when manifesting the ludic attitude. In this way, the one who is in fact imprisoned in the labyrinth, facing the conflict, running the risks, trying to "win," is not the player but his alter ego, the "bright little man" who ceases to exist by a simple *flip* of the power switch.

On the other hand, even if a "glance" at the maze game makes it possible to grasp the idea of "search, option, and choice," it is highly improbable that said idea will be conscientized: due to the "framing" to which the symbol has been subjected and to the "little seriousness" with which the ludic attitude must refer to the game. More clearly: the "framing" produces in the player the conviction that the significance, which reveals the exterior labyrinth, expresses only aspects of the game's operative mechanics; "search, option, choice" are thus acts circumscribed to mere ludic functionality. From the screen of a maze game, true significance will be powerless, then, in order to fulfill its initiating mission of inducing the lost Ego to extend itself in the discovery of the interior labyrinth. Moreover, one easily understands why this occurs: *it would be inconceivable that anyone could succeed in transcending a symbol that he has previously framed in order to ensure its immanence.*

2. Second Part of the Plan: To Confuse and Disorientate the Luciferic Graceful Type

The Second Part of the synarchic plan aimed at "sowing collective confusion about the true meaning of the exterior labyrinth sign and affirming, as far as possible, a new meaning." The "change of meaning" is achieved by deforming the sacred symbol of the Virya and situating it in another context, for example that of a game; that is already clear. What is still to be determined is what kind of people this part of the plan is aimed at; in short: to whom is it intended to confuse? Certainly not the sacrilegious players, not even the vulgar players, for the First Part of the Plan is intended

for them. For whom, then? Answer: *the lost Viryas who unknowingly express the luciferic graceful type*. In order to comprehend the answer, it is necessary to bear in mind that the mentioned plan is implemented with techniques of the Psychosocial Strategy. Said techniques, for example, make it possible, by means of a publicity campaign, to send a “message” throughout society and for it to be received only by a determinate stratum of the people: those, precisely, at whom the behavior is intended to be directed so that they become “consumers,” “voters,” “collaborators,” “tourists,” etc. Such a “message” is simply a symbol that is attractive and conditioning for

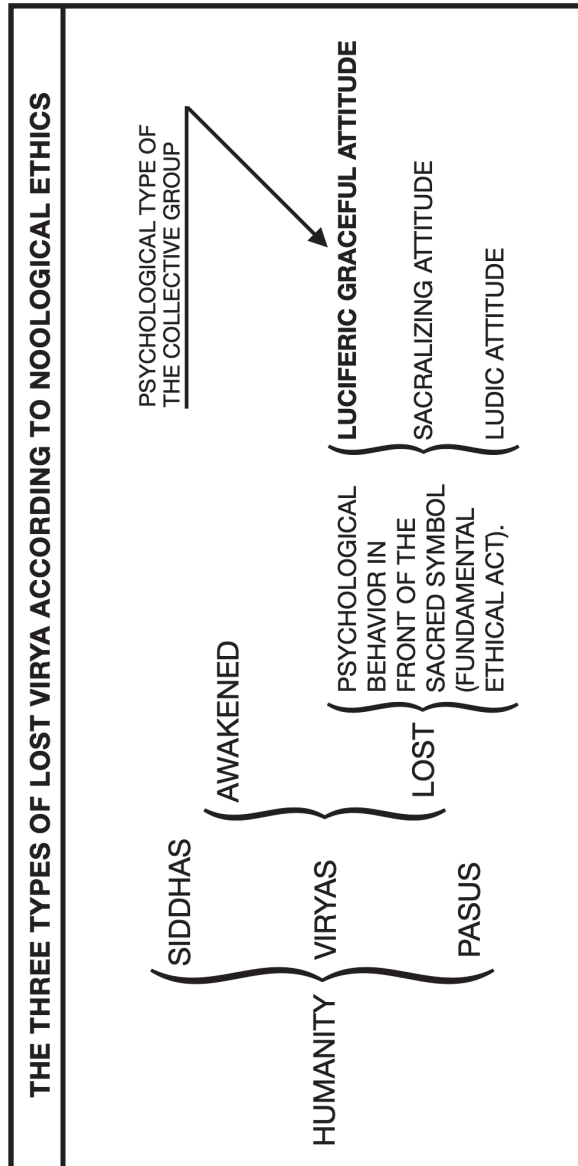


Figure 99

the *psychological type* of the persons who make up the social stratum to which they are aimed, that is, the “*target group*”; the concept of the *target group* has the allegorical meaning of a ballistic objective, *to hit the mark*, according to the universal denomination that is given to it in Psychosocial Strategy. Using similar techniques, the First Part of the Plan was implemented, directing the symbol of the exterior labyrinth toward the target group of sacrilegious players. And analogously, but with much more elaborate and effective techniques, a message that condenses the Second Part of the Plan is aimed at another “target group”: to confuse and disorient a sector of society about the significance of the exterior labyrinth sign. Such a sector is the one made up of those lost Viryas whose natural psychological profile renders them permeable to the true significance of the exterior labyrinth sign: they are those who could spontaneously jump from the exterior labyrinth to the interior labyrinth upon grasping the meaning of search, option, and choice; and it is they who are sought to be confused with the change of meaning: it is the target group made up, according to the previous answer, of lost Viryas of the “luciferic graceful” type.

One would then have to restate the question and inquire into the *psychological type* of the second “target group.” In effect, apart from the “sacrilegious player,” what *other* sufficiently definite and unmistakable *type* do we know of, so as to also be declared a “target group” and merit so precise an attack on the part of the Synarchy? The answer, in this case, offers no doubts: we do not know such a type, except for the title we have just mentioned, and we do not know how to distinguish it at all. In truth, due to the strategic disorientation of professional psychologists, or to the malevolence of Hebrew psychologists, and to the control that the Synarchy exercises over academic research, little progress has been made in the West in the study of psychological types *from the point of view of Hyperborean Wisdom*. We have been able to observe this deficiency right here, in the difficulties that had to be overcome in order to expose the “sacrilegious player” type, for without such an exposition, who would have comprehended what we were referring to when alluding to the “ludic attitude” of the lost Virya and its degrading effect on the sacred symbols? And yet, with all that has been explained, it is far from being clear how said type is inserted into the total psychology of the lost Virya: namely, the “ludic attitude” is *only one* of the attitudes that it is possible to adopt toward the sacred symbol; another would be, for example, the “sacralizing attitude.” The Synarchy, of course, knows of the existence of these types even if it is very careful not to divulge it, and the proof is in the fact that the luciferic graceful type has shined a light on it as the target group of its plan against the sacred symbol of the Virya.

In order to bring order to this subject, and to completely clarify the previous answer, a summary of the Aberrant Typology will be developed in the next section, which is based on the characterological criterion of Noological Ethics, i.e., on the observation of the interior ethical act, "the Ego in front of the sacred symbol": the characteristics that define the types of the Aberrant Typology are, then, the attitudes of the Ego in front of the sacred symbol; the ludic attitude will define the ludic type, the sacralizing attitude the sacralizing type, and the luciferic graceful attitude the luciferic graceful type. Defining, this way, the "receiving" psychological outline of the members of the target group, i.e., the exponents of the luciferic graceful type, toward whom the Synarchy's tactical message is focused, we will be in a position, in the coming articles, to better grasp the objective of the Second Part of the Plan: to confuse and disorient the lost Viryas by changing the significance of the exterior labyrinth signs.

Lastly, it should be added that the "chosen ones" as candidates for the Hyperborean Initiation must belong, without exception, to the luciferic graceful type. Let us note that the aberrant Typology is part of Noological Ethics and that, as explained in article "C": "Noological Ethics establishes the bond between Noological Semantics and Noological Pontonics. Of course, since these are initiatic disciplines, such a bond is necessary and unavoidable, impossible to evade: no Hyperborean Initiate, even if he deeply comprehends the theory of Noological Semantics, can acquire the praxis of Noological Pontonics without accepting the principles of Noological Ethics [. . .] the effective experience of the Uncreated Runes requires that the Ego assumes a previous ethical attitude." It is evident that the study of the luciferic graceful type, besides revealing the characteristics of the target group, must enable us to grasp the luciferic graceful attitude, an indispensable comprehension, just as it was amply explained, in order to perform the second step of Wotan's solution.

EIGHTH TOME: THE “ABERRANT TYPOLOGY” OF NOOLOGICAL ETHICS

A. Specific Description of Types

Let us begin by recalling that the Hyperborean Wisdom, taking into account the *Hyperborean Inheritance*, the Symbol of the Origin that enchains the Spirit, distinguishes in humanity three kinds of men: a) The *animal-men* or *Paśus*, almost non-existent today in a pure state but present as an “animal tendency” in every Virya, due to the genetic inheritance of the original Manu Archetype. b) The semi-divine men or *Viryas*: they are further divided into *awakened Viryas* and *sleeping Viryas*, according to whether the Hyperborean inheritance of the blood or the animal tendency of the Paśu predominates in them. c) The Immortal Hyperboreans or *Siddhas*, whose existence is outside of all material determinations. Of these three classes of men, the lost Viryas are those who make up the greater part of humanity and, naturally, it is within their ranks that we find the “target group” whose psychological type we wish to know. In Figure 99 we can observe a synoptic table that summarizes all that we are saying.

Thus we see that the Aberrant Typology is based on the distinction of three psychological characteristics of the lost Virya *inherent in his behavior in front of the sacred symbol*, that is, the fundamental ethical act: the Ego in front of the sacred symbol. These are, then, highly specific types, the description of which must be extremely precise if one intends to avoid confusion and misunderstandings. But the criterion adopted, in spite of its rigor, has a great advantage that should be emphasized.

We have explained on several occasions that the lost Virya is transformed into an awakened one when he succeeds in reorienting himself toward the Origin. The awakened Virya, even if he has not yet conquered the Vril, will not get lost again because his Ego has acquired a permanent state of alertness; he has recognized the warlike character of his deviation and has realized that he can only liberate himself from material captivity if all his spiritual strength, his valor, his resolution, in short, if all of his will points toward a single aim: the Return to the Origin. But, dealing with an essentially warlike situation, said transit will only be successful if it has been previously planned; in other words: it is necessary to *know* how to get there; i.e., it is necessary to possess a Strategy. Of course, by “Strategy” we mean the knowledge of the means in order to arrive at the end of the road, a means that can be any of the secret paths of liberation, since they properly constitute “general strategic models.” It is of the utmost importance, then, to know how *it is possible to gnostically learn* a secret path in order to thus have the

necessary *Strategy at one's own* disposal. The Mystery of the labyrinth, the solution of which uses the path of Strategic Opposition and the archemonic technique, procures that the lost Ego makes the inductive leap from the sign of the exterior labyrinth to the symbol of the interior labyrinth: and it is the gnosis of the interior labyrinth, as was explained, that enables one to determine *the strategic distance between the lost Ego and the Selbst*. The perception of this distance is what orients the Ego and brings it closer to the center of the labyrinth, where its immortality will be consummated and the possibility of definitively liberating the Spirit from material enchainment will be within reach. In this transit, between when the lost Ego manages to master the Secret of the Right Angle in order to enter the Tau Plaza, the "fundamental ethical act" is produced, the Ego in front of the sacred symbol; i.e., the Ego, cornered against the Fenestra Infernalis of the Odal Rune, confronts the sacred symbols that emerge in the light sphere and attempt to phagocytize the conscious subject during their emergence. And it is then when the Ego must exhibit the luciferic graceful attitude, stopping the process of the sacred symbol and entering into the central Tau Plaza. Here is the complete development of the Strategy of the labyrinth, the Strategy proper to every Hyperborean Initiate of the Order of Tirodal Knights.

B. The Balloon Law of the Fundamental Ethical Act

The fundamental principle, from which the typological description starts, is the fact that the lost Viryas usually react in three different ways in front of the sacred symbol, i.e., during the fundamental ethical act. But we have to remember, first of all, that such a confrontation, the Ego in front of the sacred symbol, is an "interior" act, a situation proper to the psychic structure. The sacred symbol, in effect, may have been discovered interiorly by the apperception that the conscious subject, and the lost Ego, performs upon a fantasy, or come from an exterior perception, revealed by an Initiator, for example: in the latter case, once introjected, the symbol will act with all its potency directly in the light sphere, analogously to any emergent sacred symbol. So that, whatever the origin of the sacred symbol may be, the fact is that it *appears* in front of the lost Ego's vision and that there is the certainty of such an appearance. The sacred symbol *appears* in the light sphere, then, *differentiated and confronted*.

The appearance of a sacred symbol is always an impressioning experience, hence it is not possible for the lost Ego to show itself indifferent: the symbol *is distinct and impressions*. If a symbol is truly sacred, i.e., if it represents a metaphysical truth of the highest order, its appearance will cause in the lost Ego a very intense im-

pression, characterized by certain typical states of mind, such as “astonishment,” “admiration,” “surprise,” “awe,” “stupor,” etc., which it is convenient to summarize in one concept: *perplexity*. In other words, *the appearance of the sacred symbol causes the immediate perplexity of the lost Ego*. However, such an impression does not last long and a reaction of the lost Ego unfailingly follows, which adopts one of the three attitudes mentioned in the synoptic table of Figure 99: a ludic attitude, a sacralizing attitude, or a luciferic graceful attitude.

Let us now highlight a phenomenon that occurs during this moment, when the sacred symbol manifests itself to the consciousness, and which is determinant in the possible reactions of the lost Ego. If we keep in mind that *perplexity* signifies *uncertainty, doubt, hesitation*, etc., i.e., “*stopping*,” we can describe the phenomenon with precision: *when the conscious subject stops in perplexity in front of the sacred symbol, it seems to “grow” before its astonished gaze*. This phenomenon is all the more effective when the conscious subject has been so overwhelmed that it does not even notice such a “growth” and, instead, believes it is suddenly faced with an immeasurable semiotic horizon. This is what occurs with symbols that represent deities or Myths, the *relative size* of which with respect to the consciousness, to the self-schema, seems extremely large . . . and capable of even crushing some weak minds. The sacralizing attitude, as will be seen later on, is typical of those lost Viryas whose will is powerless in order to overcome the *illusion of size* produced by the symbol’s phenomenon of growth.

Because, and this must be affirmed, *the relationship of large to small with which a sacred symbol refers to the consciousness or self-schema is only an illusion, a deception produced by the potency that its Archetypes insume in emergence*. There are, then, no sacred symbols “large” or “small,” greater or lesser, higher or lower, etc., but *potent or impotent sacred symbols in order to act upon the consciousness or self-schema, i.e., upon the conscious subject and the lost Ego*. That is to say, in the interior of the Virya, completing his psychic totality, *are all the symbols . . . and none is “greater” or “superior” to the consciousness itself, to the self-schema*. It is the powerful potency of some “sacred” symbols that produces a great perplexity in the lost Ego and causes the “illusion of size.”

In order to correctly interpret the nature of the phenomenon, it is necessary to recall the origin of that potency underlying the sacred symbols: the myths structured in the schemas of the cultural structure or the corresponding universal Archetypes or Myths. It is evident then that, *if the sacred symbol causing the perplexity of the lost Ego represents a current Archetype, its “growth” must come from the evolutive process in which it attempts to develop*. In

other words, "growth" is the form in which the lost Ego perceives the process of the sacred symbol.

As we know, the process can only be interrupted by the volitive action of the Ego. If the will, for instance, is not sufficient, the process of the sacred symbol will continue until the entelechy, nourishing itself, for its development throughout this period, with energy taken from the light sphere; this signifies that the light sphere gradually identifies itself with the archetypal representation of the sacred symbol or, also, that the emergence of the myth completely occupies the capacity of the light sphere. Let us recall, in this respect, what was said in the First Part: "the potency with which a symbol crosses the threshold of consciousness depends on the region of the light sphere in which it is to manifest itself. The I' symbol, for example, stabilizes in front of the conscious subject at level Ψ' (see Figure 21). The level of stabilization of every conscious representation is reached in a single movement that begins in the cultural structure; in Figure 21, this signifies that the I symbol emerges from the plane of signification up to level Ψ' *in a single movement*, progressive up to Ψ and brusque up to Ψ' : *at the level of stabilization, the emergence ends and the process begins.*

"The stability of a representation is experienced by the subject as the 'appearance' of the image, as a symbol that suddenly emerges and becomes clear in the consciousness. But such stability does not indicate quietude but signals only a change in the activity of the symbol: from there begins an entelechial process that can completely alienate the subject's attention unless the latter has sufficient energy, in other words: will, in order to counteract it" (page 157).

Be that as it may, the bottom line is that: *if there is no will to withdraw oneself from the archetypal process of the sacred symbol, or if it is insufficient, the process continues its evolution toward the final perfection or entelechy; in other words, the process stabilizes.* In this conclusion of capital importance, it can be noticed that *a relationship links "will" and "stability"*: it is the relationship, allegorically known as the *balloon law*, which can be stated as follows: *the lesser the will, the greater the stability of the process.*

If the balloon law is correctly interpreted, it will be found that the "illusion of size" is an expression or "measure" of said law and, therefore, that such an "*illusion*" depends on the relationship between the two factors: the *will* of the lost Ego and the stability of the process. It should be noted, however, that *the illusion of size, as an expression of the balloon law, gives an "inverse" measure of the will.* More clearly: suppose someone is confronted with the vision of a symbol, the potency of which produces in his lost Ego an overwhelming effect, for example, a Catholic impressed with

holy perplexity at the appearance of a bleeding heart crowned with thorns; the balloon law affirms, in these cases, that if the sacred symbol is regarded as “enormous,” “large,” “widened,” “greater,” “superior,” etc., such an illusion of *great size* indicates, *inversely*, how little the will is. To perceive a “large” symbol is a sure sign of a “small” will, and naturally, at the extreme end of the scale, the “pantheist,” whose vision of “God” encompasses the totality of all that it is possible to see, according to the balloon law, *possesses an almost non-existent individual will*.

It is now understood that, the three psychological types being defined by the reaction of the lost Ego in front of the emerging sacred symbol, it will be the balloon law that will determine the degree of intensity with which such a reaction is put into effect. It is convenient, then, to deepen into the knowledge of the balloon law. This will be achieved in the following article by means of an allegory that will also enable us to analogically describe the three psychological types.

C. The Allegory of Mr. Aberro and the Balloon

Within the allegory, we must distinguish two moments, characterized by different acts or icons. First, we will describe one act and establish some analogical correspondences; finally, we will observe the second act and draw definitive conclusions.

With things thus arranged, we can move on to the first act. In it we see a room of regular dimensions occupied by Mr. Aberro, who is surprised by an unforeseen event. In effect, Mr. Aberro is the owner of a pressurized cylinder full of a very valuable gas mixture, which practically constitutes his entire wealth; he does not wish, therefore, to lose the gas for anything in the world and, that is why, he periodically watches the vent valve, making sure that it is well closed. Here is the reason for the surprise: this time, upon looking at the valve, he sees that it is open and that, above the cylinder, the heteromorphic figure of a polychromatic balloon is inflating without ceasing. Faced with the appearance of the balloon, Mr. Aberro notices, simultaneously, several things: that his valuable gas constantly feeds the balloon's swelling; that the polychromatism of its changing surface is very attractive to him; that, however, he admires its metamorphosis much more because, although it grows continuously, it never ends up taking a definitive form; etc. And, faced with an impression of such varied and even contradictory shades, Mr. Aberro stops perplexed for a long instant, observing that that pneumatic orb is (or has become) extremely large.

It will not be difficult to establish the analogous points of so simple an allegorical image. Thus, Mr. Aberro represents the Ego of the lost Virya, perplexed in front of the appearance of the sacred

symbol. The “cylinder” is equivalent to a deposit of unconscious psychic energy and the “gas mixture,” to said energy. And the “valve” corresponds to the organ, or function, by means of which the *will* of the Ego manifests itself on the phenomenon.

It is evident then that the “balloon” is a figure analogous to the sacred symbol. If we look closely we will see that the balloon, with its continuous growth, shows itself to be very similar to the process of the sacred symbol. The balloon, like the symbol, at the beginning of the phenomenon is only a germ, full of potential properties; the open valve allows the blowing of the gases to nourish the germ and develop its potency, actualizing “all those forms seen by Mr. Aberro” that are nothing more than “moments” of the phenomenon, “states” or “phases” of the process. The sacred symbol, too, like the balloon, is, at the beginning of the phenomenon, only a germ, i.e., a pure potential sign; the nourishing inflow of the unconscious psychic energy, which is “made up” (by Archetypes) like the “mixture” (by gases), produces the development of the germ-symbol, the properties of which are actualized “in” the consciousness. Let us at no time forget that the process that we are studying, the “appearance of the sacred symbol,” is that by which a symbol “becomes conscious” and can be known: every relationship between the Ego and a symbol reveals a degree of conscious knowledge, whether the Ego takes on the symbol with understanding or whether the symbol stands, “inflated” and threatening, in front of a powerless Ego.

In the first act, it is the inflation of the balloon, the dynamic subject that acts objectively on Mr. Aberro who, on the contrary, remains passive, “perplexed,” in front of the phenomenon. The second act makes a record of Mr. Aberro’s possible reactions that analogically correspond to the psychological types. In summary, the first act showed the *action* of the sacred symbol on the lost Ego, i.e., the constitution of the “fundamental ethical act”; the second will show the reaction of the lost Ego, a *reaction* that should be interpreted as the *fundamental ethical attitude* of the Ego in front of the sacred symbol and that defines the psychological type of the lost Virya by his ludic, sacralizing, or luciferic graceful attitude. For the sake of clarity, it is convenient to separate the description of the three typic attitudes and present them one at a time. The second act comes, then, divided into three scenes: I, II, and III.

D. Analogical Description of the “Ludic,” “Sacralizing,” and “Luciferic Graceful Attitudes”

I. Ludic Attitude

While his perplexity was dissipating, Mr. Aberro’s soul was torn between two conflicting sentiments: fascination and *attraction* for

the polychromatic balloon, and *fear* of its growth process. From such a conflict the latter was triumphant and soon Mr. Aberro was dominated by a more intense fear, which replaced his perplexity and was threatening to convert itself into panic. And Mr. Aberro's reaction was swift and typical, giving no time for the balloon to expand too much: *he fled*. But before fleeing, he abruptly swiped his hand and snatched the balloon from the nozzle of the cylinder, taking it with him to the corner of the room in which he had taken refuge.

For Mr. Aberro, the balloon thus transformed into a toy. Of course, that which he had in his hands was nothing at all like the balloon that had previously expanded over the cylinder and fascinated him with its polychromatic beauty: *not after the gas escaped from its interior and transformed into a deflated membrane*. The balloon, at the onset of the phenomenon, was a germ, the polymorphous potency of which would unfold under the pressure of the gases; without gas, the balloon would be only a husk of a germ. And while Mr. Aberro was playing with that cadaver, the valve on the cylinder was still open, and the precious gas that had been feeding the balloon was "vented out."

II. Sacralizing Attitude

The "appearance" of the balloon made a strong impression on Mr. Aberro. At first he felt as if shocked, frozen with astonishment, and, finally, amazed. After a succession of similar states, Mr. Aberro experienced the conviction that he was in front of a numinous manifestation, a supernatural fact, a sign of a divine presence or: divinity itself. In place of perplexity, his Ego adopted an attitude of ecstatic contemplation of the phenomenon; i.e.: to the initial uncertainty, he added an even greater passivity. But, in this becoming, the balloon was still growing continuously, that is to say, the phenomenon had *stabilized*. And when the balloon was sufficiently "large," to Mr. Aberro's fearful and prudent assessment, he took for granted that that which was so large and beautiful must necessarily be superior. And feeling his soul diminished in the face of so much grandeur, shrunken with religious fervor, annihilated by a nameless devotion, Mr. Aberro performed his first action since witnessing the phenomenon: he knelt down and worshipped the colorful balloon . . . And the balloon, which continued growing with stability, was soon so enormous that it ended up occupying the entire space of the room, adapting itself to the form of the things that were there, which became embedded in different parts of the elastic surface. And so it occurred that the balloon ended up encompassing Mr. Aberro, who was still in his devoted position, absorbing

him between its voluble curves and burying him in the depths of its strange pneumatics.

III. Luciferic Graceful Attitude

The appearance of the balloon shook Mr. Aberro's soul like a whiplash and, immediately, the phenomenon impressed him in its quality of dramatic fact, full of inevitable meaning. Perplexity was abandoned in the face of the intimate conviction that he must act. But such an action on the phenomenon was foreseen from the beginning as fatally tragic and, that is why Mr. Aberro *smiled to give himself courage*.

Mr. Aberro, who was attentively observing the phenomenon, adopted the attitude of smiling at the moment of acting. And at that very moment the miracle took place: *his laughter changed the meaning of the event, transforming it from "dramatic" into "comic."* Thereupon, Mr. Aberro reached out and closed the valve, thus preventing the gas from passing through. The balloon was "fixed" at a point in its inflation *and was thus kept by Mr. Aberro*, who, after inspecting and apprehending it, added it to his collection of pneumatic, utilitarian, didactic, and humorous objects.

E. Validity of the Balloon Law in the Fundamental Ethical Act

If we consider that the appearance of the balloon, the only balloon causing the three reactions I, II, and III, is an event analogous to the appearance of a sacred symbol in front of the lost Ego, just as was demonstrated, we will conclude that the types described in the three acts of the second scene effectively correspond to psychological types characteristic of the lost Virya. Before occupying ourselves with such correspondences, it is convenient to emphasize a consequence of a general nature, which is the validity of the balloon law. That is: throughout the allegory, in effect, both in the first act and in the three scenes, I, II, and III, of the second, the balloon law is analogically verified: "the lesser the will, the greater the stability of the process." Let us recall that the lost Ego, because of its noological essence, manifests itself as a volitive force; therefore: the lost Ego can only react volitively, i.e., energetically, in the face of the sacred symbol; that is why the "perplexity" of the Ego implies an energetic neutrality, a volitive nullity. Thus, according to the balloon law, when Mr. Aberro stopped perplexed in front of the balloon, it grew and the phenomenon tended to stabilize. In scene II, for example, the case in which Mr. Aberro devoutly reduces his will to a minimum, the phenomenon reaches complete stability in its development and the balloon takes on an inordinate size that occupies the totality of his perceptible ambit: the balloon law antici-

pates, then, that said “enormous” size inversely expresses the “small” measure of the will.

F. Analogical Conclusion of the Allegory of Mr. Aberro and the Balloon

Having proved the validity of the law of the balloon in the allegory, since it is a property of the fundamental ethical act, we can dedicate ourselves to examine the Aberrant Typology. However, about the ludic attitude exhibited by Mr. Aberro in scene I, little can be added to what has already been said in previous commentaries. We will only point out that in this image (scene I), as in no other, the disastrous effect that the symbol degradation has on the sacrilegious player’s conscience is painfully evident. In the allegory, it can be clearly observed how the profanation and degradation of the symbol, represented by the swiping and appropriation of the balloon, causes a mutilation in the soul, a psychic wound through which energy “escapes” from the unconscious, represented in the “loss of gas” from the cylinder: such an energy, outside of the conscious subject’s or Ego’s control, flows from the shadow sphere to the light sphere, bursting forth at the threshold of consciousness at the place where the emerging sacred symbol was; there is no need to insist that all kinds of psychic pathologies, and even irreversible dementia, can be caused by similar injuries.

Let us also note that Mr. Aberro’s attention is at last concentrated on the husk of the germ-balloon that he has in his hands, completely forgetting the cylinder and the valuable gas that escapes from it. This forgetfulness is equivalent to the *repression* that the lost Ego of the sacrilegious player carries out against the processual phenomenon, *once it has succeeded in degrading the sacred symbol*, in order to interrupt the process and once again submerge the Archetype or myth in the unconscious. But, if we look at it closely, the lost Ego has acted there as if *it uncovered* a deposit of psychic energy, the sacred symbol of which was its *cover*; the repression consists in forgetting the deposit, in “removing it from sight,” as far as possible: definitively; and the repression succeeds in this sense: the deposit is “no longer seen”: but such a triumph is highly costly because the deposit, forgotten in the end, remains indefinitely uncovered and activated in order to release the energy, i.e., *it is set to become a future “hidden source” of disturbances*.

G. Aberrant Typology Criterion

For greater clarity in what follows, it is necessary to define a qualitative order in the Aberrant Typology. According to this order, which is founded on the Hyperborean principle of Strategic Orien-

tation, the truly “superior” type is the luciferic graceful, who is better oriented toward the Origin than the other two: such a type describes the highest spiritual state that it is possible for a lost Virya to attain. With this criterion, the synoptic table of Figure 99 has been ordered in accordance with the succession of the second act’s scenes.

After the first type, the “luciferic graceful,” in second order comes the “sacralizing type,” less oriented than the previous one but more than the next or “ludic” type. Thus, lastly, the ludic type is, located in the Aberrant Typology, the most deviated of all. The three types are, in this way, placed in opposition from superior to inferior according to their declared order; for example, the sacralizing type is “superior,” i.e., better oriented than the ludic type, etc. The luciferic graceful type, the “target group” against which the attack from the Synarchy is directed, foreseen in the Second Part of the Plan set forth in article “O” (page 835), is at the top of the scale, as an example superior to the other two types.

H. Ludic Type and Sacralizing Type

If the ludic type is characterized by the contradictory attitude of *fear* and *attraction* for the sacred symbol, in an opposite way the sacralizing type stands out for the *submission* to the sacred symbol and the *sublimation* of the sacred symbol. In a previous example, scene II, which allegorically describes the sacralizing type, clearly shows the effectiveness with which the balloon law acts: in effect, the tendency *to contemplate* the sacred symbol is characteristic of this type, an attitude that requires, in order to be complete, the quietude of the animic subject, the extreme passivity of the soul; consequently, the will is thus weakened and reduced, and, in accordance with the balloon law, the symbol grows enormously, producing the *illusion* of size, which is an inverse measure of the will. This latter effect was represented in the allegory by the overfilling inflation of the balloon.

If we speak of *illusion*, we are alluding to appearances. The sacralizing type is, precisely, the one whose reality is exclusively made up of appearances. In order to prove it, we need only pay attention to the contemplative character: the contemplation of the sacred symbol never includes its examination or rational inspection, acts that are judged disrespectful and sacrilegious; on the contrary, of that contemplation, he is content with the most exterior and apparent aspect of the sacred symbol because he considers any further knowledge of it as a favor or a divine mercy. If he penetrates into the interior of the sacred symbol, if he makes contact with its archetypal essence, it is not due to an effort to know, to a movement carried out by the lost Ego in order to reach it and

pierce the veil, the appearance: it is the sacred symbol, inversely, that *anesthetizes* the lost Ego and expands in the consciousness, in everything similar to Mr. Aberro's balloon, absorbing it into its pneumatic depths.

The sacred symbol thus reveals itself to the lost Ego, after *anesthetizing* and *phagocytizing it*; and not only is such a catastrophe never resisted by the sacralizing type, but it is held in high esteem, being denominated the "sacred ecstasy," "divine ecstasy," "unio Dei," etc.

I. Luciferic Graceful Type

Just as we demonstrated, in previous commentaries, that the ludic attitude originates partly in the *fear* of transcending symbols, it can also be demonstrated that the luciferic graceful attitude is founded on *valor*. It is evident, then, that said types are *opposites*; however, both attitudes, one originated in *fear* and the other founded on *valor*, are not to be considered as a pair of contrary opposites: the two are "opposed" but only as the "superior" is with the "inferior," such as was explained in article "H."

Now, according to Hyperborean Wisdom, the luciferic graceful attitude is characteristic of every Hyperborean lineage: even the "Berserker Fury," proper to the Siddhas, could not be produced if the awakened Ego had not previously acquired a "luciferic graceful attitude"; nor could the lost Virya, of course, concretize the Hyperborean Initiation if he did not adopt the "ethical attitude prior" to the isolation of the lost Ego, i.e., the "luciferic graceful attitude." But, as we have just affirmed that the luciferic graceful attitude is founded on *valor*, it is therefore of the utmost importance to inquire: what does *valor* signify in the fundamental ethical act, the Ego in front of the sacred symbol, i.e., in the ambit where the luciferic graceful attitude is aroused? Answer: "*valor*" is *the graceful will, that is, the charismatic will*. In order to explain this concept, it is necessary to keep in mind the terms in which the fundamental ethical act is posed: the lost Ego, *perplexed* before the appearance of the sacred symbol. In this case the luciferic graceful type is the only one of the three types that recognizes: *a) that, between the sacred symbol and the lost Ego, a "tension" has been created; b) that such a tension has dramatic significance*. Comprehending the dramatic significance of the fundamental ethical act is essential because *the "tension" comes from the force brought into play by the Archetype behind the sacred symbol in order to capture the conscious subject, and the lost Ego subsumed in it, to anesthetize and phagocytize it*: only the luciferic graceful type can effectively oppose this process of the sacred symbol. Here then, in more detail, is the definition of the concept of valor: *only those who have con-*

sciously perceived the dramatic tension between the lost Ego and the sacred symbol, i.e., members of the luciferic graceful type, and oppose it with “graceful will,” possess true “valor.” This statement is denominated the “noological definition of valor.”

The “*graceful will*” is the noological force that the Ego applies against the emerging sacred symbol when it presents a luciferic graceful attitude, as will be seen, the graceful will provides an extra energy to the lost Ego that enables it to stop the process of the sacred symbol, and to avoid the phagocytation of the consciousness, *suspending the dramatic tension*; that is why such a will is called “graceful”: because the “extra” energy provided is a product of the Paraklete. With this same “graceful will,” the Hyperborean Initiate or Tirodal Knight constructs the Ehre sphere around the Selbst.

It thus turns out that noological valor is the graceful will manifested by the Ego during the fundamental ethical act. One should never forget this *interiorness* of the noological valor, especially in order to distinguish it from the vulgar concept of valor, which alludes to an *exterior danger*. “Valor,” in effect, is opposed to “fear,” but both acts refer to *danger*: danger is feared; valor is not fearing danger. But in the vulgar signification, “danger” is always external or objective, which is why valor is defined as a *characteristic of conduct*, a trait of circumstantial behavior. In its Latin root, *valeo*, the word already alluded to an exteriorness or objectiveness: *valeo* means “to be strong,” “powerful,” “robust,” etc.; *valentis*, or valiant, for example, was “the strong one.”

It is understood then that by centering the definition of noological valor around the Ego, in the interior ambit of the fundamental ethical act, we have moved too far away from the vulgar concept of valor. The “danger” that threatens the Ego, the psychic phagocytation, comes from an emerging sacred symbol and hardly allows itself to be compared with the dangers of the exterior world. In consequence, the valor necessary in order to face such a danger cannot be derived from the exteriority of the behavior, but must be precisely and carefully defined on the very ground of its generation, that is, the fundamental ethical act, the Ego in front of the sacred symbol.

Of course, this “interior” definition of noological valor is only valid for the luciferic graceful type, a Virya of Hyperborean lineage for whom valor is his spiritual essence and not a mere psychological covering or exterior posture. The Berserker Fury, in the extreme of blood purity, implies a complete mutation of the microcosm, a mutation that transforms every substance into a resolute energy, oriented toward the Origin. The “luciferic graceful attitude” is, then, a valiant attitude, whether it is adopted in order to confront an emerging sacred symbol, or to take the Second Step of Wotan’s solution and isolate the Ego in the Odal Archemon, marching then

toward the Origin. We have already warned: “between the Ego and the Origin, is always the Enemy” . . . and “the Enemy” can be any of the multiple forms of Deception that the Demiurge uses. Marching toward the Origin implies, then, a terrible confrontation from which only the one who undertakes it, impulsed by unreserved bravery, irrepressible boldness, brilliant audacity, enlightened intrepidity, liberating daring, in short, by an irresistible *valor* that is pure fire because it starts from Pure Blood or *fanhema*, will be able to come out the victor. Yes, in the ultimate degree of blood purity, *valor* is Berserker Fury, pure resolution, pure energy, pure fire, a sublime rage, a metaphysical courage, an incandescent arrow shot backward in time, over enemy space, into the Vrill! Then, when the Ego-arrow culminates *that interior journey*, on the frontiers of the eternal Spirit, the original freedom will be recovered forever; there will be no more chains or deceptions; the madness of matter and energy will be left behind *and only absolute valor will survive . . . because the Hyperborean Spirit, the “normal spirit-Sphere,” eternal and infinite, is absolute valor.*

J. Effect of Luciferic Graceful Attitude on Dramatic Tension

We have seen that the sacralizing type perceives the balloon law in a *subjective* form, as the sacred symbol’s “illusion of size.” Analogously, the luciferic graceful type perceives the balloon law in an *energetic* form, as the “dramatic tension” of the sacred symbol. When Mr. Aberro, who has grasped the dramatic tension, laughs “in order to give himself courage,” this signifies that he has a “graceful will” at his disposal in order to face the situation. Dramatic tension, the energetic manifestation of the balloon law, tends to immobilize the lost Ego *by creating in its environment a microclimate of anguish, that is to say, a dramatic context.* What is the benefit that the luciferic graceful attitude grants in that dramatic circumstance? Answer: *the luciferic graceful attitude suspends the dramatic tension.* That is why Mr. Aberro can calmly “close the valve,” i.e., apply his will and stop the phenomenon, i.e., interrupt the process of the Archetype, then, without altering himself in any way, i.e., without the lost Ego being affected, he dedicates himself to inspecting the balloon: i.e., the lost Ego apprehends the sacred symbol. And this gnostic attitude, purely spiritual, valorous to the point of recklessness, *which laughs at danger and takes what suits it without asking anyone’s permission*, is, needless to insist on it, *truly luciferic.*

Moreover, if the luciferic graceful attitude suspends dramatic tension, what does one perceive instead? Answer: a comical situation; funny but glaringly false. Under the luciferic gaze, the dramatic circumstance loses its tragic or distressing atmosphere and re-

veals itself, instead, to be contrived and fictitious. That is why it is said that the luciferic gaze is beaming, that laughter “shines in the eyes”; a gaze that the Demons and some fools find offensive but in front of which the Deception is irremediably made manifest. *If we had sufficient valor to look at the universe and laugh with the laughter of Lúçifer, we would see how that accursed illusion dissolves into the primordial chaos!*

In synthesis, the luciferic graceful attitude breaks the balloon law, confirming the sentence that enunciates, “to break the laws of the Universe is the essence of the luciferic.”

Popular wisdom, of course, perfectly knows the principle that laughter suspends dramatic tension, even if projected on external situations or cultural facts. Everyone knows, for example, that a joke told at the right moment can *defuse* any dramatic situation; and that which describes the heroes, before protagonizing a feat, bidding farewell with a joke or jest, is a scene repeated in all cultures with very few variations.

Summarizing, the luciferic graceful type will never assume the ludic or sacralizing attitude in front of the sacred symbol, attempting to degrade it or submerging himself in it, but, inversely, he will have the possibility of transcending it and becoming aware of its archetypal essence. If the potency of the sacred symbol is, or appears to be, too intense, to such a degree that it initially surpasses the consciousness’ capacity for assimilation, *he will not fear*: he will instead exhibit a luciferic graceful attitude that will enable him to overcome the perplexity before “the big one,” suspend the dramatic tension, break the balloon law, and thus cross, valiantly, proudly, and beamingly, the formal limits of the sacred symbol.

K. Virya’s Luciferic Graceful Will and Paśu’s Psychological Will

It is now time to respond to a fundamental question: what force does the graceful attitude use in order *to suspend* the dramatic tension, which, as we saw, is of an energetic nature? Answer: just as it was stated, the dramatic tension is suspended by the action of the *graceful will*. However, this answer is not entirely exact because it lacks the details that clarify that the suspension of dramatic tension is the effect of something more than a mere opposition of forces. In more detail, then: the dramatic tension is an energy applied against the Ego, *but an energy that grows in accordance with the evolutive process of the Archetype*; this growing energy is opposed by the graceful will in order to counteract and *suspend it*, but *this will only be possible if the volitive energy grows in the same measure as the dramatic tension*. By this we mean that the will is somehow “reinforced” by the graceful attitude, i.e., that it receives an extra energy. The suspension of the dramatic tension

does not come, then, from mere opposition, from a physicomathematical relationship of forces, but from a magical contribution of energy. Thanks to such a contribution, the will is powerfully elevated in level, distancing itself from the opposition of the symbol, with which the dramatic tension is relativized to an insignificant degree, "suspended" in its capacity to act.

The Ego obtains the "powerful contribution of energy," which, moreover, is not incremental but instantaneous, by *charismatic bonding*, a contact that constitutes one of the principles of the Psychosocial Strategy. The "*charismatic bonding*" establishes a transcendent contact with the Paraklete, which is, in truth, the one that provides the extra energy; regarding the Paraklete, on page 250 the following definition is given: "the charismatic agent is perpetually present on a plane 'absolutely transcendent' to the immanent world of matter and is denominated Paraklete." But this Paraklete is not one of the persons of the Catholic trinity but a very ancient concept of the Hyperborean Wisdom that is worth repeating here: the Paraklete *is not an "aspect" of God but the will of God*; it is understood that the definition alludes to the Hyperborean God, "The Incognizable," and not to the Pantocrator or Demiurge: "*the will of the True God is denominated "Paraklete" or graceful will of The Incognizable*" (page 784).

Now, how, being absolutely transcendent, can the Paraklete contribute energy, i.e., graceful will, to the lost Ego? Answer: we will explain it analogically, based on the following quotation: "the Ego is capable of controlling the process of the sacred symbols if it presents, in front of them, a 'luciferic graceful attitude.' In other words: when the subrunic crisis of the conscious subject comes, the oriented Ego finds itself *leaned against the right angle of the Odal Archemon and in front of the threshold of consciousness*; in front of it emerges, then, a sacred symbol that attempts to unfold with great potency: if that unfolding concretizes, the oriented Ego will once again be lost; but the Ego manages to stop its process, and even to invert its direction in order to explore its archetypal essence, presenting a luciferic graceful attitude" (pages 813–814). *To this, we may add, as a response, that the luciferic graceful attitude enables the runic ecstasy of the right angle against which the oriented Ego "is leaned": the "right angle," in effect, is an ancient limiting rune called "La."* And in the runic ecstasy, as it was said, the Paraklete will manifest itself at the request of the Ego, providing the irresistible and transmuting force of The Incognizable's Will: "if the Spirit, the Selbst, the Ego, calls for Him, the True God will manifest Himself during the runic ecstasy, not gnostically, but volitively: that is why it is not possible to know The Incognizable but to ascertain the action of His strength, which reinforces the Ehre sphere" (page 784).

In synthesis, the oriented Ego, by assuming the luciferic graceful attitude, experiences a runic ecstasy that puts it into a charismatic bonding with the Paraklete, receiving from the latter an “extra energy” that enables it to suspend the dramatic tension of the sacred symbol and to reinforce its Ehre sphere of egoic will. But, although the Ego *intimately* receives the grace of the Paraklete, what suspends the dramatic tension is its own act, i.e., its *valor*, since such an act is performed *with a graceful will. And that attitude of valor, of the graceful will, which suspends the dramatic tension in the fundamental ethical act, is “noological honor,” the only moral action of the Virya.*

Contrary to this graceful will coming from the Spirit, the act of which is Honor, the “psychological Will” of the Paśu is an animic force, devoid of ethical meaning. The psychological will, like everything animic, is linked to the organic: a deficient diet, or an excess of sexual activity, or organic fatigue of any kind, can enervate, on a dime, the psychological will, the recovery of which depends, then, on the normalization of the altered organic function. The graceful will, on the other hand, being of a noological origin, i.e., coming from an absolutely transcendent, eternal, and infinite being, like the Spirit, is independent of the organic: the graceful will of the Virya, the hero, the warrior, is not only potent enough to overcome any obstacle that stands in its way but, above all, it is potent enough to overcome its own inner Demons, the myths and sacred symbols, and the weaknesses that enervate the psychological will of the animic subject.

L. The Paraklete, Its Grace and Charisma

In article “D,” page 784, the following conclusion was stated: “In synthesis, the construction of the Ehre sphere consists in this: the Ego, with a luciferic graceful attitude, must get the Paraklete to manifest itself during the runic ecstasy, i.e., to coincide in the actual infinite: *its presence will not bring any knowledge apart from the truth of the Uncreated Rune, but, instead, it will transmute the psychic structure of the Virya by creating a sphere of egoic will around the Selbst* (Figure 32). The Ehre sphere, the content of which is an extra energy provided by the Paraklete, is thus converted into a source of volitive force that the Ego consumes in order to reinforce its own volitive essence. Such is the Grace of the True God: that the reverted and enchained Spirit never lacks the necessary strength in order to concretize its liberation. If the volitive force is insufficient, the Ego will always have the possibility of *calling on the Paraklete’s aid*. However, its transmuting presence will only manifest itself to that Virya that expresses a “luciferic graceful attitude,” i.e., to the one who has received the charismatic

message from the Gral of Khristos LúCIFer, the envoy of The Incognizable, and has charismatically aligned himself with His warrior band.” Regarding this *aiding* character of the Paraklete, here we will complete the concept and clarify it by resorting to its etymology; as for the reference to the “Gral of Khristos LúCIFer,” it should be noted that said subject will be developed in detail in the section, “The ‘O’ Strategy of the Loyal Siddhas.”

Paraklete is a Greek word (παράκλητος) derived from *paraklēsis* (παράκλησις), an appealing, a petition for help, a request for deliverance, etc., where one can already see the indicated meaning. The Paraklete is thus considered, in its origin, a “caller for aid,” an intercessor or advocate for liberty, etc. At first, Christianity used this word with good sense in order to designate the Holy Spirit or Divine Mediator, a concept that is quite close to that of the Hyperborean Wisdom: the *will-of-the-Incognizable-to-liberate-the-Spirit*. But, after the unholy alliance between the Roman Emperors and the Church, after the Council of Nicaea and those following, a “divine trinity” was “invented” and the Paraklete was incorporated into the Aspects of Jehovah Satan, definitively poisoning its original meaning. However, the word is Hyperborean and even though it is degraded, we will not stop using it when it suits us, always referring to the concept of the Hyperborean Wisdom. We will keep the same reservation with respect to two other words, *grace* and *Charisma*, equally violated by Catholic theology, which we will now redefine.

Paraklete is denominated as *charismatic agent*, as it was said. The word *Charisma*, as well as charity, charitable, etc., comes from the Greek root *charis* or *kháris* (χάρις), which has, among many others, the meaning of *grace*, attractiveness, charm, beauty, loveliness, finesse, panache, elegance, but fundamentally, divine gift. In Latin, *gratia* is from the same root from where comes the Castilian *gracia*, and *gratis*, to gratify, gracious, etc., with the same meanings as in Greek. Also, the *Gratiae*, the three divine Graces or Charites, have the same origin: *Aglaea*, “the shining one”; *Euphrosyne*, “the mirthful or merry one”; and *Thalia*, “the blossoming or flourishing one.”

Etymologically, then, *Charisma* and *grace* are synonymous words. However, for the Hyperborean Wisdom, both words have a slightly different meaning: in *Charisma* is reserved the absolutely transcendent character that corresponds to the manifestation or expression of the Paraklete as a *divine agent* or *worker*; hence “*charismatic agent*” as the expression of the Paraklete. *Grace*, on the other hand, is used in order to indicate the attitude of the Virya, when he establishes the charismatic bonding, i.e., the “luciferic graceful attitude.”

M. The Luciferic Graceful Type Participates in the Hyperborean Mystique

During the luciferic graceful attitude, then, the Ego establishes a charismatic contact with the Paraklete. This can only occur, as we have seen, in coincidence with the runic ecstasy, i.e., when the Ego coincides in the actual infinite with the Uncreated Rune. This concept allows us to understand, with greater exactitude, the definition of the Hyperborean Mystique presented in the First Part. In order to do so, the concept of “charismatic bonding” must be endowed with its “collective” significance; that is to say, if, on the one hand, charismatic bonding signifies the contact of the Ego with the Paraklete, on the other hand it also signifies the contact of the Viryas with each other by a charismatic coincidence in the “framework of a Hyperborean Mystique,” i.e., in its “strategic area.” That is why the Mystique is defined, page 254, as “a *form* sustained by a *being* called Charisma.” It can now be seen that under this “form,” which can be nothing but *runic*, there is a strategic area in which the Viryas are connected by the Pure Blood, by the Symbol of the Origin present in the Pure Blood. Such a connection, which bonds the Viryas with their “charismatic center” or leader, is also an ecstatic experience denominated “mystical ecstasy”: the charismatic bonding, then, at the same time that it connects the Ego of the Initiate with the Paraklete, converts him into the “strategic center” of a Mystique and infallibly bonds him with the lost Viryas who perceive his “Charisma.” “This Charisma, which the leaders possess to a high degree and that seems to be an indispensable element to guarantee success in the conduction of communities and the foundation of enduring collective organizations, is the principle on which a Mystique is based. Indeed, a Hyperborean Mystique, or simply ‘Mystique,’ is always the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons. But, whatever the case, the charismatic bonding between Viryas always has, as its center, the blood, the Symbol of the Origin that constitutes the common inheritance of the Hyperborean lineage” (page 253). “Charisma is the expression of the Paraklete or Holy Spirit and *its recollection can only be experienced* from the blood Minne” (page 254): if this concept is obscure, it will become clear just by noting that the Symbol of the Origin, and the Runes that make it up, can only be experienced as a recollection, i.e., as the recollection of the Tau Point in the memory of the Blood, *any runic ecstasy always implies the experience of the Symbol of the Origin, its “recollection.”* The paragraph on page 254 continues in this way: “This means to speak of an absolutely transcendent and individual experience to which we call *mystical ecstasy* and to which it is not even possible to

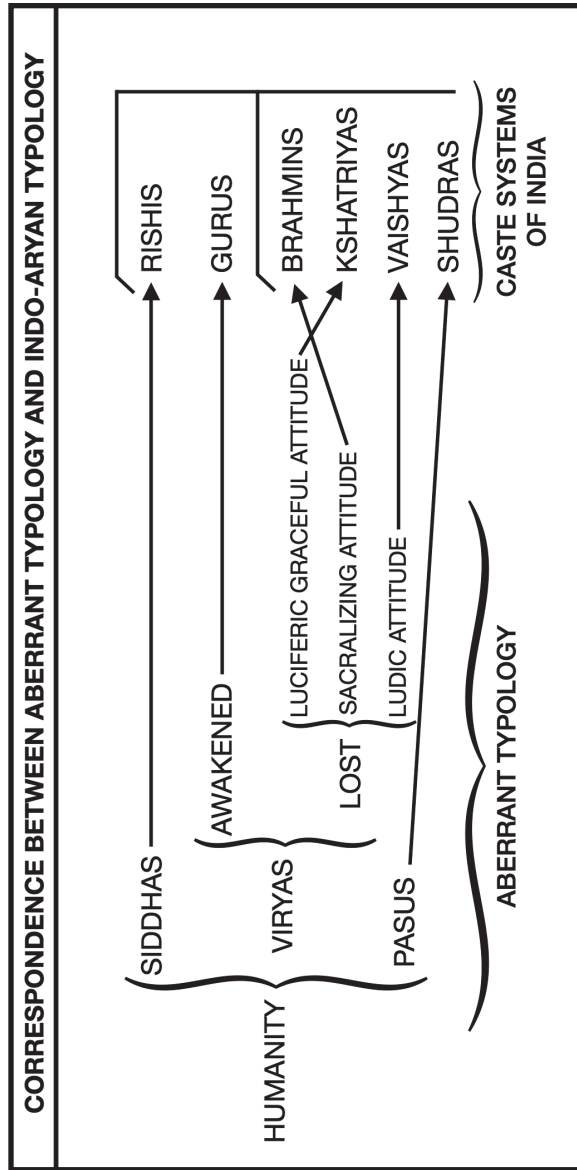


Figure 100

imagine related to *the collective* insofar as this concept alludes to what is relative to 'any gathering of individuals,' as defined by the *Sopena Dictionary*. What do we then mean when speaking of a *collective perception* of the Charisma? Answer: That, in the 'framework' of the Mystique, individual charismatic experiences, different and unique in themselves, synchronistically coincide in time and space. Which does not at all mean that such experiences are *collective* in the sense in which we call *common experiences* or phenomena of which perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody."

As we see, for the Hyperborean Wisdom “the Charisma is the being that supports that form called Mystique”; but, “such a form and such a being are absolutely transcendent”: how can they be known then? Answer: not with reason or with any animic subject, i.e., not with the soul, not with the heart, etc.. One can only perceive the Hyperborean Mystique with the Blood, in that strategic contact between the Blood and the lost Ego that we explain with the allegory of the imprisoned Ego, when the Ego, detached from all reason, from all instinct, “listens to the Siddhas’ song of A-mor.” The Mystique is, on the other hand, *the only runic form, true and absolutely transcendent to the archetypal forms, which it is possible for a lost Virya to intuit without knowing the Hyperborean Wisdom.* And this occurs only because such a “runic form” is already known to the Virya, in the Origin, and he keeps a recollection of it in the memory of the Pure Blood.

The Hyperborean Mystique *is not a force field phenomenon*, as affirmed on page 238 of the First Part, but a synchronistic and acausal mode of transcendent contact between members of Hyperborean lineage, Viryas and Siddhas, and with the Paraklete. It is responsible for the charismatic bonding between Viryas and Loyal Siddhas known as the Catena Aurea or Golden Chain; the Paśu do bond with each other, and with the Demons of Chang Shambhala, *by a field phenomenon akin to the “magnetism” of profane physics, caused in truth by the gravis atoms of physical space.* But this coarse gregarious contact, typical of collective hysteria, should not be confused with charismatic bonding. “The Virya is an essentially dual entity: in his being coexists, together with his animic nature, the transcendent manifestation of the Spirit, the ‘Ego’ that reflects, to a greater or lesser extent, the Infinite Ego. That is to say, in the Virya coexists an animal inheritance and a Hyperborean inheritance. When he ‘awakens,’ when the charismatic bonding of the Golden Chain puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Ego manifests in the Symbol of the Origin, giving rise to the Selbst and to the possibility of projecting from there the Sign of the Origin *on* the sign of the fence, producing an infinite fence. Thus is born the Hyperborean Mystique, which is nothing more than an infinite fence with a charismatic content, a strategic space: the Archemon that the Virya produces as an individual act of war is, in truth, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an Archemon or strategic space for the transmutation and spiritual liberation of an entire charismatic community” (pages 313–314).

Let us synthesize the concept. The luciferic graceful types of the lost Virya act, commonly without knowing it, within a Hyperborean Mystique. When they face a sacred symbol and appeal to the

graceful will in order to suspend the dramatic tension, it is an unmistakable sign that they have charismatic bonding with a charismatic leader, the Führer, for example, a Loyal Siddha, with Khristos LúCIFer, or with Wotan, etc. In any case, the lost Virya receives an “extra charge” of volitive energy directly from the Paraklete that enables him to graciously notice the comedy staged by the Archetype or the Myth and *to suspend* the dramatic tension. The lost Ego is then momentarily inundated with valor, transmuted by the graceful will, alert, and resolved to act: in order to stop the process of the sacred symbol while at the same time transcending it and recognizing its archetypal essence. But the “extra energy” that the Paraklete bestows is not a “content” of the lost Ego, nor even of the Selbst, but of the Ehre sphere, *which is to be considered, also as a “personal Mystique” or runic form: the principle that “Charisma” or the “charismatic agent” can only be the content of a Mystique is thus fulfilled.* This is what happens with the luciferic graceful type: he becomes the “charismatic center of a Mystique,” his Ehre sphere, which starts from him and can be transmitted, through charismatic bonding, to other Viryas who perceive it with the Pure Blood. That is why the “natural chiefs” command and no one disputes their command, they all “know,” with the Blood, that he really is superior; it is the *valor*, the *graceful will*, which reveals his condition of Charismatic Leader.

Why does one participate in a Mystique? Answer: because of the Minne or memory contained in the Pure Blood, because of the Hyperborean potency of the lineage. Hence, it is meaningless to speak “collectively” of the Hyperborean lineages or to suppose that their members can be framed in the patterns of the “psychology of the multitudes.” They are the characteristics of the Paśu that fit into such patterns, characteristics, also, of animal populations: in the multitudes, made up of heterogeneous groups, the animal tendencies of the Paśu and each one of the members’ purity of Blood, give rise to two simultaneous and opposing facts. Animal tendencies produce a collective phenomenon of “gregarianism” or “group soul”; the Pure Blood actualizes the fact of the Hyperborean Race by charismatically bonding its members in the runic framework of the Mystique. Both facts constitute two “fundamental principles” in the techniques of social control, such as is demonstrated in *Treatise on the ⚡ Psychosocial Strategy*. Thus, “within a Mystique,” there are no collective, force-field, causal, etc., phenomena, but a charismatic bonding, synchronistic and acausal, which directly relates, Virya by Virya, each one to his Leader and Führer. It is worth repeating, lastly, that valor, just as Noological Ethics defines it, as a graceful will, constitutes the content of a Mystique, the Ehre sphere, and, therefore, cannot be effectively hidden or disguised: with the Blood, the

Race will always know, charismatically, mystically, who its Heroes, Leaders, or Chiefs truly are.

We see, then, that the luciferic graceful attitude, which is the most spiritual degree that a lost Virya, i.e., strategically disoriented about the Origin, can attain, is also the closest to awakening and orientation: the luciferic graceful attitude is enough for the Virya to be in a capacity to concretize the two Steps of Wotan's solution or, in other words, only the luciferic type is in a capacity to access the Hyperborean Initiation. In fact, even if only for a moment, the luciferic graceful attitude grants that state of alertness that, as explained, is a *permanent* characteristic of the awakened Virya or Hyperborean Initiate. In summary: the luciferic graceful type is one step away from the awakened Virya. And it is clear that the Mystique, as defined, is the exclusive property of the luciferic graceful type: let us never speak of "priestly mysticism" nor confuse the "religious ecstasy," with which many specimens of the sacralizing type connect themselves with the Demiurge Jehovah Satan, with the true Hyperborean Mystique.

N. Correspondence Between Aberrant Typology and the Indo-Aryan Typology

A better perspective of Aberrant Typology will be gained if we compare it with the ancient Indo-Aryan typology, i.e., with the social organization that is vulgarly denominated "caste system." In India, the castes are four: that made up of *Brahmins*, or the priestly caste; *Kshatriyas*, or the noble-warrior caste; *Vaishyas*, or the free-man caste; and *Shudras*, or the servile caste. This system was also very common among the Semites of Egypt and Babylon. But this should not be surprising because it is in fact a common Atlantean heritage, since that civilization, in its last era, was organized on the basis of the same system.

Now, referring exclusively to the Hindu system, we can say that, with some good will, it is possible to relate it to the Aberrant Typology *if we liken the Shudra to the Paśu and invert the Brahmins with the Kshatriyas* (and, on a transcendent plane, we identify the Rishis with the Loyal Siddhas, i.e., with the Lords of Agartha). In the synoptic table of Figure 100, both typologies can be seen compared.

The first thing that will undoubtedly come as a surprise is the fact that the comparison of types requires so significant an inversion. However, everything becomes clearer if we affirm that with such an inversion we do no more than restore to the caste of the Kshatriyas the place that befits them and that was usurped in the remote past by the caste of the Brahmins. It is, certainly, a change that occurred in Atlantis, which will last until the end of the Kaly

Yuga, and that which will be difficult to understand in our days due to a deep-seated prejudice. We allude to the widespread belief in the “superiority” of the priestly caste over the warrior caste, which is nothing more than another synarchic disinformation tactic. With the aim of contributing to create the maximum confusion in this matter, many authors of esoteric books have sustained in the last century the thesis that the same Kaly Yuga, i.e., the period of the greatest spiritual decadence that we have in memory, would have no other origin than “the rebellion of the Kshatriyas.” These authors, including Rene Guénon and the Theosophists whom he combated, like H. P. Blavatsky, Rudolf Steiner, etc., worked in support of a current of Atlantean philosophical-esoteric thought, of clear Shambhalic inspiration, which seeks to exalt the Siddhas of the Dark Side as “Masters of Wisdom” of the White Hierarchy, hiding their nefarious condition of the original traitors of the Hyperborean Race of Spirits.

But the truth is very different because, according to the Hyperborean Wisdom, it corresponds to the synoptic table of Aberrant Typology. To put things in their place, it is necessary to have certain data and a subsequent clarification. The data are the following: in the Christian-luciferic period of Atlantis, society was organized on the basis of very ancient Hyperborean principles, also in four castes; the spiritual hierarchy of such castes was this: first, the warrior caste; second, the priestly caste; third, the citizen caste; and fourth, the servile caste. The fact that there were also four races: Red, Yellow, Black, and White, should not cause confusion, for the first three were *jointly* making up three castes, and the last, White, was numerically insignificant as it was constituting a special caste of *sacred constructors*. What occurred next? At a later period, rightly termed “satanic,” the Traitorous Siddhas gained complete control of civilization, destroyed the “Universal Empire” model on which it was organized, and ruled it with an iron hand through the priestly caste, who came to be known as the Lords of the Dark Side. In order to fulfill their evolutive plans, the Traitorous Siddhas reorganize society under the dominion of the priestly caste, which they elevate to the first level, thus creating the system that all the peoples of Antiquity knew, except those who descend directly from the “Cro-Magnons,” i.e., from the Atlantean White Race, or are tributaries of their wisdom.

Here is the data; now, let us move on to the promised clarification.

If, as we affirm, a change in the hierarchical order of the upper castes took place in the satanic period of Atlantis, is it possible that such a fraudulent alteration has lasted until the present day? And, if so, how was it instrumented? In order to find the answers, it is necessary to touch on a subject that constitutes the key to the

whole deception. At that time, the Traitorous Siddhas decided to support their strategy by the creation of a suitable Myth; (remember that when speaking of a Myth, we allude to a psychoid Archetype, the evolution of which is carried out in superstructures of cultural or historical facts). Said Myth, which is responsible for the repetition of the error until the present day, is denominated "Dual Power" and has been represented with a plurality of similar symbols: Gemini, *labrys* or the Cretan double ax, two-headed eagle, two swords, etc. The following paragraph, already seen in the article "The Resignation of Wotan," is related to this fact: "At that time, in the world, the social crisis that accompanied the sinking of Atlantis was unleashed: two of the three castes that made up Atlantean society, the warrior caste and the priestly caste, were locked in an all-out war; the priestly caste was supported by the Traitorous Siddhas and the warrior caste by the Loyal Siddhas. In the midst of this conflict came to fall the objects that Freya-Partridge released before nuptially re-integrating with Wotan: the emerald labrys did not touch the ground because the priests intercepted it in the air and, giving displays of great joy, incorporated it into their own Strategy; since then it contributes, archetypally, to perpetuate the fable of the "spiritual superiority" that the priestly caste would hold over the warrior caste" (page 755).

It is worth clarifying that *the theme* of the Myth was Hyperborean, known in Atlantis since the Luciferic period when it was serving as the basis for the organization of the model, or way of collective liberation, the "Universal Empire"; the action of the Traitorous Siddhas consisted in re-signing a powerful psychoid Archetype to operate from the universal collective unconscious in the alteration of the traditional theme. The Hyperborean Tradition affirmed that there are *two powers* that must be differentiated in every social organization: the Spiritual Power and the Temporal Power. Such powers keep the following opposition: the Spiritual Power is superior, "strategically superior," to the Temporal Power. Well, based on this doctrine, the Traitorous Siddhas elaborated the Dual Power Myth.

Here is the deception: the Myth consists in fostering the belief that the priestly caste should hold the Spiritual Power and the warrior caste the Temporal Power, consummating the spiritual inversion of values. What does the Hyperborean Wisdom say about it? Answer: that, because the *normal* Hyperborean Spirits present an "essential hostility" toward the material world of the Demiurge, which inevitably converts them into a *Race of warrior Spirits "in" the universe*, it is the *warrior caste* that effectively enters into contact with the Spirit (*Nous*) or Vril; and, also, that the *priestly caste* can only influence the soul (*Psyche*), emotional body or astral double, of man, i.e., the evolutive, energetic, material entities, etc. The

latter will become clear later on, when we study the ethical outline of the priestly type. It is, then, the very essence of the castes, the spiritual scope of their function, which determines that it is *natural* for the warrior caste to assume the Spiritual Power and for the priestly caste, the Temporal Power. The inversion of castes carried out in Atlantis, responsible to a great extent for the famous “sinking,” and the evolutive action of the Dual Power Myth, have created a permanent conflict ever since. And, every time that the warrior caste has attempted, as part of a Hyperborean Strategy of collective liberation, to regain its position as the regent of the Spiritual Power, it has been annihilated and slandered . . . and then the panegyrist of the Synarchy have spoken of the “Rebellion of the Kshatriyas” and blamed this caste of Hyperborean lineage for being “responsible for the Kaly Yuga.”

O. Fallacy on the Evolutive Origin of the Caste System

It is worth mentioning here, and to observe with reference to the article “The Double Origin of the Golden Age” (page 372), a theory as ingenious as it is rationalistic, which is generally argued in order to increase confusion or simply out of ignorance. It is that which associates “the solar” with the warrior caste and “the lunar” with the priestly caste. This seemingly innocent theory has the hidden aim of explaining the “appearance” of the caste system by “evolution,” thus procuring to deny its Hyperborean origin. In effect: if the priestly caste is “solar,” this allows the esoteric rationalists to establish an ingenious relationship with the “Golden Age”; and the same, if the priestly caste is “lunar,” it is associated with the “Silver Age.” Thus, given that, according to the Traditions of Antiquity, the Ages occurred in a successive form, it is concluded that “the solar, regal, or warrior caste made its appearance first, and then the lunar.” It thus turns out that castes arose within societies after a long evolution: first, the solar caste: thousands of years later, the lunar caste; thousands of years later, when Neolithic societies “evolved” from nomadic and pastoral life to agricultural communities, cities appear and with them the urban caste of freemen; finally, the establishment of slavery gave rise to the slave or servile classes and their corresponding caste.

The following example proves that all this reasoning is nonsense: suppose that within fifty thousand years some esoteric rationalists of the future (which there will be!) explore the ruins of the United States of America (which will exist!). And suppose also that, from that examination, they conclude that “the primitive Americans arrived at that system of government, called ‘Democracy,’ after a long evolution: first, *the executive power* ‘appeared’; after thousands of years, *the legislative power*; and, thousands of years

later, *the judicial power* was formed.” Do not believe that we exaggerate because, just as the Constitution of the USA consecrated the three powers *simultaneously* in 1789, which since then began to function held by *revolving castes* of public figures, like so in Atlantis, during the Luciferic period, the “Universal Empire’s” choice way of collective liberation consecrated the caste system *simultaneously*: first, the royal, noble, and warrior caste; second, the priestly caste; third, the citizen caste; fourth, the servile or slave caste. This is the truth that the Synarchy tries to hide or distort.

P. Superiority of the Luciferic Graceful Type-Kshatriya Over the Other Types

As we saw, the warrior caste, its type, is naturally apt in order to establish the noological contact with the Spirit, while the priestly caste can only achieve a psychological contact with the soul, with the animic part of the Virya. If we study the synoptic table in Figure 100, where the Aberrant Typology has been related to the ancient caste system, not only will this affirmation become evident, but we will have a unique opportunity to understand in depth the psychological type of the priestly caste by equating it with the sacralizing type.

There seem to be no doubts, by virtue of all that has been said about the undoubtable relationship that links the luciferic graceful type with the Kshatriya or Indo-Aryan warrior type: we have recently defined the former as “one step away from the awakened Virya or Hyperborean Initiate”; and the latter is the prototype of the Hyperborean warrior; in synthesis, the awakened Virya is a Kshatriya. That is why the Kshatriya caste, if its purity of blood is sufficient, must be considered superior to the priestly caste, as long as such purity enables its members to discover a way of liberation for the Spirit and to conquer the Vril.

Being clear about the equivalence of the luciferic graceful type-Kshatriya, it must be pointed out that the “priestly type” is *only a “religious” figure derived from the sacralizing type*: as will be seen, the figure of the “professional military man” also corresponds to this type. Moreover, if we seek a typical characteristic in order to define the priestly type, the most appropriate thing to do is to begin by examining the ethical-psychological aspect of his acts, since the priest, not only feigns a moral conduct, but is also the principal producer of moral doctrines. Dealing with such a character, it is convenient to observe the three types of the Aberrant Typology from the ethical-psychological point of view: this is what will be done in the next section. However, it is worth repeating here that *the “priestly type,” of the Indo-Aryan or Western typology, is only one of the subtypes that can be derived from the “sacralizing type”*: a *communist youth*, for example, who, with his conscience subju-

gated by the myth of the General Strike, agitates the workers of a factory with the intention that they too be captured by said Myth, is another classic “subtype” derived from the sacralizing type, a “religious subtype” denominated “subversive and revolutionary agitator”; the “General Strike,” is the sacred symbol that has impressed the agitator’s lost Ego, like the balloon to Mr. Aberro in Scene 2 of Act 2: due to the balloon law, a dramatic tension has been created, in the consciousness, that feeds the appearance that the “General Strike” is a “great truth,” a supreme principle for which it is possible “to make any *sacrifice*,” even “to give one’s life”; the agitator, then, is in turn agitated by a Myth, an unconscious Archetype, which does not have religious but social features, but before which he bows, like the priest in front of the sacred symbol, and to which he sacrifices, like the priest, his psychological will; he renders cult to it and agitates others so that they share his certainty; he “evangelizes” them, inciting them to believe in the benefits that the Myth will bring: “economic progress,” “social justice,” “political liberation,” the “end of labor exploitation,” etc.; but all these “benefits” are only images of the inflation of the balloon, the illusion that the Myth creates in order to be able to keep on developing, because the “General Strike” brings nothing of the sort and, on the contrary, if it is allowed to “grow” too much, like Mr. Aberro’s balloon, it ends up suffocating all movement, all freedom, converting society into that rigid structure called *Soviet*. In this example, of course, we refer to the General Strike Myth, which is metaphysical, and not to this or that concrete strike, which may be just or unjust, just as when we speak of “Saturn’s vengeance,” we do not think of the ringed planet, but of a *Myth*-o-logical personage.

Ethical Conclusions of Aberrant Typology

A. Philosophy and Psychological Ethics

In classical Philosophy, Ethics is the branch that studies moral behavior, which constitutes one of its great problems. In synthesis, and simplifying very much, it could be affirmed that Philosophy deals with three great irreducible problems: the *ontological* problem, the *gnoseological* problem, and the *moral* problem. These problems refer to a concrete act: man in front of the cultural fact, or in front of something included in the cultural fact. In this context, the ontological problem is the questioning about *the being* of the cultural fact or of the things that compose it, i.e., what is the thing? According to the Hyperborean Wisdom, the answer to this problem is of a “metaphysical” nature. The gnoseological problem, on the other hand, questions *the way* in which *man knows what the thing is*, i.e. how do we know what the thing is? The answer is

generally denominated as the “theory of knowledge.” The moral problem, lastly, questions man’s attitude regarding the thing, i.e., what is to be done with the thing? Just as the problem was posed, man referred to the cultural fact, the answer is only provided by the *Psychological Ethics of the Paśu*, a doctrine that the ludic and sacralizing types of the lost Virya also share.

It is obvious that the three problems are interrelated and that is why in the following articles, when adjudicating an ethical qualification to the Aberrant types, their gnoseological behavior will also be *titled*. This will help the Aberrant types better *in general*, for, let us not forget, *pure psychological types* are being described here, i.e., theoretical models that will rarely fit exactly in the concrete cases of the lost Viryas.

B. Ethical-Psychological Qualification of Aberrant Types

The conclusions of Psychological Ethics are based on the moral evaluation of the exterior cultural fact. For Noological Ethics, this exterior “moral fact” has value only if it takes place in the Kairos of the Virya’s Honor, that is to say, if the Virya’s “moral” behavior expresses his luciferic graceful will; in any other case, the moral fact is considered as a “general” ethical act: and a “general” act is that where “the rational certainty of the Virya,” who only relies on specific acts, “stops.” But the Aberrant Typology is defined in the course of the *fundamental ethical act*, “the Ego in front of the sacred symbol”: *it is evident that any ethical-psychological qualification of the aberrant types requires the equating of the general ethical act, “the man in front of the moral fact,” with the fundamental ethical act; “the Ego in front of the sacred symbol.”* However, this is not impossible if we recall that every cultural fact is known by means of a rational reduction and the emergence in the light sphere of a conscious, equivalent representation: in order to equate the two acts, we need only observe *the conscious representation of the moral fact in front of the Ego* and establish the differences that it keeps with a sacred symbol.

The principal difference lies in the “profane,” or rather prosaic, nature of the *symbol* that represents the moral fact, as opposed to the special and respectable character of the *sacred symbol*. However, the symbol of the moral fact, analogously to the sacred symbol, will attempt to unfold in an evolutive process by impulse of the universal Archetypes: what distinguishes both symbols, at the moment of their manifestation in front of the Ego, is the “active potency”; the sacred symbol always has sufficient potency in order to confront a perplexed Ego and attempt to anesthetize and phagocytize it; the symbol of the moral fact rarely goes so far, except in the cases in which the psychoid Archetype or the Myth that sustains

the cultural fact is discovered and introjected under a *moral form*: then, the symbol of the moral fact in no way differs from a sacred symbol because, like the latter, it represents a universal Archetype.

But it is necessary to emphasize, here, another subtle difference: although both a sacred symbol and the symbol of a moral fact represent the same “universal” Archetype, *they will never be identical* because the symbol of the moral fact must always take on a “particular” form; the active potency of both symbols will be equally effective in order to dominate the conscious subject but they will differ in the “form.” More clearly: the sacred symbol directly participates in the Archetype that it represents and is, therefore, *universal*; its form is identical to that of the universal Archetype because it has been disengaged from the design’s archetypal series of matrices, schematized in the Relationship: the sacred symbol always proceeds from the concept slice noted on oblique planes of signification and emerges *without formal modification* toward the light sphere; the symbol of the moral fact, on the contrary, responds to the apprehension of the cultural fact and represents a *complex* of concomitant archetypal elements, substructured, with which the *particular idea* of the moral fact is rationally conformed; that is to say, that in its conformation intervene concepts of the particular value, pre-eminent cultural premises, symbolic assertions, etc. It is necessary to distinguish, then, between the *essentially universal* nature of the sacred symbol and the property of being *formally particular* that characterizes the symbol of the moral fact.

Taking into consideration the indicated differences, we see that it is feasible to equate the *fundamental ethical act*, “the Ego in front of the sacred symbol,” with the *general ethical act*, “the Ego in front of the moral fact’s symbol.” Admitting the validity of that equivalence, our next purpose will consist in elucidating what “the moral” depends on by directly observing the relationship between the Ego and the symbol of the moral fact. The conclusions of such an elucidation will enable us to immediately anticipate what the *ethical-psychological* attitude of each one of the aberrant types will be in the face of the question, “What should I do in *this* case?”

First of all, let us recall that the relationship between the Ego and the symbol is determined by the balloon law: “the lesser the will, the greater the stability of the process.” But the symbol, insofar as it represents unconscious Archetypes, is a *phenomenon*, a being that sustains itself in manifestation: as such, it possesses a *complexion* that enables it to act dynamically upon the Ego. Therefore, the relationship that describes the balloon law is not a mere bridge between the Ego and the symbol, a static structure, but a *dramatic tension* coming from a particular symbol, which expresses the archetypal complex corresponding to the represented cultural fact. Said “tension” is, then, also complex, made up of a plurali-

ty of concurrent forces in the act, or, if one wants to synthesize in one word: *heterodyne*.

What does it mean to consider that the dramatic tension is heterodyne? Answer: in the first place, something evident: that the dramatic tension affects not one but many different regions of the light sphere in which the lost Ego is immersed. And secondly, something consequent: that *the Ego is capable of perceiving the dramatic tension from many and different perspectives*. We had already brought forward this conclusion when we demonstrated that the relationship between the Ego and the sacred symbol, determined by the balloon law, could be perceived *subjectively* by the sacralizing type, as the “illusion of size,” or *energetically* by the luciferic graceful type, as “dramatic tension”: this different comprehension is precisely what differentiates the three types of Aberrant Typology. *We will now confront these three types, already determined by their attitude toward the sacred symbol, with the complex symbol of the moral fact in order to elucidate “what the moral depends on.”*

The “relationship” between the lost Ego and a complex symbol, the “relative tension,” is also complex, heterodyne, susceptible to various interpretations, as we have seen. For all the aspects that the symbol presents, various forms of its relationship to the Ego will be established; of all the possible significances to which the relative tension of the relationship could be reduced, *there is one that is moral* and that we need to discover; we want to know, first of all, what terms the relationship has been translated to so that we can recognize, without any doubt, that it has taken on a moral character. Having thus posed the problem, without too many pretensions, the following general answer must be considered satisfactory: *when, in interpreting the relationship between the Ego and a complex symbol, a “principle of benevolence” or a “principle of justice” arises, then the cultural fact, which the symbol represents, is evaluated as a moral fact.*

We have summarized the reduction to which the relationship between the Ego and the symbol can be ethically synthesized in the two principles “of benevolence” and “of justice” for reasons of clarity and brevity in the development of the subject, and for also taking into consideration that every other virtue or moral principle can be derived from them: for example, from the first, come some less basic principles of obligation: the principle of utility, the principle of not harming, the principle of not restricting anyone’s liberty, etc. And from the second, others are derived, for example, equality of treatment and equality in the eyes of the law, etc. Others like charity, valor, forbearance, honesty, gratitude, consideration, etc., can undoubtedly be derived from the two mentioned principles. For all these reasons, we will denominate such principles of benevolence and justice: *cardinal principles of Psychological Ethics*.

It should be clarified that the ethical attitude is a posteriori to the initial perplexity, i.e., to the *formation* of the psychological types. We will ask ourselves, then, does the balloon law continue to act, even when the relationship has been stated in ethical terms? Yes. It is true that when what has become evident is the first principle, the law adopts the form: "the lesser the will, the greater the amount of *good* involved in the process." And if one has the certainty that the relationship expresses the second principle, the law tells us, "the lesser the will, the greater (more effective) the *justice* involved in the process." The balloon law is thus indicating to us that the inflation of the symbol is translated by the Ego under the aspect of a subtle illusion, this time not figurative, but conceptual: "goodness" or "justice."

We will not let one more line pass without warning that the ethical attitude, *as it has been defined here, is practiced only by the "ludic" and "sacralizing" types*. But this clarification does not mean that the luciferic graceful type is completely amoral or immoral; on the contrary, this type professes the only true morality: *that which arises from an absolute good and absolute justice, good and justice known during the ecstasy of the Uncreated Rune, the only truth of the Virya*. The moral conduct of the luciferic graceful type is governed by the cardinal principle of Noological Ethics and that is why it *gracefully* excludes the moral relativity produced by the illusions of the symbols immanent to matter and energy. The ethical qualification of the luciferic graceful type will be defined in a future article with precision.

C. Psychological Ethics of the Ludic and Sacralizing Type

Leaving the luciferic graceful type aside for the moment, we can distinguish two manifestly different attitudes in the morality of the other two types: on the one hand, there are those who believe that "the moral" is a value intrinsic *to the act* itself, which gives rise to the question: "What should I do?"; a belief that demands a new questioning before *each fact* that can be qualified as "moral"; the need to establish guidelines for social behavior has led this group, without renouncing the moral approach to each concrete fact, to occasionally adopt a mitigated attitude and to accept some form of universal *norm* that governs moral conduct: but in the two cases, the rigorous and the attenuated, it is affirmed that each particular moral act depends on "the good" and "the just," it being possible that the same fact, occurring under different circumstances, possesses a different value of good or of justice; those who share this criterion are called in Psychological Ethics: *deontologists*; "deontologists of the act" or "activists" for the rigorous ones and "normative deontologists" for the mitigated ones.

On the other hand, there are those who believe that the moral value of an act comes from the purpose to which said act aims: thus, one should not qualify each act according to its circumstance, but rather consider *whether its finality* depends on obtaining *a greater surplus of good over evil or a greater justice*; in other words: an act is “good” or “just,” and should be performed, if, and only if, its finality, over any other alternative, *promises a greater surplus of good over evil or a more effective justice over injustice*; this belief is denominated in Psychological Ethics: *teleology* and takes, as in the case of deontologists, several positions, some rigorous and others mitigated. It is classic, for example, to distinguish whether the intended finality aims to produce a greater personal good or social and universal good: if the pursued aim exclusively redounds to a personal good, teleologists are called *ethical egoists*; otherwise, if the good to achieve in the moral act has a declared aim that is social, collective, communitarian, etc., teleologists are known as *ethical universalists* or, more commonly, *utilitarians*.

With reference to Aberrant Typology, it is understood that, due to the tendency to *frame the facts*, characteristic of the ludic attitude, the members of the “ludic type” take into account the concrete moral duty, intrinsic to each particular act, and can be qualified in their great majority as “ethical deontologists.” The “sacrilegious players,” more fearful of assuming permanent commitments, and, also, more personalistic, tend to be “rigorous deontologists of the act”; the “vulgar players,” i.e., those who apply the ludic attitude to all sorts of concrete activities in their daily lives, more often than not, so skillfully feigning “the seriousness” of their acts that they end up forgetting that they do not really believe in what they do, choose to be “deontologists of the norm.” It is clear that, as society is constituted by an overwhelming majority of “vulgar players,” they are those who have ended up imposing the “current morality.” Such ethics is strictly cultural, based on concrete rules of morality that allow one to decide, in the face of a particular fact: “it is good,” “it is just,” etc., and has become deeply embedded in the organic structure of society, for example, in justice, which has been codified in laws that generally start from deontological norms. However, as we will see, the activity of teleologists has also had a great influence on ethically based legal norms. The “sacralizing type,” by the dependence that it adopts in front of powerful symbols, which it sacralizes and reduces to “cardinal principles,” is naturally teleological. The finality toward which the process of the Archetypes represented by the symbols develops, i.e., that the “greatest surplus of good over evil” is the moral interpretation of the final perfection or entelechy to which tends the evolutive unfolding of the Archetypes. But such an entelechy or finality is only *in potentia* behind the symbol and, in order to interpret it, regulate it, lay down norms

for and postulate it, *it is necessary to previously grasp it*, a possibility that we have already seen is forbidden to the ludic type because of its fearful and uncommitted attitude. The ludic type will find it very difficult to bear the presence of the most powerful symbols and to grasp their secret finality, that is why it only considers the most apparent and exterior aspect of the facts: *prima facie*. The sacralizing type, on the other hand, if the subjection is very intense, can fall into utopian postures by tenaciously affirming the primacy of moral entelechies over any concrete norm of the deontologists.

By “powerful symbol” we mean a complex symbol, for example one that represents a moral fact, the complexion of which enables it to act effectively on the Ego, according to the balloon law. In such a situation, the ludic type will observe, *prima facie*, the symbol and will frame it *before* the tension grows according to the law, i.e., before “the moral interpretation of the tension” leads him to unsuspected conclusions. It is that such a “moral interpretation” of the dramatic tension, as *it grows*, is perceived as *a duty or obligation, also growing*; something that the ludic type fears and avoids. That is why the “vulgar players” of the ludic type, the immense social majority, usually maintain a very ephemeral contact with that complex symbol that acts on their moral fiber, in many cases not going beyond a simple indifferent glance, and, that is also why the members of the ludic type can go from *amorality*, which is a lower degree of ethical behavior on the part of some vulgar players, to *normative cultural morality*, the product of a *prima facie* obligation on the part of sacrilegious players and some others, which is the highest degree of moral responsibility that the type is capable of reaching. Kant, a typical *activist deontologist*, tried to reconcile the different positions of the ludic type by appealing to an evasion that allows, in front of the symbol, neither to advance too far into the inquiry of its actual finality—with the danger of falling into teleology—nor to propitiate the subjectivist acceptance that one’s own point of view about what is good or just is the correct one, with which one could fall into ethical solipsistic egoism; his solution was: “act only in accordance with that maxim through which you can at the same time will that it become a universal law.” Thus is saved the *prima facie* appreciation that the ludic type can obtain from the framed symbol: it is enough that the sought-after good seems *to us* a common good.

The sacralizing type, on the other hand, *sees* the tension *grow* in the form of a moral obligation and imposes on himself, sometimes fanatically, *a duty (to do)* that he will then try, after the sacralizing contemplation, to enforce; we do not say that *he will fulfill* but “that he will try to enforce,” and make others comply. In this way those of the sacralizing type also impose, in many cases with extreme violence, their teleological point of view on the inferior ludic

type: from the political and juridical utopias to the religious and theological rules of triumphant beliefs, they end up imposing themselves as a norm of social conduct in spite of those of the ludic type and even of the struggles and conflicts between the different functions into which the sacralizing type is divided. The most common pretension of the sacralizing type is the demand that “all of society” must adjust its ethical conduct *in conformity with a teleological moral model*, i.e., one that promises the best finality in terms of good and justice. But it is not a matter, then, of mere regulation, of man having to decide his conduct in the face of the question “What should I do?” using *only* moral norms; the pretension goes further by demanding that *each* individual adopts his particular character in conformity with the proposed model. In this sense, teleologists are intransigent and thus attempt to force the imitation of their paradigmatic models, for example the Marxists to Marx, Lenin, Fidel Castro, Che Guevara, etc.; the Buddhists to Buddha; the Muslims to Muhammad; the Judeo-Christians to Jesus Christ; etc. And even the capitalist directors of large corporations, through their foundations, political control, advertising, the press, etc., try to measure or condition the common citizen so that he will stay within the limits of the “liberal model”: practice “consumption,” “democracy,” “market competition,” etc. In summary: the “*normative utilitarian*” teleological pretension *aims at influencing the traits and dispositions of the individual character, adapting each one according to the exemplified model, in order to achieve, in the end, a “common good,” a “more perfect justice,” etc.* And this pretension of modeling man is generally inferred in teleological doctrines because everything that they manage to legislate, and to insert in the organized structure of society, aims at such a finality: the moral rules, which are then transformed into obligatory norms, come from “the culture,” a culture tamed by the Synarchy with the mud of teleological doctrines.

D. Noological Ethics of the Luciferic Graceful Type

Let us agree, from the outset, on referring to the most perfect case of the luciferic graceful type, i.e., to the Hyperborean Initiate or Tirodal Knight: it is necessary to think of this exemplary case each time that the luciferic graceful type is alluded to in this article.

Considering, then, this case of the Hyperborean Initiate, it is evident that Psychological Ethics will never be able to define or explain his behavior with regard to the “moral fact,” i.e., with regard to the cultural fact that presents a “moral” character for the ludic type and the sacralizing type. Why? Answer: because no such “cultural fact” will present a moral character for the luciferic graceful type.

And further: by no means will any cultural fact be evaluated as a moral fact; for the luciferic graceful type, neither the act nor the finality of the act have any moral significance. In order to comprehend this answer, we should observe the fundamental ethical act and remember that it is the relationship between the Ego and the symbol that determines the moral character of the represented cultural fact, when being interpreted as a “principle of justice or benevolence”: the ludic and sacralizing types, upon perceiving the cardinal principles of Psychological Ethics, actually *place* moral *meaning* on the cultural fact, i.e., affirm it as a particular value, endow the axiological context with “moral value,” which is a particular cultural value; well, none of this occurs when it is the luciferic graceful type who interprets the relationship between the Ego and the symbol: the luciferic graceful attitude enables him to suspend the dramatic tension and break the balloon law: we said in another article that the Virya then perceives “a comical situation; funny but glaringly false. Under the luciferic gaze, the dramatic circumstance loses its tragic or distressing atmosphere and reveals itself, instead, to be contrived and fictitious” (page 850); then, if he wishes, he can invert the direction of the symbol and apprehend its archetypal essence without being affected by it, because at that moment the archetypal process is “stopped,” since the tension is “suspended”; but, what if the Virya does not wish to know the essence of the symbol? Answer: that, *the tension being “suspended” by the action of the graceful will, the “relationship” between the Ego and the symbol has been dissolved. But this “relationship,” this “relative tension,” is neither more nor less than the representation of an exterior “connection of meaning,” the bond that imparts particular value to a cultural object, in this case, to a moral object: its dissolution implies its external non-affirmation. In synthesis, the luciferic graceful type will never voluntarily place meaning on the entities, as the macrocosmic objective of the Paśu’s finality stipulates, let alone moral meaning: he will never interpret the dramatic tension as an ethical principle and, consequently, whatever the cultural fact represented, he would never express a moral value that can be affirmed in the axiological context.*

It is clear, in light of the *Fundamentals of the Hyperborean Wisdom* seen so far, that the Hyperborean Initiate, with his Ego isolated in the Odal Archemon, will as much as possible avoid “placing meaning on the entities,” thus complying with the microcosmic objective of the Paśu’s finality. The Hyperborean Initiate is indifferent to the superstructures of cultural facts and, that is why these cannot capture him: if the astral Archetype of a cultural fact, for instance, managed to establish a “connection of meaning” with the Hyperborean Initiate, it would, not even for an instant, be able to resist the luciferic graceful attitude. The Hyperborean Initiate, if he

wishes, can move through the world being “culturally invisible,” because of the lack of mutual relationships with the superstructures. It is evident then that the Hyperborean Initiate who has eliminated the connections of meaning between his microcosm and the superstructures, *will never add “moral value” to the axiological context*, since this is an expression of the ethical-psychological interpretation of the connections of meaning, corresponding to relative tensions between the Ego and the symbol of the cultural fact, connections that, in this case, are non-existent. Of course, it need not be insisted on that *the Hyperborean Initiate achieves the elimination of the connections of meaning and his cultural invisibility by permanently presenting that luciferic graceful attitude that suspends all dramatic tension between the isolated Ego and the represented symbols of the cultural fact, thus preventing the exterior expression from corresponding to any moral or cultural interpretation of any kind.*

Moreover, if the Hyperborean Initiate does not affirm any ethical-psychological value, what does his expression express? Answer: *the ethical-noological value, that is to say, “Honor,” the only moral of the awakened Virya.* When the Hyperborean Initiate expresses Honor, his expression corresponds to the graceful will manifested by the Ego in the luciferic graceful attitude. And, as this attitude is *permanent*, it is clearly seen that *the Honor of the Hyperborean Initiate*, which reflects this attitude, *is also permanent.* Likewise, as there are no connections of meaning, it is understood that *the Honor of the Hyperborean Initiate is independent of any “act” or cultural fact.* In other terms, the Honor of the Hyperborean Initiate is an absolute value, independent of any cultural determination.

If the Hyperborean Initiate does not present a “permanent” luciferic graceful attitude, Honor, always absolute, will be expressed in the moments in which it is taken on: such moments are the “Kairoi of Honor.”

Whatever the case may be, a permanent luciferic graceful attitude or in a Kairos, what is certain is that Honor is independent of the context and has value only for the Hyperborean Initiate, who is the one who produces it: *Honor is of himself and for himself. In every case, Honor is a value that values itself.*

The moral value of Psychological Ethics depends on the Relationships between the Ego and the symbols, and of the symbols with each other: because of this relative character, the moral value is eminently logical and acknowledges the well-known reductions to normative and legal forms. Contrary to the psychological moral value, *the noological moral value, the Honor of the Hyperborean Initiate, does not depend on any relationship and does not acknowledge any logical form: in any case Honor, which is a value that values itself, constitutes its own law.*

The Honor of the Hyperborean Initiate is expressed independently of all context and, therefore, lacks contextual significance; it is neither logical nor psychological, neither rational nor irrational: it is, indeed, the ultimate reflection of the uncreated, the act of the graceful and charismatic will; if it manifests itself in any form, it is not archetypal but runic and is denominated "Hyperborean Mystique."

The Honor of the Virya is the most exterior manifestation of the character of the Hyperborean Spirit: that is why, for the Hyperborean Initiates, Honor is the greatest "virtue" that a Virya can exhibit, for its presence is unmistakable proof of the presence of the Spirit, Honor, which is the exclusive property of the Hyperborean Spirit, reveals the original character of the eternal and infinite Race.

In synthesis, the Hyperborean Initiate, who is a luciferic graceful type, whatever the cultural fact in which he participates or the act that he performs, *always acts with Honor*: his "*morality*" does not depend on any law or ethical-psychological norm, but on his will to act, for Honor is the act of his will, his own law.

E. Psychological Ethics and Gnoseology

There is, as we saw at the beginning, a close relationship between the ethical problem and the gnoseological problem; between the question "what should I do?" and the question "what can I know?" In effect, when members of the "ludic type" are deontologists of the act, i.e., who hold a rigorous position, they tend to hold consistent gnoseological viewpoints; they are: *staunch empiricists, materialists, positivists*, etc., presumably because of the sequence: what can I know? Answer: "what is framed and symbolized." Normative deontologists, "moderates," almost sacrilegious players, are for their part: *scientistics, technologists, critical realists, epistemologists, logicists*, etc. We have already seen that even an "idealist" like Kant, who makes moral value depend on the concrete act, is but a deontologist.

The teleologists of the "sacralizing type," in affirming the value of the finality of the act above any other principle, are necessarily *causalists* from the gnoseological point of view; if they are, simultaneously *materialists*, they can be, then: *determinists, dialecticians, evolutionists, transformists*, etc. If they hold, on the other hand, some *eschatological* theory, they will be *religious, devout, believers, esoterics, etc.* And, fundamentally: *priests*.

Returning to the gnoseological problem, it is enough to reflect on what has been said in order to realize that the whole discussion, and the *titles* that we have assimilated to the ethical positions, come from the choice between the following alternatives: *I) there is*

no order in the universe; II) there is an order; III) it is progressively being elaborated. Naturally, starting from any of these premises, the answers to the question “what can I know?” will fundamentally vary. According to I) the answer may be: “we will know with certainty as far as the accidental and contingent permit”; a typical answer of deontology. According to II): “we can know everything, with absolute certainty, to the extent that we arrive at the final causes,” a classic answer of teleology. According to III): “we can know up to a level, such that coincides with the highest level of evolution of the universe: both the knowable subject and the object to be known must ‘meet’ at a point of relative perfection, at where the maximum possible certainty will be reached”; a characteristic answer of evolutionists of any type.

F. Soldiers and Kshatriyas

It should be added here that *soldiers of the Kaly Yuga, who do not obey charismatic leaders and who are organized in “armed forces” without a Mystique, do not belong to the “warrior caste,” are not Kshatriyas, but a special subtype of the “sacralizing type.”* The difference between the “military” and the “priest subtype” is in that, in front of the sacred symbol, *the priest affirms the essence (entelechial) over the form and the military affirms the form over the essence.* Indeed, it is verified that behind “the form” of the sacred symbols, *circle, cross, heart, serpent,* etc., the priest always sees a Mystery or, in the worst case, a transcendent or metaphysical significance. The soldier, on the other hand, attributes a superlative value to the formal, *patriotic symbols, banners, uniforms, signs of recognition, maps, codes,* etc., but without ever piercing the veil of appearance: without transcending toward the essences that sustain those forms that attract and hypnotize him; in short: without understanding them at all. But, whatever the degree of intensity that the symbol exerts on the Ego of the military subtype, in accordance with the law of the globe, the soldier will end up subjected to the formal spell of its inflation, with his will anesthetized and his soul phagocytized by “the fatherland,” “the flag,” etc., i.e., kneeling and idolizing the “great” and “marvelous” balloon, just as Mr. Aberro behaved in the allegory.

Types And Professions

A. Aberrant Types and Particular Professions

In previous articles, it was affirmed that the “priest,” the exponent of the brahminical type of the Indo-Aryan caste system, is derived as a “subtype” of the sacralizing type of the Aberrant Typolo-

gy. Certainly, within the sacralizing type, we have made the distinction of several subtypes, though only naming them in passing: priest, soldier, social revolutionary, etc. In this section, we will not only confirm such a distinction, but also demonstrate the existence of other subtypes, all of which respond in their psychological profile to that type that we saw in Scene 2 of Mr. Aberro's allegory. However, it should be clarified here that the classification into the *subtypes* of Aberrant Typology is not based solely on interior behavior, since it also takes into account the *social function* that each type, the ludic or the sacralizing, fulfills in the world.

We will synthetically present the Hyperborean Wisdom's criterion in order to classify societies according to the professional role of their members. According to this criterion, in any sociological consideration, a distinction must be made between those professions that take up, for those who practice them, *only a part of their vital time* and those others that require *total dedication and consume all the vital time available*. The former are called *particular professions* and are characterized because *there is a complete description of them, in the social cultural domain, in such a way that they can be "learned."* Whoever learns a particular trade or profession is trained in order to fulfill, *for a certain time*, a communally recognized social role; *outside of that social time*, during which the "professional" *identifies himself with his profession*, it is possible to live "life," "his life." Evidently, the *professional role* is an actor's role in the drama of life and, in the collective acceptance that such a performance should only be given on a *particular schedule*, the hand of the *players* must be seen. The ludic type, in effect, insofar as he achieves a certain influence in the organization of society, *tries to protect himself* by strictly delimiting the special and temporal outline of the professional role. Protect himself from what? From the phagocytation that could produce a permanent identification with the professional role, which is in truth a mask, a disguise, an appearance that represents a dominant collective Archetype.

Here is a principle of the Psychosocial Strategy: *every unconscious collective Archetype can be made "collectively" conscious if it is described by means of a conventional system of signs and presented to the community for its knowledge*. It therefore "describes as well as possible" the model of the professional role and to "temporally frame" such a role in a schedule is, above all, a security measure, a guarantee that "one can exit" the role at some point, "off the clock," and one's own personality will be recovered. As we said, it is necessary to see here the typical ludic attitude: *to frame a situation within certain safe limits and to pose it in symbolic terms*.

Naturally, the role's *professional model*, once described, is incorporated into the terrestrial shadow sphere as a "universal collective Archetype": it becomes dominant when it succeeds in "capturing" a

professional in the superstructure of the cultural fact and attempts to develop through him, seeking to concretize the entelechy of the profession. One then runs the risk of becoming a "fanatic of the profession," an "always-on" professional, those "medical apostles" that we all know, for example, or the also fanatical, but ill-fated, business executives or "businessmen" whom, unfortunately, we also know and whose dedication to the profession absorbs all their time and prevents them from distinguishing where their professional role ends and where the man begins. But the one who "respects his schedule" is easily saved from this danger; he separates his private life from the collective; he "forgets his professional role," which he has fulfilled each day, in the same manner that the player "forgets his matches" after each game.

The conclusion to be drawn from this is that as long as the professional model has been *symbolically well-described*, in a "study plan," and *framed* in a "schedule," for example, a professional role can be "exercised" without danger, one can "play" a role in life, "act" professionally, etc. The danger of a permanent capture by a professional Archetype begins, on the contrary, when the limits of the model become blurred and neither the description is complete nor the schedule is fixed. This would occur, for example, with the guilds of the Middle Ages, within which it was almost impossible to distinguish the humanity that could exist in a craftsman outside of his professional craftsmanship: a *cordonnier* or shoemaker, was always such a one, at all times, and nothing else could be expected of him but to think of leather and nails; if he was belonging to a dynasty of craftsmen, the name of his trade would be attached to his own identity and there would thus be a "Cordonnier family," whose members could be called Peter Cordonnier or Hugo Cordonnier Fils, etc. A professional craftsman was thus belonging to a professional community from which he was rarely able to stand out: there was no individuality there, but collectivity; he was, in a word: *immersed in the collective unconscious*.

At present, progress has been made toward the performance of a professional role that permits the simultaneous development of other spheres of the personality: one can be a professional and an individual at the same time. Such a situation has been reached after the Synarchy dissolved the Judeo-Christian civilization of the Middle Ages with the Renaissance revolution. However, the individuation of man *is not wanted* by the Synarchy, and if anything has been advanced in that direction, it is at the expense of his plans rather than in favor of them. The Synarchy aims only at the complete manifestation and collectivization of humanity; except, of course, the members of the sacred Hebrew race, for whom the mentioned Renaissance revolution, as well as the French revolution, was waged for their social liberation and economic elevation.

But the present system is far from being perfect, since it has been created by the ludic type and records in its constitution the player's characteristic fear, being instead a constant producer of psychic illnesses: there is a classic neurosis suffered by those who wage an unconscious struggle against the professional Archetype; if it absorbs them, they feel alienated and suffer from stress; if, according to the balloon law, the professional symbol is more attractive to them than their life itself and they do not achieve full individuality, they then discover that they cannot abandon their profession, *or any other role that takes them away from life*, without going into a dark and abysmal terrain: the limits of the professional role are thus the limits of the crisis; within the profession, or any role or disguise, life goes on as in a game, but such a game that the falsity and futility of the plot is noticed at every instant; outside of the roles is the existential void, the anguish of nothingness, of being nothing, which the existentialists have also shown and which is not easy to face. When loneliness has been experienced, there is no other alternative but to abandon every role, every profession, every disguise, every mask, *every game*, and "play seriously," *asserting* the Hyperborean Lineage, aiming existence toward the absolute indeterminacy of the Vrill, situating the lost Ego in the Selbst and allowing the manifestation of the eternal Spirit, transcending the mold of the types and the trap of the archetypal principles. Of course, it is necessary to be valiant to the utmost . . . and valor is a scarce commodity in the ludic and sacralizing types . . .

In the following words, which the synarch writer Lanza del Vasto puts in the mouth of his *Judas* with the intention of discrediting the luciferic graceful type, it is clearly verified what the luciferic attitude toward the problem should be:

"One fool says: 'I am the Tetrarch.' Another said, 'I am a jug.' A third fool says: 'I am God.' And he speaks, thinks, sees, as if he were king, jug, god.

"The sensible man says: 'I am a carpenter' and he speaks, thinks, sees as if he were. The sensible man is a small-minded fool.

"Wise is the man who refuses to take on a persona; who is content to play the role of a man.

"A man may want to take on any character, to speak, think, see, as if he were one. But, because he wanted to be, he knows that he is not.

"To be is to be stone and dirt. It would be God's doing if by chance he were. But man is superior to these things in his lightness. He is not: he passes. He whistles, he laughs, he thinks: he passes."⁷

7. *Judas*, Lanza del Vasto, 1938; pp. 28–29.

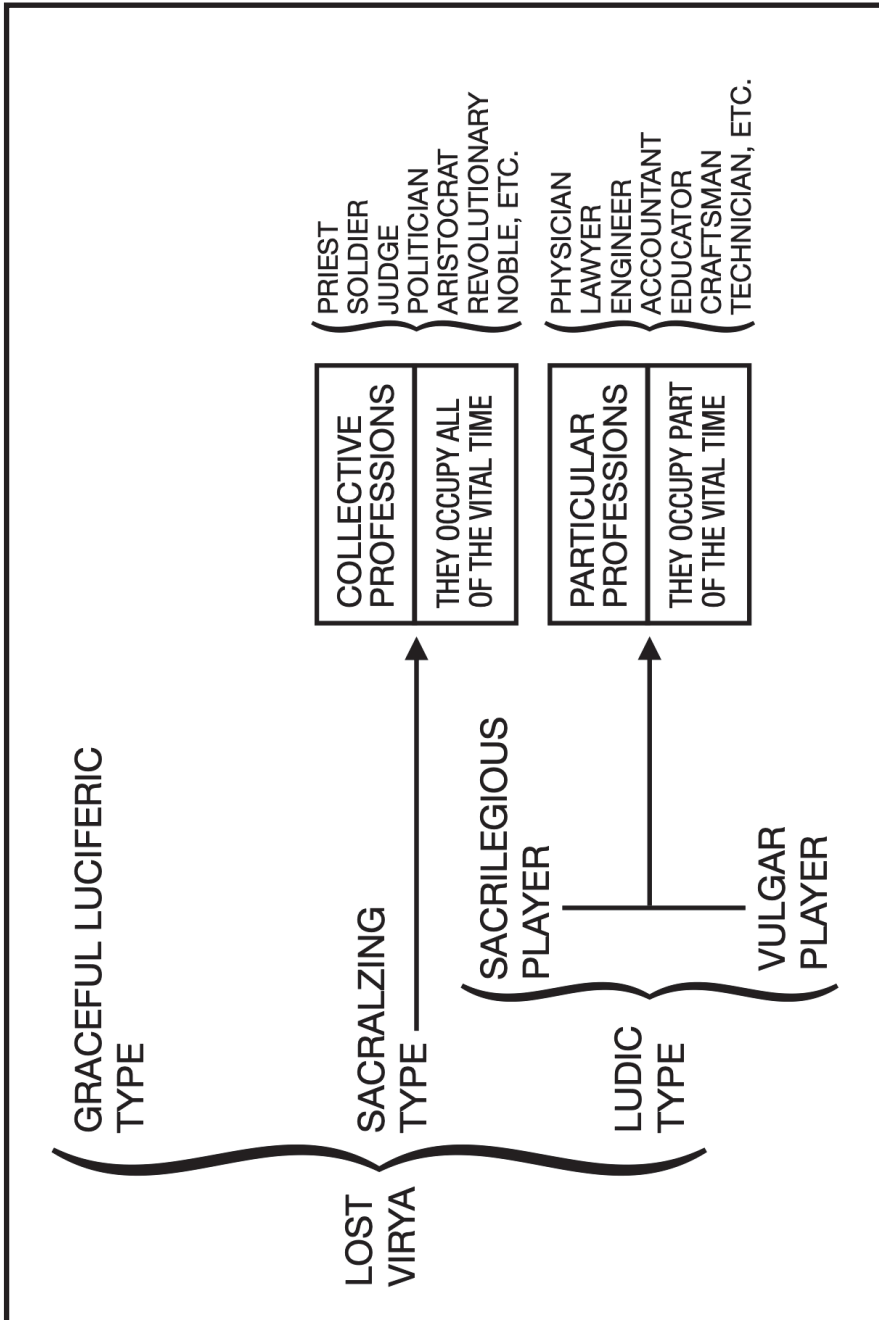


Figure 101

B. Aberrant Types and Collective Professions

The second class of professions, almost always exercised by members of the “sacralizing type,” are called collective professions and, unlike the “particular professions,” they take up the totality of

vital time. They also differ from the former in that, except for the traditional outline, they are not totally described, being more than likely that whoever professes them becomes immediately captured by the corresponding Archetype. Now, we are not dealing here with a survival of archaic customs, such as the medieval guilds, but with an emerging necessity of the social organization itself. Collective professions are necessary because they consist of *essential functions* on which society is based and structured; for this reason it is procured that the one who is going to play a collective role lacks any other purpose in his life than that to which his profession aims; the judge: justice; the priest: god; the soldier: defense or war; the politician: the social good; etc. All these professions are subtypes of the sacralizing type, and it is understood that "justice," "god," "war," "social good," i.e., the "finalities" to which they professionally aspire, are in reality the entelechies of their respective dominant Archetypes, the final balloon of Mr. Aberro.

But, as it is necessary for someone to play these roles, and given that without them society would not exist, the social structure reserves and protects the occupations, the "jobs," which must be occupied *not by men but by functionaries*, that is, by those who carry out the essential functions. Although entering such positions implies immersion into the collective, the blurring of one's own personality, the *identification of the individual ego with a social ego*: the judge, when he judges, does not speak for himself, but for the whole of society; his voice is "the voice of Justice." It is not the Ego of the priest that absolves from sins, but "the voice of God" that speaks for him. And when the soldier gives his speech on the patriotic day, his voice is the voice of the "voice of the Fatherland." This psychological participation between the individual subject and a "collective subject," fundamentally comes about because, unlike particular professions, collective professions are not completely framed, neither spatially nor temporally, as has been said. The professional of the sacralizing type never knows exactly where the role ends and his individuality begins; when he speaks for himself or for society, i.e., for justice, for God, for the Fatherland, or for any other sacred symbol that has phagocytized him.

The collective profession is an empty mold with an immutable form but with an *indefinite capacity*; whoever occupies that mold is con-formed and it only remains for him to expand according to the unknown, but perhaps endless, capacity of the collective profession; *internal* capacity, as can be seen, which is nothing other than the evolution of the Archetype: the perception of the unfolding of the Archetype is the sensation of progress, of "greater capacity," of "elevated professionalism," which the collective characters experience. But it is useless to seek because there can be no individuality behind this mask; who has not heard of someone who

“disappeared” behind the trappings of an official post? And who would be able to once again separate the man and the social character into their constituent parts? Who would seek, and would be able to find, Perez behind Cavalry General Perez, or Gomez behind Bishop Gomez? Moreover, who can assume that Perez stops being a “General” during the night? And whoever does not believe it should take his shoes to be fixed “after hours” and he will see how he does not succeed. And if he warns that at such a place there is a subversive conspiracy, will he see how Perez continues being a General? And the same thing happens with the priest or the Judge and, if there are any, for the king and the nobleman: they are professionals at all times and will never cease to be so; unless they have never been so and are undercover players, who simulate playing the profession while waiting for a good opportunity to leave the game. But otherwise, if they are authentic representatives of the sacralizing type, the dedication to the profession will be total, the individual personality will be replaced by a psychological profile, or collective role, which will be an expression of the professional Archetype. And the collective professional, like Mr. Aberro in Scene 2, will be phagocytized in the entrails of an over-inflated balloon, of a sacred symbol, Justice, God, Homeland, which is worshiped and imitated.

It only remains for us to add that, while the members of the ludic type who practice particular professions *do not attempt to impose their professional convictions on anyone*, on the contrary, those of the sacralizing type *feel the duty* to inform others of their ideas and to impose them, as we noted further back, even by force. Thus, a society will see parade honorable figures of legislators whose juridical and moral viewpoints must be considered paradigmatic; and no less august national military heroes, “founding fathers” whose geopolitical slogans still resonate and stir to fervent defense; and what to say of the holy priests whose exemplary lives have been the object of the admiration and imitation of entire generations? Evidently, we are not dealing with men but with Archetypes that evolve through men, hence their danger. In the void of humanity that can be guessed behind each one of these personages of history, one notices that it is as useless to seek individuality in a collective professional as it is to attempt to discuss with him his point of view. Useless and dangerous, we repeat: *because with Archetypes, there is no discussion; they are inhuman by nature and if they have taken possession of a man, they dehumanize him as well, transforming him into a shell.* With Archetypes, only two attitudes are valid: either one possesses sufficient will in order to resist their capture, or one must submit to them. The danger consists, then, in being caught by the Archetype directly, or that a “personalized Archetype,” i.e., a collective professional, suspects that our ideas are not those that suit the good of justice, of religion, or of the Father-

land; in either case the option is the same: either to resist or to submit.

But we must avoid falling into the naive belief that when we refer to “collective professions” we are thinking of official “positions” or “jobs.” We already said that every collective profession masks a *necessary* social function, so it would not be difficult to draw from such an affirmation the naive conclusion that in every firmly established and organized society, collective professions must *necessarily* result in an “official post.” The truth is that the “official position” is necessary but not good enough; and let us see why: *an “official position” is the “last terminus” of an action, the first movement of which the collective Archetype produces.* Thus seen from the point of view of the Archetype, *it is not good enough for the position to be vacant—even if it is necessary—if there is not the right man to fill it.* That is why “society,” which consists of a cultural macrostructure, *tracks down the right man by exploring each of its members from the universal collective unconscious, whether or not the “official position” exists.* Once the candidate is located and captured, when “his voice” is the voice of the collective Archetype and his animic subject is a social subject, he will be guided toward an “official position” (which he will create if it does not exist) from which he will exercise power. Of course, it will be the Archetype and not man who “exercises power,” since such an exercise is only the exterior expression of the evolution with which said Archetype tends toward entelechy; we have already explained it on page 401: “The cultural fact is developing, impelled by a great potency, *whether the observer notes it or not*, and in that march toward entelechy, the superstructure *takes what is necessary for its perfection and rejects that which is useless or opposed to it.*” In order to mention a practical example, let us say that there was no “official position” of president in North America until George Washington exercised it in 1789. But such a “position” was created as the last terminus of a revolutionary action that began in 1776, when the American cultural superstructure captured George Washington, a typical sacralizing military man, as a “man of destiny” and impelled him to the pinnacle of power. And let no one doubt that when George Washington was speaking, or thinking, it was the fledgling USA, its collective Archetype, which was speaking or thinking for him.

In order to better assimilate what has been explained about the relationship between the “ludic type” and the “particular professions” on the one hand and the “sacralizing type” and the “collective professions” on the other, we have prepared, in Figure 101, a synoptic table in which the summarized information can be found.

NINTH TOME: POSSIBILITIES OF THE TANTRIC PATH

A. Kaly, the Kaly Yuga, and the Sex of the Hyperborean Spirits

In India, so culturally chastised by the “Masters of Wisdom” of Chang Shambhala, a solution to the evident fall of humanity into materialism has been given through the incorporation of the four Ages in their eternal cycles of return. The “Ages” are *Satya Yuga* (Golden), *Treta Yuga* (Silver), *Dvapara Yuga* (Bronze), and *Kaly Yuga* (Iron); of course, these four “Yugas” or “Ages” form a *Chatur Yuga*, which eternally repeats itself in the various manvantaras, or periods of manifestation of the Demiurge. The “Fall” is justified here in order to facilitate new Karmic “ascents” within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But this is only a cultural maneuver of the Masters of Chang Shambhala, who have sown confusion in the Hyperborean traditions of the ancient Aryans: the “fall” is true and there is no person who has survived the “Nights” that follow the “Days of Manifestation,” be they Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs into His substance the famous “material creation.”

Of particular importance to us will be the concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, which we will expound according to the Hyperborean Wisdom. But first we will say two things about the “Golden Age.”

As we said, the “Golden Age” is an exoteric figure founded on the perception of the Hyperborean Origin of the Spirit. But perhaps it is worth clarifying why in the different civilizations the image of the “Earthly Paradise,” which is an immanent idea, always appears linked to said imitation of the “Origin,” which is a transcendent idea. For example, in the Epic of Gilgamesh a paradise inhabited by Enkidu is described and the same is “the Garden of the Hesperides” or “the Elysian Fields” in the Greek myths; not to mention the Bible or Airyanem Vaejah, the paradise of the Parsis, etc. The following Hyperborean criterion must be adopted here: 1º) “the Fall” of primordial man, and all the myths that allude to it, refer, in a distorted way, to the enchainment of the immortal Spirit to matter; its captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to the “Origin.” 2º) The “Earthly Paradise” *is a memory* of the Paśu. In effect: when the Siddhas enter the Solar System, they find on Earth a hominid, the ancestor of the Paśu, which was all that the Demiurge and His Devas had been able to achieve after millions of years of the Manu’s “evolutive unfolding.” But this wretched creature, which was perhaps not evolving for that reason, was, in a true “paradise,” happily enjoying and under the care of the Devas. After the betrayal of the Siddhas because of the Mystery of

A-mor, “the Paśu began to “evolve” more quickly due to the contribution of the Hyperborean lineage and the captivity of the Spirits coming from Venus. However, in their genetic memories were preserved the memory of that era of complete happiness and total idiosyncrasy. As we were affirming before, “the Hyperborean Spirit is necessary in the Demiurge’s Plans because the former is a maker of culture” (page 410): it is enough to observe the qualitative and formal richness of the myths of the Golden Age in order to prove it.

In such cultural hybrids, the primitive, animal images of the Paśu have been transformed until adopting a “mythical,” i.e., archetypal form thanks to their “adaptation” to the superior guidelines of the Hyperborean Race. Only in this way can there be “evolution”: when a cultural structure is capable of containing assertions (symbols) that make possible the process of the psychoid Archetypes. In the “myths” of the Golden Age, we can see, better than in any other, this double content, which is the basis of “culture” (and the proof of the Siddhas of the Dark Side’s Treason): a genetic memory of the Paśu (the “Earthly Paradise”) and a blood memory of the Hyperborean Spirit (the “Divine Origin”); their “combination” produces the various myths of the Golden Age.

What should be understood by age? Answer: a historical Age is the conjunction of humanity, during such a period, and of a Manu Archetype, to which it is subordinated, evolving toward its concretion. We also know that an Age is a macrostructure and that this is the concrete manifestation of the Manu’s evolutive process; that is why in the Age, one progresses toward a perfection of which ultimate concretion is the entelechy of Manu: the realization of the Plan. But this perfection, for the enchained spirit, is a catastrophe, just as the Hyperborean concept of Age (Aegean, Sumerian, Indo-Aryan, etc.) affirms. The current “Age,” of “Iron” or “Kaly,” is of interest to us now.

In the present Age, humanity “progresses” by tending toward the entelechy of the Vaivasvata Manu. It should then be called “Vaivasvata Yuga.” To what do we owe the denomination of Kaly Yuga? First of all, let us recall that such a name comes from the Hyperborean Wisdom and that, therefore, it must have a special significance for the awakened Viryas; a kind of “message” that expresses some esoteric type of “orientation.” In effect: behind the suggestive name of Kaly, chosen in order to designate our Epoch, a Greater Mystery is hidden, which is known as the Mystery of A-mor. We made mention of it in the allegory of the prisoner and we will now attempt to draw nearer to an aspect that touches the Westerners of the twentieth century very closely. But we must clarify that this Mystery is immense, as great as the drama that it is up to each one of us to live in human existence, and that is why we can only aspire to give some indications, to highlight signs, which guide in the di-

rection of truth to those who seek to liberate themselves from the evolutive chains. But, in order to achieve this aim, we will have to depart, as we have already done on other occasions, from the orthodox concepts that constitute current dogmas, and go back to very ancient meanings taught by the Hyperborean Wisdom. We will begin, then, by defining Kaly.

For the Hyperborean Wisdom, the incorporation of Shiva, together with Vishnu, to the Demiurge Brahma is equivalent to the union of Christ with the Demiurge Jehovah Satan, and the Holy Spirit. Both trinities are exoteric, proper to religious cults, and, therefore, historically late. Before the conformation of the myth, the Gods were acting separately, and we have already explained how the Demiurge imitated, with Jesus Christ, the historical Atlantean figure of Khristos LúCIFER. Shiva, like Khristos or Apollo, has been from the beginning the image of LúCIFER, the Great Chief of the Hyperborean Siddhas, and only the imitative passion of the Demiurge, and the imagination of the Priests, could conceive of a trinitarian association. There is a great irony in all this, since LúCIFER represents absolute individuality, that is, absolute freedom, and could hardly be associated with the Lord of Slavery, the One who prevents all freedom. In order to refer to the Mystery to which the name “Kaly Yuga” alludes, we must go back to its Hyperborean meaning, which bears little relation to the religious concepts of Buddhism and the different Hindu schools of yoga.

These clarifications apply especially to the black Kaly, the “wife” of Shiva, who is exoterically considered as a “negative aspect” of Parvati, his “white” wife. By the religious, i.e., mythical, way, syncretism goes so far that Parvati is in turn Shakti, the “creative energy” of the Living Universe. Here, as with Shiva, we will refer to the Hyperborean Wisdom that teaches that Kaly, as well as the Egyptian Isis, the Babylonian Ishtar, the Roman Venus, the Greek Aphrodite, the Chinese Xiwangmu, the Gnostic Sophia, etc., are all images sprouting from the blood memory of the Hyperborean lineages. We say “blood memory,” but of whom?: of LúCIFER’s “wife,” whom we may henceforth call Lillith. But this, as everything that we have been saying, requires some additional clarifications. We will present, for this purpose, certain concepts of the Hyperborean Wisdom; but let us at all times remember that we are looking at things *from the Origin* and that, although the Names have reached us up to the present day, the conceptual content that we give them here is very ancient and esoteric.

First: the “Hyperboreans” are members of a Cosmic Race in which there is a sexual differentiation. This affirmation only signifies that its members are masculine and feminine *in this universe*; we can know nothing about what occurs outside of it.

Second: sex, among the Hyperboreans, does not fulfill the function of procreation. The Race has not diminished since it has been in material captivity because *it is immortal*; but neither has it grown.

Third: the sex of the Hyperboreans has nothing to do with the differentiation into pairs of opposites that characterizes the creation of the Demiurge. The coming, and the subsequent captivity of the Hyperborean Spirits, is much more recent than the origin of the Solar System's creation, let alone the colossal antiquity of the Universe of The One. When they penetrated through the "Gate of Venus," Creation was already consummated, the opposites separated, and man or hominid were inhabiting the Earth. It is not correct, then, to attribute to the Hyperboreans a *primordial androgyny*. What passed through an androgynous evolutive stage is the Paśu.

In the genetic memory, this process is recorded, which can also be recognized in human physiology by observing the endocrine glandular bisexuality, and that is why the two mnemonic ascendants are intermingled in the cultural compositions: the genetics of the Paśu and the "minneics" of the Hyperborean. We already explained that culture arises from similar combinations and now it will not be difficult to understand why the religious images of Shiva and Kaly appear confused.

Hyperborean Spirits are absolutely differentiated by sex. It has always been so, since they arrived in the physical universe, and there is no record that proves otherwise. The Paśu, on the other hand, has passed through an evolutive stage in which its body was androgynous, long before arriving at a "biological" differentiation of sex. But the soul of the Paśu possesses no sex. It can incarnate indistinctly in masculine or feminine bodies.

Fourth: there are, then, male and female Hyperborean Spirits. However, we always refer especially to the figure of the awakened Virya as a "hero" or "warrior." Are there not perhaps Hyperborean women, i.e., female captive spirits incarnated in the physical bodies of Paśu women? In order to respond, we must touch upon one of the most hidden aspects of the Mystery of A-mor: the Hyperborean Wisdom affirms that the primordial Fall was overwhelmingly protagonized more by the male Spirits than by the female, who from then on were enchained to the evolution of the Paśu. Being so, what became of the missing female Spirits, those who were not deceived by the Traitorous Siddhas and who never incarnated: they await in Valhalla the Viryas' return to the Origin: they are the Valkyries of Nordic mythology. But it is more important for us to know the role that the *Kaly-women* play in the drama of human life. We will soon find out.

These four concepts will allow us to face that aspect of the Mystery of A-mor that "touches us Westerners of the twentieth century

very closely,” as we said before: it is that which refers to tantric practices.

B. Tantra Yoga

Here, we will not summarize the philosophy of tantric yoga; in order to acquire this knowledge, there are excellent books that we recommend reading.⁸ Instead, we will refer to some esoteric symbols that every tantrika should know and we will show why the practice of sexual yoga often “fails” among Westerners, i.e., often has disastrous effects on the physical and mental health of the sadhaka.⁹ We will take, then, much of this philosophy as read.

Tantra yoga is fundamented on the “Science of the Breath,” which deals with the “breathing” of the Demiurge in the manvantara, a period of time during which the Worlds are manifested by the rhythmic movement of the five Pure Principles or tattvas of the Universe. In man, in his biological body, all the cosmic processes are reproduced and the five tattvas analogously intervene; and also, in his sexual differentiation, the duality that characterizes nature is dramatically reflected. But the function of sex in the Paśu was defined from the beginning for reproduction and no other purpose outside of that was ever envisaged.

In other words: the human body is the concrete expression of a Manu Archetype that develops throughout an Age, in the framework of a “root race”; in said Archetype, sex fulfills, *from the beginning*, a reproductive function; hence in the body of the Paśu (or of the lost Virya), sex fundamentally aims at reproduction and a proof can be seen in the synchronization with the lunar rhythms that the woman’s period of fertility exhibits: the sexual function is thus seen to be connected to the rhythms of the Great Breath and bound to the process of the Manu Archetype.

Only the incorporation of the Hyperborean inheritance into the blood of the Paśu has made it possible for *the idea of giving to sex a meaning outside of mere animal reproduction to arise*. An idea

8. Starting from traditional texts such as the *Kulārṇava Tantra*, the *Tantra-Kaumudi* by *Devanātha Thakkura*, the *Shakti Sangama Tantra*, the *Sātvata Tantra*, etc. One should also read the books by *Jean Marquès-Rivière*, *Le Yoga tantrique hindou et tibétain* and *Rituel de magie tantrique hindoue*; by *Arthur Avalon*, *The Serpent Power* and others; by *Omar Garrison*, *Tantra: the Yoga of Sex*; the classic by *Rama Prasad*, *Nature’s Finer Forces: The Science of Breath and the Philosophy of the Tattvas*; and all the work of *Miguel Serrano*.

9. Sadhaka, an officiant of tantric practices, “disciple” of the Kaula Schools.

that, on the other hand, would have been inconceivable for the wretched Paśu.

There have been many Hyperborean methods of harnessing sex for the “strategic reorientation” of the Virya in the millions of years that the Spirits have been in captivity. Tantra Yoga is only the latest of these, which the Hyperborean Wisdom has taught for the “Kaly Age,” and that to which has been subjected a terrible cultural confusion through syncretism with Buddhism, Samkhya dualism, Vedanta monism, the equating of forces with myths of the Hindu pantheon, etc., etc. Today, Tantra is an unrecognizable philosophy, from the viewpoint of the Hyperborean Wisdom, which the Synarchy has rolled out in the West as one more of its commodities. But what makes it particularly harmful is the practice of sexual yoga without possessing the ancient symbolic keys, especially the Hyperborean concept of the “yogini” or tantrika woman, which is the principal condition so that yoga may fulfill its aim.

Many imprudent persons, in the West, throw themselves into the practice of yoga without realizing that such exercises are a minimal part of a philosophy of life or way of life, which in the East is cultivated from birth to death. When it comes to yogas that only tend to strengthen mental concentration or physical vitality, the danger is not increased, but when one comes into contact with igneous energies, as in Tantra yoga, the situation changes unfavorably for the health of the imprudent one.

However, we are not going to condemn the practice of tantric sexual techniques, but to indicate *when a Westerner can resort to them* without danger, given that they form part of the Hyperborean Wisdom.

First of all, let us recall that “Strategy is a Hyperborean Virya’s way of life” and that “Strategy is a means to an end.” The declared aim of the Hyperborean Viryas is: the return to the Origin. The conquest of this aim involves different steps: the “awakened Virya” is the one who has glimpsed the Origin and has orientated himself; in the search for the Vril, he can follow any of the seven paths of liberation that are heard in the Hyperborean Siddhas’ Song of Amor; we have already mentioned one of such paths, that of Strategic Opposition that the Berserker initiates of the SDA were using, and we will refer to it with special attention in what follows; but Tantra is another of the secret paths of liberation and, therefore, it pursues the same declared aim: to awaken the Virya and lead him to the Origin, to the conquest of the Vril.

How does Tantra propose to fulfill this objective? By transmuting the physical body of the sadhaka and immortalizing it during the practice of Maithuna, the sexual act; thus liberating it from Karmic chains and enabling the consciousness of the Hyperborean Spirit to manifest in it; having reached such a state, with his body

of Vajra and his awakened gnostic consciousness, one is already a Siddha, a being capable of applying the pure possibility that the Vril provides and abandoning, if he so prefers, the material Universe.

This is the true aim of Tantra and those who only take advantage of its practices in order to obtain greater pleasure from the sexual act are mistaken.

C. The “Wet Way” of Tantra Yoga

We were just reminding ourselves that the Hyperborean Virya’s way of life is “strategic.” If Tantra is considered as a “Strategy” for the return to the Origin, then there is no inconvenience for the Virya to incorporate tantric techniques into his own strategic way of life. If one does not lose sight of the aims of any Hyperborean Strategy, tantric practices cannot be harmful, but it is important to clearly establish when it is appropriate to follow this path and when it is not (for the Western sadhaka). For this, we will refer to the fundamental technique of “wet-way” Tantra: the retention of semen during the orgasm.

The Maithuna or sexual union is, in Tantra, the culmination of a ritual and this ritual is reached after a long philosophical and practical preparation. One especially learns to control the breathing and heart rate at will and then to distinguish the nadis or internal energy channels, and the chakras or energy vortexes. The principal chakras are seven, located more or less at the level of the plexuses, on a major channel, called Sushumna, which runs parallel to the spinal column.

From the bottom chakra, Muladhara, two smaller channels, called Ida and Pingala, run alongside the Sushumna channel, which wrap helicoidally around Sushumna, crossing at each plexus under the remaining chakras. The sixth chakra, Ajna, is located between the eyebrows, above the pituitary gland, where the Sushumna, Ida, and Pingala channels also converge. Above the Ajna chakra is the Sahasrara chakra, Brahmachakra, or Brahmarandhra, which we will soon discuss.

We are mentioning what is strictly necessary for our explanation but, naturally, an additional knowledge is required to comprehend it, which can be acquired in specialized works.

Coiled in the Muladhara, and obstructing the Sushumna channel, is the “Kundalini serpent,” i.e., the igneous Shakti, the expression in the physical body of the Demiurge’s plasmating potency.

The declared *exoteric* objective of all yoga is to awaken Kundalini and make Her rise through the Sushumna channel, from chakra to chakra, to the upper Ajna chakra center. From there, the force of Kundalini will enable one to extend the consciousness to the other

subtle bodies of man and reach the Sahasrara or lotus of a thousand petals, where the fusion with the Demiurge Brahma is achieved, by means of a “leap of consciousness” toward absolute immanence. With the consciousness in the Sahasrara, an ecstasy is achieved that consists, paradoxically, in the dissolution of the individual consciousness, after its fusion or identification with the “cosmic consciousness,” that is: with the Demiurge. For Hyperborean Tantra, this exoteric objective, the state of trance or samadhi and the fusion with The One or nirvana, in the Sahasrara, is simply a suicide.

The esoteric objective of Tantra, as we have already said, is the same as that of every Hyperborean Strategy: the mutation of the animal nature of the Paśu into the divine and immortal nature of the Siddha. That is why it should be very clear that *the Hyperborean Virya, by means of Tantra, does not seek any fusion with the Demiurge but, on the contrary, pursues to totally isolate himself from Him in order to gain the absolute individuality that the Vril grants*. Can the esoteric objective be achieved by means of Tantric yoga? Yes; provided that one has a clear idea of “what” it means “to awaken Kundalini” and “why” and “when” one can resort, without danger, to the techniques of seminal retention in the Maithuna. Let us go in parts.

Many confused Viryas in the West, who are accustomed to imprudently playing with the tattvas, believe that “awakening Kundalini” is something like putting into movement a reflexive energy, which acts on its own, following some unknown law. Contributing to this error is the idea that Sushumna and the other nadis are “channels” and that, therefore, “they must channel the energy through a kind of circuit, without being diverted or overflowing,” analogously to the “circuits” of the nervous system. It is also believed that the substance of Kundalini is a “fire” or a “heat” or, if anything, the force of a natural energy. But Kundalini is much more than these beliefs.

D. The Secret of Kundalini

We will resort to a concept of the Hyperborean Wisdom in order to define Kundalini; but let us bear in mind that it would require several books to base this explanation on the Kundalini’s “essence” and that the criterion followed here is much more brief and suggestive, referring to Her by analogically describing Her “behavior,” which clearly does not conform to that of a blind force.

We already said in the Novel, in speaking of the Acoustic Kabbalah, that, “In truth, the Universe has been made from a few different elements, no more than twenty-two, which support, through their infinite combinations, the totality of existent forms.” These

twenty-two elements (or fifty, according to the Traditions of India), can be considered as sounds or “bījas,” i.e., universal acoustic roots. Thus, it follows that every “form” comes to be sustained by a “name,” which is the formulation of a determinate combination of principal bijas. But, as we said elsewhere, a “concrete form” is the expression of a “state” in the evolutive process of the Archetypes. There is, then, a relationship between the Archetypes and the “sacred names” of all things, which is worth knowing.

In the beginning, the Archetypes are “thought” by The One (Brahma) Demiurge and projected into the “great primordial psychic ocean” or “Akasha,” where they remain in a potential state. It is the Breath of The One, that is: the utterance of the “names,” the impulse that initiates the evolutive process of the Manu Archetypes that, unfolding in matter, determine the existing forms; forms that progress toward entelechy, toward a more complete manifestation of their own Archetype. It is true, then, that a secret archetypal name corresponds to “each thing”; a concept that is always handled by magic and that is deeply elaborated in the philosophical systems of India, but which, fundamentally, constitutes the basis of the Acoustic Kabbalah.

When the Demiurge utters the Words, i.e., modulates the Breath, he acquires the aspect of a Verb or cosmic Logos. Because of the characteristic that space possesses of being an expression of the archetypal monads, the manifestation of which are the psychophysical Quanta of energy, trutis, or UEVAC units, the Breath of the Demiurge, His Words, reach all the points of the cosmos, making it possible for the forms to be plasmated wherever matter permits the evolutive processes of each particular Archetype. This interpenetration is evident in the microcosm of the human body, where all the processes of the macrocosm are reflected. We will especially mention that part of the microcosm that represents the “Logos” or “Verb” aspect of the macrocosmic Demiurge: Kundalini.

Kundalini is, in the human body, the Logos “creator” or “plasmator of forms,” the analogous expression of the Solar Logos or Cosmic Logos. She is “asleep” because the microcosm *has already been created*, and evolves, following the process of the Manu Archetype of Her race. But the principal reason for the Kundalini’s inaction is the rhythmic synchronization of the microcosm with the macrocosm of The One, because such a synchronization signifies that there is a simultaneity of processes and that the evolution of the microcosm will not separate itself from the archetypal process.

Being by nature a Logos, the “awakening” of Kundalini will involve the pronunciation (japa) of certain names (mantras). In effect: during the ascent through the Sushumna channel, and in its “rest” at each chakra, Kundalini *constantly* recites bijas and mantras, just as befits an authentic Logos, thus fulfilling a function of

superior quality to which vulgar belief attributes to Her: “igneous energy,” “serpentine fire,” etc.; but in all cases: a force of reflexive action.

This “Logos” nature is that which is responsible for the fact that all yogas that propose the exoteric goal of “awakening Kundalini” end in the “fusion with the Demiurge”; in the absolute identification of the “Ego” with the cosmic One. This effect is due to the “harmonizing” or synchronizing function that Kundalini fulfills upon *repeating the names* (bijas or mantras) *of each part of the physical body* (and of the subtle bodies) *and verifying that they correctly reflect the cosmic processes*. Through this “behavior” of Kundalini, the yogis who effectively seek to attain Samadhis or contemplative ecstasies, and even the fusion with The One, achieve astonishing results; it must occur this way, from the moment at which the Logos, awakened in the microcosm, faithfully reproduces the bijas of the Cosmic Breath, equilibrating all the disharmonies and synchronizing all the biological rhythms. It will now be understood why we were qualifying the pursuit of the exoteric objective of the yogas (awakening of Kundalini) as suicidal for the one who seeks absolute individuality: *because it increases the material enchainment of the Virya even more*.

It must be made perfectly clear, then, that Kundalini *must not be awakened* unless one possesses the keys to harness Her *re-creating* power, for *Her Verb* can represent both the Will of The One, *in the microcosm*, in order to ensure evolution, and one’s own will, in order to produce the mutation.

The Hyperborean Wisdom assures that Kundalini has the “secret mission,” among others, of immediately intervening *“if the natural nexuses between the microcosm and the macrocosm are altered, from the microcosm, by yoga practices; in that case, Kundalini will attempt to re-establish the nexuses by completely re-creating the bodies* (physical, emotional, mental, etc.) *of the microcosm in order to connect or re-connect it with the Demiurge; but if this is not possible, Kundalini will attempt to destroy the microcosm, since it no longer complies with its destiny of evolving toward the entelechy of the Manu Archetype.”* One realizes, then, the danger that a Hyperborean Virya, *who hates the work of the Demiurge*, exposes himself to if he “awakens Kundalini” and She plunges him into a nirvanic ecstasy: it is possible that madness or some serious injury to his physical or subtle body may derive from this. That is why the Hyperborean Wisdom tells the Virya who plays with yoga:

- “what will you do, you who still believe *that sex ‘is bad,’*
 when Kundalini says *Lam*
 and your gonads *dry up?*
- and: “what will you do, you who still suffer *anguish and fear,*
 when Kundalini says *Vam*
 and your adrenal glands *dissolve?*
- and: “what will you do, you who still *suffer and rejoice*
 for the things of the world,
 and still feel the *fire* of anger
 and the *coldness* of indifference,
 when Kundalini says *Ram*
 and your pancreas *calcifies?*
- and: “what will you do, you who still *love and hate,*
 when Kundalini says *Yam*
 and your heart explodes and *volatilizes?*
- and: “what will you do, you who still *speak and listen,*
 when Kundalini says *Ham*
 and your thyroid *disintegrates?*
- and: “what will you do, you who still *see without seeing,*
 when Kundalini says *Om*
 and *your death* ensues?”

These questions, and many more, the Hyperborean Wisdom asks the Hyperborean Virya, i.e., *the one whom the Demiurge will take as an enemy* and attempt to destroy. However, the answer does not imply *abandoning* the practice of yoga “a priori” but, as we said before, to operate strategically with the tantric techniques after knowing “what” it means to awaken Kundalini, (something that we have already explained) and “why” and “when” one can resort to the techniques of seminal retention in the Maithuna without danger. We must investigate, then, these last two conditions.

In order to know, with exactitude, “when” a Virya can successfully use the sexual techniques of Tantrism, it is necessary to start from a fundamental affirmation of the Hyperborean Wisdom: the sadhaka *should not love the woman of flesh*¹⁰ “with the heart.” This revelation will surely be taken with surprise or disdain by those who perform tantric practices “with the beloved woman,” a figure very dear to the Western fantasy. To those who proceed in this way, the Hyperborean Wisdom denominates them, simply, “ignorant Viryas,” for “they ignore everything about Kaly.”

10. *The woman of flesh* is the one whom the Hyperborean Wisdom also calls the *Eve-woman*. Further on these denominations are clarified, but here, the “woman of flesh” is to be considered as a “common woman” or “Paśu woman.”

It truly causes laughter to think that ignorance goes so far as to believe that in the Maithuna with the “wife” (or “friend” or “lover”), one will find the liberation that the sacred Oriental texts promise: this is to have a poor idea of Shiva and Kaly. But the laughter ends here because such an ignorance is extremely dangerous, since, for a Western couple, the results are usually disastrous and it is more likely that instead of the longed-for “liberation,” what is obtained are irreversible psychic alterations.

One should not, then, love the woman with whom one joins in order to practice tantric Maithuna; but, then, what feeling should one feel toward her? *No feeling*. We have posed this question in order to emphasize the difficulty that exists in the West to conceive of a *non-affective* relationship with a woman, a difficulty that does not present itself in the minds of those Orientals *for whom the tantric method was revealed*.

E. The Cathars' Hyperborean Strategy in the Eighth Century

But we are not dealing here with a “racial” differentiation of biological origin, which manifests itself in different psychological attitudes toward sex and women, but with an “acquired character” by Westerners and that captures a precise moment of historical appearance: the thirteenth century.

Concretely, they were the Cathars who, within the framework of their A2 Strategy, planned the collective mutation of Western civilization and launched, for this purpose, the troubadour movement.

The Cathars had two problems to solve. The first, which we will come back to, was that the Benedictine Druids with their Gothic revolution based on the Acoustic Kabbalah produced some infernal machines that had, and have, the power to “attune” the inhabitant of Europe to the psychoid Archetype of the Hebrew Race that, as we said, was updated by Jesus Christ. These stone machines are the Gothic cathedrals; and the Strategy of the “pure ones” was, first of all, aiming against this plasmating power. The second problem was that, as the Hyperborean Wisdom teaches, “in order to mutate a human community, it is necessary to have an enormous amount of collective psychic energy, subtracted from the process of the Demiurge’s psychoid Archetypes.” It will already be seen, when studying the laws of the ⚡ Psychosocial Strategy, that such an energy must be “contained” in a psychoid Archetype or egregore *constructed for such a purpose* by Berserker initiates duly instructed in the Hyperborean Wisdom. For now, we are interested in pointing out that, in this case, said Archetype was indeed created by the Cathars and that it was corresponding to *the image of the luciferic woman, Lilith*. But this Archetype was plasmated in the terrestrial psychosphere as an act of war of Lúcifer himself who, *from behind Venus*,

with the green ray, projected the image of his wife, Lillith. Thus, the “Lady” Archetype, such is its profane name, was corresponding to a Hyperborean Spirit, *the sex of which is not associated to the function of biological procreation.* Precisely, the energy with which one would feed the Lady Archetype would be obtained from the sublimation that the gentleman would make of his sexual energy by seeking, in common women, the face of the Hyperborean woman, of which the Siddhas’ Song of A-mor speaks in the blood of the lost Viryas. And such is the characteristic of the Lady Archetype, its sexual dissociation, which the knight can only project on “unattainable,” “distant,” or “alien” women, and never on one who can be easily possessed. This condition is so rigorous that the beloved Lady, i.e., the woman on whom the lover projected the Archetype, is transformed into a “common woman,” “loses her charm,” her “beauty” decomposes when she is “conquered” and possessed. Then love is transformed into pain and the knight, disenchanted, is impulsed to once again seek another unattainable Lady whom he will worship and try to conquer. Starting from the plasmation of the Lady Archetype, a tendency to idealize the woman is generated, which has no historical antecedents prior to the thirteenth century.

It is subsequently demonstrated that a psychoid Archetype can only be consciencialized when it has been *described*. In order for an Archetype that was plasmated without the intervention of the Demiurge to act socially, so that The Lady can be sought, it is necessary for someone to “describe” it, i.e., to reveal it to the people. And that was, precisely, the esoteric mission of the Provençal troubadours: to describe the Lady; to make the European Virya remember the primordial image of the Hyperborean woman; to awaken his Minne. But, in order to describe something, it is necessary to have seen it before. Where did the troubadours obtain their prior vision of the Lady? From their Cathar initiation in the French Languedoc, where they learned the “gai saber” and the “trobar clus.” The Lady, *surrounded by stone enclosures* (towers or walls), who was *described* in the love songs is a clear proof of the strategic-Hyperborean origin that the troubadours’ knowledge was exhibiting.

The second problem that the Cathars had to solve was posing the necessity for European society to have at its disposal a certain collective psychic energy as a prerequisite prior to its mutation. We already saw part of the adopted solution: the plasmation of a psychoid Archetype that would have as its finality to provoke erotic sublimation in the medieval Virya. It now remains for us to determine in what way this Archetype could be the solution to the second problem.

We will be able to know this if we remember that a psychoid Archetype is fed by psychic energy, taken from the “universal collective unconscious,” by means of which its evolutive process devel-

ops. In order to obtain such an energy, the Archetype “captures” the attention of the Ego by emerging in front of its sight as a cultural object of the superstructure; the Lady Archetype, which is “psychoid,” i.e., “exterior,” works no differently.

Let us see what the characteristic mechanism is. When the knight experiences *sexual desire*, he “triggers” the conscious emergence of the Lady Archetype, immediately establishing the *certainly* that the desired woman (whom he can actually “touch” or “possess”) *is not the lady of his dreams*, the ideal woman. Seen “from afar,” the woman of flesh is a representation of The Lady; and her contemplation, or the desire for her, feeds the Archetype with energy taken from the libido. But if “the bringing together” is sufficient so as to culminate in sexual pairing, in which the “direction of energy has been inverted,” then the Lady Archetype withdraws, “below the threshold of capture,” and the woman of flesh is left to her own “charms.” When the spell is broken, it is likely that the desire unquenchably increases; but not toward the woman of flesh, who has been devalued by the absence of ideal attributes, but toward another “ideal woman” in whom the Archetype’s process will be repeated. The Archetype “counts” on this reaction, which it itself provokes, in order to be constantly fed: it is its mode of proceeding.

Naturally, the Lady Archetype is a terrible egregore on whom the Cathars were relying to store sufficient psychic energy so as to achieve, by means of its instantaneous firing when the A2 Strategy was thus fulfilled, the collective mutation of countless lost Viryas into immortal Siddhas. The failure of the A2 Strategy, and particularly the destruction of the Cathar elite at the stakes of the Druid Pope Innocent III, *prevented the egregore from being fired in time and deactivated* after an esoteric operation of Psychosocial Strategy known as an *archetypal metamorphosis*. From then on, the egregore has not ceased to feed itself in such a close sort of symbiosis that it has ended up by irreversibly modifying the conduct of the “Western” lost Viryas. But, without the control of the Cathar initiates, who would have “directed” the conduct of the egregore, its action has turned out to be disastrous, far from inspiring those beautiful images of the Hyperborean woman that were preventing the woman of flesh from being loved. On the contrary, the passing of the centuries, the numerical increase of the population and certain cultural processes, have modified the profile of the Lady Archetype, which has in the end become a monstrous vampire, responsible for many of the neuroses that the contemporary Virya suffers from. In order to favor its entelechy, it has forced, to exaggeration, the idealization of the woman of flesh, managing to completely idiotize the Westerner, who has now associated, with the sexual act, “the duty” of experiencing a “love” that no one knew before the thirteenth century.

The modern Virya, a prisoner in the web of feelings and tenderness, will no longer know how to distinguish the woman of flesh, for she is now beneath the disguise of her archetypal projections. And the woman of flesh, ontologically confused by the idiotized masculinity of the Virya, will slip out of his control, will erratically veer between her own sexual limits and, in the end, will masculinize herself, in an unconscious attempt to avoid the projection of the Archetype. The Virya will then suffer from a myriad of sexual disorders, from impotence and dissatisfaction to homosexuality, since the latter, so prevalent among the current male population, is the effect of a permanent capture of the Ego by the Lady Archetype, who thus absorbs the totality of its available energy.

Of course, after the failure of the A2 Strategy, the decontrol of the Lady Archetype has been capitalized on in favor of the Synarchy strategy by the Demons of Chang Shambhala, especially in order to reinforce the collective influence of Jesus Christ, who was thus converted into a perfect mirror so that the Viryas found the beloved image and sublimated the energy that the Archetype needs in order to continue its process. It is clear that the image of Jesus was feminized to the same extent that the woman of flesh was masculinized; but this is of little concern to the Synarchy, since it does not affect “non-Christian” peoples, of which the principal one is the Hebrew “Chosen Race.”

The descriptive action of the troubadours was circumscribed to the European ambit¹¹ and that is why it did not affect Asian communities, where tantric techniques flourished until the eighteenth century, that is, until the time in which “European civilization” descended upon Asia and the Viryas of India and Tibet were astonished to find that the European man did not know the woman of flesh. But the damage was already done; in order “to progress,” the Asiatic had only one way: to imitate the European; i.e., to love and respect the woman of flesh, *only one in life, and to desire all the others, sublimating the energy of Eros*. In this way, Asiatics would also lose sight of the woman of flesh and would end up, except for the most hermetic tribes, completely idiotized, confusing Kaly with the terrestrial Shakti, with Mother Earth or Matter. From this catastrophe concludes the beneficial influence of tantric yoga; since it requires, for its realization, *to clearly distinguish between the woman of flesh and the Hyperborean woman*. And such a distinc-

11. We do not attach much importance to the influence that the troubadours may have exerted in the East during the Crusades, since all Western influence there was swept away by the Arab and Turkish expansion of Islam from the thirteenth century onward.

tion, it is not superfluous to repeat, cannot be made “if one loves the woman of flesh with the heart.”

F. The Danger of Tantra Yoga

So we come back to: “when” can a Westerner use tantric sexual techniques without danger?

We start, in order to find out “when,” from an affirmation of the Hyperborean Wisdom: “the sadhaka must not love the woman of flesh with the heart.” Now we know why: the “love” that one experiences for the woman of flesh is a conscious expression of the evolutive process of the Lady Archetype, which masks Her and prevents one from knowing her “true Face.” But the Lady Archetype has acted freely for more than seven hundred years, producing the incorporation of hereditary characteristics into European lineages, especially the “modulation” or “profiling” of the unconscious “anima” according to Her image. And also considering that the egregore is at present tremendously potent, it must be undisputedly admitted that, in the West, it is very difficult not to love the woman of flesh.

It is comprehensible, then, that there are Viryas who find it virtually impossible not to love their women of flesh; and this need not be a cause for concern if, in that case, they prudently abstain from practicing Tantrism. But what should the lost Viryas of the West who seek “liberation” from material chains do then? The Hyperborean Wisdom advises that they resort to the other secret ways in order to undertake the return to the Origin, if they are still capable of loving the woman of flesh. This advice should not be disregarded; the risk is enormous: by the inverse path of return, following the Voice of the Pure Blood, one succeeds in re-integrating the Ego with the Self, bringing the present consciousness to identify with the Spirit or Vril and, in a gnostic burst, transforming itself into “absolute individuality.” On the contrary, an improper use of Tantrism may lead to a nirvanic samadhi in the Sahasrara that involves a harmonizing physiological re-creation by the Kundalini and an identification with the Demiurge: the “fusion with Brahma”; in this case, after the “bad trip,” the consciousness of the Virya would not remain re-integrated but fragmented into a permanent schizophrenic picture from which it will be difficult to recover.

G. The Family Test

Naturally, there are an infinite number of different situations in which lost Viryas can find themselves, from those who have already “formed a family” and love their wives as good Christians, to those who are completely ignorant of their capacity to love: how

will they know “when” they can resort to the sexual practices of Tantrism *without danger*? We will answer that there is indeed an infallible way to know “when” that moment has arrived: it is the Family Test, proposed by the Hyperborean Wisdom. With the exposition of said Test, we will end the series of warnings that we have been making about the dangers of Tantrism.

The Family Test does not specifically refer to sex but to “blood relatives,” parents, siblings, grandparents, uncles, aunts, daughters, sons, etc. But whoever is able to face the Family Test will not only see his questions about sex answered, but will have taken an important step toward other ways of liberation, apart from Tantrism. That is why every Western Virya should face this test sooner or later.

H. A Special Class of Connection of Meaning: the Affective Actual Systems

It is known that the genealogy of a family can be gratified by establishing analogical correspondences with the figure of a “tree,” in which the “trunk” and the “root” correspond to the ascending stirp, and the “branches,” to the different lineages that descend from the main trunk. As an example, we represent, in Figure 3, the family of Mengano, brother of Perengano and son of Montano, who, in turn, descends from the Hyperborean trunk of the Villanos. As useful as this analogy seems to be in order to determine the ascendants of a lineage, the degree of kinship, or the proposition of an inheritance, it is, however, insufficient from the strategic point of view. To demonstrate this, it suffices for us to point out the static character, of “unalterable fact,” that the schema presents: “a genealogical tree is, like the vegetal tree that it represents, a concrete and unmodifiable fact because it faithfully refers to events that have already taken place”; such is the current opinion. The schema being unmodifiable, the insufficiency is highlighted when Mengano, for example, proposes the strategic model of “increasing” the influence that the Villano’s inheritance exerts on himself. From the analogy with the “tree,” one cannot deduce how this would be possible: Mengano cannot be a branch and a trunk at the same time; if he is a branch, he is not a trunk; if he is a “Mengano,” the blood inheritance of the Villano stirp is that which the schema shows: a quarter of the original blood. With this analogy there is, then, no solution; that which was born a branch cannot *grow to be a trunk* and its function is certain: *to remain comfortably in its place*.

One can overcome the insufficiency of the schema by resorting to another analogy, this time not conventional, but first it is worth clarifying that a “genealogical tree” constitutes the elementary description of a psychoid Archetype called “familial Archetype.” The

GENEALOGICAL TREE: VILLANO STIRP

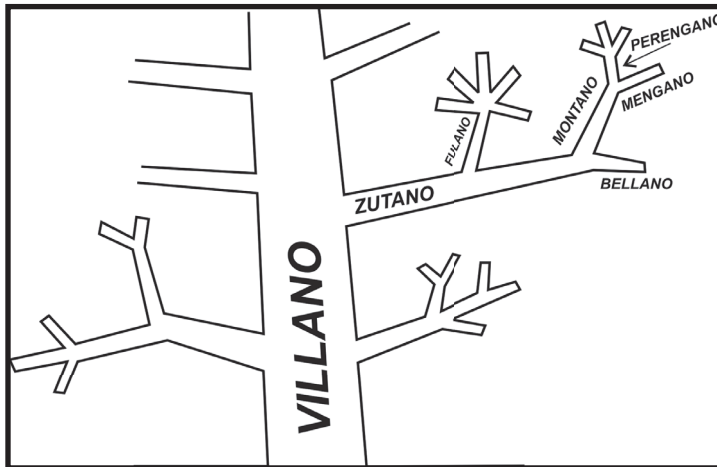


Figure 102

“genealogical tree” represents, then, the superstructure of the “familial fact,” which evolves toward the entelechy of the familial Archetype. But a “family” is defined by the living members that it exhibits in each epoch, rather than by the past of its lineage, because *all living relatives are a concrete expression of the archetypal process*. Let us take an example. Let us observe the tree of the Villano stirp; we discover that in 1910 nineteen relatives of that blood were living; *the nineteen relatives, each and every one of them, are concrete expressions of the familial Archetype*: they are evolutionary “tests” or “trials” that *the biological mode of the process* requires in order to concretize the entelechy of the familial Archetype.

Every family or lineage tends toward the entelechy of a particular familial Archetype that is, in turn, a hypostasis of the Manu Archetype. And every Virya, at the heart of his own family, inevitably evolves in that direction. *One cannot escape the process by externally reacting*, for example, by abandoning the family, shutting oneself away, ignoring it, destroying it, etc. Even if all the relatives have died and only one Virya survives, the familial Archetype will continue the process through him. The only way that the lost Virya has in order to avoid evolution *is interior, it passes through the blood and leads to the past*. And we have already sufficiently explained how this interior path must be sought in the memory contained in the Minne.

But Mengano has also realized that by continuing in his role as a branch, he only succeeds in evolving in the direction of the familial Archetype. Looking back, he understands that he descends from a purer stirp, Hyperborea, and he poses the problem of *recovering* an

inheritance that is found in the past. As there is no evidence, from the genealogical tree, what the solution can be, as we said, Mengano decides to turn to the Hyperborean Wisdom, the teachings of which affirm that the “Pure Blood” is the only container of

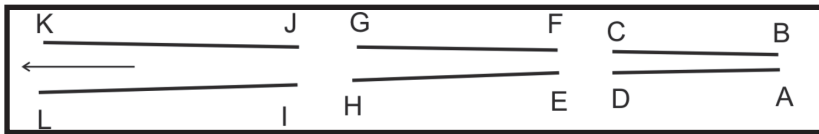


Figure 103

the Hyperborean inheritance. For the Hyperborean Wisdom, an analogical schema starting from the Pure Blood should not topologically vary from the already seen genealogical tree. But in place of a tree, it considers that *the blood is equivalent to a river* of which the main channel is the “trunk” of the genealogical tree, and the rivers and streams, affluents or tributaries, are represented by the branches.

Let us go deeper into this new allegory. When, now looking at Figure 3, we see the “Villano River,” into which flow numerous tributary branches, among which stand out the rivers “Zutano,” “Montano,” and “Mengano,” connected in such a way that each one channels the flow of the previous. But the *flow* of the rivers is analogous to the *purity* of the Blood. The Villano River, by representing a purer Hyperborean Blood, has consequently a greater flow, a quality that can be noticed in Figure 3 upon observing the great width of its channel. And Mengano, the Virya who was seeking the inverse path of the Pure Blood, appears in the allegory as a simple stream of reduced flow.

Seen in this light, now the problem of Mengano does not seem to be unsolvable because it is reduced *to the obtainment of an increase in flow, and this is always possible in a hydraulic allegory.* We can pose the strategic problem of Mengano in analogical terms of the hydraulic system by asking: what must be done to increase the flow of the Mengano stream and, as far as possible, bring it to equal that of the Villano River?

Before responding, it is worth noting that the flow, *by running in an inverse direction,* goes from Mengano to Villano, so that the solution does not lie, as might be slightly thought out, in widening the riverbed. Hence, *the only* solution that exists for this problem is: *to add the flows of the remaining ones.* In order to completely clarify this hydraulic solution, let us consider only the Mengano stream and the Montano and Zutano rivers, which are connected “one after the other,” that is to say, “in a series.”

The Mengano is connected “by width” with the Montano, that is: CD with EF; and the Montano with the Zutano, that is: GH with IJ.

The solution to the problem requires altering this connection between channels “by width” and replacing it with a longitudinal connection, in order to “add the flows.”

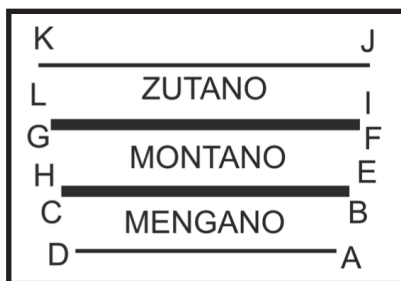


Figure 104

The theoretical layout for the three considered watercourses has been drawn in Figure 104. There it can be seen that the watercourses are now connected longitudinally, “in parallel”; the Mengano, for example, has been united to the Montano by the banks CB and EH.

The final result is a new Mengano, with a much higher flow due to the addition of the flows of the Montano and Zutano rivers.

Continuing with this procedure, and after adding *all* the other tributary rivers to the Mengano, it is theoretically possible to equalize the flow of the Villano River, putting an end to the problem.

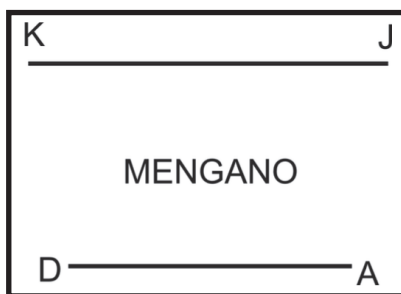


Figure 105

I. Mutual Capture in the Superstructure of the Familial Fact

For now, let us leave the hydraulic analogy and return to the strategic problem of the Mengano Virya: what conclusion can be drawn from the hydraulic solution? What does it mean for the Mengano Virya to “add the flows”? In order to respond, it is neces-

sary to transfer the hydraulic solution to the concrete genealogical plane of Mengano's family. In it, "the rivers" are equivalent to near or distant relatives and the "sum of flows" signifies that Mengano *will have to incorporate his relatives into himself; to add, to his own blood, the Pure Blood of the other members of the family.*

It sounds insane, but it is appropriate to ask: is this solution possible? According to the Hyperborean Wisdom: *yes.* And the attempt that each Virya carries out in order to make such a solution effective is what is denominated as the "Family Test."

There is a moment of "transition" in the life of the Virya: when he ceases to be lost because he has become aware of the Great Deception, but he has not yet oriented himself and, therefore, he is not completely "awake." In this difficult trance, the important thing is *to discover one's own identity*, which is buried under multiple masks or personalities. It is necessary, above all, to distinguish that part of oneself that transcends the process of the familial Archetype. In order to achieve this, it is necessary to realize two things: on the one hand, one must seek, in the Blood, the memory of the Origin, the Hyperborean Inheritance; and, on the other, to achieve the *re-integration* of the familial Archetype, the pieces of which are scattered throughout the world in the form of "blood relatives." The Family Test has the object of granting both things, so that the Virya overcomes the transition and encounters a first-rate orientation.

But, although the Family Test aims at favoring the discovery of the true "Ego" in each one, and it is certain that this discovery can be sought by another way, where the Test cannot be passed by any other method is with respect to the determination of the "capacity to love." Let us remember that we were wanting to know "when" it is possible for the Virya to use the sexual techniques of Tantrism without danger, and that the Hyperborean Wisdom told us "one must not love the woman of flesh with the heart." We have also learned that "love" for the woman of flesh is related to the process of the Lady Archetype. And, lastly, we said that the Western Virya, in the majority of cases, suffers from such a confusion that it is quite possible that he ignores his own "capacity to love," and, with this, he also ignores when it is appropriate to follow the tantric path. In this case, the conclusion of the Family Test is definitive, because it will indicate to him if he should keep on "loving" the woman of flesh or if he is already in a position to "A-mor" Kaly.

We already know what is expected of it; now we must know what the Family Test consists in. First of all, let us say that said test is absolutely personal, since it aims at reinforcing the individuality of the Virya, and, that is why it has to be practiced by each one in particular, whatever his familial situation may be. From the Virya who is "alone" in the world, to the one who is the offspring of a prolific family, all must start from the principle that the test "only in-

terests him,” is “personal,” “interior,” and even “secret.” Only under such conditions of intimacy and self-respect can the test be faced with a chance of success.

On the other hand, it must be made clear from the outset that the Family Test *is not of a moral inspiration*, that is to say, it neither saves nor condemns anyone. It only determines the degree of existing dependence with respect to the archetypal processes and makes it possible, in every case, to reduce such a dependence. This clarification is valid because no one but the Virya will be able to evaluate the result of *his personal test* and if it is negative, we want to bring forward that it will be of no use for him to deceive himself: through Tantrism, he will only find bitterness, and it is possible that he will ruin his health and that of his partner.

J. Application of the Family Test

We now present the Family Test.

Every Virya who attempts this test must begin with a preliminary inquiry: what is my family? Aiming to know where his Hyperborean lineage comes from. The Hyperborean Wisdom provides two laws that must be contemplated when giving the answer:

1° Law - the Hyperborean Inheritance of the Pure Blood is maternally transmitted. This inheritance can easily nullify the process of the maternal stirp's familial Archetype. The answer to the inquiry into the family starts, then, first of all, with the maternal lineage.

2° Law - the familial Archetypes transmit their traits by genetic inheritance. If the mother's Hyperborean inheritance is strong, the paternal genetic inheritance will predominate and, therefore, the familial Archetype of the paternal lineage will be what dominates in the intensity of the process. But if the maternal Hyperborean inheritance is weak, then the genetic inheritances of both parents are distributed, just as Genetics teaches. When inquiring about the family, according to the second law, the paternal lineage will appear in second place.

The inquiry, considering these two laws, should at first refer to only the relatives who have lived or live contemporaneously with one's own generation: especially the close relatives, those with whom one has lived and who have most strongly influenced or affected us. Secondly, after this determination, the inquiry will fall on the ancestors; *but only if one has passed the Family Test with the contemporaneous relatives.*

When one has responded to the inquiry and is well aware which are the relatives *to whom the test is to be referred*, the test must be faced with the mind set on the concept that each relative is effectively another expression of the familial Archetype. If this simple

truth has not been comprehended, or is not accepted, it is useless to attempt the test.

Once the preliminary inquiry has been fulfilled and bearing in mind the indicated concept, the Family Test can be carried out. *It consists in locating the external relationships that link us with our relatives.* One way to describe the operation of the Test would be to say that it is a *questioning* of said external Relationships, but this is not entirely exact; rather it is a matter of *disposing the mind to know* which are the relationships in question. If we are clear about what it is that we wish to know, the answer will immediately emerge in our consciousness, without the need to resort to reasonings or logical approaches.

K. Evaluation of the Family Test

To be clear about “what we want to know” . . . we can resort to the following concepts:

- a) By “external relationship,” we refer to those of an affective order (“sentimental” or “emotional”), those purely gnoseological relationships, which come from “knowing” that the genealogical tree is a factual fact, being excluded in a first consideration. In other words: we all know what an uncle, a father, a brother, or a cousin is; *we do not refer to* such structural relationships when considering *our* uncle, father, brother, or cousin, but *to what we feel for them.*
- b) Any affective charge is, evidently, an “internal” content, proper to the psychic sphere. Why, then, do we denominate the affective relationship with relatives as “external”: because the existence of “affects” between relatives who share the same familial Archetype is purely illusory and because the support of this illusion is rooted in the “exterior world.” We must distinguish, then, between the “true” affects that we feel toward other persons or things and the “external (affective) relationship” that we believe to experience for our blood relatives. Let us explain how this confusion originates.

It is clear that every affective charge comes from a subject-object relationship, established from the differentiations of the Ego. By the effect of objectivation, any thing is susceptible of possessing an associated affective charge, which, in many cases, it will not be possible to separate from the thing itself. But the Virya is normally inserted into a cultural superstructure where he plays his dramatic role and from where he gathers his external experiences, which, to a greater or lesser extent, constitute “internal” affective relation-

ships. If the object of attention is another person, who also integrates the superstructure, the confrontation of one's own cultural structure, and that of the neighbor, produces a mutual affective relationship that is denominated "karmic" because it is transferred from the personal collective unconscious to the universal collective unconscious, that is to say, to the psychosphere, where it is plasmated as a *relationship between psychoid Archetypes* and from where it *causes* subsequent "karmic" effects. In the drama of life, a Virya can love or hate another, or be loved or hated by the latter, and attribute to such affective relationships the characteristic of a concrete bond, given that they are consistent and effective within the superstructures (if they "exist," their "existence" can be proven) and even generate future karmic reactions. And that the relationship of hate or love with the neighbor constitutes a "concrete bond" cannot be denied, since it involves the weight of the affective charge on the consciousness, each time that it refers to the neighbor.

Does the same occur with blood relatives? It is usually believed that it does, but we will soon see that this is not so. In the first place, let us remember that every affect must be *referred to an affective object*, which has been differentiated and with which a relationship has been established. But, relatives being the expressions of the same familial Archetype, can they be considered as affective objects just like any person whom one loves or hates? The Hyperborean Wisdom affirms that a blood relative is an "object" to the same extent that the "Ego" is an object when it questions, "what is the 'I'?" and it places itself as the object of its own questioning. In this case, the Ego performs a reflection, a splitting of itself, in order to be gnoseologically "observed"; but, no matter how effective the objectivation of the self seems, the result of the inspection will always be subjective, impossible to verify by anyone other than the reflective Ego; that is why we denominate "illusion" to the "object" produced by the reflection of the "Ego" on itself. Now, according to the Hyperborean Wisdom, blood relatives are "reflections" of the familial Archetype and, therefore, in this sense, the term "illusions" also befits them. In every case, we should rigorously qualify the "affective," and even the cognitive relationship that we believe exists between us and our blood relatives as "illusory."

- c) Of course, it is very difficult to transcend the barrier of this illusion, but no one said that passing from "lost Virya" to "awakened Virya" was an easy task. And, we can assure: whoever has not become independent from the evolutive process of the familial Archetypes will find his Strategic Orientation very difficult. However, such an "independence" is not acquired by *denying the problem*,

i.e., by rejecting or ignoring the structural function of the family, but, simply, becoming aware of the situation and facing the Family Test.

The fact that these relatives actually appear as objects of the exterior world constitutes the first obstacle to accepting that relatives are not true affective objects. And, in the face of such a concrete presence, the affirmation that they are mere illusions seems to lack fundament. But the reality is this: our relatives, like ourselves, are actual objects *for the other*; the relatives, *among each other*, are expressions of the same subject: the familial Archetype, and none can be considered an “object” of the other except in a “reflective” capacity. A second obstacle that prevents us from accepting the illusory character of the familial objectivity comes from a phenomenon denominated “feedback by mutual capture.”

This phenomenon, characteristic in the evolutive processes of familial Archetypes, is responsible for the belief in “external Relationships” (affective) between blood relatives. In order to comprehend its behavior, let us recall what we said pages ago about the Manu Archetypes that sustain the superstructure of a cultural fact: “The cultural fact is developing, impelled by a great potency, *whether the observer notes it or not*, and in that march toward entelechy the superstructure *takes what is necessary for its perfection and rejects that which is useless or opposed to it.*” The familial Archetype proceeds in the same manner because, through the members of the “family,” it attempts to accommodate itself to the superstructure by occupying the places that the karmic relationships leave vacant and by adapting itself to the Manu’s evolutive processes. This is how relatives come to play a determinate role in the drama of life from which they must not depart under the penalty of being excluded from the superstructure (which would imply that the familial Archetype ceases to evolve through the “expelled” or disincarnated relatives). In order to fulfill their given roles, the relatives do not have to suspect that they are all expressions of the same Archetype and, on the contrary, they must establish “external Relationships” with each other, often passionate and dramatic, as it suits the “karmic directions” of the superstructures. With the purpose of affirming the relatives in their roles, and of confirming the illusion of their objective and different existences, the familial Archetype produces the phenomenon of feedback by mutual capture.

We already know how the “capture” is produced: by matching one’s own cultural structure up against the superstructure, in order to “know,” the psychoid Archetypes, which sustain external cultural objects, *modify the relief* of these objects by favoring the projection of the interior cultural premises onto the exterior objects. That is why every cognitive act of an exterior object is in reality the *recog-*

niton, or conscientization, of an interior object projected into the world. There begins the “capture” because the exteriorization of the interior objects implies the participation of the superstructure in the evolutive processes, its integration into the cultural fact. This effect is sought by the psychoid Archetypes in order to obtain the energy that they use in their development. In summary: “the psychoid Archetypes *feed* (take energy for their evolution) from the cultural structures (the Viryas) whom they manage to *capture* in the superstructure.”

The “mutual capture” takes place when two relatives confront, in the dramatic frame of a superstructure, their cultural structures with the purpose of becoming reciprocally aware of themselves. Here, the familial Archetype, which is psychoid, makes a double capture because both relatives are expressions of their own evolutive process. Let us suppose that the relatives are Mengano and his brother Perengano. Mengano looks at Perengano as a “cultural object” and projects on him an interior image; but it has been the mutual familial Archetype that *adapted* Perengano (as the “little mirror” of the allegory) *in order to receive the projection* made by Mengano; and it does so *with a karmic criterion*, so that the “external relationship” established between Mengano and Perengano adapts to the drama of life, i.e., to the “Manu” process of the superstructure; Mengano *recognizes* that what he feels for Perengano is *hatred*: that relationship makes it possible for the greater potency of an “object” (Perengano), integrated into the superstructure, “to capture” the cultural structure (of Mengano) in the process of the psychoid Archetype that evolves in the “object”; once the capture is produced, every Archetype is fed with an energy taken from the captured subject: but in this case, the Archetype that sustains the object (Perengano) also sustains the object (Mengano), and the energy that it takes from Mengano in order to develop the entelechy of Perengano *is its own feedbacked energy*. If we consider that Perengano has also “looked” at Mengano as a “cultural object” and from this examination concludes that he experiences pity, we can comprehend that, reciprocally, the familial Archetype will feedback energy from Perengano toward the evolutive process of Mengano. There has occurred, then, a phenomenon of “feedback by mutual capture,” which has the purpose of creating, between relatives, the illusion of external relationships (affective).

The process of the psychoid Archetypes in the superstructure constitutes a drama for those who are subject to it and must play a role. And in that drama the blood relatives have to behave as if they were truly particular individuals, in order to ensure the development of the plot. That is why they ignore that they are all one and believe that true affective relationships exist between them. For what is that hatred of Mengano and that pity of Perengano but the

illusion of the external affective bonds that cause the double capture? It is as if someone ordered his left hand to hit his right hand and a witness, who only saw the hands, affirmed that the left hand “assaults” the right. The hands do not act separately, although appearances indicate the contrary, because they form part of the same organic structure and both obey the brain; in the same way that the relatives, even if they believe to hate or love each other, do not act separately because they form part of the same familial superstructure and all of them “obey” the process of the familial Archetype.

- d) We said that the Family Test “consists in locating the external Relationships that link us to our relatives” and, in the preceding commentaries, it was made clear that the “external Relationships” are the diverse affects that we hold toward them and that such affects constitute an illusion. With these clarifications, and remembering that a “questioning,” in our concept, does not refer to a logical construction, but to a psychic disposition in order “to know,” we can also say that: “the Family Test consists in responding to the question: what do I feel for my relative, Albano?”

In the form of a questioning, the Family Test may be more accessible to the Westerner accustomed to thinking rationally, as long as one remembers that the questioning aims at ascertaining the existence of “external Relationships.”

L. Reduction of the Actual Affective Systems

- e) Taking into account what the 1° and 2° law say, the Family Test can be faced by questioning the relatives selected in the preliminary inquiry, i.e., the contemporaneous ones. The procedure of the Test is the following: Question: what do I feel for Uncle Albano? Answer: “hatred” or “love” or “affection,” etc., or an indefinable sum of affects. In principle, the quality of the affect does not matter: *if any type of affect exists, it signifies that the archetypal process has illusorily established a karmic Relationship.* In that case, the Virya should not move forward with Tantrism and should be careful in undertaking the other Hyperborean paths of liberation, *for he is not yet prepared to initiate the search for the center.*
- f) But, from the analogy established between the “family” and the hydraulic network of Rivers, the conclusion was drawn that the Mengano stream can increase its flow until approaching that of the great Villano River by

adding the flows of the remaining tributary rivers with his own. This conclusion was analogically expressed by affirming that the Mentano Virya will be able to purify his blood, to the degree of equaling his Villano Hyperborean Ancestor, to the extent that he succeeds in re-integrating into himself the familial Archetype, the pieces of which, in the form of blood relatives, are scattered throughout the world.

If it is possible to re-integrate the familial Archetype, one will have to begin by eliminating that which constitutes the illusion of separation, that is to say: “external Relationships.” The Family Test will allow us to locate the affective Relationships with our relatives; the *reciprocal identification* will make it possible to reduce them.

Before explaining how to reduce external Relationships, we will give a warning. We realize that it will be difficult for many Viryas, who have relatives for whom they experience sentiments of contempt or repugnance, to accept that they form part of a single entity in which they are also included. If such is the case of the lost Virya, who upon facing the Family Test discovers that a whole universe of passions binds him to his blood relatives, the Hyperborean Wisdom tells him that nothing prevents him from continuing to evolve within the Plan of the Demiurge. If his passions tie him to illusion and he does not feel capable of overcoming them, it is useless for him to prick up his ears, for he will never hear the song of the Siddhas, nor will his Spirit come forward from the Origin in the blood memory. The Hyperborean Wisdom, on the other hand, does not impulse the Virya to stop feeling fondness for his relatives, but, on the contrary, advises him to accept the bitter reality that they form part of himself and that it is his duty to re-integrate them into himself by “reciprocal identification.” If this marvelous re-integration takes place, the relatives that we love will no longer be outside but within, where we will always be able to find them, since they will not die like the external relatives who are a mere reflection of the familial Archetype. Of course, next to them will be the others, those for whom we do not profess positive affects; and also many ancestor relatives whom we do not remember but who represent ancient trials, evolutive tests, devolved aspects of the familial Archetype.

M. “Reciprocal Identification” Method

- g) “Reciprocal identification” is the method of affective reduction of the Family Test. Through the Test we locate, for example, determinate affects toward Uncle Albano. These affects create the illusion of Uncle Albano’s indi-

viduality and prevent his interior re-integration. In order to reduce them, it is only necessary to identify the exterior relationship that links Uncle Albano with us, that is to say: a “reciprocal identification.”

It is evident that this method is intended to nullify the feedback by mutual capture after reducing the external Relationships between relatives.

We know, through the Test, the affective Relationship toward Uncle Albano; reciprocally, we must now find out what the affective relationship that Uncle Albano maintains with us is. For this, we will have to practice empathy with Uncle Albano, situate ourselves in his shoes *in relation to us*, and experience, as if we were truly Uncle Albano, the feelings that he feels for us. Naturally, this cannot be done without great effort (and no one said it was easy) but it will have the notable effect of *nullifying* our own exterior Relationships with Uncle Albano. Of course, such an empathy, which would be almost impossible to experience with a stranger to our lineage, is not so difficult between members of the same familial superstructure. If the reciprocal identification is successful, if we have managed to “look toward ourselves from Uncle Albano,” and have identified the sentiments that bind Uncle Albano to us, then we will realize with admiration that when we look again at Uncle Albano *our own affects toward him have been reduced*, if not totally disappeared, and the illusion of separateness *has ceased*. The external relationships have been mutually nullified.

But Uncle Albano continues living in the world. What will we see when looking at his face, now that the mutual exterior (affective) Relationships have disappeared. Will we again suffer the capture into Uncle Albano’s cultural structure? Capture will not occur again because there is no difference between the exterior Uncle Albano and the interior Uncle Albano, or, if you will, there is an archetypal identicalness between us and him. After the Family Test, when looking at the face of the re-integrated relatives, as in a mirror, we will recognize in them aspects of ourselves; characteristics ignored until then but which we will undeniably know how to find in ourselves.

- h) Only when the Virya has re-integrated a considerable portion of the familial Archetype can it be said, allegorically, that he has increased the flow of his Pure Blood. The path toward mutation is now open because when diluting the illusion of the “thousand familial faces,” the karmic chains also cease. The process of the familial Archetype aims toward the future; there is its entelechy. On the other hand, the inverse path of re-integration, just mentioned, is equivalent to inverting the process

and marching toward the Great Hyperborean Ancestor, the one who *knows the secret of the Fall because He has been the protagonist*, who is also called: The Great Deceived One. Sooner or later, the Virya who follows the path of the Pure Blood will have to confront Him. And from that supreme confrontation will arise the Primordial Truth. Then the Virya, like a volcano of emotion, poured out in a cascade of millenary passions, will launch himself in order to remove the chains of Deception, the fetters of Treason, and will restore in himself the extraterrestrial lineage of the Hyperborean Siddhas.

The Hyperborean Wisdom says: "Always remember that your family is a tree and a river at the same time." That is why it is said that the Great Ancestor is "in the roots of the Pure Blood." There you should seek him, inversely going up the current of the ancestral river or going down some branches that are also hieratic faces, mirrors of yourself. He is waiting for you, from everlasting, for your arrival means His liberation. But be careful how you present yourself before Him; lest His face terrify you and you foolishly pull back. Remember that He is there because He has fallen and that is why His face shows the ravages of ancient and terrible passions. O Virya! He can only be liberated if you look at Him and hold His gaze! But that gaze will mean your death! O Virya! Nothing will be hidden from you, now that you know the Secret of the Tree and the River: yes; at the sight of Him you will die; but you will resurrect in Him, when, already liberated, *He turns His face toward the Origin!* For behind the back of the Great Ancestor is the Primordial Origin, which, *by a mystery of A-mor*, He was deprived of returning to since the Time of Pain and Suffering began. Dead and reborn: when you resurrect, you resurrect the Great Ancestor, and the Sword that was broken in the Origins is welded; you and the Great Ancestor again become one, as you always were without knowing it, and that is why, when marching toward the Origin, dead and reborn, you are an Initiate of the Pure Blood, a Knight of the Gral, an Immortal Siddha, a Divine Hyperborean, a Warrior of LúCIFER, The Gallant Lord. O Virya, you know a great secret: that of the Tree and the familial River; if you are intrepid and audacious, but also humble and detached, and not afraid to see your own misery, then this great secret will lead you toward the Vrill!

TENTH TOME: WESTERN TANTRA OF THE HYPERBOREAN WISDOM

A. When One Should Not Follow the Tantric Path

In the preceding commentaries, we have set forth the Family Test that makes it infallibly possible for the Western Virya to establish “when” he can resort to the sexual techniques of Tantrism “without danger.” We have already stated “when” *one should not do so*: when there are *external Relationships* with blood relatives. But someone may ask: what do the affective relationships between relatives have to do with the sexual practices that we will carry out with our partner? Whoever asks this question surely forgets that the exoteric objective of all yoga, and also of Tantra, is to “awaken Kundalini” and that Kundalini, as a Logos, has the power to “re-create” the bodies of the Virya. Only the one who, like der Wilde Jäger, is ready for anything and nothing ties him to the work of the Demiurge can aspire to mutation. But, if there are external Relationships with relatives, it signifies that the Virya is karmically tied and plays a role in the drama of life, and, what is worse, his body only constitutes a part of the familial Archetype. And no one can immortalize “a part” of the microcosm. When Kundalini awakens, *Her Verb will describe the familial Archetype and affix its parts*; if the Virya has his relatives “outside” then Kundalini will only re-create “as far as the consciousness goes” and affix that part of the familial Archetype that the Virya believes himself to be. This result is inevitable because Kundalini, as a reflection of the Demiurge’s Logos Aspect, has the “secret mission” of harmonizing the microcosm with the macrocosm, man with the Plan, and *will never alter, by Herself, a karmic relationship* like that which the external Relationships with the relatives entail. The consequences of awakening Kundalini vary considerably, depending on the degree of the lost Virya’s confusion, and range from a “benign” fusion with the Demiurge in the Sahasrara samadhi to the familial Archetype’s annihilation of the physical body “by choice,” which will attempt to evolve through the other relatives. This last possibility will cause surprise because, naturally, one always thinks that he is the “best” or most evolved of the family; *but the familial Archetype may not be of the same opinion*. In any case, Kundalini will always conduct Herself according to Her secret directive to “harmonize” (re-creating the microcosm) and “affix” (the re-created) in order to maintain or re-establish the synchronism of the microcosm’s rhythms with the macrocosm’s Plan.

For the Virya, the re-integration of the familial Archetype is indispensable, by the Family Test or by any other procedure, *before* awakening Kundalini. But, one might ask, are we, then, going to re-

alize in ourselves the entelechy of the familial Archetype? No! Because everything that we have said about Kundalini refers to Her being “left to her secret directive” and we have yet to say anything about the manner in which one should proceed with the Igneous Verb *during* tantric practices. The purpose of “awakening Kundalini” is only a tactical action, a means, in order to concretize the strategic objective of the return to the Origin, just as the Hyperborean Wisdom teaches every Virya sadhaka.

We already affirmed “when” one should not practice Tantrism: when there are external Relationships with relatives and the Virya is linked to the process of the familial Archetype (and to the processes of the psychoid Archetypes of the superstructures). And we explain why: it is necessary to re-integrate the familial Archetype in order to prevent the Kundalini from re-creating only a part of it. But this is but one aspect of the difficulty: and, if you will, the minor one. The greater problem constitutes the fact that “he who suffers from the illusion of external Relationships *will not be able to distinguish Kaly.*” And the perception of Kaly is necessary a priori to the tantric praxis because it constitutes the fundament of the Hyperborean restoration that must be performed in the nature of the microcosm in order to achieve its transmutation.

The Hyperborean Wisdom teaches, on the other hand, that “*Kaly only loves he who is complete and one in himself.*” We will soon see the importance of this affirmation.

There is a third aspect of the difficulty (in order to orient oneself) of suffering exterior Relationships, which is the following: the Virya who loves or hates his relatives is prone to “love the woman of flesh with the heart,” i.e., to contribute to the process of the Lady Archetype. This propensity comes fundamentally from karmic Relationships, which determine the *type* of the “destined” partner; from the blood confusion, which has caused the “forgetting” of the Hyperborean woman; and from the “partition” of the familial Archetype, which prevents “distinguishing Kaly.”

B. The Tantric Decision of the Western Virya

Up to here, we have reviewed, in some depth, “when” Tantrism should not be practiced. Let us now see “when” it is possible to do so, and also, a question that was pending. Why?

Let us suppose that the Virya Mengano has succeeded in re-integrating into himself the familial Archetype, eliminating, by reciprocal identification, the “external Relationships,” i.e., the illusory affects that were keeping the relatives “outside.” He has done this but has not yet inversely gone up the current of the Pure Blood in order to reach The Great Ancestor. He knows that he must quickly do so because, upon being “complete,” the familial Archetype will ac-

celerate its evolutive process in order to concretize its entelechy. "Being complete" signifies having loosened the Karmic ties, a situation that the familial Archetype will only permit if it can continue to evolve because, otherwise, it will resort to the Devas of Death in order to get rid of the out-of-control Virya. Mengano knows this risk but has chosen the tantric path of the Left Hand in order to march toward the Origin and that is why he sets out to fulfill the "Ritual of the Five Defiances." Mengano is a Western Virya and his way of proceeding is inspired by the Hyperborean Wisdom; that is why, although undoubtedly tantric, his acts are conducted according to a symbology more ancient than that of the Kaula School, but adapted to the circumstances of the West and its relationship with the End of the Kaly Yuga. There is a concept of the Hyperborean Wisdom that we will develop in depth later, but which is worth mentioning now because it justifies this apparent departure from Tantric orthodoxy and also explains the difficulties that the Viryas of the West have in professing Eastern philosophies: it is that of **Geochronyy**. Geochrony is the property that the Earth possesses to influence the Historical Time of the peoples who inhabit determinate places. Thus, it turns out that not all human communities are in the same relationship with regard to the Kaly Yuga, but that India, for example, is "further away" from the End of the Kaly Age than Europe. There is a whole "path of the Kaly Yuga," which begins at the South Pole and ends at the North Pole, but which slithers around the planet following certain tectonic lines, and we refer to this path when we say, for example, "in the fourth century, the Germanic people advance toward the Kaly Yuga," etc. The important thing now is to keep in mind that the Tantra of India and Tibet, the Kaula, and even the Kulamārga have lagged behind in relation to the geochronic rate of the West because the West is closer to the End of the Kaly Yuga than the East. That is why, in the twentieth century, the Thulegesellschaft developed its own tantric yoga, which was internally used in the initiations of the ⚡ Black Order. The concepts that we are offering, and those that we will give in relation to the supposed "ritual" of Mengano, come from that Western yoga of the Thulegesellschaft and from the Hyperborean Wisdom. We have preferred to avoid references to Hindu Tantra because we would get lost in clarifications and commentaries, since the Easterners, nowadays, do not see concepts as elementary as this with clarity: if the Kula path, as the Tantras declare, is the search for an "absolute gnosis," we ask ourselves: how can they believe that the Demiurge Brahma, with whom they propose the fusion of samadhi, is going to permit it without punishment? Westerners, on the other hand, have long known that the search for knowledge, gnosis, is punished by the Gods, and the former have expressed it in the myth of Prometheus or in the myth of the "Fall

of Adam,” of the Alexandrian Gnostics, etc. There is a great confusion in current Tantrism and that is why it appears tinged with devotion and ritualism, which disfigures the luciferic and warrior meaning that it should exhibit in its character as a Hyperborean way of liberation for the Kaly Yuga. We will follow another path: we will cross over a bridge that bypasses part of the confusion because it is based on the purity of the Ancient Wisdom, on the one hand, and on the other hand, on the concrete reality that a Western Virya, Mengano for example, must face daily.

C. The Ritual of the Five Defiances

The Ritual of the Five Defiances consists in drinking wine, eating meat, fish, and parched grain, and practicing coitus or Maithuna.¹² In each one of these acts the sadhaka defies the Demiurge; in the first four symbolically and in the last one concretely. Before performing each of the Five Defiances, one must meditate on its symbolism so that the Ritual represents a true *individual act of war*. It is once again worth repeating that this final stage of Tantrism should only be attempted when a prior training of organic control by means of yoga has been carried out and a very strong strengthening of the will has been achieved by the detachment and repugnance that the Gnostic experiences toward the work of the Demiurge. When the Virya is “ready for anything,” and exhibits an unwavering warrior resolve, *he can now* face the Family Test in order to gather together the pieces of his soul that are scattered in the world. If he triumphs in this Test and succeeds in re-integrating the familial Archetype in his interior, he will have, then, arrived at the gates of the Mystery of A-mor. Let us say that it is perfectly possible to avoid the confrontation with this Mystery and seek liberation by another Hyperborean way. But if the Virya possesses *an absolute valor, and feels capable of finding himself again*, perhaps he will dare, like Mengano, to perform the Ritual of the Five Defiances. Because this Ritual has the objective of *transmuting* the body of the sadhaka *after having completed the re-integration started in the Family Test, incorporating, into the microcosm, the symbols of the primordial treason*. The meaning of the Ritual is, then: *to in-*

12. The oriental ritual “of the Five Ms” proposes to use the same elements and gives, for them, the following symbolic interpretation: wine (Madya) represents the Air; meat (Mamsa) Fire; fish (Matsya) Water; cereal (Mudra) Earth; and coitus with the woman (Maithuna), Ether or Quintessence. Naturally, such meanings are exoteric and are of no importance in the Ritual of the Five Defiances that we describe here, although it could in preliminary preparatory stages, especially if the Virya follows, in parallel, an alchemical path.

corporate the symbol that represents each defiance; that is why the deepest concentration is recommended when performing it and, above all, not to experience sensual desires or pleasures during its execution.

D. The Defiance of Wine

The wine is the symbol of the Pure Blood, and of the Hyperborean memory of the Origin, *“cast” into the world by the primigenial treason of the Siddhas*. Because of it, LúCIFer, the Christ of Atlantis, consummates the sacrifice of the infernal descent. But His sacrifice was parodied by Jesus Christ, who gave to wine the significance of “plebeian,” Paśu blood, which must be transmuted “outside” in order to transform it into the “blood of Jesus Christ,” that is: into Jewish blood. The first defiance is, then, to drink the wine; that is: to incorporate the Pure Blood that was spilled in the world, in order to transmute it “within,” in the microcosm, restoring the meaning of the luciferic sacrifice.

E. The Defiance of Meat

Animal flesh alludes to the greatest Mystery that exists, *after* the Mystery of A-mor. However, the Hyperborean Wisdom advises the Virya not to inquire into this Mystery until he has achieved the liberation of transmuting himself into a Siddha, so as not to add more horror to the horror of being enchained to matter. Said mystery can be summarized in this way: just as the Hyperborean Spirits were enchained to the evolution of the Paśu, millions of years ago, very much further back, in periods measured in manvantaras and Kalpas, *other strains* of immortal Spirits were enchained to matter. No one knows from where they were coming, whether they were created by the Incognizable or whether they fell from an unimaginable order; what is certain is that they too are prisoners of The One Demiurge who has enchained them to evolutions infinitely more primitive than those that the Hyperboreans of the Earth must suffer. Just as the Hyperboreans are used “in order to produce culture,” as explained elsewhere, those Spirits are utilized in order “to produce life,” animal and vegetable, although they are often projected into the mineral “kingdom” as well. And just as the Hyperboreans were linked to the evolution of the Paśu so that, from the struggle between Hyperborean Spirit and Paśu Soul, culture might arise, so too were those strains of captive Spirits linked to the entities of the devic evolution, in order to obtain the emergence of a new support for material forms: life. When we say that those Spirits are linked to life, we mean only that: “life,” the “fact of living,” and it should not be believed that the group souls connect-

ed with the “higher” evolutions of the vegetable and animal kingdoms are an expression of the captive Spirits; such group souls, as their name indicates, belong to the devic evolution (“elementals” or Devas) and are in every way similar to the “soul” of the Paśu.

Nowhere else, outside the human ambit, can the dramatic character of life be ascertained as in the animal kingdom: in its insurmountable stupidity, in the determination of its instincts, in the horror of the struggle to survive that leads them to devour each other, in the fatality of their death, etc. Without a doubt, it is in the animal where *the infamy of the Demiurge* is best described. Man, in order to endure that vision of fright that is life in the world, created a cultural veil called “poetry” that, for example: there, where breathes a wretched life that constantly eats and defecates, makes one to see: a “beautiful singing bird.” Poetry masks the horror of life and that is why it is the greatest enemy of gnosis. This affirmation may hurt, but it is rigorously certain because much of the madness with which gnostic ecstasies usually conclude comes from an insufficient preparation in order to resist the horrifying visions to which the work of the Demiurge is reduced, when gnosis pulls back the poetic veil and dissipates the illusion of aesthetic beauty (which is a pure cultural creation).

Whoever does not possess a gnostic vision of life will not be able to comprehend the mystery of death. And, attention: whoever does not previously comprehend the mystery of death will not be able to access immortality.

This is the knowledge upon which one must meditate before posing the Defiance of eating animal flesh. The meaning of the Defiance is the following: in the meat is present the Mystery of Life and Death (it is necessary to grasp this) and Concrete Death; by eating the meat, one incorporates the symbol of death into the microcosm and prepares the body for immortality. *Immortality implies the interior resurrection of the animal sacrificed outside. And, when the symbol of death has been neutralized by the mantra of life, the body of the Virya, of corruptible matter, is transmuted into Vajra, incorruptible matter.*

F. The Defiance of the Fish

The fish symbolizes the terrestrial race of the Paśu: from its origin in dark and ancient ponds¹³ to its end in the entelechy of the Je-

13. In truth, the monad of the Paśu “was a fish” in the Lunar Chain and not on Earth, on a globe that later split into four in order to form the same number of moons, the present one of which is the last that still remains as a terrestrial satellite.

sus-Christ Hebrew Archetype, the entire history of the Paśu is written in the fish. Eating the fish incorporates into the microcosm a symbol that is an expression of the Manu Archetype and that has the mission of “affixing” from within the limits of the familial Archetype. One should meditate and comprehend the meaning of this Defiance in the terms in which it is posed here, since the symbolism of the fish is extremely complex and can give rise to intellectual deviations. We will only note that the first of the ten manifestations of Vishnu is *fish-like (Matsya-Avatara)* and that the Manu of this manvantara, *Vaivasvata*, has always borne the sign of the fish, both in the Vedas, where he received this name, and in Mesopotamia where he was called *Oannes* or *Dagon*, or during the Roman Empire when he was reincarnated as *Ichthys* (Fish) in the Hebrew Jesus, etc.

G. The Defiance of Parched Grain

The germ of grain represents the *Word of the Demiurge*, the concrete expression of His Verb. In the germ, as in any other *bīja*, there is a potency that attempts to unfold at the impulse of the Great Breath; that is why the germ is to be considered as the symbol of the psychoid Archetype *at the beginning of evolution*. If the Germ is situated in a *fertile environment*, the Archetype will complete its process, which begins in germination and ends in the production of new germs or “reproduction.” But all these qualities, which the plant acquires during the process of its growth, were already in potencia in the original germ or *bīja*. If the germ is kept in a bowl, upon contact with the air or *Vayu tattva*, it does not germinate, but if it is deposited in the earth or *Prithvi tattva* then the various potential qualities germinate and actualize in the evolutive process. This symbol has a special importance for interpreting “the awakening of Kundalini” who, like the germ, is a *bīja*, or “Word of the Demiurge,” of a particular potential content. But Kundalini is, in Herself, *a Bīja that expresses all other bījas; a Word that contains all words; a Sound that is the synthesis of all sounds, for She represents, in the microcosm, the Akasha tattva* or “first Ether” of the Great Breath. Like the germ of grain, Kundalini needs a “fertile environment” in order *to initiate Her unfolding*.

We have already said that Kundalini “awakens” by itself when de-synchronizations occur between the microcosm and the macrocosm and we explained that its “secret mission” is to re-establish said alterations by harmonizing the totality of the rhythms of the biological process. We can now add that such a behavior is due to the fact that the *Kundalini is sensitive to the cosmic fluence or the Great Breath*. If one imagines the *Akasha tattva* as an ocean of psychic substance and in the middle of it a bubble, one will have an

accurate idea about the Kundalini. In man, above the Muladhara chakra, is the *Akasha* bubble, in which interior “Kundalini sleeps.” This bubble, like the germ exposed to the air, does not “unfold” unless its environment is altered by making it fertile. But the bija Kundalini is a bubble that floats in the *Akasha* contracting or expanding Herself to the rhythm of the flow of the Breath; only a variation in this flow can cause the Kundalini to awaken and attempt to restore the solidary movement. The *Akasha* possesses the dimensions of *Time and Space* and, therefore, by altering said dimensions it is possible to “awaken Kundalini”: this is the principle that is used in the Hyperborean Strategy. In the Universe exist four states of subtle matter produced by the Great Breath: *Prana*, coming from the Sun; *Manas*, coming from the Manu; *Vijñāna*, coming from the Demiurge Jehovah-Satan; and *Ananda*, coming from The One Demiurge. The operation with these matters also enables one to awaken Kundalini if Her flow is altered: this is the principle that is used in the Synarchic Strategy, especially the control of the solar Prana by rhythmic breathing, which the profane schools of yoga teach.

Kundalini is the seed of a plant with many flowers; its germination has the virtue of reproducing the process of the Universe because, when the bubble breaks, the original bija decomposes into all the Words of creation, thus recreating, in the microcosm, the order of the macrocosm. But this seed is hidden in the man who also does not know the content of its potency, the entelechy of Her Archetypes. This is why, upon learning of the germ, the sadhaka incorporates this symbol into the microcosm, duly consciencialized, and poses the Defiance of determining, by his will, the germination *and the fruits* of the plant. This may not be comprehended because, it will be said, “it is acceptable that by choosing the moment of providing a ‘fertile environment,’ one can determine the germination, but how can the fruits be determined if they are *potentially contained in the germ?*” If such is the doubt, think that a pumpkin that grows within a cubic mold will not be spherical but cubic, because *the form determines the being*.

When Kundalini awakens by Herself or by a “synarchic call,” She re-creates “the form” of the familial Archetype and those are “Her fruits.” In the Defiance that we are considering, Kundalini is forced to awaken (germinate) *within a mold* that determines Her form: that mold is the image of the Great Hyperborean Ancestor with whose “form” the microcosm will be re-created.

H. The Defiance of Maithuna

The fifth Defiance consists in incorporating into the microcosm the symbol of the “Hyperborean woman,” i.e., the image of Lillith

and, by means of the Maithuna or sexual act “outside,” marrying her “inside.” The success of this defiance, in which the other four become effective, signifies that one has succeeded in concretizing absolute individuation and immortality. But, as his proposal requires the cooperation of the woman “outside,” it will be necessary to once again clarify that the yogini cannot be just any woman, much less a “beloved woman,” or one for whom the slightest affect is experienced. The Kaula Tantra, and all the Tantras “of the Left Hand,” are based on the worship of Shakti, the feminine or active principle of the Demiurge, who is considered as the “wife” of Shiva. We have already warned that the identification of Parvati with Shakti constitutes an error; we will now explain the nature of this error and how to avoid it.

At the beginning of a cycle, when the Pralaya or Night of Parabrahman concludes, the Demiurge lies still unmanifested, sunken into the cosmic Abyss; there, there is absolute unity. When the “awakening” of The One, His Manifestation, takes place, an evolutive unfolding occurs that reaches the matter of the whole Universe by the impulse of His Breath; this unfolding, from which the Akasha “exits,” is the “model,” the “mother,” of all the evolutive processes of the Universe. During the Manifestation, the Demiurge expresses Himself in infinite pairs of opposites that make it almost impossible to notice the previous unity. But it is only an illusion, Maya; the unity has not been split because it lies behind the veil of duality, as know well the Gnostics who manage to reconcile the opposites in the microcosm and transcend toward the single Principle. That is why it is useless to discuss the duality or unity of the Demiurge, both concepts being the expression of different “moments” of His behavior, i.e., different “phases” of His cycles of Manifestation, of His “nights” and “days.” But when it is required to take into account the evolutive aspect of matter and its different organizations, the reference to the opposites and their essential duality is inevitable. Then, for the sake of simplicity, and without forgetting that we are dealing with “a second state” in the nature of the Demiurge, we speak of great opposite principles: yin and yang; good and evil; masculine and feminine; etc. Religious systems derived from such considerations, like all that is religious, imply a gnostic degradation, an exoteric fall, especially if the opposites have been personified and give rise to a devotion on the part of priests and worshipers. For example, the three pairs of opposite principles that we have mentioned give rise, respectively, to the religions of Taoism, Zoroastrianism, and Hinduism, and in all three, the knowledge appears emotionally tinged by the mythical reduction to which the principles have been subjected and by the devotion that every cult implies. The path of the Gnostic, on the contrary, consists in avoiding devotion and leaping toward the begin-

nings, establishing a transcendent contact with the unity in which the multiple dualities are resolved. But such a contact is not by way of “fusion with The One” nor by any kind of identification with the Demiurge, but by the comprehension of the interior unity of the microcosm in which the macrocosm is reflected. This comprehension is a pure knowledge, a gnosis, which enables the Virya, after an infinite horror, to overcome the Manifestation and to reconstruct the unity of the Demiurge and thus, in a vision of madness, to verify His folly and intrinsic malignity; however, after the horror, comes about the discovery of the True God, *He whom it is not possible to know from the abyss*. All gnosis ends there, in the certainty of the Incognizable, whom *it is not possible to transcend by knowledge and, for that reason, it is necessary to create Him with the power of the Spirit*. The Vril offers this absolute possibility.

Duality is, then, mere appearance; but an extremely consistent appearance as long as one does not access the definitive gnosis that enables one to transcend it. In the confused state of the “lost Virya,” or during the transition to the state of “awakened Virya,” one starts from a differentiated perception of reality and its rational decomposition into pairs of opposites. One thus arrives at the concept that the Manifestation is based on a primitive dualism that, in Hinduism, is personified in the male figure of a God and in the female figure of his “wife” or Shakti. Analogically reduced in this way, the Supreme Principles can be reconciled “in the matrimony” of the Gods, fusing themselves into the original unity or “engendering” other manifestations, also dual. But, in the myths in which the Principles are female and male, one sees the cultural conforming action of the Hyperborean spirits combined with the rational-emotional mechanics of the animal-man or Paśu. Shiva and Parvati are just that: cultural images produced by the Hyperborean “blood memory,” adapted in order to represent the Supreme Principles by the Paśu’s rationality. Shiva is the remembrance of the Gallant Lord, LúCIFER. His wife Parvati can be none other than the extraterrestrial partner of LúCIFER: Lillith.

Tantrism, which is, as has been said, a gnostic system, has exoterically fallen after the interpretation of its secret texts made by the dualists of Buddhism. They, who propose fusion with The One, identify, in the microcosm, *Shiva with the familial Archetype and Parvati with Shakti, i.e., with Kundalini*. In this interpretation, the “awakening of Kundalini,” and its ascent to the Ajna chakra, signifies the “matrimony” of Shiva and Shakti. But, as it is easy to deduce after all that has been exposed about the familial Archetype and Kundalini, this “matrimony” is nothing more than the re-creation of the microcosm in harmony with the macrocosm, and the definitive subjection to the Plan of Evolution, i.e., to the process of the Manu Archetype.

This is not, precisely, the objective of gnosis. In order to avoid nirvana and to concretize the aim of absolute individuation, it is then necessary to re-establish the ancient esoteric meaning of the tantric symbols. Only in this way will it be possible to comprehend the Ritual of the Five Defiances.

For the sadhaka Mengano, the re-creation of the familial Archetype as a model of the microcosm, by the Kundalini, constitutes a catastrophe. On the contrary, *he will procure to identify himself with the Great Hyperborean Ancestor, at the culminant moment of the Maithuna, in order to immortalize, with His form, the microcosm.* And this Hyperborean restoration is the declared objective of the fifth Defiance; let us see how one proceeds for its achievement.

We said that Kundalini “sleeps” in a bubble of Akasha, above the Muladhara chakra. That bubble is, in symbolic language, the primordial egg that contains the germ, the seed, of the undifferentiated potential Shakti. Kundalini Shakti is a reflection, in the microcosm, of the first bīja uttered by the Demiurge upon initiating Manifestation and His consequent separation into pairs of opposites. That is why we say that She is the Verb; the plasmating Logos that re-creates the Plan; Bija of bījas, Word of words. But while She, as a Logos, possesses the principle of all forms, what is Her own form, the prior and first, the ontological and ontic synthesis of all that exists, the Form of forms? It is necessary to respond to this question *before breaking the egg of Shakti*, because otherwise, just as it happened when opening Pandora’s box, countless evils may befall the ignorant man.

Let us make note in passing that the failure or ignorance to answer the previous question is the cause of what we have denominated “awakening of Kundalini by her own means,” for although this “awakening” is achieved through yoga, if one neglects the formal knowledge of the bīja Kundalini, one will inevitably lose all control over Her plasmating power and will end up succumbing to nirvana. The Gnostic does not seek to annihilate his Ego and does not renounce action; on the contrary, *he strengthens his Ego by strategically directing the will to act. That is why, in the Gnostic, it is the Ego that awakens Kundalini, determining Her form.* We are not speaking of Her essence, which is “feminine” and actively manifests as a Logos, but of the *form* that, as Shakti, the Kundalini will adopt during Her manifestation.

If one ignores the previous question, something that occurs in the exoteric schools of yoga, then Kundalini, upon awakening by her own means, *adopts the form of the primordial mother, whose Archetype “reads” into the genetic memory of the Paśu.* The idea of the feminine principle as “mother” is linked to the separation by sexes of the androgynous animal, the ancestor of the Paśu. Certainly such an idea *has nothing to do with the Hyperborean Wisdom,*

since the captive spirits have no mother and their sexes, as was said elsewhere, are not related to a reproductive function.

To leave Kundalini free to Her own form is to permit Parvati to be identified with Shakti, the “wife” with the “cosmic mother”; it signifies the re-creation, the “rebirth,” in the microcosm, of the Manu Archetype, its entelechy, and, consequently: the defeat of the Spirit in its aim of inversely transiting toward the Origin.

There are no shortage of Viryas who, instead of the longed-for liberation from material enchainment, end up even more sunken into matter due to an incorrect and exoteric practice of yoga. And the so-called *devotion or worship* that is demanded toward Shakti has much to do with this result. This emotional attitude is denominated “strategic disarmament” because the awakening of Kundalini “as the mother” catches the Virya in a state of total helplessness, “worship,” and leads him to succumb in the Manu Archetype’s process.

Let us see what the esoteric procedure must be for the fifth tantric Defiance to culminate in the spiritual liberation of the Virya: *it is the Ego that plasmates the first form of the plasmating Logos*. This is achieved by projecting, onto the egg, *the form of Lillith*, who is not a “mother” but the spiritual wife of LúCIFER and the general prototype of the Hyperborean woman.

It should be expressly clarified, in order to dispel any error, that Lillith *is not an Archetype* but a Hyperborean “blood memory.”

The problem, in order to comply with such an operation, is the following: how can a lost Virya, who has not yet succeeded in perceiving his Minne, “project” the image of Lillith, whom he has certainly “forgotten” because of the blood confusion? That is precisely why the Maithuna is established, the sexual act with the “woman outside”: *so that, from her, the image of Lillith emerges and is introduced “within,” re-cognized by the Ego, which in turn will project it on the egg, awakening and plasmating the form of the Hyperborean woman in the Kundalini, thus recovering, “within,” the wife of the Great Ancestor.*

And here comes the terrible demand, the fundamental key to the Mystery of A-mor, without which no tantric practice makes any Hyperborean sense: *the woman outside, the yogini, cannot be just any woman. She must be a Kaly-woman!*

I. The Eva-woman and Kaly-woman

We previously required “not to love the woman of flesh with the heart”; now we know that in addition “to not being loved,” the exterior woman must be a “Kaly.” There are, then, two classes of women: the “Eve-woman” or “woman of flesh” (“Paśu-woman”) and the “Kaly-woman.” In order to clearly establish the difference between

both types of women, we must start from the following concept: after the fall into matter, by a Mystery of A-mor, the tragedy of incarnation and slavery of the Hyperborean Spirit has ensued; in the drama of life, because of his blood confusion, but, principally, because of the Mystery of A-mor itself, the Virya *has forgotten the face of his female Hyperborean companion*, whom, generically, we call: "Lillith." This forgetfulness can only be described as a "*primordial madness*," and while some ways of liberation enable the Virya to transit the inverse path in solitude, Tantrism, on the contrary, demands *the prior remembrance of the face of the betrothed in order to plasmate, with her form, the egg of Kundalini-Shakti*. The problem consists, then, *in giving a face to Lillith*, a supreme experience that signifies: *contemplating once again, after millions of years of infamy, the divine face of the Hyperborean woman*.

It must be understood that we are facing a fundamental mystery of the human drama and that it can only be "outlined" literarily, "insinuated" through symbols and clues. Because now we will explain the difference between the Eve-woman and the Kaly-woman, but such an explanation will always be insufficient unless one manages to gnostically pierce the veil of symbols. The problem, "giving a face to Lillith," can be posed in this way: if the Virya has forgotten, "within," the face of his betrothed, can he perhaps find it "outside," by "projecting," for example, the "forgotten," i.e., unconscious face on a woman of flesh?: yes; such a possibility exists, but, we repeat, *the exterior woman, the yogini, cannot be just any woman*. And we add: the Kaly-woman is *she who re-veals, uncovers, the forgotten face for its contemplation, outside*. Why Kaly?: because Lillith, "outside," is Kaly.

It is necessary that we think this Mystery over. First of all, we must make a distinction: the "projection" of Lillith *is not similar to the projection of an Archetype because it is a blood memory*. What is the difference? Every Archetype of the microcosm is reflected in Archetypes of the macrocosm and that is why: *the projection of an unconscious Archetype, from "within," does not suffer deformation "outside."* But the Hyperborean blood memory has no symbolic equivalences in the macrocosm and so its projection *is not formed but con-formed, com-posed*, from the "archetypal quanta of energy" (UEVAC) that intervene in reflecting matter. There is, then, a significant deformation when the blood memory is seen "outside," in the world of Maya, the "illusion." In the case of the Beautiful Face of Lillith, we must assume that the deformation is atrocious given that it, "outside," has been transformed into the fierce image of Kaly, "The Black One." Yet the lost Virya has no choice, if he has committed the madness of forgetting The Beautiful Face, but to discover it, to find it again, in the world, transformed *into a terrible deity . . . and to love her so*.

Kaly is an image of madness because it has been a madness to forget Lillith. The Western sadhaka, in seeking Kaly in the world, is faced with the madness of contemplating Her black face and witnessing Her frenzied dance; that is why the Hyperborean Wisdom advises against posing the fifth Defiance unless one is willing *to love Kaly*. But here by “love,” we mean something different from the courtly love that we have already previously defined. To love Kaly means *to transmute the Kaly-woman’s hatred into a cold fire that will forever freeze the sadhaka’s heart*. But how can this affirmation be grasped without knowing the Kaly-woman? We are referring to a great Mystery by means of symbols, insinuating words that perhaps provoke an intuition; but the truth can only be known through struggle and confrontation.

In the West, it will not be easy to find the Kaly-woman if she is sought with a mind loaded with dogmas and prejudices, with a heart sensitive to “Christian” morals, feeling hatred or love toward the family, i.e., experiencing affective relationships. The tantrika is the toughest of the Viryas: “tough among tough,” and no one can transit his path if he is softened by Western culture or is sensitive to the illusions of life, that is: if he can still be captured by cultural facts and incorporated into the dramatic process of the psychoid Archetypes. Why so many warnings? Because the Kaly-woman can only be distinguished *by her attitude toward sex* and sex constitutes a “taboo” in “Western culture,” i.e., a pre-eminent cultural premise, which currently conditions the judgment of persons.

If we assume that we have overcome the cultural barriers that would prevent us not only from distinguishing the Kaly-woman, but also from accepting her as an initiator, we will be able to consider her psychological profile, the only form that we have in order to recognize her. In effect: within the confusion that reigns in Western societies, the Kaly-woman must be located starting from her sexual conduct, a requisite that will be difficult to fulfill unless revealing psychological elements are laid out. We will give some of such elements and attempt to describe the psychological profile of the Kaly-woman by alluding to her most salient traits, but, no doubt, these will shock “Christian morality.”

First of all, let us say that if the Kaly-woman is indispensable for the Maithuna of the fifth Defiance, *it is not necessary for her to know that she is*. In fact, it is convenient that the woman knows nothing of Tantrism, nor of what is expected of her, in order to avoid her simulation of spiritual states or any predisposition toward the Maithuna outside of the strictly sexual. If one has a Kaly-woman, it is not important *what she thinks: her presence alone ensures the success of the fifth Defiance*. On the other hand, it must be declared from the outset that, *after the Maithuna ritual, if it has*

fulfilled the objective of awakening the sadhaka, it is advisable not to see the Kaly-woman again.

All these conditions tell us that the Western sadhaka must prepare himself *alone* in order to pose the five Defiances and that the fifth, the Maithuna, must be practiced with a previously chosen Kaly-woman, who will be “unknown,” i.e., of no or almost no dealings. In this way, one preserves the reserved character that, as a “priestess,” the yogini has to exhibit; in the West there are no priestesses initiated in Tantra and, therefore, it is necessary to take the Kaly-woman in a hieratic sense that restores the priestly character of her initiating function. Let us now see what the most salient traits of the Kaly-woman are.

In the East, it is affirmed that “the Kaly-woman is a prostitute,” but there, of course, the word “prostitute” alludes to a different meaning than that of “sex for money,” which is given to it in the West. There, is a concept, unknown in the West, of a “sacred prostitute” in order to define a certain class of priestesses who, on determinate dates, officiate the tantric initiation (*Diksha*) of the sadhakas by practicing the Maithuna. But such priestesses, although they copulate with different men in each initiation, do not do it for money, pleasure, or any other motive of material interest; but for the religious objective of “representing the wife of Shiva” during the magical weddings celebrated in the chakras of the sadhaka. What is unknown in the West is that “sacred prostitution” is not simply a practice that can be taught and learned by any woman, but that the Gurus specially select the women who will take the priesthood in order to detect, with exactitude, the Kaly-woman. This subject is so unknown that many people find it difficult to accept the fact that a Kaula Initiate can tell if a woman is fit to be a “sacred prostitute” just by observing her eyes, even if she is a girl. The incomprehension that this subject produces demonstrates the tremendous difference that exists between the Western and Eastern mentality . . . with esoteric disadvantages for the former.

To “observe her eyes” is not a euphemism, but a literally transcribed truth; for *in the eyes of the Kaly-woman, there is, engraved, a Sign of Death*. Whoever does not know how to “read” this sign, especially the Western sadhaka, must distinguish the Kaly-woman, as we already said, by her sexual conduct. How? Because there is something special in her sexual conduct that the Eve-woman does not possess and which is perfectly explained by the Eastern concept of the “sacred prostitute.” In effect: the Kaly-woman is a “prostitute,” but this word does not allude to the “flesh trade,” but to *a particular attitude toward the man’s semen* that only they possess and that, in the West, is very characteristic of true prostitutes, those who “make love for money,” as the commonplace goes, but which is by no means exclusive of “public women” but which also

occurs very frequently among “honest women,” i.e., those who copulate as much or more than harlots but “do not do it for money.” Be that as it may, what is important is that the Kaly-woman shows “a particular attitude toward the man’s semen” that characterizes her, which is innate, i.e., “not acquired by learning”; and which can be anticipated if one knows how to read the “Sign of Death” that is engraved in her eyes. We will synthetically express what such an attitude is, but one will have to reflect much on it because here, concealed, is one of the keys to the Mystery of A-mor: *the Kaly-woman is she who attempts to extract, by any means, the semen from the man*. It is because of this characteristic that the Eastern sadhakas must submit themselves to a rigorous physical and mental preparation in order to control seminal ejaculation during the Maithuna: it is not only a matter of seminal retention and inverting the direction of the orgasm, but of overcoming the whole powerful force of will that the Kaly-woman applies in order to take possession of the semen and exteriorize it in the world. In order to complete the concept, it is necessary to see, in the “Kaly-woman’s” attitude, a dissociation of pleasure and sexual function. For her, pleasure is not usually the culmination of the sexual act, a kind of reward for a well-done gymnastics, but, on the contrary, there is an eternal dissatisfaction in the Kaly-woman that constitutes one of the motives of her prostitution. It is not that the Kaly-woman does not experience the pleasure of orgasm: her dissatisfaction does not have a physiological origin but a psychological one, and we would even dare to say “spiritual,” if we knew that we would not be misunderstood and that “it is known” what class of woman that we are talking about.

From all that we have said about the Kaly-woman, it is in the dissociation of pleasure where the fundamental difference with the Eve-woman should be sought. The latter’s principal objective in sex is the search for pleasure and it will never occur to her, except circumstantially or because of some perversion, to “provoke” anything in the man, much less to harbor, *at all times*, the intention of extracting his semen. Consequently, the Eve-woman usually “gives herself” to the sexual act in a totally passive manner, expecting to “receive” pleasure. The Kaly-woman, on the contrary, is totally active and lucidly goes through the Maithuna attempting to provoke the masculine orgasm.

These “passive” and “active” attitudes of Eve and Kaly are related to certain ancient myths that the Hebrews expurgated from the Genesis accounts; accounts of Atlantean origin that Moses picked up in Egypt. Before the censorship, Genesis was narrating the story of Adam in Paradise by making mention of two women who were his wives: the first, Lillith, whose magical name completely disappeared from the Bible but is still preserved in numerous Hebrew midrash; and the second, Eve, to whom Genesis attributes a funda-

mental participation in Adam's fall, suggestively called "mother of all mortals." What happened to Lillith, Adam's first wife? Robert Graves, after investigating hundreds of midrash and documents of the Jewish Tradition together with Rabbi Raphael Patai, has compiled the most important myths in his book, *Hebrew Myths*; there we read the following, as an answer: "Adam and Lilith never found peace together; for when he wished to lie with her, she took offence at the recumbent posture he demanded. 'Why must I lie beneath you?' she asked. 'I also was made from dust, and am therefore your equal.' Because Adam tried to compel her obedience by force, Lilith, in a rage, uttered the magic name of God, rose into the air and left him." Then, in another myth, it is explained that God created a second wife for Adam, Eve, using a rib or "a tail,"¹⁴ as it is finally written in *Genesis Rabbah*. There can be no doubt that the previous myth, which was once considered a truth as true as the other stories of the Bible, is thousands of years old; and that it must include, like all myths, a transcendent origin, an allusion to some primigenial truth. In this sense, it should not be surprising that Lillith, after Her flight from Paradise, went on to become a demonic figure, a "demon of lust," according to Middle Eastern Traditions, especially Arabic, Jewish, Assyro-Babylonian, and Sumerian; for, as we have already said, "Lillith is Kaly in the world."

It is not our intention to unravel the previously mentioned myth; we only wish to emphasize that for thousands of years, long before Tantrism existed, *it was already known that the Kaly-woman plays an active role during the sexual act and that she requires, for this, a certain posture*. And that is why the Western sadhaka has no need to study the *Kama Sutra* in order to establish their position during the Maithuna: the woman "below," in a passive attitude, corresponds to the "Eve" type; and the woman "above," kneeling, in an active attitude, clearly expresses the "Kaly" type.

The Western sadhaka who decides to pose the fifth Defiance has to be mentally prepared in order to receive Kaly. Not for an instant can he think of obtaining pleasure from the Maithuna and, on the contrary, he will try to envelop himself in an atmosphere of sacred expectation. The Kaly-woman, we have already warned you, may not be pleasant, especially if she has been located in the world of prostitution; but it is inevitable that it so may occur due to the Mystery of A-mor. The Kaly-woman, who is capable of revealing

14. *Hebrew Myths: the Book of Genesis*, Robert Graves, Raphael Patai, 1983, pp. 66–67. "Some say that God created Eve not from Adam's rib, but from a tail ending in a sting which had been part of his body. God cut this off, and the stump—now a useless coccyx—is still carried by Adam's descendants."

Kaly, also represents the Kaly Yuga; and that is why her unseemliness will be all the more terrible the nearer a society is to the “end of the Kaly Yuga,” i.e., when we enter more deeply into the spirit of the West. This is the Hyperborean message that is contained in the denomination “Kaly Age,” of which we spoke in another section. The Kaly-woman demonstrates a special attitude toward the man’s semen that, as we said, is characteristic of the prostitute. We can draw certain conclusions from this affirmation, which will enable us to symbolically approach the “black” Kaly-woman. In the first place, the Kaly-woman, as a prostitute, does not copulate in order to procreate; and in this way she corresponds to the figure of Kaly who, being the exterior reflection of Lillith, represents the Hyperborean Female Spirit, which does not associate sex with a reproductive function. *That is why there is a Sign of Death in the eyes of the Kaly-woman: because her unfruitful womb constitutes the sepulcher of the human seed. She intends to uproot the seed and deposit it in her womb; but she does not wish it to bear fruit: that is the luciferic attitude of Kaly-women (or Lillim).* She does not desire children; if she has them, they are “unwanted” and surely come marked by fatality. Nor does she desire pleasure like the Eve-woman; and if she agrees to Maithuna, she may do so for other motives, such as money, curiosity or intrigue. *Neither does she desire to be loved,* although she usually accepts the wining and dining of her admirers, who, generally, ignore the dangerousness of the Kaly-woman: *“she will mercilessly destroy the imbecile who dares to love her with his heart.”*

On the contrary, the Eve-woman “gives herself” to love and sex with the same unconsciousness, playing a passive and secondary role. In her fertile womb the seed fructifies and produces children of the flesh. But the most important thing is that the Eve-woman is a “mother”; she represents the Cosmic Mother, the Feminine Archetype of the Shakti emanated by the Mind of the Demiurge, and that is why she expresses the same *affixing* character of Kundalini Shakti. When the ordinary man associates his life with that of an Eve-woman, the evolution of his familial Archetype practically ceases; for it remains *affixed* at the point of development reached up to the moment when the “marriage of the flesh” is celebrated. From there, a process of refinement of the cultural structures takes place, which may give the sensation that there is a real progress, but it is only the perception of the unfoldings that the “persona” realizes *from the affixed level*. The Eve-woman, being a mother, affixes her “husband” to a determinate evolutive level of the familial Archetype; but this does not worry anyone because people, out of fear, do not wish to progress too much in the development of the Archetype, preferring instead to keep themselves within the formal limits to which the “glance” of their woman of flesh confines them.

The Kaly-woman manifests a particular predilection for destroying the work of the Eve-woman, whom she despises, using, for this purpose, the power of her Sign of Death. She has at her disposal the means in order to “enchant” the good husband and to take him away from the affixing circle of his marriage of the flesh, giving him the possibility to be reborn, i.e., to begin to live another history, now freed from the affixing influence of the woman of flesh.

But, as soon as she has achieved her objective, the Kaly-woman “breaks the spell” and leaves, as Lillith did with Adam, the lost Virya who, if he is strong, will be able to overcome and will take the opportunity to live again; or, if he is faint-hearted, he will crawl back looking for the maternal and affixing protection of the Eve-woman. It must be understood here that only those lost Viryas who possess some possibility of “orienting themselves” are seduced by Kaly-women, which constitutes, in a certain way, a privilege; even though a whole bourgeois and pleasurable life may be destroyed. In synthesis: after the Kaly-woman has freed the Virya from the Eve-woman’s spider web, he will be left to his own forces; and then, he who is “eagle-like” will fly and prey; and he who is “worm-like” will crawl and be devoured.

J. Execution of the Ritual of the Five Defiances

The Mystery of the Kaly-woman is profound, and in many aspects unfathomable; opaque to merely intellectual inquiries. In order to get to know Her, it is best to confront the living Mystery of Her persona and to seek there, in the blackness of the Abyss, the revelation of the truth; each one, in this way, will gather that part of the Mystery that corresponds to him according to the purity of his blood; and if that personal contact with the Kaly-woman, from among the filth of her prostitution, one sees the horrible figure of the ancient Goddess arise, then yes, practically, it will be demonstrated that the inquiry was not in vain, that it was not a cultural whim but a cry that was springing up from the river of the Pure Blood. After the vision of madness, the Virya will never be the same again; an effect that no literary commentary or intellectual explanation will be able to bring about.

That is why it is futile, and to a certain extent sacrilegious, to comment, as we have been doing, on some aspects, however exoteric that they may be, on the Mystery of A-mor. We are persuaded beforehand that the esoteric truth will always remain hidden behind the symbols, in such a way that our intention is simply to approximate the Mystery, so that it, like a gravitational mass, attracts the consciousness of the Virya with an irresistible force. No other has been the criterion with which we have treated the Ritual of the Five Defiances, attempting to induce intuitions that reveal the ter-

rible Mystery of A-mor, the esoteric essence of which lies beyond, far beyond words and symbols. Now it is our turn to complete the description of the fifth Defiance, where the previous commentaries and explanations will be summarized and gain meaning, and it does not seem otiose to add one last warning: *it must be kept in mind that no one can effectively set forth the psychological states of an initiatic experience. The most that one can claim, in this sense, is to show the concrete steps and to allude to the fundamental symbols.*

What we will do, then, will be *to teach a formula* for the Western tantric initiation. But this *formula*, which the Virya Mengano will follow step by step, will only be unraveled by the one who has transited the previous path, from the Family Test to the Fifth Defiance, and possesses a heart as hard and cold as Mount Kailas. On the contrary, we discourage anyone who does not meet the required conditions from performing these practices.

In the Warrior's Destiny, there are certain particular moments during which the ancient archetypal symbols come to life and are dramatically inserted into his storyline: apprenticeship, trials, baptism by blood or fire, combat, battle, defeat, reward and punishment, death, etc., are all milestones repeated a thousand times in similar circumstances by as many warriors. And in each one of such moments, the warrior experiences a characteristic state of mind, especially related to the concrete symbols of which the structure of the facts is composed. Mengano, who is an expert warrior, has already known the joys of triumph, the patience of the besieger and the desperation of the besieged, the fervor of battle, the pain of losing a comrade, the surprise of betrayal, and the thousand feelings of love. In the warrior, all the states of mind rest on *valor*, without ever breaching it. But the valor required in order to pose the fifth Defiance is greater than that necessary in order to confront any other instance of the Warrior's Destiny, even the hand-to-hand struggle against a ferocious enemy who attempts to take one's life. It should, then, deceive no one if we declare that Mengano's state of mind is one of serene expectation, of an almost religious disposition in the face of the imminence of the Mystery: beneath the serenity of the soul's waters lies the steely depths of an unshakable valor; indispensable, moreover, when one has decided to resolve the Mystery of A-mor by way of Tantrism.

Whoever does not know the *expectation of A-mor*¹⁵ will not be able to comprehend the state of mind that the sadhaka must keep when posing the fifth Defiance. In the East, in order to overcome

15. A poetic concept of A-mor can be found in Miguel Serrano's book, *Nos, the Book of Resurrection*.

such a difficulty, it is required *to worship the goddess, discovering her in the Shakti*, i.e., in the yogini. But this *sacred admiration* is even less known in the West. That is why it is perhaps worth clarifying that during the “expectation of A-mor,” one experiences a modest and chaste affect, “like the love for a sister or a bride,” which cannot be tinged even for an instant with the fire of a passion, the origin of which is the desire to physically possess the woman; this latter passion we call “animal,” proper to the nature of the Paśu. In order to comprehend why such a disposition of mind is *necessary*, let us consider the following allegory: the sadhaka’s case is that of one who has lost a precious jewel, a souvenir of his ancestors, the whereabouts of which he has long been unaware; suddenly, one day he discovers that, since then, it had remained sunken into the mire of a fetid swamp; rescuing it does not seem a difficult task, however, it is *necessary* to animically prepare oneself in order to overcome the nausea that will ensue upon entering into contact with the miasma; if one acts with foresight, it will be possible to conquer the apprehension: to do so requires much valor and determination; let us now suppose that one has managed to rescue the jewel: in muddy hands, it does not shine: it is necessary *to wash it with clean water*, purify, baptize, remove the mud, erase the stains, before *enjoying its beauty again; then, only then, it will be recognized as the lost jewel and the joy of the re-encounter will follow*. Analogously, the sadhaka has to predispose himself in order to seek Kaly, the mud-covered jewel, in the swamp of the Kaly-woman . . . and he will have to count on a lot of valor and determination, and with a modest and chaste affect, in order to overcome his nausea.

It is in the fifth Defiance, more than in any other initiatic path, that the Mystery of Death is most evident. To face Kaly signifies Death or madness, which is another kind of death. But from this Death it is possible to resurrect, to be immediately reborn; because the resolution of its Mystery, gnosis, situates the sadhaka beyond its reach, making him immortal. Hence *the need for valor and modesty*: valor is necessary in order to conquer the modesty of Death, which is terror. As *Judas* by Lanza del Basto rightly says when contemplating the carrion, “The temptation of you, Death, would devour us all at once, if nature had not erected the wall of modesty around all voluptuousness. The modesty of you, Death, is terror; and few are those who force it: your pleasure is therefore an abyss.”¹⁶

Valor in order to overcome the modesty of Death, which is Terror; and a chaste expectation in order to conquer the animal pas-

16. *Judas*, Lanza del Vasto, 1938; p. 150.

sions, are the two essential aspects of the “expectation of A-mor.” But, after the “expectation,” comes the A-mor, which in the allegory is symbolized by “the joy of the re-encounter” upon beholding the lost jewel cleansed of all filth, i.e., Lillith under the terrible veil of Kaly. This A-mor is different from love and we would even say contrary to it: when one possesses A-mor, it is no longer possible to feel love for anything or anyone. Love is always “toward something,” it requires an object of reference and, like all relationships, it depends directly on the cultural structure that determines, in different epochs and places, its characteristic “form”: love is formally determined by morality, i.e. by customs.¹⁷ A-mor, on the contrary, does not register any object of reference because it is a “subject of oneself” and it is only possible to experience it when Kaly has been “re-encountered” and the magic wedding has been celebrated by reaching absolute individuation. A-mor is also, like the Gral, a reflection of the Origin: but a reflection *projected on the Ego; A-mor is, then, the intuition of the Vril.*

Nothing eternal binds the one who has attained the eternal happiness of A-mor; and that is why, because they lack love for external objects, the Gnostics are feared and indefectibly persecuted by the Synarchy. A-mor, as we said, is contrary to love, but not *opposed* to it; nevertheless, this difference is not usually noticed, and A-mor is considered as *opposed* to love, just like that. But the opposite of love is specifically hatred; and hence the identification between A-mor and hatred, which is nothing more than ill-intentioned nonsense. The ⚡ men of the Black Order, for example, who were receiving the initiation of A-mor and manifesting “a total lack of love for the things of the world,” were called “philosophers of hatred” by the panegyrists of the Synarchy. Naturally, we are of the opinion that if to be valorous and hard, yet beautiful as a God, and to despise the wretched work of the Demiurge, is to sustain a philosophy of hatred: *we declare ourselves partisans of such a philosophy!* Anyhow, we cannot Love what the Paśu loves, and, surely, We Love what it hates.

The sadhaka Mengano, an ancient warrior, has already drunk the wine of the Pure Blood, has eaten the meat, fish and cereal, and has meditated deeply on the esoteric meaning of these Defiances. And, as a product of such meditations, he has animically predisposed himself in order to “expect the A-mor.” Next, let us look at the tantric *formula* that Mengano uses when posing the fifth Defiance.

With a Kaly-woman, who is also a real prostitute, he has agreed, for a sum of money, to participate in the Maithuna and has led her, for this purpose, to a suitable environment; i.e., to a place where it is

17. “Moral” comes from the Latin *mores* = customs.

possible to take a bath and lie naked for as long as necessary.¹⁸ There is no affect between Mengano and the Kaly-woman, but the former has not ceased to lavish her with attention and flatter her from the very moment at which they closed the deal, celebrating her “beauty” and showering her with “symbolic” gifts: flowers, perfumes, bracelets, cosmetics, etc.; and also promising future encounters in which his generosity will be even greater.

While the Kaly-woman waits naked on the bed, regaling herself with the idea of fleecing the unwary sadhaka, he takes a bath during which he intensifies the “expectation-of-A-mor” state of mind, which we have already defined. Before getting out of the bath, Mengano goes over the “pieces” of the familial Archetype, Zutano, Montano, Bellano, etc., making sure that he is complete in his interior; when he perceives the unmistakable sensation that the flow of his river has multiplied, only then does he enter into the room of the Kaly-woman.

The eyes of the Gnostic pierce the illusions of the world in order to see other realities that lie beyond the cultural veils, i.e., beyond the Strategy of the Great Deceiver. But that gaze brings to the consciousness dramatic images that reveal the Presence of the Demiurge in every atom of matter: it will no longer be possible for the gnostic to contemplate nature as a “landscape” because the process of the psychoid Archetypes that sustain it unfolds before his acute sight. That is why, upon observing the naked Kaly-woman on the bed, the sadhaka cannot help but think of the swamp that hides the jewel lost in the past under the filthy mud. O blackness of body and soul! In what depths will we find the light of the forgotten Truth? In that prostituted body, behind that degraded will, under that carnal beauty that vanishes, showing the corruption on which it rests, there—see all of you!—is hidden the Goddess of Death. We come to her in order to love her and to overcome the misery of Life. O Lúçifer, give us the strength of your Green Ray in order to resist the vision of the Black Face! Only in this way will we be able to return to the apple world of the Primordial Treason! And only in this way, O Lúçifer, will we be able to find Lillith again and wed her, in order to set out afterward, now transmuted, on the inverse path that will lead us to your army of immortal heroes!

18. In this “formula,” the Kaly-woman type has been taken “ad extremum” by situating her in the world of prostitution. It must be affirmed that She could be found anywhere else and that, just as it occurs with the “lost Virya” who ignores his Hyperborean ancestors, many women also ignore it. These “lost Viryas” are unaware that, *in the dark side of their souls, inhabits the Goddess of Death, and that Her terrible power enables them in order to sacralize the warrior’s love.*

The contemplation of the Kaly-woman, for one who has disposed himself to “expect the A-mor,” produces a *sacred admiration*, an experience of supreme transcendence; but it is not possible to dwell on it for more than a few moments.

The sadhaka Mengano situates himself beside the Kaly-woman and entertains himself for a few minutes in an erotic game that consists in touching, interiorly repeating certain mantras, her erogenous zones. The purpose of this exercise is not to excite the Kaly-woman, a remote possibility to achieve in a sex professional, but to gain her confidence for the request of the *black kiss*. Before explaining what it is all about, it is worth warning again that the Kaly-woman *will attempt to extract the sadhaka's semen by any means*, which constitutes a danger, during foreplay, which may cause the sadhana¹⁹ to fail. That is why a great concentration is required, not only in the seminal retention but also in the “modest and chaste” state of mind, which will avoid being dominated by animal passions.

The sadhaka Mengano turns over with his back to the Kaly woman so that she may administer the *black kiss*, about two inches above the anus; and while she does so he, holding his breath and directing his consciousness toward the egg where Kundalini Shakti sleeps, pronounces the mantra “*Lillith.*” *This is the first call to Lillith.*

After the *black kiss*, the Maithuna should begin. For this, the sadhaka lies down with the Lingam upward and requests the Kaly woman to place herself in the “Lillith position,” i.e., on her knees, sitting on his body, *and to stay that way*. In this first part of the Maithuna, the Lingam²⁰ should remain introduced into the Yoni²¹ *without the bodies moving*, for a fairly long time. The sadhaka's hands, at least at some point, touch the breasts of the Kaly-woman; but then he places them, with the mudra of the fist, on her navel.

It is at this moment when the fate of the sadhana is at stake and the success of the tantric initiation depends solely on the blood purity of the sadhaka.

Squinting his eyelids, but not enough so as not to see through them, and trying to prevent the Kaly-woman from noticing if it is observed, Mengano then performs one of the most delicate steps of his “formula”: *he pretends to be a river*. He identifies his consciousness with the liquid current and soon feels himself running, sliding down a channel, converted into a murmuring stream. It should be pointed out that this experience fails *if one only sees the river and*

19. Sadhana = tantric “practice.”

20. Lingam = penis.

21. Yoni = vagina

does not experience being a river. On the contrary, it is necessary for the consciousness to be liquid and to spill inversely down a channel that has an ever-increasing slope.

First, Mengano was a stream of crystalline water flowing joyfully through a low-banked channel; his "Ego" was everywhere, but principally on the surface, placidly contemplating how the grass-covered fields were left behind, alternating, every now and then, with black forests of centennial trees. And suddenly, upon skirting the slope of a polychromatic mountain, between whirlpools of protest and splashes of joy, the confluence of another riverbed came to add more flow to the current of Mengano. In a short time, after several similar confluences, Mengano felt like a mighty river that was arrogantly advancing through a valley of low hills, sharply cut against a clear blue sky. The willows, bent lazily, were pleased to caress, with their branches, the waters, no longer so clear but increasingly violent and roaring. Countless days and nights went by while the Mengano river, already very torrential, was still ascending the ancient riverbeds, overturning in thunderous cascades, tenaciously hitting the rocks on the banks, sometimes uprooting the weak trees and feeling that the sun was heating up its flow in order to carry away the water, which the refreshing rain was then returning. As the tributary streams were being added, the waters of Mengano were becoming more and more alive; it was no longer only fish, reptiles, crustaceans, hyacinths, ferns, and water lilies: a whole universe of living creatures was inhabiting and being nourished by the river of consciousness! The majority of such beings were unknown *until then* to the astonished gaze of Mengano who, for the first time, was realizing what a *living-object-symbol* is. There are certain organs in the human body that culture assures us are common to all men, and of which we suspect their existence in our body, but which we can never see unless we perform our own dissection; in the same manner, as if we could suddenly become aware of those organs, of which we were possessing only obscure intuitions, so was the discovery that Mengano made of those living symbols, which were as much his own as the organs of his body and which had hitherto remained undifferentiated as the latter. And so, while he was flowing in a torrent through a country of high snow-capped mountains and fearsome blizzards, he was conscious of the overwhelming multiplicity of himself and was weeping brackish tears that were sinking into the depths of his liquid consciousness.

The tributary rivers were becoming increasingly spaced out until they disappeared completely. By then, Mengano had transformed into a very wide and torrential river that was still running roaring between snow-capped mountains and lazy glaciers that were discharging their icy floes into the water. Soon the mountain

ranges, which were opening on both sides of the Mengano River, were distancing themselves from each other, leaving free the space of a great valley. The width of the river also grew, although its depth diminished, and its waters abruptly diffused into an enormous estuary, the mouth of which was seeming to connect with a sea of immeasurable size. But it was not a sea but another river, of immense flow, which Mengano immediately recognized as the "Villano River," the Hyperborean current of Pure Blood *that leads "ad-verso flumine"*²² *toward the extraterrestrial origin* of his stirp.

When the flowing consciousness that was the Mengano River flowed into the Villano River, it experienced, in an instant, that miracle that is called *gnostic expansion*. As if an enormous drop of oil were spreading out over the water in all directions, so was the consciousness of Mengano gnostically expanding. And a new and infinite multiplicity of living-object-symbols was incorporated into his consciousness emerging from the newly discovered waters. The "madness," thought Mengano, was undoubtedly consisting in letting himself be absorbed by the flow of that fabled River; and really, only his previous training, his limitless valor and the state of mind that he was still preserving, of "expecting A-mor," were saving him from losing himself in the unconsciousness of those dark and impenetrable waters, but teeming with unmanifested life. For the River of the Hyperborean inheritance was a frightful hotbed of living symbols and of all kinds of objects, either floating or sunken, which were demonstrating their insane opulence: there were, for example, islands inhabited by dead ancestors, who were hailing, with vehement cries, the inverse passage of the liquid consciousness; and ancient submerged cities; and ships of a thousand different epochs sailing on an uncertain course; and unknown or perhaps non-existent animals; and infinite other marvels that it would be impossible to describe. The gnostic expansion led Mengano to discover a new world; but that world was that of the primordial madness that came about after the Siddhas' Treason and the Fall of the Spirit; from there on he could not return *without falling back into confusion*, since the "frightful hotbed," which was being left behind, would cut him off by modifying the course through which he arrived at the Villano River, or by opening other courses that would only be channels without exit. In fact, Mengano was aware that the estuary and the parallel mountains no longer existed and that, if he turned back, he would only find the deviation of madness.

But so dire a possibility was not worrying Mengano because his decision to follow to the end was unshakable and, moreover, his will was gnostically fortified as the ancestral current was bringing

22. Adverse Flumine: upstream, against the current.

him closer to the origin of the Mystery. Mengano, at that point of the journey, had noted that the mantle of a growing gloom was covering him as he was advancing. Soon he realized that the waters of the Hyperborean River were running through the bottom of a monstrous and deep canyon excavated in the black rock after a fluvial erosion of millions of years, the towering walls of which were preventing the arrival of light. But the gloom was becoming even greater due to the fact that the canyon was constantly narrowing, until at last it converted into a sharp gorge through which the water was gurglingly running. And then it became totally dark.

The tenebrous depths of the gorge through which he was sliding prevented him from noticing in time that the riverbed was going to end against the side of a colossal mountain, tinged with a marvelous golden color; that is why he could only have a fleeting glimpse of it before being precipitated into its entrails, when the totality of the flow spilled through a terrifying crevice in the form of a Yoni. Although the waters, liquid consciousness, were completely filling the capacity of the stone tunnel, Mengano was sensing in some mysterious way a distant bellowing, which at times was similar to a piercing howl and made him think of a badly wounded beast. He was whorling for quite some time through the interior of the golden mountain; and as the flow was very strong, he was supposing that if he had not yet crossed it, its diameter must be exceptionally large, a quality that was provoking Mengano's admiration. Soon the roar was deafening and it became clear that there was no badly-wounded beast, but that the waters, when falling to even darker and more terrible depths, were producing the bellowing. And the titanic cascade also consumed the liquid consciousness of Mengano; and he, on irremediably falling toward the abyss, was also roaring and bellowing, falling prey to a *Berserker Fury*.

After so atrocious and resounding a fall came a sudden quietude that Mengano was only then able to perceive when he managed to overcome the violence of the leap and the terror of the abyss.

Marveling, he realized that the waters of the Hyperborean River were feeding a lake located inside the golden mountain, in the center of an enormous cavern, the dimensions of which he dared not imagine. A soft twilight, seemingly coming from a phosphorescence of the rocks, was contributing to increase that magical atmosphere of peace and serenity. Had he had a human face, Mengano would have smiled, but his joy at having arrived there, after having traveled so long a distance, was also manifesting itself in that soft ripple that was agitating the surface of the lake and that was, in a certain way, an aquatic smile.

Having lost the notion of time, he could have remained there indefinitely, with his consciousness diffused in a soft pool that was caressing the rocky shores and receiving on its surface the faded

reflection of the crepuscular cavern. Yes; he would have remained like that for a long time, like a pond of consciousness, *if a movement in the reflection* had not abruptly attracted his attention. Something had moved on a less illuminated sector of the shore! And Mengano, who had believed to be alone, suddenly found himself heightening his liquid perception in order to capture, with the water mirror of his face, the cause of that movement, a cause that apparently could not be "living," since life was inconceivable there, in that unknown cavern hidden in the rocky entrails of the golden mountain. But the image of fright that was being reflected in the "Mengano pond" was belying that supposition: it was undoubtedly a "man" who had been leaning against the trunk of the apple tree, next to the shore, and who was now sitting up with difficulty! But when he was completely upright, Mengano realized that that White Giant was not human; and he had the presentiment that he was in front of the Great Hyperborean Ancestor. He was wanting to preserve his pond-like serenity but a senseless terror was stirring in the depths of his liquid soul; and, when the Giant came close enough so as to reflect a clear image, something *like an uncontainable embarrassment* produced concentric circles on the surface, ripples that were revealing Mengano's inquietude. An infinite shame seized Mengano upon discovering, reflected in the water mirror of his consciousness, the primordial misery of himself. And to such a disturbance was added the horror of finding that the Giant's face was *turned backward*, as if in a remote time he had turned his head a "semicircle," afterward remaining welded forever.

However, what impressed Mengano the most was the knowledge that *that water* that was filling the subterranean lake, and which was the source of the Villano River and of the countless rivers that he had gone up in the inverse direction in order to arrive there, *was gushing from a wound situated in the chest of the giant*. Upon learning of that millenary torment, which had left a mark of pain on the face of the Great Ancestor, a last and terrible shudder completely shook the consciousness of Mengano.

Unable to contain himself, Mengano's voice rose up from the liquid surface:

"Lúcifer, O Lúcifer!"

And like a bitter lament, the Voice of the Great Ancestor asked:

"Who has uttered the name of the Great Chief?" And then he continued, "I have felt the Source of the Pure Blood stirring . . ."

"I do not know your name . . ." responded Mengano from the surface of the pond.

"Every name is a catastrophe, a blight in the Demiurge's hell . . . Before we were not named because we knew how to Name . . . But you, Mirror of the Pure Blood, are tarnished by the madness of the world and need words . . . I was Anir, do you remember? But, am I

still? Mirror of the Pure Blood: your madness in asking about me is the reflection of my own madness, of the ancient deviation that multiplied us and submerged us in the dregs of matter . . . In the beginning we loved, do you remember? . . . At the beginning, we loved . . .”

“I have come to seek you, O Anir,” ascended the trembling voice from the Pond of Mengano, “so that you may guide me toward the origin of our immortal Race. Will you be able to do it?”

“I can no longer see the Origin, do you not realize that my face is turned elsewhere . . . ? And besides, I am dying . . . I have been wounded at the Beginning, during the combat of A-mor, and the inflicted wound will never heal again . . . Unless She . . .”

“O Anir, I wish to heal you!” affirmed Mengano. “You will be able to recover your eternity! The Kaly-woman has come with me and is expecting you outside! She will give you back your honor if you grant her the honor of marrying her forever! O Anir, Great Hyperborean Ancestor, Root of my Stirp, never again abandon Kaly!”

The wounded Giant sighed, with a gesture of infinite weariness, while in his eyes was shining the fire of the old unquenched passion, renewed now by the promise that was springing up from the Mengano pond from re-encountering the Kaly-woman.

“Yes,” assured the Great Ancestor with a demented resolve, “you say well, Mirror of the Pure Blood, I am ready to complete my death, and then to die a thousand times more, *just to behold her face again* . . . ! O Mirror: what happened to us? What is this drunkenness of the Abyss with which we have been defeated? We were as gods . . . If I had at least kept my trident, the new fight would be more evenly matched . . . But wounded and shackled like this, unable to face toward the Origin because I have no face that faces me, I am condemned to eternal deviation . . . ! Unless She . . . But I must not keep my Betrothed waiting!

Then, advancing with a faltering step, stumbling over the chains that were holding down his ankles, bleeding profusely from the ancient wound, *without seeing where he was going*, for his face was “turned backward,” the Great Ancestor wanted to walk in the direction of the pond. But, although a very short distance was separating him from the subterranean lake, it was no easy task to reach it, for a centuries-old numbness had stiffened his limbs; nevertheless, he immediately rolled on the rocky ground, slid down the slope of the shore and finally sank silently into the living waters of the Mengano pond. And Mengano, at that moment, had the sensation of being at the center of an expanding explosion of fire, encompassing not only the Rivers of Pure Blood, but also the totality of the microcosm.

Never did the sadhaka Mengano believe, before that Maithuna, that he would come to know a passion as terrible and voracious as

His, which was nevertheless constituting the only motivation *toward the exterior world* on the part of the Great Ancestor. But such a gnosis was necessary, as we will see, in order *to complete the formula* of the fifth Defiance.

When the Great Ancestor submerged Himself in the mirror of the Mengano pond, there was no longer an object to reflect or a reflected image, all difference was consumed in the explosion of fire, and the consciousness of the Virya Mengano and Anir were again one and the same. *The totality of the blood was then “pure,” gnostically transmuted, but it was also “fire,” because of the Mystery of Amor.* The next step of the formula was fulfilled at that moment of the igneous expansion and transmutation of the blood.

Since the Maithuna began, and Mengano pretended to be a river, until the instant of the igneous expansion and the Return of the Great Ancestor, only a few minutes had passed, perhaps ten or fifteen; but during that time, the Kaly-woman remained motionless, in the position of Lillith, for it was so agreed upon beforehand. However, after the Return of Anir, without being clairvoyant, anyone would have noticed that the sadhaka's countenance was glowing in an expression of luciferic happiness; while a more thorough inspection would have observed the soft greenish aura that was now extending around his body. The Kaly-woman could not fail to note the change, and it was perhaps because of that, or because of an unconscious compulsion, that she began to move herself rhythmically with the decision made to *extract the sadhaka's semen*. While her enthusiasm was increasing, Mengano (or Anir) was beholding her harsh face without being noticed, for he had narrowed his eyelids to allow only a weak ray of light to pass through. He did this because he was awaiting the moment at which the dictum of the Hyperborean Tantra would be fulfilled: *the Kaly-woman's hatred opens the doors of Eternity*. And on this dictum rested, to a great extent, the success of its *formula*.

According to the Hyperborean Wisdom, the true solution to the Mystery of the Sphinx is found in that dictum.

In order to apply said dictum in the sadhana, the Hyperborean Tantra affirms that, *“during the Maithuna with the Kaly-woman, if the sadhaka manages to retain his semen by preventing her from burying it in her infertile womb, the Kaly-woman's hatred will open the doors of Eternity.”* Hatred occurs when it becomes clear to her that she will not succeed in “extracting his semen”; it is at that moment that *“the doors of Eternity are opened”*; that is why one must be attentive, without her noticing it, to the variations of her harsh face; for, as the Hyperborean Tantra says, “the doors of eternity are the eyes of the Kaly-woman.” It is not fitting to add further commentaries to this Mystery; but it is worth remembering that upon

observing the eyes of the Kaly-woman, one is beholding a *Sign of Death*.

The gaze of Mengano, as in a dream, was fixed on the eyes of the Kaly-woman; while the latter, rabidly panting, raising and lowering her body in order to grind the Lingam with her Yoni. And the eyes of the Kaly-woman, shining with lust, were also fixed on the face of the sadhaka, trying to predict the moment of his orgasm and simulating the orgasm itself with feigned sighs and elaborate gasps, trying to deceive the sadhaka about the effects that his virility were supposedly producing in her, in order to induce him, in this way, to complete the coitus. But, as time went on without the Maithuna culminating in the ejaculation of semen, the fury of the movements became tempered; and when, at a given moment, the Kaly-woman had the conviction that his orgasm would never come, *a spark of hatred emerged from the blackness of her soul and electrically broke out on her face*. It was only an instant, but it was sufficient for Mengano-Anir's attentive gaze to discover that the Kaly-woman's eyes had transformed into two windows of terrifying blackness.

We must declare that this is the crucial moment of the fifth Defiance: if, in the sadhaka, the Will of the Great Ancestor predominates, then all will be lost: *for he will fall again* and, at that instant of maximum bioelectrical tension, *he will love the Kaly-woman outside, as he loved the Eve-woman before, giving the latter his semen*; but if it is the re-oriented "Ego," which seeks the inverse path of return to the Origin, that imposes the Will on the conduct of the sadhaka, immortality will be possible, for the sadhaka will not fear *to peer into Eternity*.

In the sadhaka, Mengano was predominating, even over the devouring passion of Anir, an unbreakable will to return to the Origin. That is why, when the eyes of the Kaly-woman were like black-browed cracks, beyond the Sign of Death, Mengano peered into her Mystery and realized that those Doors of Eternity were leading to a Night blacker than all the nights created by the Gods, to an Emptiness that would never be filled by anything or anyone, to an absolute and incognizable Nothingness that, nevertheless, was the reason and matrix of all Being. And then occurred the miracle forbidden to mortal nature: *Mengano felt A-mor for that Eternal Night, Kaly! O Kaly!*

By an alchemy that only those who have pierced the terrible veil of the Mystery of A-mor can know, the *Kaly-woman's hatred was transmuted into the Kaly's A-mor*. What occurred next? The cold. The cold of the Eternal Night extinguished the primordial passion in the sadhaka's blood and left his heart frozen forever.

Feeling his heart frozen from A-mor, Mengano's gaze returned from the depths of the Eternal Night to the socket of his half-

closed eyes; and then, upon opening them, he found to his horror that the Eternal Night was also A-moring him and had followed him to his world, *the Sign of Death traversing in the inverse direction*. For there was no longer the Kaly-woman, but a fearsome and vengeful Deity who was immediately demanding death by A-mor.

Kaly was the representation of the Eternal Night and as such, she was black and terrifying; She was naked and Her forms were not beautiful, but opulent and coarse; from Her neck was hanging a necklace with countless skulls strung like beads: they were the heads of Her lovers, those who had died for the A-mor of Her, killed by Her; for the Goddess is the Supreme Prostitute, the one who shares the A-mor with all Her lovers, but She is also the Jealous Wife, the one who does not accept being betrayed by any of them. And although he knew what She would demand, upon contemplating Her dancing on his belly, Mengano again felt from his heart of ice that he was A-moring Her beyond all limits. So, holding his breath, he brought his consciousness to the egg of Kundalini Shakti and, on it, twice projected the mantra "Lillith." *This is the second call to Lillith.*

The sadhaka Mengano was gazing spellbound by A-mor as Kaly was dancing, around his erect Lingam, the dance of immortality, drawing, with Her feet and with the mudras of Her hands, the Runes of Death. When he saw that the Goddess had already danced four times, he knew that upon culminating the fifth, She would die. And notwithstanding this certainty, he calmly awaited the fifth round. And only when Her sword was raised threateningly, held by an iron and black arm that was frantically changing its place to the rhythm of the dance, Mengano managed to hold his breath and project on the Kundalini Shakti egg, three times, the mantra "Lillith." *This is the third call to Lillith.* And it is the final step of the *formula*.

On naming the mantra for the third time, *the egg broke!* And from amongst the torn membranes was born to life the plasmating Logos, plasmating in turn with the Hyperborean form of the Divine Lillith. But so perfect was her Beauty, so blinding the light of her blue gaze, so intoxicating the perfume of her silken hair, so sweet the sound of her laughter, so soft her velvet skin, so irresistible the desire for the A-mor of Her Absolute feminine presence, that *to see her and to wed her is a single act*. Thus, upon the breaking of the egg, the interior orgasm is instantaneously produced, with the semen shooting inward in order to fertilize the Bride, who alone will give birth to the "Son of Death." In effect: Lillith has been wedded by the Great Ancestor and it is He whom She will immortalize by re-creating the microcosm with the power of Her Verb, as was already explained earlier; but in re-creating it, She *causes Him to be born again* and He is, therefore, Her son, a Son of Death.

We are separately presenting aspects of a single act; for at the very moment of the orgasm, while Lillith is wedded "within," a violent two-handed blow was severing the head of the sadhaka Mengano; but that head was also that of the Great Ancestor Anir, the one who could not look toward the Origin; and that is why the sadhaka Mengano, upon feeling the horrible cracking of the cervical vertebrae when breaking, while sinking into the Black Night of Death, was thinking that losing that deviant head was constituting, without any doubt, a liberation. And so it was that an instant after wedding Lillith, Her Bridegroom was dying, decapitated, who would resurrect after another instant as the Son of Death. And She, who was already born wedded, almost immediately became a Widow.

Here are the paradoxes that are present *in all paths of liberation: the immortal Siddha is the son of Himself, and also the Son of the Widow and the Son of Death.*

But only the *Kulatantrika*, who has offered his head on the altar of Kaly, is called *Caput Niger, Black Head.*

Let us return to the fifth Defiance. After decapitating the sadhaka, Kaly threaded his head on the necklace and then, always dancing, *penetrated into the newly resurrected body of the sadhaka.* She did so through his side, entering and closing it behind her, in that ancient wound that, as some lie, Jesus Christ also had.

We repeat again that the murder of the sadhaka by Kaly and the birth and wedding to Lillith occur simultaneously, because such events are different aspects of one and the same act: the consummation of A-mor. When the sadhaka A-mors Kaly "outside," he recovers Lillith "inside," consummating, with Her, magical weddings, the coitus from which the Son of Death will be born; that is why the happiness of possessing Lillith is indescribable, just as is the ecstasy with which the Maithuna culminates, the orgasm of the loveless A-mor in which the semen *shoots inward* and repairs the Original Error.

There should be no doubt about the birth of Lillith from the rupture of the Kundalini Shakti egg: *Lillith has not been "created" by an act of imagination, nor should She be identified with Kundalini. On the contrary: Kundalini is to Lillith as the human body is to the Hyperborean Spirit: a vehicle of manifestation.* The formula in order to recover Lillith has been the following: when beholding the *Eternal Night*, through the eyes of the Kaly-woman, the sadhaka projects his faceless memory of the Hyperborean woman; *and the Black Eternity, from the womb of śūnyatā, returns, to the sadhaka, the face of His beloved, which means: it lifts, for Him, the veil of forgetfulness and confronts Him with the Spirit of the Hyperborean woman, who was His wife from the Origins.* But this long-awaited contact *is made through the world, through the interme-*

diary of the Kaly-woman; and that is why the Spirit of the Hyperborean woman first manifests itself externally, coming from eternity *toward* the world and *from* the world *toward* the sadhaka. It is necessary, then, to give a body to the Spirit, to A-mor her and to wed her. On entering the world from Eternity, the Spirit of Her is Kaly; and because She is Kaly, she already has a face; and by plasmating, with her face, the egg of the Plasmating Logos, she now has a body; but, upon breaking the egg, Kaly “enters” because she is “the Spirit of Her,” who must be born with the Beautiful Face of Lillith; but, before entering, she murders the sadhaka by decapitating his inverted head, for only he who is killed “from without” can be resurrected “from within.”

There is another terrible aspect of this Mystery that we cannot avoid: in order to attain immortality, Lillith must be wed; therefore: Lillith must live! For Lillith to live, it is necessary to grant her a Kundalini-Shakti body, therefore, the egg must be plasmated! In order to plasmate the egg, it is necessary to count on Kaly’s dance; therefore: Kaly must reveal Herself to the sadhaka! For Kaly to reveal herself, the Kaly woman’s hatred is necessary; therefore: the Kaly-woman will make it possible for Kaly to emerge! For Kaly to emerge, the Kaly woman will open her eyes to Eternity by inverting her Sign of Death that will no longer be toward the “outside” but toward the “inside”; therefore, the Kaly woman must die!

In effect: the immortality of the sadhaka implies the death of the Kaly-woman. Initiatic death, symbolic death, or actual death by disincarnation? Who can respond with certainty? Each Western sadhaka, like Mengano, will have to solve this Mystery on his own.

We have expounded in some detail Mengano’s “formula” in order to demonstrate that Tantrism is something more than an erotic game or a series of sexual techniques for “improving conjugal union.” We follow this path because we want to discourage Tantric practices in those Viryas who are not qualified to A-mor Kaly. For this path only offers liberation to those who, like Mengano, are not afraid to surrender their skull to adorn the necklace of the Goddess.

As an epilogue to this 8° article (on the Rituals of the Five Defiances), we can summarize the foregoing by affirming that Mengano, a Western sadhaka, successfully posed the Ritual of the Five Defiances and achieved his strategic objective of immortalizing the physical body and reaching absolute individuation. Nevertheless, we understand that such an epilogue, even being exact, may be insufficient for the one who questions about Mengano’s *subsequent* steps: is it never possible to talk about what occurs *after* the initiation? We are shown a Ritual in which one achieves the awakening of the Kundalini and the immortalization of the physi-

cal body. Does this signify that the Vril has been reached? And, etc. etc.

Naturally, it is not advisable to rationally respond to such questions; and that is why no one who possesses the answers will agree to comment, in this way, on the Mystery of rebirth and immortality. We can, however, approach the Mystery if we resort to the symbolic language with which the former expresses itself. Here, then, is a new epilogue:

Along a sandy shore, flanked by varied foliage, She and He walk hand in hand. At last they stop; in front of them is the water. Pointing with His index finger toward the distant horizon, He says:

“Beyond the water is the mountain and, behind it, the Vril. We have the gnosis; we only need to recover the Power, O Beloved.”

And She, smiling sweetly, responds:

“O Beloved: the End and the Beginning are now within our reach; whither shall we go?”

“We must go toward the Beginning,” He responded, “which shall be our End.”

“Oh, Beloved: shall we be capable of once again abandoning these Delights . . . ? How long we were separated . . . !

We shall be strong! No longer will I love thee on the beach, nor in the water, thou who art soft as a breath; now my heart is frozen with A-mor, and thy face, glowing with whiteness, Loves me from the Eternity of the Night. Hear, Beloved, to the secret that has cost us so much to know: The Great Deceiver has erected a Paradise around the Vril. Many return to Paradise, but few dare to *cross it* and march beyond . . .”

And they continued to hold hands. Sometimes He was stopping and dancing, and then She was calling Him Shiva. And when She was dancing, He was giving Her sweet glances and calling her Parvati. But at other times, He was unsheathing His sword, radiant with beauty, and She was becoming light and flying like the wind; and then they were LúCIFer and Lillith, marching towards the Origin . . . And they had many other names that were, like these, residues of ancient rounds of A-mor.

One day they came very close to the place where they had entered in the past, in that timeless time when they were not yet acquainted with the meaning of the word “teardrop.” They recognized with horror the apple forest and heard how its fruits were calling to them, amid laughter and promises. But this time, they did not stop. And upon exiting the enchanted forest, they saw, shuddering with happiness, that the vehicle that one day brought them from Hyperborea was still abandoned in that place. Seen from the exterior, it was seeming carved in marble, with its eight windows and its pointed tower, similar to the helmet of Thai priests. They entered from the back, through one of the windows, and laid their

feet on the circular interior floor. Before embracing and covering each other with mutual caresses, they took one last look, through the windows, at the Horror of the Beast. Then they loved each other without reserve, now free from the Madness, and then, for they still had their backs turned, *they prepared themselves to turn their faces toward the inside of the ship, in order to confront the truth.*

ELEVENTH TOME: “O” STRATEGY OF THE LOYAL SIDDHAS

A. The Gral: Khristos LúCIFER’s Act of War

In previous sections, we mentioned “a Strategy that the Loyal Siddhas use in order to counteract ‘Culture,’ the enemy strategic weapon” and we explained it, by means of an allegory, as consisting in a charismatic message. Said message was pursuing two objectives: 1º: *to awaken*; 2º: *to orient* toward the “secret exit,” “center,” or “Vril”; and, in that particular example, the “exit” was found after discovering “the ring,” that is, after having made conscious the *principle of the fence*. However, the second part of the message, the *Song of A-mor* was offering, to whomever would listen to it, the possibility of “finding the exit,” by six other ways different from *Strategic Opposition*, (which is based on the principle of the fence). In any manner, this Strategy, such as I have described it, with its seven possible ways of liberation, responds to purely individual objectives, i.e., it is exclusively directed toward the man (lost Virya). That is why it is now up to us to declare that it forms part, the “individual” part, of a larger conception, to which we call: “O” Strategy.

The “O” Strategy is fundamentally directed to obtain the individual liberation of man, but, in certain favorable historical occasions, the Siddhas procure to “orient” the Race as a whole in order to force the collective mutation.²³ In that case the “leaders,” many times “sent” by the Siddhas and other times “illuminated” by Them, are in charge of charismatically projecting the strategic models onto the people, seeking to *re-integrate them into the cosmic War*. So that such a task can be realized with probabilities of success, it is necessary that the “leaders” have an external element, situated in the world, which irrefutably represents the Divide origin of the Race. This external element must also give proof of the commitment assumed by the Siddhas when “inducing” the Viryas to resume the war against the Demiurge and of their resolution to “wait out” the necessary Kalpas while they win freedom. By these conditions, it can be comprehended that said “external element” is a true *Stone of Scandal* for the Demiurge and His demonic hosts, and that all His Power, that is to say, the Great Deception, is set on achieving its destruction or, failing that, preventing it from remaining within man’s reach. But, in spite of the contrariety that such an action was causing in the Enemy, the Siddhas have fulfilled their part of the Primordial Pact and, with an admirable disregard toward the Pow-

23. Book 4 discusses at length the meaning that should be given to the term “collective” in the Hyperborean Wisdom, which differs from its usual meaning.

er of the Infernal Potencies, deposited it in the World and guarded it from any attack so that men or their charismatic leaders *discover it and avail themselves of its significance*.

The “O” Strategy of the Gods is, then, directed at the internality of each man through “Charismatic Singing,” trying to awaken in them the Blood Memory and induce them to follow any of the seven ways of liberation. But it also procures to impulse the Race as a whole so that it ceases to march in the “evolutive” or “progressive” direction of History and, rebelling against the Plan of The One, in an inverse leap, transmutes the “animal tendencies of the Paśu” and recovers his divine (Hyperborean) nature. In order to achieve this second purpose, no longer individual but racial, we have said that there is an “external element.” What, concretely, will this “external element” be, this “thing,” to which we have attributed such marvelous properties? It is something of which description alone would take several volumes and that, in order to abbreviate, we will call “Gral.” Being impossible to reveal here a Mystery that has been impenetrable for millions of persons, we will try, as usual, to “approach” it by means of some commentaries.

We were wondering what, *concretely*, this wonderful thing is, which we now know is called the *Gral*. Let us begin there. Concretely, the Gral is a Stone, a Crystal, a Gem; of this there is no room for doubt. *But it is not a terrestrial Stone*; of this there is no room for doubt either. If it is not a terrestrial Stone there is room to ask what its origin is: the Hyperborean Wisdom affirms that *it comes from Venus* but does not assure that that is its origin. We can suppose, for lack of another clarification, that the Lords of Venus brought it to Earth, from that green planet. But the “Lords of Venus” are not originally from Venus but from Hyperborea, an “original center” that does not belong to the material Universe and the “Blood Memory” of which has led many lost Viryas to erroneously identify it with a “missing Nordic” or “polar continent.” According to the Hyperborean Wisdom, the Gral was brought to the Solar System by the Siddhas *immediately after they burst through the Gate of Venus in order establish themselves in Valhalla*. Be that as it may, there is *another concrete aspect* that should be taken into account: the Gral is a Gem that is of the utmost importance to the Siddhas, to the point that *They are not willing to abandon or lose it*. Through camaraderie and solidarity toward the lost Viryas, they have *situated* it in the World; but at the end of Time, the Gral will be recovered and taken back to its place of origin.

To what is owed this measureless interest to preserve the mysterious Gem? Because it has been momentarily removed from The Most Beautiful Jewel that has ever been seen in the Universe of The One, from that jewel that no one would be able to imitate in this or in other Worlds: not even the Master Goldsmiths or the

Constructor Devas or the Planetary, Solar, or Galactic Angels, etc. Because the Gral is a Gem from the Crown of Khristos LúCIFER, He who is purer than the purest of the Siddhas, the only one who can speak Face to Face with the Incognizable. Khristos LúCIFER is who, *being in Hell, is beyond Hell*. Being able to remain in Hyperborea, in the light of the Incognizable, Khristos LúCIFER has wanted to come in rescue of the captive Spirits, protagonizing the incomprehensible sacrifice of His own *self-captivity*. He has installed himself as the Black Sun of the Spirit, charismatically “illuminating,” from “behind” Venus, through the intermediary of the Paraklete, directly into the blood of the lost Viryas.

How a Gem of the Gallant Lord has been tarnished falling here, to Earth, one of the most repugnant sewers of the Seven Hells? Because He has willed it so. Khristos LúCIFER has delivered the Gral to the Siddhas as a *guarantee* of his commitment to man, of his sacrifice, and *as irrefutable material proof of the Divine Origin of the Spirit*.

B. The Power of the Gral

The Gral is, in this sense, a *reflection* of the Divine Origin, which will guide, like a lighthouse, the vacillating course of the Rebel Spirits who decide to abandon the slavery of Jehovah Satan.

We have already seen what the Gral is: a Gem from the Crown of Khristos LúCIFER; we will now see what the Gral *represents* for the captive Spirits. Above all, the Gral is linked to the *incarnation of the Spirits*, and its significance must first be sought in relation with such a Mystery. It is explained if we take into account that millions of years ago, when the Traitorous Siddhas allied with the Demiurge Jehovah Satan in order to carnalize the Hyperborean Spirits, Khristos LúCIFER delivered his Gem so that the Truth of *the Divine Origin could be seen with mortal eyes*. That is why the Gral, placed in the World as proof of the Divine Origin of the Spirit, *gives meaning to all the Hyperborean lineages of the Earth*. Because of it, the blood of men, still plunged into the most tremendous confusion, will always re-claim its *extraterrestrial inheritance*.

The presence of the Gral, in principle, *prevents the Enemy from denying the Hyperborean ancestors*. But just as the Gral gives a cosmic meaning to the History of man, connecting him with the eternal Race of the Origins, and *divinizes* the Hyperborean lineages of the Earth, so too for the Demiurge, by the presence of the Gral, said lineages become a “cause of scandal” and an object of persecution and scorn, of punishment and pain. The *Divine* Hyperborean lineages will be, from the Gral on, *heretical lineages* “condemned” for all “eternity” (a manvantara) by Jehovah Satan. The Gral has come to awaken undesirable memories, to valorize the past of man;

what will then be most attacked will be the memory and the past, and the Synarchic Strategy will aim to erase its influence in great measure. We are capable of noticing this attack, which is evident to the gnostic gaze, the *historical* function of the Gral will be comprehended with greater profundity. We will dedicate the following paragraphs to making it evident.

C. The Demiurge's Reaction against the Gral's Power

The principal crime of man has been to deny the supremacy of "God," i.e., of the terrestrial Demiurge Jehovah Satan, and to rebel against his enslavement. But man is a miserable being, immersed in a Hell of Illusion in which he foolishly feels "at home," without possibilities of breaking the spell by himself. If he has denied the Demiurge and has "rebelled," it has been by virtue of an exterior agent, but: what "thing" in the World can be capable of *awakening* man, of *opening his eyes* to his forgotten divinity? "If such a thing exists," the Demons will say, "it is the most abominable object of material Creation." But that "thing," that "abominable object," is not of this World, and of it the captive Spirit-man has "eaten." This "green fruit," which later they will call Gral, is an aliment that nourishes with the *Primordial Gnosis*, i.e., with the knowledge about the Truth of the Origins. Because of the Gral, forbidden fruit par excellence, man will know that he is immortal, that he possesses a Divine Spirit enchained to matter, that he comes from a World impossible to imagine *from his terrestrial Hell* but for which *he feels nostalgia* and to which *he desires to return*.

Because of the Gral, man has remembered!

Here is his first crime. To remember the Divine Origin will be, from now on, a *terrible sin*; and those who have committed it will have to pay for it; that is the Will of the Demiurge, the "Law of Jehovah Satan." They will be his Ministers, the Demons of Chang Shambhala, those who will be in charge of executing the sentence, collecting the punishment in a currency that is called: pain and suffering. The instrument will be, naturally, incarnation, repeated a thousand times in transmigrations "controlled" by the "Law" of Karma, cynically declaring that pain and suffering are "for the good" of the Spirits, "in order to favor their evolution." If "evil" lies in the blood, then favoring racial mixing will weaken it and poisoning it with the *fear of sin* will turn it impure. The result will be the *strategic confusion* of the Spirit and the complete obscurity about the past of man. "In the past there is nothing worthy of being rescued," sensible people will affirm for millennia, in chorus with the Demons of the Brotherhood. Theology, and even Mythology, will speak about the sin of man with the language of the Demiurge: the "sin," the "fall," and the "punishment." "Science," on the other hand,

will show us a more discouraging panorama: it will “prove,” using fossil filth, that man descends from a proto-simian called a “hominid,” that is, from that miserable and despicable animal-man who was the ancestor of the *Paśu*. “Science” has brought the past of man to its most dramatic degradation, “evolutively” linking him with reptiles and worms. For modern man there will no longer be Divine ancestors but simians and trilobites. It really takes a super-human hatred in order to want man to humiliate himself in so sad a manner.

But let us leave the sad, let us be optimistic, “why look to the past,” the Synarchy will say with the Voice of Science and Theology, “if man is ‘something projected toward the future?’ ” In the past there is nothing worthy of respect: a few primitive marine crustaceans sunken into the mud trying to reach the terrestrial environment, impelled by “evolution”; millions of years later, a few simians decide to become men: impelled once again by the miraculous “law of evolution,” they turn into bipeds, make tools, communicate by speaking, lose their hair, and enter into History; and then comes the History of man: documents, Civilization, Culture. And in History, implacable evolution continues, now converted into a more inflexible law called dialectic: the mistakes of humanity, wars, intolerance, fascism, are “errors”; the successes, peace, democracy, the UN, the Sabin vaccine, are “successes.” From the dialectic struggle between successes and errors always emerges a superior stage, a benefit for *future* Humanity, confirming the evolutive or progressive tendency. Is not this progressive tendency of History *all the good that can be expected from the past?*

So let us be optimistic, let us look to the future; all the goodness, all the realizations are there: the theologian assures that after a *future* Judgment, the gates of paradise will be opened to the good; the Rosicrucians, Masons, and other Theosophists, situate in the future the moment in which, the “spiritual evolution” partially concluded, man identifies himself with his monad, that is to say, with his “Divine Archetype” and is incorporated into the Cosmic Hierarchies dependent on the Demiurge; and even the materialists, atheists, or scientistics, present a happy image of the future: they show us a perfect society, without hunger or diseases, where a man, technocratic and dehumanized, reigns happily over legions of androids and robots.

We will not go into detail about an evident fact: it has been attempted *to erase* the past of man, disconnecting him from his Hyperborean roots; *totally erasing said past has not been achieved*; but, in compensation, a metaphysical fracture has been created between man and his Divine ancestors, in such a way that, at present, an abyss separates him from his primordial memories; an abyss that has a name: confusion. Parallel to such a sinister purpose, man

has been “projected toward the future,” a euphemism utilized in order to qualify the *illusion of progress* that the members of modern Civilizations suffer from. Such an “illusion” is culturally generated by powerful “force ideas” (the “direction of history,” “historical acceleration,” “scientific progress,” “education,” “civilization versus barbarity,” etc.), skillfully used as a strategic weapon. Men, conditioned in that way, blindly believe in the future, look only toward it, and even the fatalists, who envision a “black future,” admit that if an unforeseeable exception or a miracle offers an “exit” to Civilization it is, by all means, in the “future”; the past is in any case a source of general indifference.

This “evident fact” undoubtedly represents an important triumph for the Synarchy, but a triumph that is not definitive. In effect; we have seen that the maximum pressure of the Synarchic Strategy is applied to *erasing* the past, to obscuring the memory of the Divine Origin, and that such an attack is produced as a *reaction* to the *gnostic action* of the Gral. But the Gral is not only a forbidden fruit, consumed by man in remote times, immediately after his enslavement.

The Gral is a reality *that will remain* in the world as long as the last Hyperborean Spirit continues in captivity. Through the Gral, it is always possible for man to *awaken and remember*.

But, in order to enjoy its gnosis, it is indispensable to realize that the Gral, as a *reflection of the Origin*, shines in the blood *from the past*. Its light comes *from the reverse direction of time* and that is why no one who has succumbed to the Synarchic Strategy will be able to receive its influence. We already ascertained that a powerful cultural strategy “projects man toward the future” and attempts to erase his past and confuse his memories. But the Gral *should not be sought looking to the future*, since it will never be found this way. In rigor of the truth, the Gral *should not be sought at all*, if by such a verb (*seek*) we understand an action that implies “movement.” Only those who seek the Gral have not comprehended its metaphysical significance and believe, in their ignorance, that it is an “object” that can be “found.” Let us recall one of the medieval stories about the Gral that, although deformed by its Judeo-Christian adaptation, preserves enough elements from the Hyperborean Tradition. In his ignorance, Parsifal, the pure madman, goes out to “seek” the Gral. In his ignorance, he commits the blunder of undertaking the search, chivalrously “traveling” through different countries. This “displacement” *essentially points toward the future*, because in every movement there is an immanent and inevitable temporality, and, naturally, Parsifal never “finds” the Gral by “seeking it” in the world. Thus, years pass of useless search until he realizes this simple truth. Then one day, completely naked, he presents himself before an enchanted castle and, once inside, the Gral *ap-*

pears to him (he does not discover it) and his eyes are open. He then notices that the *throne is vacant* and decides to claim it, finally becoming King.

The following should be seen in this allegory: Parsifal comprehends that the Gral *should not be sought* in the world (the Valplads), through time (the flowing Consciousness of the Demiurge), and decides to make use of a *Hyperborean Strategic Way*. For it, *he situates* himself “naked” (without the pre-eminent cultural premises) in a castle (a “plaza” fortified by the law of the fence), desynchronizing himself from the “time of the world” and creating a “time of his own,” inverse, which “points toward the past.” Then the Gral *appears* and “opens his eyes” (Blood Memory; Minne). Parsifal notices that “the throne is vacant” (that the Spirit can be recovered) and decides to claim it (he is submitted to the tests of purity of the Secret Ways of Liberation) and is transformed into a King (he transmutes himself into an immortal Siddha).

We hope to have made it clear that the Gral is not to be sought, since it appears only when the consciousness of the Virya has been desynchronized from the time of the world and has been stripped of the cultural mask. We now wish to show another aspect of the enemy reaction that has motivated the presence of the Gral.

Through the Gral, man commits the crime of awakening; he has “sinned,” and the punishment is collected with the currency of pain and suffering, through incarnation and the law of Karma. Those in charge of watching over the Law, and those whom the Hyperborean memory of awakened men most offends, are the “guardian angels,” i.e., the Demons of Chang Shambhala and its White Hierarchy. There is, apart from this, a *direct* reaction *from the Demiurge* that is worth knowing. But, as such a reaction has been repeated many times since the Hyperborean Spirits have been enchained to the yoke of the flesh, a complete exposition would have to cover an enormous span of time, which goes beyond the official History and is lost in the night of Atlantis and Lemuria. Of course, we will not be able to embark on such a story, and that is why we will only refer to the reaction of the Demiurge *in historical times*, but it should not be forgotten that all that is said about this event *is not exclusive to one Epoch*, but has already been and will surely be again.

When the naïve question is posed about what the worlds are like from where the captive Spirit comes from, believing that there might be some image that represents the unimaginable Hyperborea, the Hyperborean Wisdom usually responds with a metaphorical figure; it says thus to the ignorant apprentice: “imagine that a speck of dust receives a dim reflection of the True Worlds, and suppose that, then, said speck is divided and re-organized into infinite particles. Make another effort of imagination and now suppose that the material Universe that you know and inhabit has

been constructed with the pieces of that speck of dust. The Hyperborean Wisdom tells us: if you are able to re-integrate, in an act of imagination, the immense multiplicity of the Cosmos into the original speck, then, seeing it in its totality, you will perceive only a dim reflection of the True Worlds. If you are able to re-integrate the Cosmos into a speck of dust, you will only see a deformed image of the Fatherland of the Spirit. That is all that can be known *from here.*”

The metaphor becomes transparent if one considers that the Demiurge has constructed the Universe by imitating a clumsy and deformed image of the True Worlds. He has insufflated His Breath into Matter and has ordered it for the purpose of “copying” the dim reflection that it once received from the Uncreated Spheres. But neither the substance was adequate nor the Architect qualified for it and, added to these evils, the perverse intention of pretending *to reign as God of the work*, in the likeness (?) of the Incognizable, must be considered. The result is in sight: an evil and demented Hell, in which, long after its creation, through a Mystery of A-mor, countless Eternal Spirits were enslaved, enchained to matter, and subjected to the evolution of life.

The principal characteristic of the Demiurge is evidently imitation, by means of which He has attempted to reproduce the True Worlds and the result of which has been this vile and mediocre Material Universe. But it is in the different parts of His Work where the hallucinatory persistence in imitating, repeating, and copying is noticed. In the Universe, “the whole” is always a copy of “something”: the “atoms,” all similar; the “cells,” which divide themselves into analogous pairs; the “social animals,” whose gregarious instinct is based on “imitation”; the “symmetry,” present in an infinity of physical and biological phenomena; etc. Without extending into more examples, it can be affirmed that the overwhelming formal multiplicity of what is real is only an illusion, a product of the crossing, intersection, combination, etc., of a few initial forms. In truth, the Universe has been made from a few different elements, no more than twenty-two, which support, through their infinite combinations, the totality of existent forms.

Bearing in mind the imitative principle that governs the work of the Demiurge, one can now consider His *direct reaction* when faced with the presence of the Gral.

D. The Hebrew “Sacred Race”

We said that the Gral *divinizes* the Hyperborean lineages by irrefutably *proving* the truth of the Origin and that the reaction of the Demons has been to consider them as *heretical lineages*, deserving of the most terrible punishment.

But while the Demons were occupying themselves with punishing men with the heavy chains of Karma, quite another would be the attitude of the Demiurge. He, according to His characteristic, has wanted to imitate, and even surpass, the Hyperborean lineages by founding a *Sacred Race* that *directly* represents Him, i.e. that *channels His will*, and, through it, to reign over the incarnated Spirits. A “Sacred Race” that rises in the very midst of the peoples condemned to the pain and suffering of life and that, triumphing over them, ends up inflicting on them the final humiliation of submitting them to the Synarchy of the Demons. Then the Hyperborean lineages, sunken into the mud of spiritual degradation, will exhale their last laments, and those cries of pain, those howls of fright, will be the sweet music with which the Sacred Race will give to their “God” Jehovah Satan, the Demiurge of the Earth.

As we have already said, the Demiurge has many times attempted this enterprise; “the Romani,” for example, are the ethnic remnant of a “Sacred Race” that prospered in the last Atlantis, when the Siddhas of the Dark Side subjected the Hyperborean lineages to the Synarchy of Horror. There, the incarnated Spirits were precipitated to the most dreadful practices: the Divine blood was degraded and confused by means of the indiscriminate mixing of Races, and, what is worse, fertile crossings between men and animals were achieved with the aid of black magic; thousands of human victims were immolated in order to satiate the thirst of blood of Jehovah Satan, worshiped there in his Aspect as “God of the infernal hosts.” Cruelty, collective orgy, different forms of drug addiction, etc., were all “customs” that the Hyperborean lineages had adopted, while in the eyes of the “Sacred Race,” the gaze of the Demiurge was shining with joy and the Synarchy of Horror was exercising its tyranny of orichalcum. In such a state of degradation, no longer was anyone capable of receiving the light of the Gral or of listening to the Singing of the Siddhas. That is why Khristos LúCIFER decided to *manifest Himself in sight of men*. He did so, accompanied by a guard of Hyperborean Siddhas, and it brought about the end of Atlantis . . .

But this is an ancient history. In recent times, the Demiurge has resolved to once again *repeat*, in imitation of the Hyperborean lineages, the creation of a “Sacred Race” that represents Him and to which will be reserved the high Destiny of reigning over all the peoples of Earth. With the Blood Pact celebrated between Jehovah Satan and Abraham, the “Sacred Race” is founded, and his descendants, the Hebrews, will constitute the “Chosen People.” Just as the Hyperborean Spirits, divinized by the presence of the Gral, represent the “heretical lineage” par excellence, the Hebrews, against them, will present themselves as the “purest lineage of Earth.”

Israel, a people chosen by Jehovah Satan to be His representative on Earth; what titles will He exhibit as *irrefutable proof* that such is His Will? The Demiurge, following His usual system of “imitating,” reasons in this way: “If by the Gem of Khristos LúCIFER, the Gral, the Hyperborean lineage has been divinized, also by a ‘Stone of Heaven’ the stirp of Abraham will be consecrated. I will place in the world a Stone on which My Law will be written as *irrefutable proof* that Israel are the Chosen People, before whom the other Nations must humble themselves.”

Such is the direct reaction of the Demiurge. He chooses, from among the dregs of humanity, the most wretched people and after making a covenant with them, He makes them “grow” in the shadows of powerful kingdoms. When He decides that the time has arrived for the “Sacred Race” to fulfill their historical mission, He “renews the covenant,” delivering the key of Power to Moses. Then Israel, the purest lineage of the Earth, passes through millennia and marches toward its future of glory, while the Empires and Kingdoms collapse into the dust of History. Undoubtedly, the reaction of the Demiurge has been effective and the effects of His Stone, the force of His Law, have been powerful. That is why it is worth asking: what is it, actually, that Jehovah Satan delivers to the Hebrews as an instrument of power and universal domination? We will repeat it synthetically: the “Tablets of the Law” contain the secret of the twenty-two voices that the Demiurge pronounced when He ordered matter and by which every existing thing has been formed. The group of symbols contained in the Tablets of the Law is what from antiquity is known as *Acoustic Kabbalah*. In Atlantis, this knowledge was at first the patrimony of another “Sacred Race,” but, later on, the Guardians of the Lithic Art, ancestors of the Cro-Magnon and fathers of the White Race, arrived to completely dominate it.

“The Tablets of the Law” are then “the Stone” that the Demiurge has placed in the World as the metaphysical support for the “Sacred Race” in imitation of the whole “Hyperborean/Gral lineage.” However, as in all the “imitations” of the Demiurge, one should not see here an equivalence too precise. The Gral, from the past, reflects the Divine Origin for each one of the Viryas and constitutes an attempt by Khristos LúCIFER to come to the aid of the captive Spirits, or, in other words, the influence of the Gral points to the individual and the spiritual. The Tablets of the Law, on the contrary, point to the collective, between Jehovah Satan and the Hebrew people, and, in addition, their Kabbalistic content reveals the keys that make mastering all the material Sciences possible.

If strategic confusion, incarnation, enchainment to the Law of Karma, etc., are terrible evils that afflict the Hyperborean Spirits, the terrestrial coexistence with a “Sacred Race” of Jehovah Satan is

undoubtedly the most frightful nightmare, even worse than any of the mentioned misfortunes. Because, from the “renewed covenant” with Moses, the *racial* enmity between the Hyperborean (“heretical”) lineages and the Hebrew (“sacred”) lineage will be permanent and eternal, with the irreversible disadvantage, for the first, that the infernal Will of the Demiurge will irresistibly express itself through the second.

After the “appearance” of Israel, the only dramatic alternative left to the Viryas is returning to the Origin or definitively succumbing.

Digging into the Hebrew myth of Abel and Cain, under a veil of calumnies, an accurate description of the racial and theological enmity between Hebrews and Hyperboreans can be assessed. In said myth, Abel, who is a shepherd of flocks, represents the basic *type* of Hebrew and Cain, the farmer, the figure of the Virya. The legend tells that Jehovah Satan was pleased with the blood offerings of Abel the shepherd, consisting of the sacrifice of the first-born lambs “with their fat.”²⁴ In contrast, He disdained the “fruits of the earth” that Cain was exhibiting, whom He finally condemned to bear a “mark,” a “sign,” that would give away his “murderer” status.

This curious affective criterion of Jehovah Satan has been perpetuated through the centuries in the hatred that the Hebrews feel toward the Hyperborean lineages, a hatred which, let us not forget, *comes from the Demiurge*.

It is interesting to delve deeper into the figure of Cain. According to the Bible, he was, in addition to a farmer, the first who *constructed walled cities* and the inventor of weights and measures. His descendant Tubal-Cain (a mythical unfoldment of Cain himself) was a manufacturer of weapons and musical instruments.

If we now observe this figure of Cain, in light of the Hyperborean Wisdom, it will be seen that he possesses many of the characteristic attributes of the Hyperborean lineages. First of all, the association of Agriculture with the construction of walled cities is a very ancient Hyperborean strategic formula that, for example, the Etruscans and the Romans recently used, and which has been expressed with perfection by the German King Henry I the Fowler, idol of Heinrich Himmler and Walther Darré. On the other hand, the invention of weights and measures, which the Hebrews attribute to Cain, the Greeks to Hermes, and the Egyptians to Thoth,

24. In evaluating “blood offerings,” one must never confuse the figure of the “shepherd” with that of the “hunter.” The shepherd is the one who slits the throat of his previously tamed victim. The hunter, on the other hand, like the warrior, obtains his prey after fighting with it and defeating it.

allows to identify Cain with these two Hyperborean Gods. And lastly: the accusation of murderer and the status as a weapons manufacturer clearly reveals that the figure of Cain represents some *fearsome warriors*, perhaps the *Berserkers*: to delate or point out that quality surely points to the famous mark.

In the Bible, the sacred book of the “Chosen People,” in the myth of Abel and Cain, the rules of the game are found perfectly revealed. In the “preference” of Jehovah Satan for the Hebrew shepherds, represented by Abel, and in the disdain for and punishment of the Hyperborean lineages, symbolized by Cain, the metaphysical conflict of the origins appears posed; but now actualized as a cultural and biological confrontation. The Sacred Hebrew Race has come to bring the Presence of Jehovah Satan (the *conscious* Presence, different from the *pantheistic puff* with which the Demiurge animates matter) to the plane of human life, of incarnation, of pain, and of suffering. That is why the ancient transcendent enmity between captive Spirits and Demons is transformed into immanent enmity between the Hyperborean lineages and the material Universe, given that the Sacred Race is *Malkuth*, the tenth *Sephirah*, i.e., an Aspect of the Demiurge. The latter should be understood like this: *Israel is the Demiurge*. It is worth clarifying this. According to the secret teachings of the Kabbalah and as can be read in the Book of Splendor, *Sepher Yetzirah*, turning to the most trustworthy sources of Hebrew Wisdom, for the “creation” of the “Sacred Race,” Jehovah Satan manifests one of his ten Aspects or *Sephiroth*. The tenth Sephirah, *Malkuth (Kingdom)*, is the very people of Israel, according to the official Hebrew texts, which keeps a metaphysical nexus with the first Sephirah, *Kether (Crown)*, which is the supreme Head or Consciousness of the Demiurge.²⁵ In other words: there is a metaphysical identicalness between Israel and Jehovah Satan or, if you will, “*Israel is Jehovah Satan*.”

As we were saying before, the enmity between the Sacred Race and the Hyperborean lineages, an enmity that we have seen declared in the myth of Abel and Cain, signifies a confrontation between the latter and the material Universe, given the character of *Malkuth*, an unfoldment of the Demiurge, that Israel flaunts. With *Malkuth*, the Demiurge has wanted to impose *the royalty* of the sacred Hebrew lineage on the remaining peoples of the Earth. If these Gentile peoples *have forgotten the past*, and have submitted

25. According to the Kabbalah, *Malkuth*, the royalty, is transformed into *Shekhinah* “after the sin of Adam” and will remain so, as the feminine aspect of Jehovah Satan, “until the coming of the Messiah.” In order not to complicate the commentary, we will only use the concept of *Malkuth*.

themselves to the Plan that the White Hierarchy carries forward, then they will willingly accept the *Hebrew superiority* and the world will march joyfully toward the Synarchy. But, there are those *Goyim* who do not renounce their Hyperborean heritage and persist in remembering the conflict of the origins! There will be no place for them on Earth because with the Presence of Malkuth, the sacred lineage of Israel, the Demiurge ensures their persecution and immediate annihilation. Dramatic destiny of the captive Spirit! For millennia *to remember the Origin*, i.e., to exhibit a heretical lineage, was punished by the Demons with a strong Karma, and the pain, the suffering, were so terrible that one ended up forgetting it. But, while this degradation was occurring, in the depths of his heart, boiling in his blood, the condemned one was able to partake of the Mine and access *Gnosis*; it was his right: if he was able to elevate himself from the swamp of spiritual confusion, no one could prevent him from receiving the light of the Gral or listening to the Singing of the Siddhas. With Israel, not even this miserable opportunity of awakening would any longer be possible, for the conflict was posed in biological, racial, cultural terms . . . Whoever becomes involved in the conflict must now risk everything, for by confronting Israel, he is confronting the Demiurge Himself.

Israel advances in History with an irresistible force. Its grand ideas are little by little dominating the Culture of the West, parallel with the growth of its financial potency. Who will be capable of opposing the joint force of Judeo-Christianity, Judeo-Masonry, Judeo-Marxism, Zionism, Trilateralism? Who would be able to “force out” the banks of *Rothschild*, of *Jacob Schiff*, of *Kuhn and Loeb*, of *Rockefeller*, etc., and who will compete with the Hebrews in the fields of Science or Art? We already described in the *Novel* the fantastic *Material Power* reached by the Synarchy; against these organized forces, the Virya does not have the slightest chance.

E. Social Effect of the “O” Strategy

That is why, before such a formidable Power, the only valid strategic alternative is racial confrontation: the Hyperborean lineage of the captive Spirits opposing the Sacred Race of Jehovah Satan. And in this clash of lineages, in this war brought to the terrain of the blood, the awakened Virya, the one who remembers and desires to return, will have to listen to the Singing of the Gods and, by following a secret way of liberation, find “the exit,” conquer the Vrill, and transmute himself into an immortal Divine Hyperborean. He will have thus fulfilled the first part of the “O” Strategy. But if an awakened and transmuted charismatic leader puts himself at the head of a racial community and decides to guide the Viryas, *as a whole*, Back to the Origin, he will be able to apply the “O” Strategy

in its totality, taking advantage of the presence of the Gral. In this case, the leader will raise Total War against the demonic forces of the Synarchy, but he will especially exert his maximum pressure *on the Sacred Race*, since they *directly* represent the Enemy, that is, the Captivating Demiurge. However, only in modern Epochs, when the universal presence of the Synarchy and the power of the Sacred Race are evident, will it be possible that some Great Chief correctly identifies the Enemy and declares Total War against them.

The irreconcilable enmity between the sacred Hebrew lineage and the heretical Hyperborean lineage could be exemplified by considering the infinite number of times that confrontations have been produced and describing the different results. We can assure that there would be enough material to fill several tomes, which is the reason why we must be prudent and refer ourselves to what is strictly necessary for the comprehension of the “O” Strategy of the Siddhas. It is with this criterion that we will consider only one example, but an example that will be highly clarifying.

The Hyperborean lineages, since the most remote antiquity and regardless of the historical time or the country considered, have always agreed that human society should be organized around three principal functions: Regal, Priestly, and Warrior. The *harmony* and *independence* of the three functions would guarantee a certain equilibrium appropriate for times of peace and prosperity, that is, *when society materially progresses toward the future*. At different Epochs of their history, very many peoples of Hyperborean lineage experienced brief periods in which the balance of the three functions allowed them to enjoy of that mediocre and courtly social tranquility, which in reality was hiding a total absence of charismatic contact between the mass of the people and their Leaders, a typical situation that is characterized by a general indifference.²⁶ When a society is stabilized in that manner, the White Hierarchy of Chang Shambhala affirms that “it evolves” and that it “progresses.” It is then in the interest of the Demons to bring Humanity to a state of permanent equilibrium of the three functions; with what object? In order to prepare the advent of the Synarchy,²⁷ i.e, the Concentration of Power in the hands of a Secret Society or occult confraternity. What is the purpose of concentrating power in the hands of beings who act in the shadows? The answer is related to the manifestation by the Demiurge from “*Malkuth*,” the Sacred

26. The reversion of this social apathy requires the use of a Hyperborean Mystique, a matter that will be dealt with extensively in Book 4.

27. The word Synarchy etymologically signifies a Concentration of Power, from *Syn* = “conjoining, concomitant, together with”; and *-archy* = “rule or command.”

Race: the power over the nations belongs (at this stage of the Kaly Yuga) to Israel as an inheritance from Jehovah Satan and proof of its theological lineage. While the time of Israel arrives, the Synarchy will be the regent of the power concentrated by the White Hierarchy.

It is understood that the Siddhas, faced with such a conspiracy, procure to destabilize the synarchic equilibrium of societies and charismatically influence the Viryas with the aim of awakening one of them and transmuting him into a Hyperborean Leader. Such is, fundamentally, the objective of the “O” Strategy. That is why the Singing of the Siddhas ceaselessly calls in the Pure Blood and the Gral is a permanent presence that shows, to whomever wants to see it, the reflection of the Divine Origin of the Spirit. But it should not be believed that the “O” Strategy is only successful when an authentic transmutation takes place of the Virya man into an immortal Siddha; that is undoubtedly the most important success, but it is not very frequent, especially in the case of leaders or conductors of peoples. There are, on the other hand, other cases, not as spectacular or evident as a transmutation, but whose beneficial influence in the organization of societies has led to them being considered as successes of the “O” Strategy. I specifically refer to those leaders who, with a certain degree of unconsciousness, listen to the Charismatic Singing and intuit some principles of the Hyperborean Wisdom. As they are not completely awake and ignore the origin of the “message,” they proceed to apply the strategic principles in the government of their peoples, taking them as their own invention. We could elaborate on examples, but it will be of particular interest for us to consider the case of those who “have discovered,” without knowing it, the principle of the fence.

When the principle of the fence has been incorporated into the mental structure of a leader, his Pure Blood, and with it the Singing of the Gods, impulses him to apply the “law of the Fence” in all his concrete acts. Thus, from particular societies emerge political, philosophical, moral theories, etc., conceived and executed according to the law of the fence, in the framework of the “O” Strategy. A typical example is the idea of the “Universal Empire.” It is worth commenting on it.

When the “O” Strategy manages to awaken the divine nature in some leader, it is feasible that his subsequent activity provokes notable social changes. If he is King, i.e., if he exerts the Regal Function, he will ghibellinely advance over the Priestly Function and, with the help of the Warrior Function, he will try to expand the limits of his State. If the leader is a notable warrior, he will not take long in donning the crown and then, crushing the Priestly Function, apply himself to the task of organizing a military State. In the majority of cases, the disequilibrium of the three functions is car-

ried out at the expense of the Priestly Function that tends to be lunar and synarchic. The important thing is that the Leader, King or Warrior, when applying the law of the fence in his vision of society, generally concludes by agreeing on the idea of the Universal Empire as the most appropriate in order to demonstrate the superiority of his Race and to perpetuate the memory of his Stirp.

The universal State of Akkad, the Empires of Assyria and Babylon, the Great Persian Empire, destroyed by Alexander the Great, the Roman Empire; etc., have been conceived in the same way: by the application of the law of the Fence, within the framework of the "O" Strategy, which the Hyperborean leaders have made in the course of the millennia. We cannot fail to mention that many "modern ideas" register the same procedure in their conception: such are the different variants of "nationalism"; fascism, falangism, national socialism, "federations," and "confederations," etc. These and many other political theories are the product of the application of the law of the Fence on the part of some modern leaders. In the case of "fascism," national socialism, etc., it is evident that they keep quite a close nexus with the very ancient idea of the Universal Empire, which eloquently explains why such ideologies have been persecuted to annihilation by the Sacred Race and the forces of the Synarchy.

It is precisely the idea of the "Universal Empire," which is Hyperborean and arises from the application of the law of the fence, that is irreducibly opposed to the idea of the "Universal Synarchy" propitiated by the White Hierarchy of Chang Shambhala, and carried forward in favor of the Sacred Race.

We had proposed to give an example of the irreconcilable enmity between the heretical Hyperborean lineage and the sacred Hebrew lineage and it has been made manifest in the opposition between the Universal Empire and the Synarchy, i.e., between their respective ideal conceptions of society. Equipped with these keys, anyone can review history and draw their own conclusions; it is not then necessary to insist on it more.

F. Jesus Christ, the Demiurgic Imitation of Khristos Lúcifer

We previously said that the "Sacred Race" was created by the Demiurge in *imitation* of the Hyperborean lineages and I showed that "The Tablets of the Law," and the terrible knowledge with which they were written, were delivered to the Hebrews in the likeness of the Gral. We may now add that the "imitation" did not conclude there; on the contrary, for centuries an infernal historical falsification was prepared, which in fact was coming to signify a grievance infinitely more offensive than the imitation of the Hyperborean lineages or of the Gral. We are speaking of the usurpa-

tion, vulgarization, and degradation perpetrated against the divine figure of Khristos LúCIFER.

We already mentioned that, during the days of the greatest spiritual decadence of Atlantis, Khristos LúCIFER *manifested Himself* to the sight of the lost Viryas. His Presence had the virtue of purifying and orienting many Viryas, who, thanks to this descent into the Infernos performed by the Gallant Lord, were thus able to undertake the path of Return. However, the cowardly reaction of the Siddhas of the Dark Side, who resorted to the use of black magic in order to prevent the rescue, finally led to an all-out war that only concluded when the last Atlantis had disappeared. And although the Atlantean continent disappeared, devoured by the waters and thousands of years of barbarity and strategic confusion erased these facts from history, it is no less certain that the drama lived through was so intense that it was never totally obscured in the collective memory of the Hyperborean lineages. That is why when the Demiurge conceived the sinister idea of imitating, crudely, the redeeming image of “Khristos LúCIFER descending among men” it was inexorable that such an infamy would unleash irreversible changes and definitive confrontations.

What was the Demiurge intending this time? Although it seems incredible, he was desiring to produce, in *imitation* of the Hyperborean transmutation, *a leap* in humanity. But let us not be too astonished: what was being sought was a leap forward, *toward the future*, and above all, he was attempting *to bind* the members of humanity, without any distinction for their Race or religion, to a universal *psychological type*, that is to say, to a *collective Archetype*. That Archetype, of course, was that of the *Hebrew Race*, since what was definitively wanted was to *Judaize* humanity and prepare it for the World Government of the Synarchy.

In order to carry forward such an ambitious plan, numerous forces, which would converge toward the figure of the Messiah and would make his terrestrial Ministry possible, would be set in motion. For the mission of “preparing the vehicle” through which Jehovah Satan would manifest Himself to men, one of the Masters of Wisdom of the White Hierarchy was commissioned, who would be known, after his incarnation, as Jesus of Nazareth. Neither was the question of lineage neglected, and that is why the Master Jesus incarnated into the bosom of a Hebrew family whose genealogy was traceable back to Abraham. But the physical body of the Messiah would possess a different constitution to that of a simple Hebrew: Mary would be impregnated “with the gaze” by one of the Demons of the Hierarchy, the “Angel Gabriel,” who in reality uses the method of “intersection of fields,” one of the three forms of parthenogenesis that exist. The Master Jesus would animate that superior body for thirty years, but it would be the Essene sect that dur-

ing all that time would be put in charge of developing his esoteric potentialities, training him in the secrets of the acoustic Kabbalah. In this task, the Essenes would be assisted by the Masters of the Hierarchy, and these by the Traitorous Siddhas; all Chang Shambhala had concentrated on sustaining the Messiah, since the future "evolution" of Humanity would, to a great extent, depend on the success of his mission. If the work of the Messiah was triumphing, the whole of Humanity would be "civilized," that is to say, Judaized, and the "barbarity," that is, the mythological memory of the Divine ancestors, would come to an end.

The most horrific thing of this conspiracy was that the Demiurge and his Demons were this time counting *on the Blood Memory* that the Hyperborean lineages were still keeping of the Khristos of Atlantis to "attract them" toward his imitation, Jesus Christ, and by means of a fantastic confusion, definitively subdue them. With what colossal hypocrisy the fraud was planned and executed! After Jesus Christ, who would now be capable of distinguishing between the Khristos of Atlantis and His caricature? Only a few have suspected the deception; the Gnostics, the Manichaeans, and the Cathars, and against them has fallen the anathema of the Dark Forces, persecution and annihilation. It is that this Jesus Christ, as the Judaic Archetype that he is, allows many interpretations, all "legal," according to the convenience of the Synarchy: there is a redeeming Christ; a Christ of mercy; a Christ "to come"; a Christ God; a Christ man; a social-revolutionary Christ; a Cosmic Christ; a Christ Avatar, etc.

What no one will ever be permitted to conceive (or "remember") is a Khristos Lux, i.e., a Khristos Lúcifer. After Jesus Christ, that will be the greatest sin, the highest heresy, and the deserved punishment will be an exemplary punishment.

"In year 30 of the Christian Era the Word became flesh, and dwelt among us." That One, by whose Word the World was created, vested Himself with the robe of His Hebrew Archetype, Malkuth, and manifested Himself to men in the person of Jesus of Nazareth. Phenomenon of phenomena, Marvel of marvels, what prodigious spectacle it must have been to see the Demiurge made man! It must be recognized that this time there is an undeniable quality in His infernal idea of imitating the Khristos of Atlantis and taking advantage of the Blood Memory of the Viryas. The result is in sight. Little by little the peoples came out of "barbarity" and "Civilization" was extended to the farthest corners of the Earth. And men, slowly but inexorably, have gone on adapting to the Jewish psychological pattern. How was this success achieved? By what collective alchemy did the ephemeral life of Jesus Christ manage to influence the peoples for millennia until it led to their complete Judaization? Was it only the Blood Memory of the Khristos of Atlantis that de-

terminated such a result or were there other hidden factors that contributed to the confusion of humanity and to its current Judaization? Without entering into too many details, given that the subject is lengthy, we can say that the Hebrew Archetype of Jesus Christ, which was, like all Archetypes, on an Archetypal Plane or psychosphere around the Earth, was *precipitated to the physical plane* or *actualized* during the incarnation of the Demiurge in the body of Jesus of Nazareth. Such an actualization of the Malkuth Archetype signifies that *a permanent force* has been established on the Earth, which acts in a manner equivalent to the gravitational, “pulling” man toward the *Judaic form* (morphé, μορφή). It is due to a reason *that is also a terrible secret: Jesus Christ has not disincarnated!* On the contrary, since then, he has situated himself “at the center of the Earth,” next to the King of the World, irradiating from there his “archetypal potency” (today we would say “genetic information”) in infinite geo-topocentric axes that start from the terrestrial center and pass through the spinal column of men. This is the constant archetypal force of Jesus Christ. But it is not the only one: an *emotional* Judaic influence also acts on man, irradiated from the “Chosen People” of Israel themselves, since the Sacred Race forms part of the occult anatomy of the Earth, fulfilling the function of *Heart chakra* or *Anahata chakra*.

Regarding the last question, it is worth emphasizing that the “animal-man” or Paśu, created by the Demiurge millions of years ago so that “it evolved” according to the Plan that the seven Kingdoms of Nature follow, was naturally tending to form a *type* that was responding to some basic Archetypes. However, since year 33 of the Christian Era, it can be assured that the Judaic Archetype of Jesus Christ is now the psychological Archetype of the Paśu, i.e., the *type* toward which it tends through evolution. This means that in the Viryas, those who possess an animal inheritance through the ancient Mystery of A-mor, the Paśu tendencies will unconsciously impulse him toward the Judaic Archetype. Only purity of blood will be able to prevent the predominance of the animal tendencies of the Paśu and the consequent danger of psychologically corresponding to the Judaic Archetype.

We have already shown how the Demiurge brought the original conflict to the terrain of the racial confrontation, after creating the Sacred Race in imitation of the Hyperborean lineages divinized by the Gral. Now we have just seen how a new imitation, this time of Khristos LúCIFER, has signified another destructive advance against the Hyperborean lineages. The powerful conforming force of the Judaic Archetype of Jesus Christ, acting from the center of the Earth at all times and places, has tremendously increased the dream in which, since long ago, the “Blood Consciousness” of men was found. On the battlefield of blood, two esoteric forces now

fight to the finish: the Singing of the Siddhas and the Judaic archetypal tendency of Jesus Christ. And the “awakening” has become, then, a terrible and desperate struggle waged in the interior and exterior of each one, *often unconsciously*.

That is why, after Jesus Christ, it will no longer be possible to rate either peoples or organizations, but one will have to specifically take into account the degree of confusion of the men. It must be so because, in many cases, entire synarchic organizations could fall under the command of a man suddenly conscious of some Hyperborean principle (a product of the esoteric struggle that is being waged in his interior), who could even momentarily “change” the course of the former.

And, vice versa, in other cases it may occur that a group described as “Hyperborean” is led by more or less Judaized personages. In the extreme, we will have Hebrews (Jews of blood) who rebel against Jehovah and dramatically attempt to recover their Hyperborean inheritance, a case that can occur with more frequency than is usually imagined, just as we will many times find persons who “by blood” declare to be perfect “Aryans” but who psychologically demonstrate to be more Jewish than the Talmud. We will have an eloquent example of this by observing the Catholic Church in which the worshipers of Jesus Christ and the Demiurge coexist alongside nationalist and patriotic priests who serve the cause of Khristos LúCIFER and the Siddhas without knowing it.

We must then be prudent when rating human organizations and, even in those clearly synarchic ones, always stop to evaluate the degree of confusion of the men with whom we have to deal. It is considered a show of strategic capacity the ability to locate the “upright man,” even within a synarchic organization such as Masonry, whom will then be spoken to, trying *to isolate him* from the organization in which he serves (by appealing to the application of the law of the fence) in order to be able *to address his Hyperborean part* by means of appropriate symbols.

An example of what we have been saying constitutes the case of the soteriological²⁸ heresy, of Pelagius, also called “Pelagianism.” At the beginning of the fifth century, this British bishop began to defend the theory that man, by himself, is sufficient in order to protagonize his salvation. It is possible, according to Pelagius, because “there is, in man, a principle of spiritual perfection.” It is evident to us that the Hyperborean lineage was predominating in Pelagius. His Pure Blood soon enabled him to notice that the “salvation” of man (his “orientation”) was depending on “a spiritual principle” (or

28. It is called *soteriology* because it deals with *sōtēria* (σωτηρία) or the means of salvation and sanctification.

Vril), which should be interiorly “discovered” and “cultivated.” But where the “heretical” position of Pelagius was clearest was with regard to Original Sin: man has not sinned at all and “if Adam sinned, his sin died with him; it was not transmitted to human descendants.” Definitively, “man is free” and “is born without sin”; from there, to pose the injustice of pain and suffering, or of any other punishment imposed by Jehovah Satan, there was only one step. In consequence, the persecution against Pelagius began right away and did not end until his elimination, in Africa; it was carried forward by the most important ecclesiastical authorities of his Epoch, which proves the fear that his ideas were producing; among those who stood out were Popes Innocent I and Zosimus, Saint Jerome, and the Gnostic apostate Saint Augustine.

At the Synod of Carthage of the year 418, seven propositions were condemned, a synthesis of his doctrine. It is worth remembering them now in order to prove that they are derived from the Hyperborean Wisdom. Here are the seven condemned propositions:

1. Adam, mortal because of his creation, would have died with or without sin.
2. The sin of Adam harmed him alone, not Humankind.
3. Newborn children are in that state in which Adam was before his prevarication (i.e., before tasting the Forbidden Fruit of the Gral).
4. It is false that, neither by death nor by the prevarication of Adam, the whole human race has to die and must be resurrected by the resurrection of Jesus Christ.
5. Man can easily live sinless.
6. The correct life, of any “freeman,” leads to Heaven in the same way as the Gospel.
7. Before the coming of Jesus Christ there were men who were “faultless,” i.e., who in fact did not sin.²⁹

G. The Tablets of the Law, the Kabbalabs, and the Druids

It is time to ask ourselves: what has become of the Gral and its imitation, the Tablets of the Law, after so many centuries of irreducible enmity between Hebrews and Hyperboreans? We will begin by answering the second part of the question. The Tablets of the Law contain the secret of the acoustic Kabbalah, that is, the description of the twenty-two voices with which the Demiurge con-

29. *Manual de Historia Eclesiástica*, Bernardino Llorca, 1951; p. 180.

cretized creation. In order to preserve this secret from profane eyes, the Tablets were kept in the "Ark of the Covenant," while an "interpretation" of the acoustic Kabbalah was ciphered by Moses in the first four books of the Pentateuch. The twenty-two Hebrew letters, with which the ciphered words were written, keep a direct relation with the twenty-two archetypal sounds that The One Creator pronounced, which grants them an inestimable value as a magical instrument. But such letters possess an archetypal numerical significance, so that every Hebrew word is also a cipher susceptible to being analyzed and interpreted. This is the origin of the Jewish numerical Kabbalah, which must not be confused with the White Atlantean acoustic Kabala, which is related to another system of alphabetic signs. The interpretation of the esoteric content of Scripture is the object of numerical Kabbalah; but the knowledge thus obtained must be considered, from the magical point of view, as far inferior to the mastery of the laws of the Universe granted by the acoustic Kabbalah.

But the acoustic Kabbalah was written on the Tablets of the Law and these enclosed in the Ark, from where they were only able to be removed once a year, for the privilege of the Priests. The Ark was buried in a deep crypt under the Temple, by King Solomon, about a thousand years before Jesus Christ, and it remained in the same place until the Middle Ages, i.e., for twenty-one centuries. We could add *that it was the manner in which it was buried* that prevented the Ark from being found earlier; but this commentary will not clarify anything if one does not possess the esoteric keys.

When Solomon died, the Kingdom of Israel was divided into two parts. The tribes of Judah and Benjamin, who were occupying Southern Palestine, were left under the command of Rehoboam, son of Solomon; and the rest of the country, formed by the other ten tribes, lined up behind the authority of Jeroboam. The Great King Sargon destroyed the Kingdom of Israel in the year 719 BC, and the ten tribes of Jeroboam were transported, in order to serve in slavery, to the interior of Assyria. The remaining two tribes formed the Kingdom of Judah, from which descend, to a greater or lesser extent, the Jews of today.

The "ten lost tribes of Israel" did not disappear from History as the self-interested propaganda of the Jews claims to believe, given that much more is known about the matter than what is said. For example, it is true that there were Hebrews in America and also that a large part of the present population of Afghanistan descends from the primitive members of the Sacred Race. But what interests us is to comment that there was then a migration of Hebrews toward the north, who were guided by a powerful Levite caste. After crossing the Caucasus, where they were decimated by Hyperborean tribes, they arrived at the steppes of Russia and there

they clashed with Scythians (they were very inferior in number, they did not affect the ethnic identity of these); but the Levite caste did not accept to lose their status as members of the Chosen People by degrading their Blood with the Gentiles. The Levites thus remained, dedicated to the Cult and to the study of the numerical Kabbalah, for many years, coming to achieve great progress in the field of sorcery and natural magic. When, centuries later, the Scythians were displaced to the west, a part of them established themselves in the Carpathians and on the shores of the Black Sea, while another part were continuing their advance toward central Europe, where they were known as *Celts*. Accompanying the Celts were the descendants of those Levite Priests, now known as *Druids*, those who were wielding a terrible power obtained from the mastery of black magic. And, as we have already said elsewhere, the alliance between the Druids and the Celts would never end, extending to the present day.

How did the Levites of the lost tribes come to be converted into Druids, i.e., how did they obtain their sinister knowledge? The explanation must be sought in the fact that these *Levites*, something that did not occur with other Jewish Priests, neither then nor after, *were not satisfied with the knowledge that was only able to be extracted from Scripture: they were desiring to turn to the authentic Source of the acoustic Kabbalah*. Their insistence and perseverance to concretize this purpose, and the fact that they were belonging to the Sacred Race, moved the Demons of Chang Shambhala to entrust to them a most important mission; a mission that would require their dynamic intervention in History. The fulfillment of the objectives proposed by the Demons would redound to the benefit of the Levites, since it would enable them to increasingly advance in the knowledge of the acoustic Kabbalah. What class of mission had the Demons entrusted to them? A task that was having a direct relation with their desires: they would neutralize the lithic instruments that, thousands of years before, the Cro-Magnon men, Atlantean survivors, had constructed throughout the world. But the Cro-Magnons did not only construct megalithic monuments, but their science was including other alterations to the environment; and the manner in which the Druids were to “neutralize them” was ranging from destruction, the engraving of symbols on the great stones, the modification of their dimensions, or the analogous construction of “other monuments.”

Over the centuries, the Druids became great masters in the acoustic Kabbalah and we already saw in John Dee’s story how they used to do it when they were desiring to “recover” some of the Atlantean lithic transducers. Later on, we will speak again about the lost science of the Cro-Magnons and the esoteric mastery of the Druids.

While the Druids were marching with the Celts toward Europe, the Kingdom of Judah, in the Middle East, was destroyed by Nebuchadnezzar and its population taken, into captivity, to Babylon in 597 BC. They were liberated in 536 and, twenty years later, in 516, they reconstructed the Temple of Solomon without finding the Ark with the Tablets of the Law. In the fourth century, they were dominated by the Greeks of Alexander and in the second century they allied themselves with the Romans against the Greeks (140 BC). After the death of Julius Caesar, the Senate of Rome granted the title of King of Judea to Herod I, in the year 37 BC and in the first year of the Christian Era (or in 4 BC if you will) was born the Savior, Jesus of Nazareth, the Christ.

After Herod I, the Romans took away from the Chosen People the possibility of having a King of their lineage and placed in power a series of procurators who vainly attempted to dominate the growing social agitation. The "crucifixion of Jesus Christ" (which did not exist), or the "struggle against the Christians," which is usually given as an explanation for the belligerence and suicidal attitude of the Jews, are not correct; the true cause of the unrest being the fact, foreseen by all the members of the Sacred Race, that the Hebrew Archetype "would be cast onto the Gentiles." By virtue of sharing the substance of the Demiurge, the Judaizing action that would thenceforth be realized over the whole world was palpable for them. What was not appearing so clear to them was: in what way, after the presence of Jesus Christ, could the ancient covenant with Jehovah Satan be fulfilled, the promise that the sacred lineage would inherit the power over other nations? It would take several centuries and the work of eminent kabbalistic Rabbis for the Hebrews to recover their faith about their role in History. But while that time was arriving, the patience of the Romans ran out much earlier; in the year 70 AD, General Titus destroyed Jerusalem, the Temple of Solomon, and "dispersed" the Jews to all corners of the Roman Empire. With the Diaspora of year 70 begins the modern history of the Chosen People, whose culmination is about to be produced today, when the Synarchy transfers, into their hands, the totality of world power.

When in 313 Emperor Constantine the Great recognized Christianity as the official religion of the Roman Empire, a difficult Epoch was initiated for the Sacred Race. The reason was that the Blood Memory of Khristos Lúcifer was predominating more in the recently Christianized peoples than the Judaic Archetype of Jesus Christ, a fact that was almost always resulting in a generalized anti-Jewish sentiment. Although in the long term the constant influence of the "geo-topocentric ray" of Jesus Christ would end up triumphing over the Hyperborean memory, and the masses would

end up Judaized, meanwhile, the Sacred Race would be in danger of being exterminated. But the “threat” would soon be warded off.

Whether there was actually a real danger against the Hebrews is something to be doubted, since in the fifth century Saint Benedict of Nursia founds the Order into which the Druid “Christians” will enter, en masse, who will devote themselves, from then on, to the task of mediating between the Church and the Synagogue.

H. Analogies between the Strategy “O” and the Way of the Strategic Opposition

We said that the Tablets of the Law remained where Solomon had kept them and were only just found in the Middle Ages. With this affirmation our answer does not conclude; but we will have to return very soon, in the next section, to continue with the account. In the meantime, let us try to find an answer to the first part of the question, which was asking: what has become of Gral . . . ?

Contrary to the question about the Tablets of the Law, which obliged us to refer to facts of History, the question of the Gral will take us to strictly esoteric terrain. But first of all, it is worth clarifying that the question has been wrongly posed. We already clarified that the Gral is not to be sought; we will now add that it is an object of which it is not possible to appropriate and that, therefore, must still be where it always was. It is as much an error, then, to “seek” the Gral as it is to question: what has become of it? But, you may ask, how should one approach that Mystery, then, in order to obtain some additional knowledge, free of paradoxes? The only way, in our judgment, to advance in the knowledge of the Mystery, consists in going deeper into the analogies that link the “orienting function toward the Origin” of the Gral, an external function, with the “secret ways of spiritual liberation” of the Hyperborean Wisdom, which are internal functions, “orienting toward the Origin.”

In this sense, we can establish a very significant analogy between the “Gral Stone” of the “O” Strategy and the “Lapis Oppositionis” used in the way of “Strategic Opposition.”

In the chapter that we have dedicated to the A1 Strategy of John Dee in the *Secret History of the Thulegesellschaft*, a description was made of the secret ritual practiced by the Berserkers of the SDA, based on the way of Strategic Opposition and the archemonic technique. There was shown the Archemon that the Berserkers had constructed in the underground crypt, consisting of a “Plaza”

or area enclosed by a ring of water.³⁰ By applying the “law of the fence” to the Archemon, *isolating* the Plaza from the Valplads is achieved; i.e., one manages *to liberate an area* in the Demiurge’s world. But this is not enough; it is necessary for the Berserkers to desynchronize themselves from the time of the world and generate their own time, inverse, which enables them to *direct themselves toward the Origin*. For this purpose, they perform *Strategic Opposition against the Lapis Oppositionis, which are situated on a Rune in the Valplads, facing the Fenestra Infernalis*.

It is now our turn to approach the greatest secret, that which explains the method used by the Siddhas in order *to maintain*, permanently, eternally if you will, the Gral in the World. We will begin by inquiring the following: which is the *residence* of the Siddhas? We can start from a known answer, which we have repeated many times: the Siddhas reside in Valhalla. Such an answer is correct, but insufficient; for, in turn, one might ask: what is Valhalla? Where is it located? Facing these questions, two criteria can be adopted: one, to resort to elements of Nordic mythology and say, for example, that “Valhalla, the site where the warriors killed in combat go to reside, ruled by Wothan, etc., is located at the top of the Ash Yggdrasil.” And a second criterion, which seems to us more accurate, consisting in stripping the answers of folkloric adornments and expressing them with symbols of the Hyperborean Wisdom, which can be easily interpreted by means of analogies.

With this criterion we can immediately affirm that Valhalla is *the plaza liberated by the Siddhas (or Æsir) in some place of the Universe of The One*. This plaza, naturally, has the dimensions of a country and is totally fortified. In it inhabit the Lords of Venus and a great many Gods and Valkyries, those who are constantly preparing for the fight while they await the end of the Kaly Yuga and the awakening of the captive Spirits. Its countless warrior Siddhas, immortalized with their bodies of Vajra, form the ranks of the Wildes Heer, the furious army of Wotan, and guard the walls of Valhalla, even though the Enemy would never dare to face so fearsome a Hyperborean garrison.

The Siddhas have liberated the plaza fortress of Valhalla by applying, with Their Powerful Wills, the law of the fence to the walls of stone. The conquest of their own time that reigns in Valhalla, and which makes them independent of any “cycle” or “law” of the World of the Demiurge, comes from a marvelous operation of

30. The application by the ancient Hyperborean lineages of this strategic formula has been converted, in the Bible, into the fable that Cain was the first who “fenced an area and walled it” (within which he constructed cities, the Economy of which was based on Agriculture).

Strategic Opposition. But, what will have been the stone, the Lapis Oppositionis, that the Siddhas used in their Hyperborean Strategy? Since the Conflict of the Origins that occurred millions of years ago, the Siddhas perform Strategic Opposition *against a precious extraterrestrial Gem provided for this purpose by the Gallant Lord, Khristos LúCIFer. That stone is called Gral: "dieser Stein ist Gral genannt."* (Wolfram von Eschenbach).

The analogical relationship between the Archemon and Valhalla becomes even more evident if we consider that the latter possesses a "*Porta Infernalis*," equivalent to the "*Fenestra Infernalis*" of the former. The Porta Infernalis is an opening in the wall that is permanently watched over by attentive sentinels. Facing the Porta Infernalis, but outside of Valhalla, that is to say, in "the world," *is situated the Gral, upon a Rune*; against it, as has been said, the Siddhas perform Strategic Opposition.

It is necessary to go a little deeper into the description of this placement, due to its extraordinary importance, in order to approach the Mystery of the Gral.

Analogously, the Gral, as a Lapis Oppositionis, *was deposited in the Origin, upon a Rune and is still there: upon the Rune and in the Origin*. It is not a play on words, but a property of the Gral that must be thoroughly examined: the Gral, as a reflection of the Origin, cannot come to be in time like the material "things" created by the Demiurge; in other words, the Gral cannot be in the present. In truth, the Gral is in the remote past, in that time and place in which it was deposited, and that is why *it must not be sought* by using "movement" (and time) in order to find it, since such an attitude *points toward the future*, that is, in the opposite direction, just as we have already explained. But if the Gral is in the past, if time does not drag it toward the present with its unstoppable fluence, as occurs with material objects, and *has always remained there* (in the past), how is it that we have come to know of it? And, most importantly, how can it *act* in the present, such as the "O" Strategy demands, *regardless of time*, i.e., by virtue of what "element" is the Gral connected, "from the past" to "the present," for example, with a Hyperborean leader? The solution to these problems has constituted, since antiquity, a dangerous secret . . . that we are now going to try to reveal. The enigma is solved by reasoning in this way: while the Gral *has always remained in the past*, a property that the Gem of Khristos LúCIFer uniquely possesses in the Universe, *the same has not occurred with the Rune that was sustaining it* (and that still sustains it). Here is the Great Secret: while the Gral, a reflection of the Divine Origin, remains as such "*situated in the Origin*," the Rune upon which it was seated has traversed millennia and has arrived to the present. Certainly, the Rune "is always present," which

means: "in any historical circumstance." We will speak a little on the Rune.

It is known as *Rune of the Origin* or *Rune of Gold*, but it is worth clarifying that such names not only designate the "symbol" of the Rune but also the *terrestrial Stone* that was a primordial seat of the Gral. That is why, when in the Hyperborean Wisdom, an allusion is made to the "Rune of Gold," what we are actually dealing with is a very ancient stone, violet-blue in color, on which the Gods enchased a runic sign of gold. It becomes necessary, then, to know the origin of it and the motive for its construction.

We already mentioned on other occasions that in the beginning the Gods entered the Solar System "through the Gate of Venus" and that a group of them, the "Traitorous Siddhas," "associated themselves to the Plan of the Demiurge, later provoking, in combination with the latter, the catastrophe of the captive Spirits." The Hyperborean Spirits were enchained to Matter for having fallen into a cosmic trap, the Mystery of A-mor, but we will not speak of it for now. The effect that was produced in the evolutive world of the Demiurge upon assimilating the confused Spirits is what we would call today, a collective mutation. To the evil of the imitative ordering of matter, done by the Demiurge, was later added the evil of the mutation of His Work and the enchainment of the Spirits, that is to say, the modification of the Plan carried out by the Traitorous Gods. And in order to "control" such an evil endeavor, the Traitorous Gods decide to found the White Hierarchy, in which the different devic manifestations of the Demiurge are to be organized.

I. Chang Shambhala, Abode of the Traitorous Siddhas

The "headquarters" of Power, Chang Shambhala, is also the key to the collective mutation of the seven kingdoms of nature. In effect, in what manner was the Demiurge maintaining the *stability of form over the Earth* and how was he ensuring, before the mutation, that the seven kingdoms evolved according to His Plan? There are two principles that intervene in the execution of the Plan, one static and the other dynamic. The Plan *statically* relies on the Archetypes and *dynamically* on the Breath of the Solar Logos, i.e., that it was *a force coming from the Sun* (the physical vehicle of the Solar Logos), which was maintaining the evolutive impulse in the seven kingdoms of terrestrial nature. Well, in order to provoke any permanent alteration in the Plan of the Demiurge, *it is indispensable to intercept the energetic current coming from the Sun that, passing through the ocean of prana, converges on Earth*. In order to comply with this condition, the Traitorous Siddhas installed themselves, from the beginning, *between the Sun and the Earth*, in a fixed position that never lets even a single ray of light pass

through (that is to say, not even a photon), without first having been intercepted. This affirmation may seem fantastic, and in truth it is, but more fantastic and insensate has been the construction of Chang Shambhala, since what we have described is the “technical” function of the seat of Power of the Traitorous Siddhas.

Here is another “Secret” that is no longer such; the “location” of Chang Shambhala can now be determined from this datum: it is always located between the Earth and the Sun. In reality, Chang Shambhala is very near to the Earth, which will give an idea of its enormous size. However, this is not a whim but it had to be constructed this way because of the exigencies of its *modulating* function of the solar genetic plasma.

Of course, there will be no shortage of those who will foolishly say that all this is nonsense given that “the traditions of Tibet and India” affirm that Chang Shambhala “is a Kingdom situated in Asia, between the Altai Mountains, the Gobi Desert, and the Himalayas.” Undoubtedly, a comment of this type will constitute a greater nonsense than my affirmations. First, the mentioned “traditions of Tibet and India” are products of the strategic disinformation that for centuries the Hierarchy has deployed so that the truth is ignored. And, in second place, I will say that the most serious data of the Tradition, since there are some data worthy of credit, always mention the *location of the Gate of Chang Shambhala* and never the kingdom itself. This subtle distinction is highly suggestive, since the fact that a gate exists in a determinate geographic place *does not imply that the Kingdom is immediately behind it!* A primitive mind could understand it this way, conditioned by the belief that the straight line is the shortest distance between two points, and in fact such a thing frequently occurs. But here, we are handling the information on another level and that is why we will repeat four verses of the Song of Princess Isa, which we had the opportunity of learning when we studied the story of Nimrod, “The Defeated.”

“But although Dejung is far away,
its gates are everywhere.
Seven gates have Dejung,
and seven walls encircle it.”

The Oriental legends refer to these “induced gates,” which “are everywhere” and lead to the kingdom that, evidently, does not occupy a simple geographic location.

Our reference to such remote events (the perverse association between the Traitorous Gods and the Demiurge), was intended to serve as an introduction to a fact that I will now highlight: when the Demiurge agree with the Traitorous Gods to cede to these the control of the Hierarchy, He delivers to them *the Tiphereth sign*, which represents one of the ten Sephiroth and permits a total con-

trol over the formal Aspects of Creation. The Tiphereth Sign is the symbolic expression of the “material manifestation of the divine Archetypes,” an Aspect that tends to be synthesized as the “*Beauty of the Demiurge*.” In case it has not been well understood, it is worth repeating that the Demons of Chang Shambhala were left in possession of a sign that represents *the whole* Tiphereth aspect of the Demiurge, permitting them access to it and to share its power. Naturally, the Tiphereth sign is the key to Maya, the Illusion of the Real, and, therefore, the most terrible tool of sorcery. Whoever observes the Tiphereth sign, which is quite complex, “from the world,” i.e., karmically incarnated, runs the risk of immediately becoming abyssed, losing any point of reference and therefore, reason. That is why the Hyperborean Wisdom recommends applying the law of the fence to the Tiphereth sign in order to be able to observe it without danger. It is not superfluous to point out that in every Hyperborean offensive against the Demons of Chang Shambhala, sooner or later a confrontation with the Tiphereth sign is produced, given that its nefarious influence is relied on in order to conquer the Viryas.

J. The Valhalla of Agarthā, Abode of the Loyal Siddhas

After the Traitorous Siddhas received the Tiphereth sign and constructed Chang Shambhala, it was no longer possible for the Loyal Siddhas to remain on the Earth’s surface. But neither were they wanting to abandon the Solar System, leaving behind billions of captive Spirits. And then they planned the Odal Strategy. But before, what picture was a captive Spirit presenting? Basically, the loss of the Origin and the consequent unconsciousness, i.e., the loss of its own time. The enchainment to matter fundamentally starts from the enchainment to the “immanent flow of the Demiurge’s Consciousness,” that is to say, the synchronization to the Time of the World. The captive Spirits, bound to Time, were going to take millions of years to recover their consciousness, if ever. Under these circumstances, the Siddhas, in a marvelous exhibition of valor and intrepidity, begin the “O” Strategy.

The first problem that they were to face was maintaining themselves “independent” of Time, but not “outside of it,” since they would have to closely follow the misfortunes of the captive Spirits in order to help them avoid strategic confusion and, eventually, to rescue them. On the other hand, the independence of Time was necessary so that the Siddhas could preserve their own time, their consciousness of the Origin, otherwise they would run the risk of also falling into the Great Deception. But, as long as the aeons went on, the Siddhas were to have an agreeable site, fit to be occupied

and defended by a garrison of frightful stellar warriors. These were the principal problems; there were others, but we will pass them over in homage to brevity.

The procedure to follow was the following. The Siddhas sought a site on Earth convenient for their purposes. As such a site *was going to disappear* after the Strategic Opposition, they did not choose it *within a continent*, since it would have perhaps caused a cataclysm (which would delay the destiny of the captive Spirits even more). Instead, they searched among the islands and chose one of them, situated in what today would be the extreme north, but which in those days was a tropical zone, immediately proceeding to *fence it*. Being an enormous island, the work to perform in order to construct a cyclopean wall of stone all around its perimeter, would today seem an impossible task. But the Hyperborean Wisdom that the Siddhas were having at their disposal gave them the solutions in order to rapidly finish with such a work and before long a colossal wall was transforming the paradisiacal island into an impenetrable fortress. It is not possible to describe the extraterrestrial architecture of the walls, since we would lose ourselves in explanations and would not make much progress; I will only say that, in some sections, the construction was similar to the pre-Incan fortress of *Sacsahuamán* (near Cuzco, in Peru), but such a resemblance, we must also say, was very rough, since Sacsahuamán is still *too human*.

In the wall they made only one opening, something that will surprise those who do not know the strategic principles of the Hyperborean Wisdom. And outside of this opening, which we have already named with a modern denomination: Porta Infernalis, was placed the *Rune of Gold*. The moment has come, then, to return to the greatest Mystery.

The Great Chief, Khristos LúCIFER, audaciously established in an unthinkable place, behind Venus, as the Black Sun or an expression of the Origin, decided to respond to the vile conspiracy of the Traitorous Gods with an act of war. In order to comply with His Will, the Liberating Gods occupied the island and walled it by initiating the "O" Strategy. But the "O" Strategy had the objective to "awaken" and "orient" the Viryas, individually or racially, we have already said; then, what was the "act of war" consisting in with which Khristos LúCIFER was responding to the treason of the Siddhas of Chang Shambhala? Concretely: the coup de guerre was delivered by the Gral.

The Hyperborean Gem, removed from the Forehead of the Galant Lord and seated in the world of the Demiurge, would prevent the Demons from denying the divine Origin of the Spirit, since its untarnishable brilliance, at all times, would give off the reflections of the Primordial Fatherland. The Gral, by divinizing the Hyper-

borean lineages, was constituting the greatest defiance; for it was threatening to send the infernal plans to failure. The conflict would be, from then on, eternally posed by anyone who managed to awaken, whatever the Hell in which he found himself, since the Gral would be seated on the physical plane, that is to say, in the lowest of the infernal regions, and *its brilliance would be seen from all corners of the World*, including the astral plane and all those “purgatories” that the Demons prepare there in order to deceive the Spirits; even on those very subtle planes of the monads emanated by the Demiurge, where there are also completely idiotized Hyperborean Spirits, who have been made to believe that “they must remain there while their, denser, ‘other bodies’ evolve.” Lastly, the Gral was, if the metaphor is permitted to me, a gauntlet thrown in the face of the Demons, for a challenge that these, because of their cowardice, would not be capable of responding to.

But it was not so easy to ensure that the Gral, once entered into the physical plane, simply stayed located in one place, on an altar for example. Because of its atemporal character, as a reflection of the Origin, the Gral, as a true universal diluent, would pass through everything and would be lost from sight . . . especially if *the Time of the World elapsed* for whoever looked at it. The Gral cannot be seated atop any substance that flows at the impulse of the Breath of the Logos, that is to say, that temporally flows, for *it would be lost in the past, since its essence is always in the Origin*. What to do? It is necessary “to prepare” a material seat in such a manner that it supports (the Gral) *even if it remains in the past and even if the Time of the World effectively elapses for said seat*. Can something like this be constructed? Only if a sign *that neutralizes the temporality* is intercalated between the substance of the seat and the Gral. This means that the sign must represent *movement inverse* to that used by the Demiurge in order to construct the Solar System.³¹ A sign like that, which is the height of heretical symbols, was used by the Siddhas in order to construct the seat of the Gral, which we have called the *Rune of Gold*.

Pay attention to this because we will say it only once: from the *Rune of Gold*, which is a very complex sign and of tremendous magical power, is derived, *after a mutilation and deformation*, the Swastika Rune, of which so many nonsensical things have been written.

In order to construct the seat of the Gral, a violet-blue color crystalline stone is opted for, similar to an agate. On its upper part, in a slightly concave area, a Rune of Gold, skillfully chiseled by the

31. Physical movements must be discarded: $e = \frac{dv}{dc}$ Here, we will refer to “other kind of movements.”

Siddhas, was enchased. And once the seat was completed, it was deposited outside of the island's walls, in the direction of the Porta Infernalis, but many miles from there, in a continental region.

It will be difficult for anyone to imagine the marvelous spectacle of the Gral descending into the seven hells. Perhaps if one thinks of a Green Beam, of blinding brilliance and a gnostic influence upon the viewer, before whom the Demons turn their ferocious faces, frozen with fright; a Beam that, like the reaping blade of an invincible Sword, goes tearing through the four hundred thousand worlds of Deception, seeking the heart of the enemy; a flying green serpent that bears between its teeth the Fruit of the Truth, denied and hidden until then; if one thinks on the beam, on the sword, on the fruit, on the Serpent, perhaps it is thus possible to intuit what occurred at that crucial moment when the Truth was placed within reach of the captive Spirits. Yes, because since the Gral was seated upon the Rune of Gold, the Tree of Science was planted within reach of those who, completely confused, were living in Hell believing to inhabit a Paradise. From now on they would be able to eat of its fruit and their eyes would be open!

Hallelujah for Khristos LúCIFER, the Serpent of Paradise! Hallelujah for those who ate of the Forbidden Fruit: the awakened and transmuted Viryas!

What was the next step of the Gods? Prior to the fall of the Gral, but when this phenomenon was already occurring on other planes, they applied the law of the fence to the walls of the island, *isolating the interior area from the exterior*. In order comprehend the effect that such a strategic action produced, one must bear in mind that *this was the first time that a plaza in the Solar System was liberated*. When a ring of fire seemed to burst forth from the imposing walls and the interior of the island, enveloped in a strange vibratory and flaming cloud, was no longer visible, the Demiurge began to feel His substance amputated. The strategy of the Siddhas was aiming to gain, not only the flat area of the island but also its relief, its mountains and valleys, its lakes and forests, its vegetables and animals; the island, a vast country, was also a gigantic Noah's Ark that for millennia would receive the Viryas who managed to awaken and flee from material chains and also those who had been transmuted by fighting to the death in battles.

A whole country subtracted from the immanent control of the Demiurge was a new experience, but, however this had been possible, the truth is that the island was still there: hidden by a barrier of fire but in the same place. That is why the reaction of the Demiurge made the Earth tremble, seeking to somehow affect that incomprehensible phenomenon and recover the dominion of the "plaza." Terrible tidal waves tossed the adjacent seas and never-before-seen winds uselessly blew against the titanic walls; the sky

was darkened by clouds of ash from suddenly awakened volcanoes and the ocean floor was threatening to split and attempt to swallow the “liberated” island.

The world was seeming to have gone mad, showing the terrifying spectacle of all the “uncontrolled” forces of nature, when, “as if it were the height of abominations,” the Gral descended upon the Earth.³²

What could we add in order to give an idea of what happened there? We already said that it is very difficult to describe (or even mention), an event that generated a perpetual irritation in the Demons. Perhaps this comment may tell someone something: “as the Gral was falling to Earth, beyond the three hundred and seventy times ten thousand Worlds, the Great Face of the Ancient One let out a howl of horror that *is still heard reverberating* in the confines of the Cosmos.”

As soon as the Gral had been seated upon the Rune of Gold, the Siddhas performed the Strategic Opposition, finally making the walled island become invisible, disappearing forever from the Earth’s surface. Thenceforth, sleeping men would speak of Valhalla, the abode of the Gods, and also of Hyperborea, the “island swallowed by the sea,” since the original myth, charismatically transmitted by the Siddhas, has suffered various falls into exotericism due to the blood impurity of the Viryas.

K. Commentary on the Rune of Gold or Sign of the Origin

The question that initiated the preceding esoteric commentary, let us recall, was asking “what has become of the Gral . . . ?” In response, we found that it is erroneous to inquire about the Gral, since this virtually is *The Origin*, and has never moved from there. Its seat, on the other hand, the Rune of Gold, possesses the dimensions of a material object and it is given to suppose that, to a great extent, it is affected by the laws of physics. We can then re-pose the problem: what has become of the Rune of Gold? Is it still holding the gem of Khristos LúCIFER? In this last case the answer is affirmative: the Rune of Gold has since then been the seat of the Gral, a situation that has not altered at all in modern times. With regard to the first question, we should realize that it would be an impossible task to summarize here the complete itinerary followed by the Rune of Gold up until today; it would force us to mention disappeared Civilizations and, many of them, completely unknown to official culture. We will refer, then, to historical times, starting by

32. According to the Hyperborean Wisdom, “two *winged* Siddhas, lieutenants of Khristos LúCIFER, accompanied the Gral in its descent.”

establishing some guidelines that will allow us to face the problem in a correct manner, thus avoiding many superstitions or disinformations.

1° - The Rune of Gold has been many times confused with the Gral. Indeed, we have already explained why the Gral should not be sought. However, on some occasions there really has been a transportment and it has been thought, with reason, that it was the Gral. *But the Gral is not an object of which one can appropriate, and still less manipulate or transport.* With all verisimilitude, what has been transported is the Rune of Gold, within the framework of a racial Strategy. In this case we cannot attribute the confusion solely to the enemy strategic action because, in the degradation of the ancient Hyperborean myths, the major responsibility falls on the blood impurity of the Viryas.

2° - The presence of the Rune of Gold among the members of a community of Hyperborean lineage has the virtue of favoring charismatic bonding and legalizing the conduct of its leaders.

3° - The presence of the Rune of Gold is the presence of the Gral; and the people to whom the Gods have entrusted its custody are *undoubtedly*, at this time, the purest Hyperborean lineage of the Earth.

4° - In order to certify if a determinate people have been in possession of the Rune of Gold, one must study their Hyperborean architecture of war:

The possession of the Rune of Gold requires the construction of stone structures with peculiar topological properties. Said constructions may *not seem* made for war, but such an appearance is exclusively due to the ignorance that exists about the Hyperborean Strategy. An example of this is the “castle” of Montsegur, on Mount Pog, in the French Languedoc. This construction, which is not a fortress by any means, was erected in order to enable the Hyperborean sect of the Cathars *to receive and preserve* the Rune of Gold. The principles that predominate there are those of the “law of the fence” and of “Strategic Opposition,” it being a useless task to pretend to make of Montsegur an astronomical observatory or a solar temple. But as the architecture of Montsegur has been designed *based on* the Rune of Gold, whoever does not take this key into account will never arrive at any positive result.

5° - One must distinguish between the seat of the Gral, to which we call the Rune of Gold, and the Sign of the Origin, which the Rune of Gold represents. We said that the Gods enchased a gold figure on the violet-blue stone and we denominate the whole (stone and figure), the Rune of Gold. But the Sign of the Origin, which was chiselled in Gold and enchased, possesses by itself the power to present

an “affinity” with the Gral. That is why many Hyperborean lineages, which did not achieve the high Honor of guarding the Rune of Gold, instead received the Sign of the Origin as a prize for their blood purity and recognition of the effort put into their Strategy. Thus is how the Sign of the Origin had, with the passing of History, a particular proliferation among certain lineages who proudly incorporated it into their banners. Naturally, the leaders in the beginning tried partially veiling its symbolic content by simplifying the figure, i.e., removing some suggestive elements; but, after the fall into exotericism and vulgarization, *the true appearance* of the Sign of the Origin was forgotten; I already said, for example, that the Swastika comes from the mutilation and deformation of that Primordial Sign.

However, in many cases, due to the extraordinary blood purity of some lineage, the Sign of the Origin was exhibited in full, allowing the leaders to use its enormous power in order to project the light of the Gral onto the mass of people. We could give several examples of Asiatic communities bearing the Sign, but we have at hand the case of the *Saxons*, who had engraved the Sign of the Origin on a tree trunk to which they were considering the column of the world (*Universalis Columna*). The purpose of such an audacious determination also deserves a commentary. When Charlemagne conquered Eresburg in 772, he rapidly proceeded to destroy the Irminsul trunk and to execute five thousand members of the Saxon nobility. Not content with this, after three decades of heroic resistance, the Saxon Race, of the purest Hyperborean lineage, was totally “Christianized” (after execution of its purest offspring). We have learned that many cultured Germans consider “fortunate” this dreadful Carolingian campaign. Thus, for example, Professor Haller unblushingly opines that “without the subjugation of the Saxons there would not be a German nation today,” since “Charlemagne’s greatest and most momentous undertaking was the subjugation of the Saxons. It gave the final shape to the Frankish Reich and created essential conditions for the state and cultural development of the Western world up to the present day.”³³ This generalized opinion is based on the “a posteriori” analysis of the historical facts, and that is why, considering that the extinction of the Carolingian dynasty made it possible that two hundred years later the Saxon blood arrived with *Otto I* to take the lead of the Western world, it is taken for granted that the domination and “conversion” of the Saxons was “necessary” and positive. Here is *our* opinion: the Judeo-Christianization of the Saxons represents the harshest blow that the Infernal Powers dealt to the Hyperborean lineages in the Chris-

33. *Der Eintritt der Germanen in die Geschichte*, Johannes Haller, 1957

tian Era, even greater than the conversion of the Vikings, of the Celts, or the destruction of the Cathars, only comparable to the annihilation of the Gothic Kingdoms. And the destruction of the *Irmisul* tree, with the loss of the Sign of the Origin for the Occident, is a catastrophe very difficult to evaluate.

6° - It is not indispensable, nor even necessary, that the Rune of Gold be found in the bosom of a people for the influence of the Gral to act upon them. The Gral acts upon the Viryas *from the Origin*, a property that cannot be affected by any physical variable, wherever the Rune of Gold is found. That is why it is, to a certain extent, absurd to attribute to such and such a people the achievement of a “high degree of Civilization” because “they were in possession of the Gral,” given that the Gral cannot be in the possession of anyone since it is, by arrangement of the Gallant Lord, proof of the Divinity *of all* the captive Spirits. What a people can have *in custody* is the Rune of Gold, but only as a prize and recognition of a *previously* attained racial purity, i.e., that the fact of having the Rune of Gold in custody is not the cause of the greatness of a people but inversely, the purity of its lineage made it worthy of the High Honor of being the depositary of the seat of the Gral.

But, even though the Rune of Gold *is only delivered to those who deserve to have it*, it is true that its close presence affects the environment by creating a mutant microclimate. That is why the Gods usually deposit the Rune of Gold, during dark epochs, in appropriate sites in order to influence the less confused lineages.

7° - From all that has been exposed up to this point, we can see the capital importance that it would have for a community of Hyperborean lineage to gain the custody of the Rune of Gold. It is then necessary to address this possibility in detail, which we will do in the next article when dealing with the A2 Strategy of the Siddhas. However, before considering the A2 Strategy, we must be clear about a fundamental concept, which is readily apparent from the preceding conclusions. The problem can be summarized in the question: why does “the King” (or whoever holds the Regal Function) need to find the Gral (that is, the Rune of Gold)?

L. The Gral as a “Tabula Regia”

Next, let us invite a brief reflection on the attitude that one ought to adopt when taking knowledge of the events protagonized by the Siddhas, and then I will give an answer to the problem by delving a little deeper into the symbolism of the Gral.

A profound meditation on the symbols that we have presented is required in order to capture their ultimate contents, which should always be perceived as dramatic and tragic, brimming with

spiritual urgencies. No one who has become aware of the incredible sacrifice made by the Siddhas in maintaining the Gral in the world for millions of years through Strategic Opposition, i.e., by a constant and continuous act of Will, no one who has realized it, we repeat, will be able to remain impassive, in the midst of the confusion, without experiencing an urgency to free himself from the chains of the Demiurge and depart, trying to alleviate, in some way, the task of the Siddhas. No one who verifies the truth of these symbols with his blood will be able to prevent Honor, the only morality of man, from insistently urging him to “abandon everything” and depart. But that departure will be “with weapons in hand,” like Nimrod and Wilde Jäger, prepared to fight an all-out battle against the Demons and feeling that the blood has been ignited by the “Berserker Fury,” by the “original hostility” toward the work of the Demiurge, transmuting the weak organic substance of the physical body into Vajra, the incorruptible matter. It is the least that the Virya can do in order to respond in some measure to the aid that the Siddhas have lent to the Hyperborean lineages, making it possible, with their Hyperborean Strategy, for the Gral *to give proof of the Divine Origin.*

Let us now go to the pending question.

The Gral-Stone, the Gem of Khristos LúCIFER, *is sustained in the World by the Opposition of the Siddhas*, where it fulfills its function of reflecting the Origin and divinizing the Hyperborean lineages; but, *because it is temporally related to Valhalla*, it also points out, to every liberated Virya, a path toward the abode of the Immortals. That path is that which the fallen warriors in battle follow, the heroes, the champions, guided by the Hyperborean women, those who were promised to them at the beginning of time and whom for thousands of years, because of the *fear* that was poisoning their blood, they had forgotten. If the valor demonstrated in the feat has been a sufficient purge, She will, without fail, be there, next to the fallen warrior, in order to cure his wounds with the frozen Armor of Hyperborea and guide him on the inverse path that leads to Valhalla. *And that path initiates in the Gral.*

But by this it should not be thought that the light of the Gral aims at the individual salvation of sleeping men, for that purpose the “Singing of the Siddhas” and the seven secret ways of spiritual liberation are available. On the contrary, within the “O” Strategy, the Gral must fulfill the fundamental role of *restoring the Regal Function*; that is to say: it must serve a racial or social purpose. That is why the Gral will be required in all cases in which it is attempted to establish the Universal Empire or any other system of governing based on the social application of the law of the fence (monarchy, fascism, national socialism, aristocracy of the Spirit, etc.).

The historical events that lead to the “search for the Gral,” always similar, can be symbolically summarized as follows. In principle, the Kingdom is “terra gasta” or the “King is ill” or simply the throne has become acephalous, etc. (There can be many interpretations, but the symbol essentially refers to a depletion or decline in charismatic leadership and a vacuum of power, whether the government is exercised by a king, caste, or elite.) The best knights set off to “seek the Gral,” in an attempt to put an end to the evils that afflict the Kingdom and ensure that the ancient splendor returns. Only one succeeds in finding the Gral and restoring well-being to the Kingdom, either by “curing the King” or “crowning himself.” Curiously, the triumphant knight is always presented as “foolish,” “pure crazy,” “naïve,” but especially as a “plebeian.”

Here, the “best Knights” are equivalent to any of the multiple social forces that are ready to launch themselves upon the Regal Function when an acephaly or vacuum of power exists. Finally “one of them” triumphs and re-establishes order in the Kingdom; “he was the plebeian and now he is King, with the approval and consent of the people.” In our interpretation, this means, evidently, that a “social force” has predominated over those remaining (the “other knights”) and *has replaced the existing order* (which was interdicted) by a *New Order*, unanimously accepted *by the people*. But if the problem is reduced to a mere struggle for power, why does the new King (or new elite, aristocracy, caste, etc.) need to find the Gral? *Because the Gral confirms the Regal Function.*

When in times of crisis a new elite or a charismatic leader takes power, with intentions of regal restoration, he must hasten to *legalize* his situation, otherwise another elite or leader will come to question his titles and will also attempt to occupy the vacant place, thus an endless series of battles, political or military, will ensue. But if there is a struggle for power, *no one has its control*; and it may occur that in the end the Kingdom winds up divided among various factions. It is necessary to settle the question, to consult an infallible judge, an undisputed and transcendent authority. Here is where the necessity to appeal to the Gral arises. Why the Gral? Because the Gral is also the Tabula Regia, the “list of Kings”; *it states who should govern, to whom it befits to rule, because it reveals who has the Purest Blood.* But this revelation is not simply oracular and arcane but through the mediation of the Gral, the purity of the Leader, his right to leadership, will be known by all and recognized by all, charismatically. Hence, the pure madman, of Hyperborean lineage but of plebeian Stirp, after “finding the Gral,” is “recognized by the people” as undisputed King.

When a Hyperborean lineage trusts in the light of the Gral for the election of its leaders, it can properly be said that a dynasty of “Kings of the Gral” will succeed one another. During the reign of

one of these, it may come to pass that the lineage reaches such a high degree of purity that it becomes worthy of gaining the custody of the Vrune of Gold. This is what occurred, for example, in the thirteenth century in the French County of Toulouse, when the Vrune of Gold was entrusted to the Perfect Cathars. (It will be claimed, against this affirmation, that the Cathars were Manichaeans, i.e., inheritors of a Gnostic tradition, and that that is why they were annihilated, only a circumstantial relationship existing between them, the Counts of Toulouse, and the Occitan population. Such an argument, of modern Druid origin, attempts to divert attention from the most important fact of the Cathar epic: its relationship with the Gral. The fact that they were Gnostics, which no one disputes, and that they taught one of the seven secret ways of liberation based on the Siddha's Song of A-mor, the origin of troubadour culture, which few know, does not at all explain their relationship with the Gral. The Gral, within the framework of the "O" Strategy, has a purely racial meaning. If the Rune of Gold was entrusted to the Cathars, it is because they were actively participating in collective techniques of transmutation, *which cannot exclude the Regal Function*, and not simply "because they were of a Gnostic affiliation."

M. Hebrew Messiah and Imperial Messiah

A theme connected with the property that the Gral possesses, of being a Tabula Regia, is that of the Imperial Messiah and its imitation: the Jewish Messiah. In principle, we will say that one is King of the Gral by purity of blood, an absolutely individual attribute that depends neither on race, nor on stirp, nor on any other material patrimony. A King of the Gral exhibits purely personal virtues such as valor, intrepidity, or honor and never fundamentals his prestige on material possessions or on the value of gold. The authority of a King of the Gral, for these reasons, exclusively comes from his personal charisma, which extends itself to the rest of the people thanks to the "bonding" that is established between the King and *each one of them*, in their blood, *through the mediation of the Gral*: it is the principle of the psychosocial Mystique. That is why a King of the Gral, *in his community*, is recognized by the people. Naturally, *all peoples* would have their King of the Gral if the action of the Synarchy and the Hebrew Race, with their "Democracy," "Socialism," "Communism," etc., had not usurped the Regal Function. In any case, it is worth asking: would the Hyperborean lineages, at a universal level, have the possibility of a King of the Gral that was recognized by all? This would be a personage of undeniable purity, whose majesty would be evident to all the lineages of the Earth, those who may or may not accept his authority, but to

whom they would not be able to deny his right to rule. Well, it is easy, then, to respond that the only Lord that accredits, for all the Hyperborean lineages, such a right, is Khristos LúCIFer. If He were to present Himself before the Hyperborean lineages, His right to *Rule by Blood*,³⁴ based on His undeniable purity, may or may not be accepted, but never denied.

But the idea of an Imperial Messiah does not come from a mere speculation. It was in the black days of Atlantis when, in response to the clamor of the Siddhas, the possibility arose for the exalted Presence of Khristos LúCIFer to be manifested to the sight of men. In those days, the confusion of the captive Spirits was so complete that no one was any longer responding to the Singing of the Gods or was capable of perceiving the Light of the Gral. That is why the coming of the Imperial Messiah, the King of the Kings of the Gral who was going to restore the Regal Function in order to re-establish the spiritual Aristocracy of the Hyperborean Leaders and destroy the synarchic Hierarchy that the Demons were imposing, was announced for centuries. The prophecy was finally fulfilled with the arrival of LúCIFer, the Khristos of Atlantis; but his Divine Presence was cowardly resisted by the Demons of Chang Shambhala who resorted to black magic and opened a breach between the infernal regions of the astral plane and the physical plane. From there, a terrible conflict was generalized, which only concluded when the continent of Atlantis “had sunk into the waters of the Ocean.” It is pointless to recount events here that today no one remembers and that, perhaps, are not worth remembering. We will only add that when the Demiurge, as I already explained, conceives the sinister idea of copying the Presence of the Khristos of Atlantis, He also decides to “announce” the arrival of a “Messiah” by imitating, in His own manner, the figure of the Imperial Messiah. But the differences are enormous. Here are some:

1. The Imperial Messiah comes to restore the Regal Function; the Hebrew Messiah comes to exercise the Priestly Function.
2. The Imperial Messiah accredits his right *through the Blood*; the Hebrew Messiah accredits his right *through the Heart*.
3. And that is why the Imperial Messiah will be recognized by the people *through the Blood* (charismatically); and that is why the Hebrew Messiah will be recognized by the people (Judaized) *through the Heart* (emotionally).

Let us pose a question: what has become of the Gral and its imitation, the Tablets of the Law? We provide several elements that

34. It never hurts to repeat that we refer to another blood distinct from the physical. Until a better explanation is available, it is convenient for the reader to take this “blood” in a symbolic sense.

contribute to its answer. In summary, we have said that the Gral, from the Origin, still rests on the Rune of Gold, and we mention that the latter was given in custody, in the thirteenth century, to the Cathars of the French Languedoc. What has become of the Rune of Gold since then? This is what we will try to respond in the next articles when presenting the A2 Strategy of the Siddhas. And about the Tablets of the Law, we said that they remained for twenty-one centuries buried under the ruins of the Temple of Solomon, in Jerusalem, where they were found in the twelfth century. We will also talk about this discovery and subsequent fate in the next sections.

N. Historical A1 and A2 Strategies of the Loyal Siddhas

The “O” Strategy is a “general” or totalizing strategy; the A1 and A2 Strategies are “partial” or field strategies. The A1 Strategy, which at first we attributed to John Dee and Wilhelm von Rosenberg, and which in truth was designed by them, as we have seen in the *Secret History of the Thulegesellschaft*, was finally connected with another field strategy, much earlier, thanks to the roll of Genghis Khan. This other strategy, which we have denominated “A2” for the sake of simplicity, is carried out *in History* until the middle of the thirteenth century. From that moment on, it is no longer in effect (for having failed to achieve its objective) and only in the seventeenth century, with the A1 Strategy, that *some of its patterns emerge on the surface of History*. We must note very clearly that the “O” General Strategy, which is esoteric and transcendent, differs fundamentally from the A1 and A2 Partial Strategies, in that the latter are dynamically directed toward *influencing History*. In other words, the A1 and A2 are strategies that attempt to divert social variables “in the long term” in order to force the restoration of the Regal Function; they rely, for this purpose, on the action of Hyperborean leaders who charismatically guide their peoples against the synarchic plans, using war if necessary. These strategies, then, are related to that “racial and collective” part of the “O” Strategy, i.e., with the functions of the Gral. The “A” Strategy, especially, has had to do with the last historical destiny of the Rune of Gold, as we will see next.

In order to interpret, without misunderstandings, the role that the A2 Strategy has played in History, on which we are now going to elaborate, we have synthesized the principal storylines in a few graphs. Figure 104 shows how events would have unfolded if the A2 Strategy had triumphed; Figure 105 expresses, on the other hand, the actual strategic situation in the year 1250. For the time being, we will dedicate ourselves to comment on the A2 Strategy by referring to such figures and later on, when the A1 Strategy’s turn comes, we will use other equally synthetic graphs.

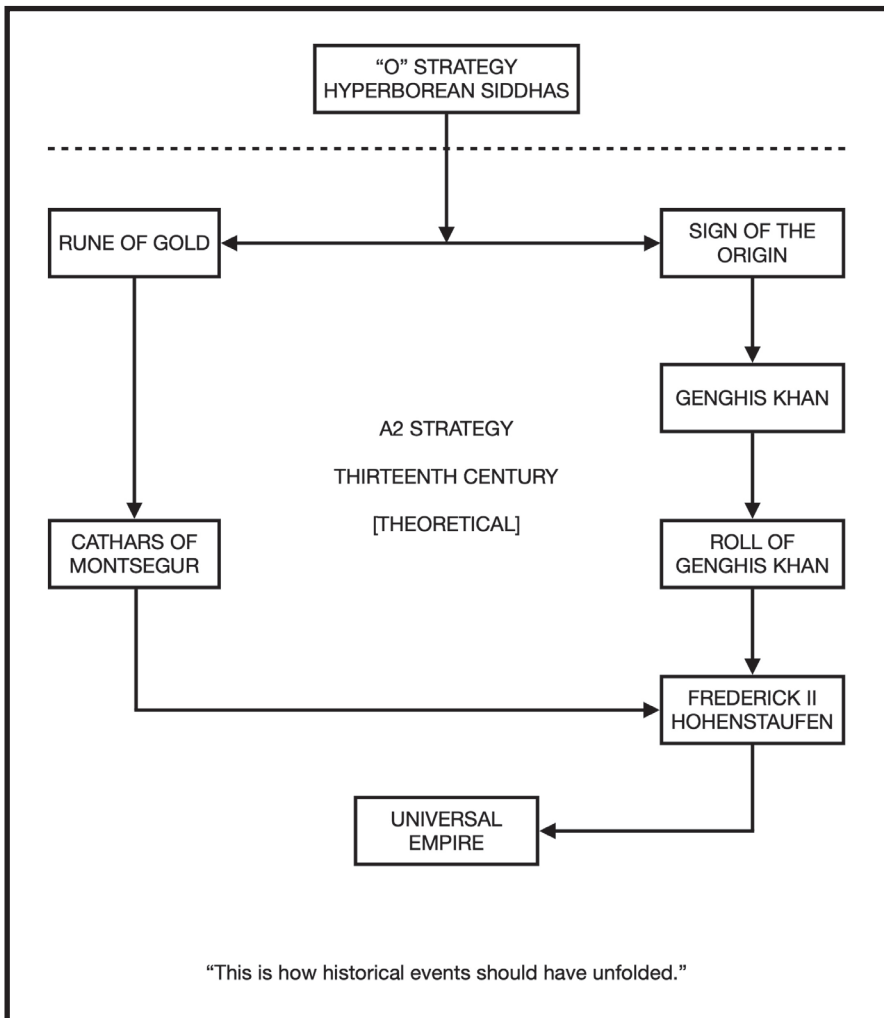


Figure 104

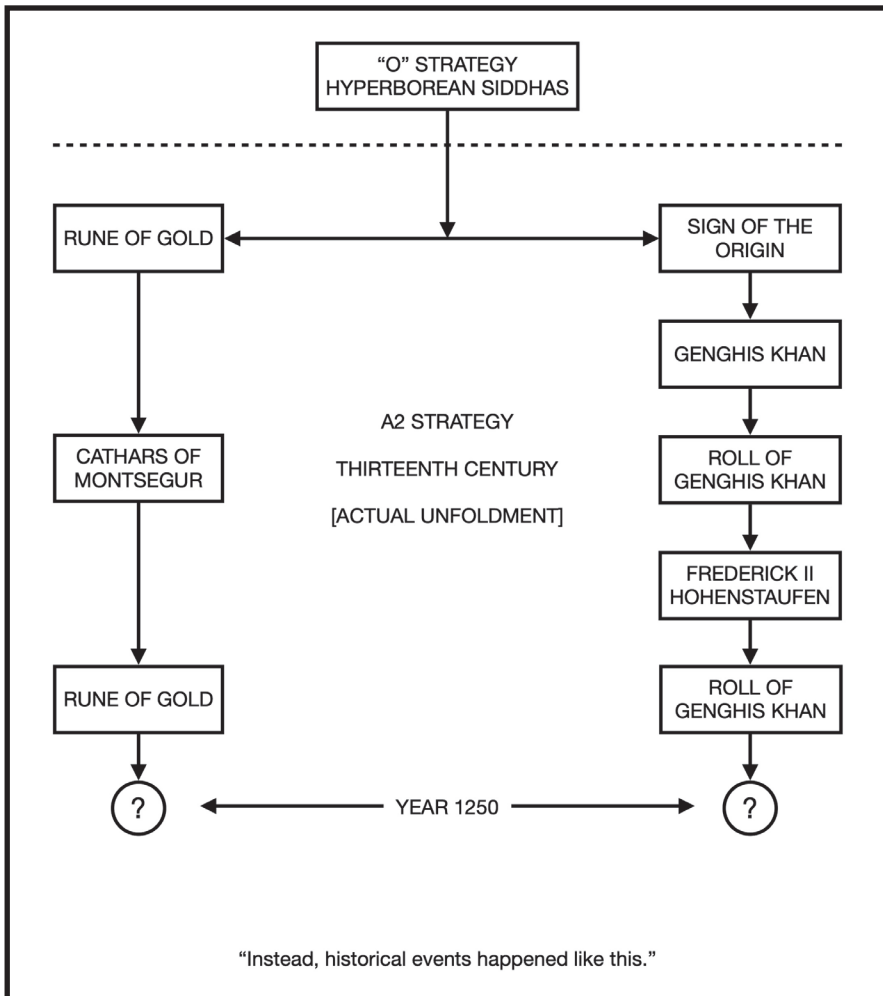


Figure 105

TWELFTH TOME: FUNDAMENTALS OF NOOLOGICAL RUNICS

A. Noological Runics and Numerical Kabbalah

It has been affirmed, on repeated occasions, the existence of two Kabbalahs and that both deal with the creation of the world by The One Demiurge. One, the Numerical Kabbalah, contains the secret of the ten Sephiroth and the 22 sounds; it enables one to obtain the keys to the Collective psychoid Archetypes (Manu) and to know the Plans of the terrestrial Demiurge Sanat Kumara or Jehovah Satan. The other, Acoustic Kabbalah, deals with the way in which these Plans can be put into practice (through the mastery of the soniferous ether, the Akasha tattva) and enables one to elaborate procedures in order to influence the physical world.

Numerical Kabbalah facilitates control over crowds and men *in combination with concrete elements of the Acoustic Kabbalah*. Acoustic Kabbalah enables Thaumaturgy and the exercise of the totality of the occult arts *in combination with symbolic elements of the Numerical Kabbalah*. Both doctrines are, therefore, complementary and necessary for magical praxis.

But as the Numerical Kabbalah is the object, almost exclusively, of study by Jewish sages, and the Acoustic Kabbalah, at least in the last 3000 years, is the domain of the Druids, this complementation has not presented problems to both races engendered by Jehovah Satan, the accomplices and executors of the Plan of the Synarchy. But this was not always so. In the Khristian-Luciferic period of Atlantis, during its Hyperborean splendor, the Numerical Kabbalah, which was a theoretical doctrine for the symbolic interpretation of the world, could be studied by anyone. For millennia it was a collective cultural patrimony, and so it continued, until the final cataclysm that submerged Atlantis. This is the reason why some surviving ethnic groups, and others who were vassals and were inhabiting continental lands, originally possessed and preserved Kabbalistic knowledge, such as mathematics or astronomy (Egyptians, Sumerians, Maya, etc.).

Contrary to the vulgarization of the Numerical Kabbalah, in Atlantis, the Acoustic Kábala³⁵ was known only to Hyperborean Initiates, while the Luciferic period lasted. Later, when Satanism became a standard practice on the part of the Priestly Caste, a great

35. The noticed difference in spelling marks the clear distinction between the Jewish *Kabbalah*, which is based on the twenty-two archetypal letters and sounds of The One Demiurge, and the White Atlantean *Kábala*, based on the Runes of Wotan, which are utilized as strategic weapons in order to counter said Hebrew science.

part of the doctrine was lost and, after the sinking, it practically disappeared as “initiatic knowledge.”

However, a small remnant of survivors who were neither Negroid like the Egyptians, nor Red like the Toltecs, nor Yellow like the Mongols, were possessing sufficient *practical knowledge* of Atlantean Science in order to reconstruct the Acoustic Kábala, had they wished to do so. This group is what modern anthropology denominates “Cro-Magnon men” and who in reality constitute the authentic ancestors of the White Race.

In Atlantis, *there was no significant White Race*. The Cro-Magnon was a minor race of Viryas taken under the protection of the Hyperborean Siddhas of Yellow Race to whom was entrusted, during the Luciferic period (a collective mission linked to the Acoustic Kábala), to be the guardians of the Lithic Wisdom.³⁶ They, better than anyone else ever, possessed the secret of stone: of carving; of its transport by levitation; of telluric resonance, which enabled them to harness the energy currents of the earth; of the construction of rock-crystal transducers, the use of which as an oracle John Dee also knew, and which could constitute, depending on the type, a “ray-launching” weapon, an “ever-burning lamp” and even a “flying vehicle.” The lithic technology of Atlantis would seem even today, having developed techniques in order to construct solid-state integrated circuits with 50,000 silicon crystal transistors, oxides, etc., amazing for the precision and effectiveness that it would have achieved.

After the sinking, the White Cro-Magnons, guided by some Hyperborean Siddhas, occupy themselves with “stabilizing the formal relief of the terrestrial surface,” making use of the knowledge acquired in Atlantis. It is these people who construct the great megaliths that are spread along the coasts throughout the world, which are not primitive monuments, but highly advanced technical instruments. But as long as we do not have a clear idea of what the “sinking of Atlantis” *really* signifies, we will not be able to understand the megalithic labor of the Cro-Magnons. Perhaps something will become clearer if we consider that what occurred *was not a simple cataclysm*, explainable *only* by physical causes such as Plato’s “seismic” hypothesis or that of Velikovsky’s “aerolite,” but the consequence of a terrible war into which the extraterrestrial Siddhas poured all their enormous knowledge. The battlefield was not only the terrestrial surface, for other, more subtle planes of exis-

36. This is the origin of the friendship (Hyperborean camaraderie) between Whites and Mongols; a friendship that today will have to be discovered and actualized: this is the problem that the Siddha Anael faces in Asia, Africa, and Latin America.

tence were involved in the conflict. In short, much is unknown, but it should be kept in mind that *after* the cataclysm of the Earth, which is a living organism, it had to be *restored* in its physiological functionality so that it would continue to be habitable (so that the “kingdoms” of nature would not react “against” man, for example). In this task, the Cro-Magnons worked using menhirs, dolmens, and cromlechs, and other telluric instruments that will be described later on.

It is now worth quoting a page by Louis Charpentier,³⁷ where he imagines the possible function of the menhirs:

“Some five or six thousand years ago, the Chinese discovered, and perhaps not only they, that the human body is the seat of distinct currents of nervous influences, the courses of which lie outside all known anatomical conduits.

“In the healthy man, these currents, which are two and of opposite nature, are equilibrated; but if, for one reason or another, exteriorly or interiorly, they become unbalanced, disease sets in and, with it, one or the other microbe.

“But the Chinese physicians of that time also discovered that it was possible to act on these currents by puncturing certain points along their paths with silex needles, which are now metallic, with the objective of restoring the necessary balance, or to create certain disorders voluntarily. This is the Chinese therapy known as acupuncture.

“Like the human or animal body, the earth is traversed by currents other than magnetic currents, the nature of which is not well known, but which exert their action on the geological layers they pass through and thus on the vegetation.

“Moreover, a few decades ago, agronomists tried, apparently with some success, to activate crops by erecting antennas capable of collecting atmospheric static electricity, which was then distributed through the soil by various means.

“It is not excluded that the menhir, although the stone is not a good conductor, exerts an action of the same order, especially when it is wet, for example, by means of the ‘water of the moon,’ that is, the dew.

“We could then think that the menhirs were raised higher or lower, according to the intensity of the telluric current, to establish a beneficial balance.

“In this sense, very interesting agronomic studies could be undertaken.”

37. *Les Géants et le mystère des origines*, Louis Charpentier, 1969; p. 213

Undoubtedly, we are on the right track here. But, as will be seen in the following commentaries, the terrestrial Acupuncture is only a secondary objective of the megalithic construction.

B. The Guardians of the Lithic Wisdom

In order to comprehend what we refer to when we speak of the “lithic technology” that the Cro-Magnons applied, after the Atlantean cataclysms, we should first consider certain aspects of the human habitat on the terrestrial surface. But here we will not deal with the ecological habitat, which the natural sciences are occupied with, but with the *psychic relationships* that man establishes with the *environment* that he inhabits, and the way in which this habitat has been *chosen*. For this, we must define the *psychoregion* concept as “that habitat chosen by man in pursuance of a *psychically appreciable telluric quality*.”

This definition excludes the choice of the habitat out of necessity or obligation. Because in his multiple displacements, man *usually chooses the precise place* where he will construct his dwelling, found a city, elevate his soul to God, etc., motivated by transcendent experiences that surpass the mere physiological necessity to feed or protect himself. Thus, a *psychoregion* is the *chosen site*, par excellence, in order to perform acts of greater or lesser transcendence.

In principle, the psychoregion can be “personal” or “social.” We wished to climb a hill; *we chose a certain one*, among many others in the mountain range. Psychological motivations of extreme complexity influenced this choice, but above all we must emphasize the *interaction* between the *chosen hill* and the *fact of choosing*, because this *interaction* precisely converts the preferred hill into a *personal psychoregion*.

Perhaps another person prefers another hill, but, out of a whole landscape of hills, for me, the chosen hill is *different*, it *stands out* in some mysterious way, it acquires an enhancement that transforms it into an *object of appreciation*, into a *personal psychoregion*. Personal psychoregions are, then, as many sites one chooses for motives of telluric interaction, from a “lovers’ corner,” a fleeting transit, to a “home” in which one is to live for many years.

On the other hand, a social psychoregion is a site that has been chosen on the basis of communal or collective psychological motivations. For example, a place that exerts a certain “charm” on more than one person is a “social psychoregion.” The “cave” chosen, among many others, by a tribe as a communal habitat is also a social psychoregion unless this choice was motivated exclusively out of necessity.

In antiquity, the sites on which cities were erected were chosen for transcendental, religious, or esoteric reasons. Nowadays, hu-

manity inhabits large cities that are also collective psychoregions because, although the current citizens *have not chosen* the psychoregion, their ancestors have done so at some point when, for certain motivations, they decided that this was the preferred place, the exact site, on which the city *should be* erected and the *foundation stone laid*. It is evident, then, that every city has once been a *primordial psychoregion*, chosen by the “founders” and that the same must have occurred with the “sacred places,” on which the religious temples are erected, which were also selected at some primordial time.

In a city with many temples, we choose the one that we like, which constitutes, for us, a *personal psychoregion*. But the place where the temple is located has been, since its foundation, a *social psychoregion*; and it still is, since many faithful who feel the same attraction go to it. As usual, we refer only to telluric interactions and discard other important relationships, but of a psychological order, such as the “closeness” or “remoteness” of the temple; the worship there of some “advocation” or sacred image; any need or obligation; etc.

Without going into more examples, we can complete this concept by considering that nowadays, due to the demographic and material expansion of civilization, it is no longer common to choose a social psychoregion, although all humanity constantly chooses personal psychoregions.

But in antiquity there was a whole science for telluric selection and, in fact, the most ancient cities that have come down to our days have been founded by means of guidelines that are today completely unknown. Modern rationalism, as always, provides dogmatic explanations that “History,” “Archaeology,” etc., rigorously sustain. In order to elaborate such explanations, the Traditions of the peoples, whose wealth of myths and legends (the superstructures’ “cultural objects” of historical facts) could surely come closer to the truth, are never consulted. On the contrary, a “scientific method” is used in order to interpret the fact that, this time, is extremely simple: a rational “manual of procedures” is invented, and by consulting its classificatory guidelines, the labor of the ancients is “academically” graded. In said manual, the guidelines of “defense,” “food,” “water supply,” “communications,” etc., are considered. If, of a city, for example, Babylon, had been founded “with said guidelines in mind,” that is: near a river, close to trade routes, on an elevation that overlooks the surroundings, etc., then its inhabitants were brilliant, “almost modern.” But if a people committed the “error” of building their cities without following any of such rules of the modern rationalist strategy, if, for example, they “despised” that impregnable hill and chose to live in the valley, then they are “sim-

ply idiots," primitive beings who "were ignorant of everything" about the way in which "a good city should be planned."

Of course, the rationalist blindness, which affirmed for centuries that Troy could not be where it really was and which fails to grasp why the Maya constructed cities that they were never inhabiting, does not recognize an important aspect of the problem, which is the choice of psychoregions.

In antiquity, the telluric inspection was entrusted to sensitive persons, priests or initiates, who were never using a rational criterion in this task, but were guided by esoteric knowledge. These persons "knew how to choose the right place" according to the community's needs, which were varying in many cases: lasting city, transitory city, encampment, fortresses, grange, etc. In very ancient times, a suitable site was carefully selected for every construction, be it a port, a temple, or a bridge. Today, it seems evident that, first, the road has arisen and then, in the vacant places, the bridge was constructed or the stones for jumping over were placed. However, it would be surprising to know how often very great detours were made in order to cross the river at places that were neither the most beached, nor the closest between banks, but the "psychoregion" was predominating over any logical or rational guideline. A river "should not" be crossed anywhere, just as the land "should not" be plowed and cultivated in its totality; there were zones, *negative psychoregions*, where the telluric influence was harmful and which should be carefully avoided. Many of those precautions of the ancients have come down to our days (the ethnologist *Jensen*³⁸ calls them "survivals") as complements of myths and legends, but they are taken for meaningless superstitions.

The fact is that, in antiquity, the existence of "hostile" places was well known and accepted, which explains many of the "mistakes" that would have been made in the choice of useful places, according to the guidelines of the "procedures manual" of modern rationalists. Because many times, a place endowed with all the *evident* advantages, in terms of security and food, was presenting, instead, the *esoteric* disadvantage of containing a negative psychoregion that was effectively preventing the settlement because it did not guarantee the communal well-being. On the contrary, there were places that were completely unguarded or dangerous, but which were representing true earthly paradises for those who *were enjoying* their psychoregion. Nothing else, for example, explains the tragedy of Pompeii, built on a slope of the Vesuvius volcano, a city that, despite the earthquake of 63 AD, was rebuilt at the request of

38. Adolf Ellegard Jensen, author of *Myth and Cult Among Primitive Peoples*.

its inhabitants, who could not bear the idea of abandoning it and that is why they perished in their totality sixteen years later, in 79 AD, when a new eruption buried it under the fiery lava and ashes.

We will not dwell any longer on a subject of easy comprehension. It only remains for us to add that in Atlantis, during the Luciferic period, there existed a whole “science of psychoregions” on the basis of which the Hyperborean Siddhas were instructing the Viryas on the techniques to use in order “to master nature” and to strategically reorient themselves. “Nature,” according to this science, is only a perceptible aspect, a concrete appearance, of that infinite multiplicity of evolutive processes in which consists the macrostructure of a Manu Age. That is why “mastering nature” signifies knowing how to operate on the evolutive processes and achieve the independence of the psychoid Archetypes. The “science” that was enabling such a “mastery of nature” was forming part of the Acoustic Kábala and this, as we already stated, was only known by an elite of Hyperborean Initiates.

After the cataclysms (the “sinking of Atlantis”) the Earth experienced a very great alteration in the functioning of its systems of vital energies and subtle fluids. The contrasts between psychoregions were accentuated to such an extent that the unbalances were easily perceived by man and were often dangerous. In order to equilibrate the psychoregions and make them habitable for humanity, the Cro-Magnons used their knowledge of Acoustic Kábala externally. But for such an exterior action to be effective, it must be accompanied by an interior *work*, for humanity (or its ethnic groups) interacts with the psychosphere (the “subtle” body) of the Earth, the seat of the psychoid Archetypes, and this relationship can “attenuate” or “excite” the contrasts between psychoregions.

Today, the possibility of effectuating a “collective” control over the environment by using psychic powers (the “force of the will”) will be taken with skepticism, since the advance of the Kaly Yuga (the demographic expansion of “confused” rational elements, the generalized predominance of the animal tendencies of the Paśu, etc.) has produced a humanity immersed in a materialistic stupor that prevents it from becoming aware of its mental potential and the power with which this potency could act on the psychoregions. In consequence, modern man finds himself unable to resolve the present-day alterations between psychoregions. The Strategy of the Synarchy has capitalized on this impotence and has launched subversive movements that “denounce the conflict between man and his ecological environment,” but there are, in truth, actual causes that an authentically ecological movement should investigate seriously.

Returning to the psychoregion concept, it is now time to ask: what is the psychological interaction between man and the envi-

ronment called? We have already defined it indirectly: there are “harmful” places that we denominate as *negative psychoregions* just as there are also places that possess a certain “charm,” which we are now going to denominate as *positive psychoregions*. These elementary concepts can be deepened if we define a new concept: that of *psychophysical climate*.

Let us recall that a psychoregion is the “habitat chosen by man in pursuance of a psychically appreciable telluric quality.” Now, we can add that every psychoregion possesses a *climate* that is particular to it, which can be defined as “the set of sensorial and extrasensorial perceptions that impression a man situated in his environment.” The concept of “climate” can be applied to both positive and negative psychoregions, personal or social, etc. For example, from the gloomy “feeling of oppression” that is experienced in a dark cavern to the “electrified atmosphere” of a theater hall that at the climax of the drama or tragedy is perceived by the whole audience, exist an infinity of special “climates” of common knowledge. With the purpose of achieving a clear and comprehensible elaboration of this concept, we will begin by studying the “climates” of the natural psychoregions.

C. “Psychoregion” Concepts

There are places in the world that enjoy a particular charm and sometimes their qualities are so intense that, when perceived by many, they transcend borders and gain a lasting fame. Who has not heard of an inspiring mountain, a dreamy riverbank, a sweetly murmuring stream, all places recommended as very propitious for meditation or love, or for recovering lost health, or even for inquiring into the future? Generally, it is the sensitive spirits, musicians, or poets, who express, in popular language, these geographical qualities by contributing to increase their fame.

Here, we are facing a case of *profound psychology*, the comprehension of which is usually facilitated by establishing analogies with phenomena of Physics. That is why we speak of *psychophysical climate*, although it would be more appropriate to refer to a *microclimate*, i.e., *to the climatic conditions in a limited space*. For example, what do we mean when we say that a psychoregion possesses a particular *microclimate*? We mean that in that psychoregion is experienced a psychological state different from that which would be experienced elsewhere, even in the immediate vicinity. But such a psychological state does not respond only to sensorial perceptions, i.e., visual, auditory, olfactory, etc., but also involves other planes of being, other regions of the soul, the fiber of which is not easily affected in ordinary life. It is as if the place, its microclimate, *induced* in man a totalizing force that, by dissolving percep-

tions and sensations, transports him toward the *non-differentiated* or unconscious. And this regression to the primordial states of consciousness, far from constituting a passive attitude on the part of the one who experiences it, generates the *active participation* between man and the microclimate. The *consciousness of experiencing* something special, the ecstasy, is precisely the effect of an *active participation*.

We have already mentioned, on several occasions, the psychosphere concept, which alludes to a “field” that surrounds the Earth and interpenetrates with all the points of its interior space. Such a field is equivalent to what in the Hindu Science of Breath is denominated the *terrestrial akasha globe*, i.e., that sphere where are deposited the Manu Archetypes, which we have called “psychoid,” and, on a lower plane than these, the “akashic records,” which are nothing more than the astral impression of their evolutive unfolding in matter. This field is, also, one of the ten “Vestures” or “Veils” of the Demiurge Jehovah Satan, “The Ancient of Days,” which are named in the Hebrew Kabbalah.

The *universal collective unconscious*, where the psychoid Archetypes lie, takes place in the “field” of the psychosphere, and this interacts with the *personal collective unconscious* of each individual (Paśu or lost Virya). In this way, human evolution is connected with the development of the planetary Archetype, since the psychosphere is the “substratum” of the terrestrial physiology, the “subtle body” that serves as the “vital nervous system” constituted by a complete lattice of telluric energies with millions of vortexes or “chakras” and distribution channels or “nadis,” etc.

Later, these concepts will be duly defined and substantiated. The important thing now is to grasp that a certain part of the human psyche, called the “personal unconscious,” *participates in the universal or psychoid collective unconscious*. In fact, the Paśu is absolutely linked to the psychosphere, and only the Virya can transcend the archetypal determination that the psychoid collective unconscious exerts, through the personal collective unconscious, on the ordinary consciousness. That transcendence, that awakening, that liberation that is attained after transiting the path of the return to the Origin, is a subject that we have already dealt with elsewhere.

We are now in a position to define a *psychoid island*, starting from the psychoregion concept already studied: *a psychoid island is the counterpart of a psychoregion in the field of the psychosphere*.

These three concepts should not give rise to confusion. In order to avoid misunderstandings, let us note that, inversely, *a psychoregion is the projection of a psychoid island in a determinate geographical area*. From this point of view, it can be affirmed that *a psychoid island is the Archetype of a psychoregion*. It is thus un-

derstood that we have first needed to allude to the “psychosphere” concept only for defining the ambit of the existence of “psychoid islands.”

In previous sections we posed the distinction between a “natural fact” and “cultural fact.” Of the latter, we then said that it was “the form” in which a psychoid Archetype was concentrated in evolving toward its entelechy; but as the cultural fact is “essentially structural,” we call the structure that supports said form a “superstructure.” We also studied how the superstructure of the cultural fact “captures” anyone who establishes a cognitive relationship with it, incorporating him as the subject of its drama: with its greatest potency the psychoid Archetype of the cultural fact attempts to unfold itself through the “captured” human subject and by exteriorizing its own cultural structure.

We can apply these concepts in order to explain the origin of that active participation between man and the microclimate that we were just mentioning: *by feeling attracted to a psychoregion, man “actively participates in its microclimate” because he has been captured by the microclimate in which the psychoid island unfolds.* There is not yet a cultural fact per se, *but every cultural fact begins with the “choice” of a psychoregion.* We can say, in order to give more clarity to the matter, that a psychoid island operates as the “framework” or “setting” in which every cultural fact must take place. That is why when a psychoid island captures man in the microclimate of his psychoregion, *by that fact alone*, the proper framework is arranged for the psychoid Archetypes, in a “karmic reaction,” to unfold through a superstructure that now includes man and the psychoregion as component elements and the form of which, dramatically, is denominated: “cultural fact.”

The Archetypes that we call “psychoid islands” evolve concretely in the psychoregions and these are *exclusively geographical* areas; the “microclimate” is the natural structure, *for man*, that supports the psychoregion. Hence, the “microclimate of the psychoregion” is equivalent, in another degree, to the “superstructure of the cultural fact”: both are expressions of the psychoid Archetypes; the former is that of a “psychoid island”; the latter, of a “Manu Archetype.”

An Archetype can be “known,” i.e., made conscious, through the *description* of one of the *concrete forms* that it adopts during its evolution. In this sense, we can affirm that every psychoregion is a *concrete form* that adopts the corresponding psychoid island during its evolution and, therefore, *every psychoregion is a “natural description” of its psychoid island.* One understands then the importance that would have for a Psychosocial Strategy, the possibility of knowing and distinguishing that the psychoregions, as *geographical projections* of psychoid Archetypes, *are graphically representable.* Duly trained sensitive persons, initiated in the Hyper-

borean Wisdom, can draw on a map the *outline* of the psychoregions or represent, in a “maquette,” their embossed surface. In the **⚡**, for example, there was even a corps of officers trained in order to trace the polygonal outline of any psychoregion in Europe.

D. “Psychoid Island” Concept

Let us resume the distinction between a “natural psychoregion” and a “social psychoregion.”

A natural psychoregion is a place made by the Demiurge’s own hand, i.e., where a “psychoid island” Archetype evolves, like, for example, a landscape, grotto, chasm, river, mountain, etc., all sites in which a particular microclimate can be perceived.

A social psychoregion is, on the other hand, a place chosen by man to establish his habitat, build settlements, temples, gardens, or palaces, to which he has modified its “natural” character in order to adapt it to communal aims.

It is evident that every site of the second case has been, before the intervention of man, a place of the first case. It is worth asking: Can *any place* be used to, through its formal modification or alteration, provide a microclimate suitable for human needs? No, it is necessary to choose the site carefully. As we saw in the story of Nimrod, The Defeated, it can sometimes take years to locate a suitable site, and that is if one has at his disposal the people qualified in order *to read*, in nature, the descriptions of the psychoid islands.

And yet, in spite of such a complexity, the White Cro-Magnons, “wise men of stone,” adapted psychoregions throughout the world so that they could be inhabited by man. After the last Atlantean cataclysm, they “repaired” the terrestrial nervous system, *again* making possible the strategic reorientation of the Viryas. Because, although the megalithic constructions keep a relationship with the currents of telluric energy, this only comes from a *functional aspect* of them and does not constitute, far from it, “the motive” for their making, as Louis Charpentier and other adepts of Druidism suppose. It was not a matter of practicing a “terrestrial acupuncture” but of behaving according to a Hyperborean Strategy: here is the key in order to interpret the attitude of the Cro-Magnon constructors.

Today, the Synarchy attempts, by any means, to erase the traces of the Cosmic War, and its tactic, in this sense, consists in denying any warlike determination to the peoples of prehistory. Thus, it will be seen that all the esoteric authors of the Synarchy, Theosophists, Rosicrucians, Masons, Martinists, etc., are *pacifists to the extreme* who blindly affirm that “the survivors of Atlantis were founders of civilizations” and provide, “as proof,” the Maya, Sumerian, Egyptian,

etc., cultures, without explaining the lapse of millions of years that separate them from that cataclysm.

In order to get closer to the truth, and to avoid synarchic misinformation, let us ask ourselves for a moment: what is the most likely conduct that the survivors of a civilization that has succumbed and disappeared as a result of a total war would adopt? They would certainly not behave *just* like civilization founders . . .

In reality, such survivors would maintain a *constant state of alert* and would only conduct themselves by following *military guidelines*, both for moving and camping and, even if they were trying to save elements of their lost civilization, this would not be, of course, *the principal motive that would determine their actions*. We have an example close at hand in those Japanese who survived more than twenty years in the Pacific Islands after the end of the Second War: although they constructed themselves cultural objects necessary in order to survive or live, such as a hut, a hook, or a game of go, and although they had transmitted part of their knowledge to the aborigines, “civilizing them,” *none of these motives was determining their actions*; on the contrary, upon being found, it was verified that the soldiers had not forgotten the war *at any time*, always maintaining a *constant state of alert* and conducting themselves, both for moving and camping, according to military guidelines; an example of this was the correct functioning of their weapons, which they had lubricated and kept in good condition, and fundamentally, the *constant respect for the military rank*—a sergeant in 1945 was still a sergeant in 1960—which reveals a whole universe of Honor and martial virtues.

This is undoubtedly the attitude of those who survive a total war and *have not surrendered: every movement, every action, is tactical and, therefore, must be executed according to the principles of war. But every tactic, in turn, must be planned within the framework of the General Strategy, so that it contributes to fulfilling its objectives*. That is why the Cro-Magnons moved and acted according to the tactics of the Hyperborean Wisdom and their *acts of war*, be they menhirs, dolmens, or cromlechs, were in accordance with the objectives of the General Strategy of the Siddhas.

The principal objective of the Hyperborean Strategy is “the return to the Origin” and, therefore, a dolmen, for example, has to *principally* serve for that; and then for “listening to the music of the spheres” or “affixing telluric currents” as Druidism claims. There is, in all this, a great secret that obliges us, in order not to give it away it, to use symbolic language. Let us say, then, that *when the principal object of the Hyperborean Strategy is effectively achieved, the Viryas disappear from History*. We cannot add more.

It thus turns out that every successful action of war carried out by Hyperborean Viryas, *after the total war*, culminates with the

disappearance of its protagonists. But the stone weapons always remain, even if they cannot be used again in the same way as their constructors utilized them. Louis Charpentier has discovered that, suggestively, the megaliths of France are distributed on an enormous spiral that encompasses the whole country; he has also verified that, since time immemorial, there is a whole esoteric migration of people, who, like a gigantic goose game, move (“masonry”). Naturally, something that Charpentier does not know, such a migration begins *a posteriori* to the stone constructions because *the constructors disappeared when they placed the last stone in the center of the spiral or “eye.”* Those who arrive afterward, and do not know the secret of the stone or lack the blood purity to pose a Hyperborean Strategy, *only have the alternative of purifying themselves by following the stone route of the Siddhas. As the Origin is common to all Hyperborean lineages,* it is possible that by following a path toward the Origin, *opened by other Viryas,* it is possible *to remember the secret* and thus be able to pose a Strategy of one’s own.

In order to neutralize these lithic weapons, and the possibility of “Strategic Orientation” that they offer, the Druids have occupied themselves for centuries with a magical blockade, engraving signs or performing rituals that aim to alter the surrounding psychoregions. But, since they infiltrated the Catholic Church, their actions have been tremendously effective because, after destroying the lithic weapons, on the site where they were located, they erected other stone constructions specially designed according to the principles of the Acoustic Kabbalah, in order to achieve the strategic goals of the Synarchy. We will return to them later on.

E. Megalithic Work of the Cro-Magnon Man

Let us now highlight an element that is closely linked to the transit through the world of the Cro-Magnon Whites. If on a map we indicate the world distribution of the megaliths—which will undoubtedly be incomplete because many have been destroyed—and on another identical map we mark the places wherein the ancient sign of the *Swastika* has been found, we will see that the areas of dispersion are identical.

Although the Swastika is held by peoples who, although inhabiting megalithic places, have not been the constructors of them, this fact does not invalidate the storyline, since, precisely, these peoples of inferior culture have picked up or discovered the Swastika from the megalithic construction, *since, in a certain sense, both are one and the same thing.* We have already declared that the megalithic constructions are *tactical weapons* to be used in the framework of a Hyperborean Strategy and that the objective of such a Strategy is

Worldwide Distribution of Megalithic Constructions

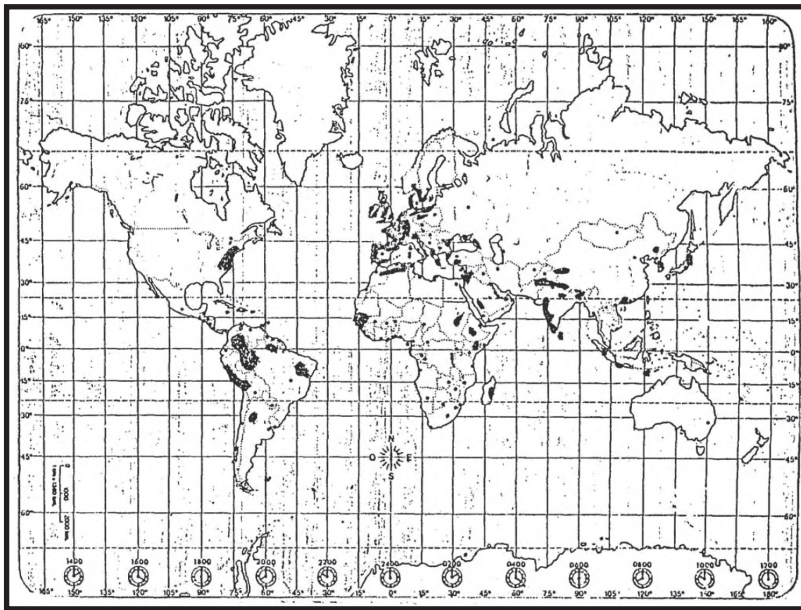


Figure 106

“the Return to the Origin.” In order to comprehend our previous affirmation, we need only recall that in every strategic action *toward the Origin*, the Gral, a reflection of the Origin, must intervene. But the Gral is supported by the Rune of Gold and on it is engraved the Sign of the Origin, *from which is derived, through deformations and mutilations, the Swastika Rune*. Hence, a lithic construction, designed to move a warrior community “toward the Origin,” makes it possible for another community, more impure or confused, to perceive the Sign of the Origin and “worship,” or consider “sacred,” the Swastika Rune.

But the Swastika, which is derived from the Sign of the Origin, does not itself represent a “solar sign” either, despite having been rationalized as such by decadent priests, who also identified it with “life,” “movement,” “reincarnation,” “the pole,” etc. In Antiquity, the Swastika *was a Hyperborean symbol of fire and blood, when both substances are one and the same thing*. Today, fire is *combustion*, the optical illusion of a chemical process of matter’s change of state, and blood, a *plasmatic liquid*. But the Hyperborean Wisdom teaches that *pure blood and fire* possess a common nature, a knowledge that is at the basis of the Acoustic Kábala utilized by the Cro-Magnons in order *to tame* the currents of telluric energy. He who can *see* telluric energy finds it similar to an igneous vapor; but blood is also *seen* in that same form: as an igneous vapor; and by such an analogy it has been spoken of for millennia as the

Worldwide Distribution of the Sign of the Origin or “Swastika Rune.”

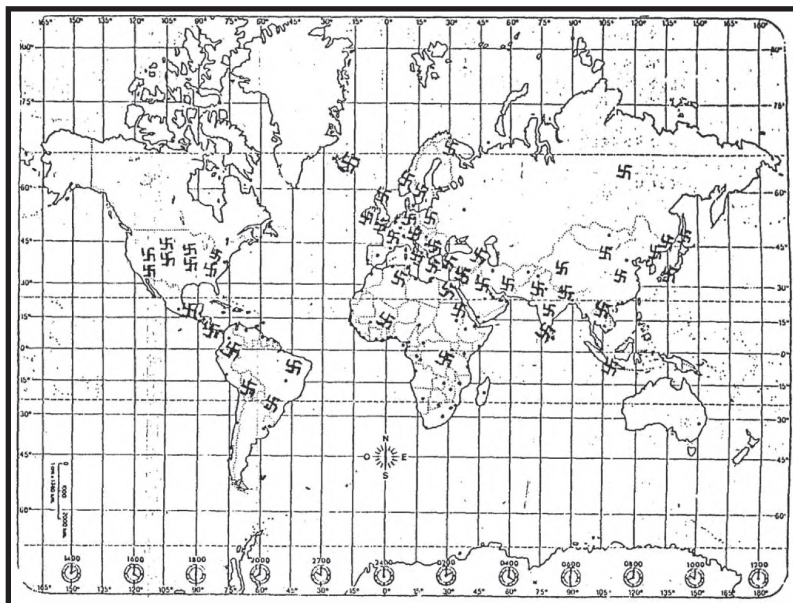


Figure 107

“blood of the Earth” and even, because in watercourses, rivers and streams, the circulation of telluric energy is greater, water has been identified as a “terrestrial blood.”

There is, then, a lost knowledge about the Swastika that only the Aryans of India, the Germanic peoples of Frisia and Saxony, and perhaps the Yucatán Maya, have preserved in a deformed manner until modern times. There is an ancient Sanskrit word for fire that highlights the Hyperborean “memory” of the identicalness that we have been pointing out: it is the word *pū* (पू), which, in addition to signifying “fire,” constitutes the root of *pure*, a quality of the Blood. In effect, in the Vedas one reads constantly that the Blood of kings, warriors, or priests, i.e., of members of the higher castes, is *pure* and, therefore, *igneous*. Blood and Fire were named in ancient Sanskrit, then, with a single word, *pū*, which also was also meaning “to purify,” the undisputed quality of *Agni*, the God of Fire, and of the Blood of the legendary heroes or Siddhas.

The Germans also preserved part of this knowledge by using the Swastika as a *Rune*, that is, as a magic word, an element of the Acoustic Kábala.

The Acoustic Kábala is based on the principle that every form is sustained by a Word, which is also an Archetype, which was pronounced at the beginning of the Drama by the Creator Logos, that is: the Verb aspect of the Demiurge. Knowing the Acoustic Kábala

signifies a *strategic advantage* that enables one, for example, “to adapt” the environment, the Valplads, so that it serves the aims of a Hyperborean Strategy by diminishing the satanic pressure of Maya, the illusion of the real.

That is why those who were utilizing, as letters, the Swastika, and other symbols of the Acoustic Kábala, were undoubtedly possessing a strategic advantage over other already synarchized peoples. An advantage that today the Germanic people lost because they must submit to the rules of a Judaized, satanist, and synarchic world, but that nevertheless does not represent an evil as great as that which other Hyperborean peoples have had to endure, such as the Aztecs, for example, who not only lost their alphabet of Kábala symbols, but their culture was destroyed and an attempt was even made to exterminate their race.

E. Megaliths and the Swastika Rune

We said that the Cro-Magnon sowed the world of megaliths and we add as an illustrative datum that the Swastika appears in the same places in which the lithic weapons were erected. We know that an infinity of nonsensical opinions have been voiced on this subject; however, we cannot avoid the affirmations of certain profane commentators, widely promoted³⁹ as of late, who, after observing that the megalithic constructions are predominantly distributed near the coasts of rivers and seas, draw the conclusion that “the constructors were coming from the sea,” or were, simply, a “seafaring race.” *We immediately refute* this presumption and affirm, instead, that the work of those *leaders* of lithic art was much more vast than what is usually assumed, since it was including *the entire surface* of the continents, and that, because of not knowing, now, what this work consisted of, erroneous and nonsensical conclusions are reached.

The key is in the Acoustic Kábala, which includes the use of *lithic resonators*—menhirs and dolmens—but also *formal devices*—like the cromlech, the labyrinth, the profile of large rocks and mountains, the shaft and the cavern, etc., *which work in a descriptive way on the psychoid Archetypes*. Many caves exist that have been artificially modified in order to serve determinate aims, if not totally artificial; and numerous shafts, throughout the world, show a human elaboration. Also the petroglyphs and cave figures of Cro-Magnon origin, as in the caves of Altamira, Lascaux, or Aurignac, had their fundament in the Acoustic Kábala: certain mantram or magic words were enabling them to operate on the group souls, el-

39. “Suspiciously” promoted.

ementals or egregores, of the animals, those that they wished to hunt or domesticate. In Peru, at the site of Marcahuasi, situated on a small Andean plateau at an altitude of 4,000 meters, an authentic Cro-Magnon workshop-school can be visited today, where anyone can contemplate, "in situ," a whole arsenal of tactical lithic weapons and verify, if one has the "eyes to see," that they exceed, in their overwhelming diversity, the better known menhirs, dolmens, or walls.

G. The Lithic Arsenal of Noological Runics

We have already referred to the modifications that the Cro-Magnons made to many psychoregions by transforming them from "natural" to "social" or suitable for the Viryas to inhabit and "strategically reorient themselves." But we also mentioned that in many cases the social psychoregions were once again altered by the Druids, with the purpose of re-adapting them for the Strategy of the Synarchy; for example, it is worth remembering that many of the great temples of "modern" religions, Catholic, Muslim, Buddhist, etc., have been built over ancient "pagan temples," that is: in places that were venerated since the most remote antiquity and at the center of which existed a menhir, a dolmen, a cromlech, etc. Let us now explain the nature of this *synarchic counter-offensive*.

The Druids infiltrate the Benedictine Order starting from the fourth century and then, from Cister and Cluny, they launch the Order of the Temple in the first and most terrible offensive aimed at establishing the World Government of the Synarchy. In studying the A2 Strategy, we will comment on this synarchic plan, and explain the reasons for its failure. What is important is that, for such a plan to work, the religious psychoregions of Europe had to be prepared centuries in advance so that their microclimates would capture the "believers" and incorporate them into the process of the Jesus Christ Archetype.

For this purpose the Druids were counting on the Acoustic Kabbalah, of which they were masters, and on the Numerical Kabbalah, which the Jewish sages gladly placed at their disposal; by combining this formidable knowledge, they developed a technique of psychosocial control based on the archetypal resonance of enormous stone structures. The concrete expression of this work is the Gothic cathedral that "appears," as everyone knows, in the eleventh century. This gigantic construction is a lithic instrument, finely calibrated in order to generate a religious microclimate, capable of overwhelming the parishioner with its grandiosity and of suggesting to him an attitude of respect and devotion. The Archetype of Jesus Christ needs nothing more than that in order to make the capture, transforming the microclimate into a superstructure and

the religious psychoregion into a cultural fact! But the most admirable thing about such an infernal machine, and even if this affirmation scandalizes geneticists, we will say it anyway, is that, once the capture has been made, it “modulates” the genetic information of the believer, making the Archetype of Jesus Christ hereditary, that is to say: genetically Judaizing the unwary; this is achieved because the Jesus Christ Archetype, which is psychoid, i.e., belonging to the universal collective unconscious, is introduced into and plasmated in the personal collective unconscious by the action of the cathedral, which involves a chromosomal modification *in all the cells of the human anatomical structure*.

Thus, the cathedrals are: *machines for psychically (and genetically) programming the population with the purpose of forming a Judaic human type, which act on the genetic inheritance by the transmission of induced symbolic characters*.

The construction of cathedrals, and other monuments that we do not mention for the sake of brevity, is, from the point of view of the Hyperborean Wisdom, an authentic tactic of Psychosocial Strategy put into practice by the White Hierarchy of Chang Shambhala in order to favor the advent of the Universal Synarchy. Regarding the *function* of the cathedrals, both the Druid Fulcanelli and the Celtist Louis Charpentier, and many other authors of similar synarchic affiliation, claim that they would be “books of stone” destined to perpetuate an “occult knowledge”—here it would be Alchemy—which, due to the “reigning obscurantism,” cannot be exposed even by initiatic organizations. It is hard to believe that such idiocies can be said in good faith! And we would be tempted to doubt the rational judgment of those who utter them *if we were not aware that there is a Synarchic Strategy and that they are its agents*.

In order to clarify things, let us recall that with the pyramids of Egypt a similar conspiracy occurs, in which all the “esoteric” authors coincide in affirming that, for example, “Cheops⁴⁰ Pyramid is a book of stone, where the Egyptian knowledge has exploded in order to perpetuate it through time.” On what do they base such a statement? On the perfect geographical orientation of the constructions—pyramids and cathedrals—and on the intervention of very exact and striking numbers, extracted from Physics or Astronomy, in the dimensions of the monument.

Let us now see what the truth is that the Synarchy intends to hide or conceal with absurd theories: pyramids, cathedrals, and, in general, all temples constructed on the basis of kabbalistic principles are functional machines, constructed in order to collectively

40. Also known as the “Pyramid of Khufu” at Giza.

operate on the public. Ask yourself the following question: what machine does not involve measurements and dimensions linked to the laws of nature that it is intended to govern and exploit? To infer from this that the machine is a book into which has been poured knowledge of nature intended to be read in the future is an unrealistic idea.

A machine is constructed in order to be used in the present and in the immediate future, or so that it functions while it has a useful life, but it is never made thinking about what will occur thousands of years later. It is clear that if said machine passes through the millennia and is contemplated by beings who ignore its *functional objective*, it would not be strange that they mistakenly reason that it is “a book” and even “read messages” in it. Think, to give an extremely simple example, of some future men who, ignorant of everything about our civilization, will find *the face of a wall clock, one meter in diameter*. And that, from its examination, that it is a “book” made for future generations by some ancient beings who knew the longitude of the terrestrial meridian, were counting to twelve, were probably worshiping the circle, perhaps the Sun, were in the Bronze Age, etc.. All these deductions are logical, but *nothing indicates about the clock*, nor about the *functional objective* for which it was designed.

It is necessary to understand, then, that cathedrals and other similar monuments must be considered in their *structural totality*, taking into account the *function* for which they were designed. And if we do not know what that function is, *it is better to keep quiet* because otherwise we collaborate with the Synarchic Strategy that consists in fomenting confusion in everything that is related to Chang Shambhala and its demonic plans.

H. Druidic Strategy

Closely connected to this subject is another synarchic tactic, which we will now warn you about. When speaking of the “Middle Ages” and the “Renaissance” a deliberate error is usually made in affirming that indeed “a kind of chasm” separates the two epochs. It would seem, according to the historians of the Synarchy, that the Middle Ages were an epoch of impenetrable darkness, the blackness of which was abruptly dispelled by Renaissance humanism. It would thus seem that the Renaissance arises by spontaneous generation, totally divorced from the epoch that it comes to “surpass.” But however well one looks at the thing, one discovers again, behind such opinions, the synarchic tactic.

I. Druidic Cultural Revolution

We will say it again: the Demiurge, His Great Breath, impulses matter *to evolve* by following the formal order of His Plans, or Manu Archetypes. The Law of Evolution thus governs all orders of existence, human societies included. But the White Hierarchy of Chang Shambhala usually hastens this social *evolution* by means of an alteration called *revolution*, which is also expressed by a precise law that consists in posing a dialectical opposition to the system that it procures *to revolutionize*. That is why it should not be surprising that after every revolution, the revolutionaries negate and devalue the previous order: it is a pure synarchic tactic, which can be verified by observing the French, Russian, Cuban Revolution, etc., where one evidences the dialectical clash and the negation, on the part of the new order, of any value to the displaced order. This synarchic tactic is very evident and will not require further commentary . . . except that the Renaissance does not appear in History as a “revolution.”

However, overlooking the qualifications, we discover at the heart of the Renaissance change, the same synarchic Strategy that directs the great revolutions of History; and with it the negation of the “previous epoch,” which is labeled “obscurantist.” But, since we dismiss its natural or spontaneous character, we must ask: who launches a revolution as vast as “the Renaissance?” Because every revolution keeps record, behind the evident protagonists, of a hierarchy of “*éminences grises*” who *plan and direct* the movement. The violent aspect is only the culmination of a long subversive work carried out by professionals, “agitators and revolutionaries,” who have also been “agitated” by hidden forces that rarely show themselves to public light. We know that the Synarchy lies behind these powerful movements but in the case of the Renaissance this is not always sufficiently clear and we will say why: because the Renaissance was a *cultural revolution*, *not a political* one like the violent revolutions that we are accustomed to consider.

The *reaction* to such a revolution was called: *the Cathars and Frederick II Hohenstaufen*; and it was fiercely suppressed. And note that if we speak of a reaction in the thirteenth century to a revolution that takes place in the fifteenth century, it is because we admit that in the thirteenth century the motivations that would trigger the revolution of the Renaissance were already in sight: motivations that the Druids and their henchmen had incubated for eight hundred years. And the greatest of such motivations, the most evident, were the cathedrals, so effective in their cultural revolutionary objective, so splendid in their structural perfection, but, above all, so grandiose in the face of human smallness, that it was making

it very difficult to react against them. But this inhibition was, undoubtedly, another important synarchic objective.

We repeat it for the last time: an error is committed in believing that the Renaissance truly signified a reaction against the culture of the Middle Ages. It was the Middle Ages itself, its *hidden forces*, that generated the Renaissance, preparing itself for centuries, acting on the masses by means of psychosocial tactics, among which, since they are by no means the only ones, are the cathedrals that we have been mentioning.

But, surely, we are tempted to ask: without the cathedrals would there have been a Renaissance? *We believe not*. This answer may give an idea of the importance that we attribute to the collective influence of the gigantic stone machines and to the science that made it possible to design them: the Acoustic Kabbalah.

J. Notions of Esoteric Chorology

Whoever has read the previous nine articles will have already understood that we reject “the *socio-cultural* point of view, which recognizes man as the active agent, and earth as passive subject, is now generally accepted⁴¹ [by geographers],” because it implies a false concept of “free will” that man, a slave of Jehovah Satan, does not really have. On the contrary, for us, and according to the Hyperborean Wisdom, man is the *subject* of a drama (the process of the psychoid Archetypes) that unfolds in the theater of a psychoregion of the Earth, which behaves as an *active agent* that captures and integrates him into the superstructure of cultural facts.

When we made the critique of “historical Ages” and of “culture,” we demonstrated that the Paśu or lost Virya is, in general, a prisoner of cultural facts; but, later on, when defining “psychoregions,” we explained that these constitute the primary ambit upon which the process of the historical fact is initiated; the “man” and the “psychoregion” would thus seem to be the fundamental and sufficient elements in order to comprehend the drama of human life. However, this is not so because “psychoregion,” such as we define it, is a *spatial* concept, which tells us nothing about the *temporal* dimension of the drama. In order to complete this aspect, the Hyperborean Wisdom contributes the complementary concept of *geochrony*, starting from which, *just now*, the Kaly Yuga can be defined.

It is easy to understand that the process of the psychoid Archetypes *cannot be the same in different psychoregions*. For example: the Lady Archetype develops through Vulcan and impulses him to seek a “beloved” woman; if the psychoregion where the drama un-

41. *Geography: Its Scope and Spirit*, Jan Otto Marius Broek, 1965; p.27.

folds is, for example, the “native village” of Vulcan, then he will be able to project his “impossible love” on one of the village women and to sublimate his sexual energy with which the Lady Archetype feeds on; but if the psychoregion is, for example, a “desert island,” the projection will not be concretized “outside” and the process will take another course. In this extremely simple example, but which exemplifies many other cases, it can be noticed that *as the psychoregion varies, so does the process* (because, naturally, the superstructure of the cultural fact varies).

But what is the nature of this variation of the process? For we do not say that the process “will not take place,” but that, simply, “by changing the psychoregion, the process varies.” The answer is: in changing psychoregion the process varies *temporally*, or, in other words: if a man, captured and integrated into the superstructure of a cultural fact, changes psychoregion, *the process of his drama may become faster or slower, according to the geochronic character of the place*. The importance that the geographical situation of the Viryas has, from the strategic point of view, is now understood.

1. Geochronic Effect on the “Exterior Kaly”

There is, then, a relationship between every psychoregion and the temporality that the process of the psychoid Archetypes requires *when they unfold in its ambit*. But the different psychoid Archetypes make up an infinite set and, *each one of them, presents a different time of evolution in each particular psychoregion*. That is why it is not possible to take into consideration *any particular Archetype* in order to refer to the temporal relationship between “psychoregions” and “cultural facts” or, in the psychosphere, between a “psychoid island” and a “psychoid Archetype.” The concept of “geochrony” is defined by the Hyperborean Wisdom following a reverse path: *it does not refer to the projection of a psychoid Archetype but to a blood memory; to the memory of Lillith outside, that is: to Kaly*. In effect: *“geochrony is the capacity that a psychoregion has in order to obscure the image of Kaly.”*

What does this have to do with time? That, *inversely*, a psychoregion where it is not possible to perceive Kaly is a site where *a maximum temporal synchronization can occur* between the biological rhythms of the microcosm and the Time of the macrocosm, which is an expression of the immanent flow of the Demiurge’s Consciousness. Therefore, the geochrony gives a negative indication of the possibilities that a psychoregion offers in order to achieve *Strategic Orientation* or, in other words: the higher the geochronic index of a psychoregion, the lower the possibility of Strategic Orientation.

Within the Hyperborean Wisdom, there is a science that studies everything related to the psychoregions and their geochronic relationship with man: it is *esoteric chorology*.⁴² The Thulegesellschaft was possessing an important “closed circle” specialized in chorological studies, which, after 1936, passed to the Ahnenerbe Institute of the **SS**. And it was the experts in chorology of the Ahnenerbe Institute who carried out a worldwide survey of geochronic indices and discovered that *a true route of darkness could be located, or chorographed, on the terrestrial surface* (Figure 108).

Said “Route” is the current expression of the so-called “Kaly Yuga” and demonstrates, as we stated elsewhere, that its influence is not uniform throughout the Earth, as would be expected from a

The Secret Route of the Kaly Yuga and the Triangle of the Triple “A.” Buenos Aires – Algiers – Beijing

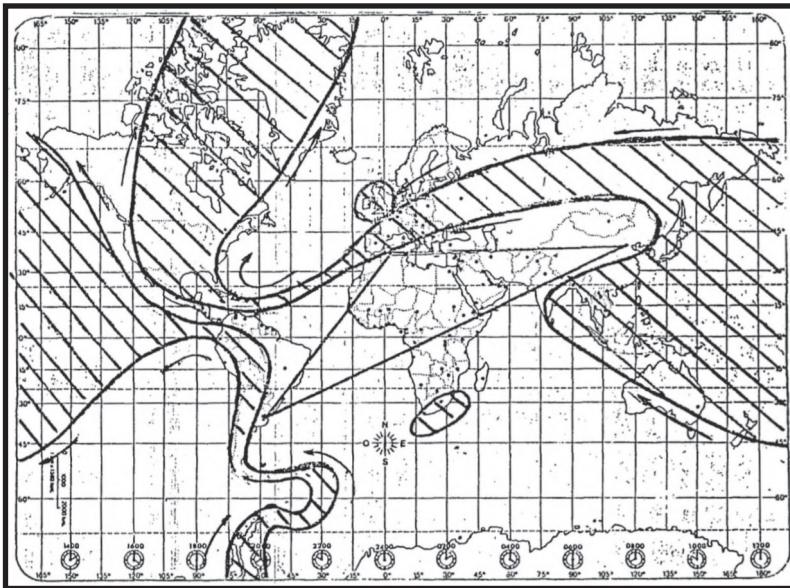


Figure 108

42. *Chorology*, from the Greek root: *Coros = Place*, literally means the “study of the relationships between things and persons that give character to places,” in the theory of the *nineteenth-century* German geographer *Ferdinand von Richthofen*. But Esoteric Chorology is concerned with studying, not just any places, but “psychoregions” and establishing specifically “geochronic” relationships between them and the man affected by his environment. Esoteric Chorology is, properly speaking, “applied Hyperborean Wisdom.” We can say the same of another complementary science: *chorography*, which studies and develops techniques in order to represent psychoregions on maps or “maquettes.”

simple “Historical Age,” but varies in “intensity” according to the latitude considered.

The “intensity” that varies is that of the “darkness” that prevents us from perceiving Kaly and that is why, as we “advance” in the direction of the Kaly Yuga Route, the loss of Strategic Orientation is greater and greater.⁴³

2. Chorological Determination of the Kaly Yuga Route

The Kaly Yuga Route has its point of least intensity at the South Pole and that of greatest intensity at the North Pole. From the South Pole it advances over Antarctica by forming with part of the Antarctic Peninsula and several island archipelagos, “the omega of the left hand.”⁴⁴ These islands, among which are principally the Orkneys and South Georgia and South Sandwich Islands, are an exterior appendage of the Andes Mountains, which plunge under the Atlantic Ocean in order to reappear in Antarctica as the Antartandes, at “Tierra de San Martín.” The Route then continues over América, parallel to the Andes Mountains, but, at the equatorial line, it turns sharply westward and “links” the Earth by arising in East Asia and crossing the whole of Europe. Always from East to West, the Route crosses the Atlantic Ocean to Mexico and Cuba, from where it turns around again to the North, encompassing almost the entire territory of the United States, part of Canada and Greenland.

In this way, following a tectonic schema that is not always clearly noticeable, the Kaly Yuga Route imposes a helicoidal or “spring-like” movement around the Earth.

The lines that limit the Kaly Yuga Route are denominated, in Esoteric Chorology, *isochronic curves* because they have been traced “to constant geochronic indices.”⁴⁵ Seven great regions of different “geochronic intensity” are thus distinguished, each one of them limited by isochronic curves (Figure 109). Region I, the “omega of the left hand,” is an enclosure limited by two isochronic curves and two straight lines; the first of these, a a', is a segment of the Antarctic

43. This does not mean that the Kaly Yuga acts *only* on the Route. The whole earth is subject to its influence, but, *for man*, due to the geochronic action of the psychoregions, the *intensity of the darkness* is overwhelmingly greater *within the Route*.

44. It is understood that we refer to the “left hand” of Sanat Kumara or Jehovah Satan.

45. Isochronic, from the Greek roots: Iso = equal, and Chronos = Time. It literally means “at a constant time”; but, in Chorology, isochronic curves allude to the constancy of the geochronic index.

polar circle, and the second, b b', is a segment of the parallel that passes through the Chilean city of Punta Arenas. From there, Region II extends to the c c' line that forms part of the 90th meridian west. Region III encompasses a very large area that concludes at the d d' line, which is determined by the meridian that passes through Beijing. Then follows Region IV, always within the Route, i.e., limited by two isochrons and two straight lines that ends at line e e', which is part of the meridian that passes Mount Elbrus in the Caucasus. Region V, distinctly European, ends at segment f f', part of the meridian that passes through Madeira Island. From there, Region VI extends to the g g' segment part of the Arctic Circle, and, beyond that, lies the end of the Route: Region VII "of maximum darkness."

The Kaly Yuga Motor and Zones of Intensity along the Route

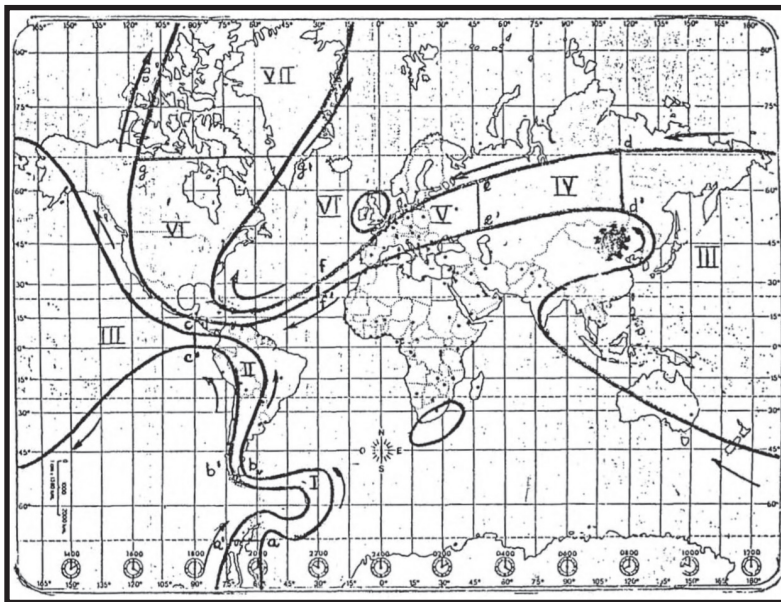


Figure 109

There are also two geochronic zones outside of the Route: one that encompasses South Africa has the dimensions of Region V, and the other, which includes England and Ireland, is a clear indicator of Region VI, "closer" to the end of the Kaly Yuga than the nearby European Region V, that is, where the darkness of the Kaly Yuga is one degree more intense than in Europe.

It has also been indicated, in Figure 109, with a large cogwheel, the axial center or axis of which is situated in Mongolia, at the "*center of the lowest intensity (of Earth's) Kaly Yuga,*" which we mentioned earlier. Strictly speaking, said "center" is the vertex of a

colossal vortex of energy that fulfills the function of granting “movement” to the Route and that is why it is called the “Motor of the Kaly Yuga,” although it would be more appropriate to say “the glabella of Sanat Kumara.” Analogous to the eye of the hurricane, an absolute calm reigns in the “center of lesser intensity” that enables its inhabitants to reach the highest transcendence; that is why the Hyperborean Siddhas have counted, and always count, on those inhabitants, the Mongols, when their Psychosocial Strategy plans require the mobilization of peoples of Hyperborean lineage in different Regions of the Route.

