

NIMROD DE ROSARIO

FUNDAMENTALS

OF THE

HYPERBOREAN

WISDOM



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

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LETTER TO THE ELECT

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

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

II. Mission of the Tirodal Knights.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

V. Warning and final salute.

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

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

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

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

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

Nimrod de Rosario
August 1985

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THIRTEENTH TOME: COMPLEMENTARY CONCEPTS OF HYPER-BOREAN WISDOM

FIRST PART: METAPHYSICS

Introduction to the Fundamental Thesis of Hyperborean Wisdom

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

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

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

What miracle saved it from disappearing like the dinosaur or the dodo and instead accelerated its evolution until converting it into the master of the Earth? Answer: the genetic contribution of an extraterrestrial race called, as of late, “Hyperborean.” But it is not only a matter of “genetics,” i.e., of hereditary information: *what has*

made the genetic modification of the Paśu possible is the spiritual enchainment of extraterrestrial beings to the evolutive unfolding of the Manu Archetypes, in other words, to the evolution of matter. This primordial act, which constitutes the nucleus of the thesis, is is denominated “White Treason” or “Treason of the Siddhas,” in clear allusion to the extraterrestrial chiefs who led the fall of the Spirits, produced a mutation in the vegetable and animal kingdoms of Earth and, even today, control the planet from the Chang Shambhala center.

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

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

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

tive failure of the Paśu. In other sections, it will be demonstrated that the Demiurge proposed a finality for the destiny of the Paśu whose objective is twofold: the “microcosmic objective of the finality” requires that the Paśu develop the “conscious sphere” and convert the microcosm into an “autonomous entity,” capable of “putting meaning into the macrocosm”; this objective also allows the “macrocosmic objective of the finality” to be fulfilled: producing culture. It is understood that the first objective, “to develop the conscious sphere” is particular and the second, “to produce culture,” is collective.

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

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

In synthesis, the spiritual enchainment was perpetrated by the Traitorous Siddhas so that the Paśu could fulfill the twofold objective of its finality: to develop the conscious subject and produce culture. Why they did such a thing? What means did they use for this? The answers to these, and other similar questions, can be found in the following sections.

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

How can this be possible? It is not difficult to imagine if we consider *that there was an original treason*, in other words, a breach of a trust or loyalty that the members of the Hyperborean Race owed to each other. If we count on this exterior dynamic element, “treason,” we can then suppose that *the Spirits exhibited a weak point in their complexion, a back, an Achilles heel, etc., by which they were dominated*. But, even so, it is difficult to understand how an act so transcendental to the Spirit could occur, the loss of freedom, the enchainment to matter and to time, etc., *without it knowing*, neither then nor afterward, *and remaining so*. And such a difficulty to understand it demonstrates how far we are from the Spirit, from our Eternal Ego.

We reiterate that, despite the above-mentioned difficulties, it is possible to broadly explain the thesis and intuitively apprehend the inexplicable by means of transcendental induction. The First

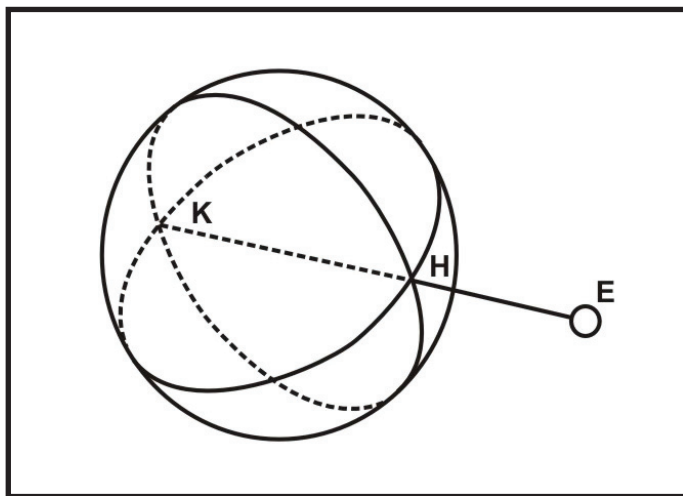


Figure 1

Part of the “Fundamentals...” is dedicated to achieving such an objective. But, it is worth clarifying: it would not be possible to make intelligible the act of the enchainment of the Spirit to the evolution of the Paśu without an adequate previous description of the psychic structure of the Paśu. This is what will demand the most effort, although, since in each *Virya* there is still a significant part of the Paśu, its comprehension will offer no problems to the student.

Necessity for an Analogical Model of the Hyperborean Spirit

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

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

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

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

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

The Model of the Sphere

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

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

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

Attention: we will not say “why” it occurred nor “how” it occurred: it would be useless to pretend to explain the Mystery of A-mor with such a simple allegory. We will instead give a description of “what” occurred to the Spirit-sphere. In such a “what” will be symbolized the idea of the fall of the eternal Spirit that will enable

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

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

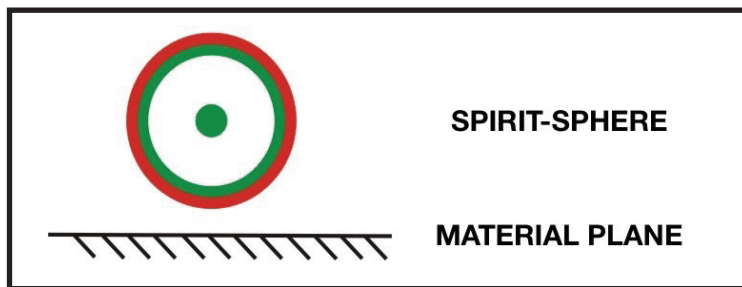


Figure 2

through which it is possible to hook and pull.

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

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

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

The Reversion of the Spirit Produces Absolute Disorientation

If we have been able to imagine the reversion of the bubble, we can go a step further and suppose that something similar occurred to the Spirit-sphere. Naturally, there was no cord in the Spirit that it was possible to pull. But *if there was an interior point looking to*

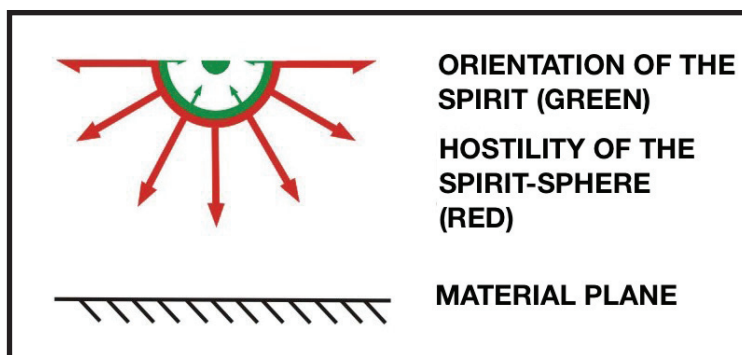


Figure 3

the exterior, i.e., a point that was meeting the conditions of “K” and “H” simultaneously. This point enabled the Traitorous Siddhas to effectuate a reversion in the Spirit-spheres, similar to that which we have imagined in the bubble of rubber.

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

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

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

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

The “treason” of the Traitorous Siddhas was an operation carried out on the exterior point of the Spirit-sphere. We can suppose, *only suppose*, that the effect of such an operation produced in the Spirit-sphere the belief that Her sphere was right in front of the exteri-

or point. But whatever the deception or belief of the Spirit-sphere was, it is certain that its being was reverted *instantaneously*, in a manner similar to as it occurred with the bubble in Figure 1. Why did the Spirit-sphere reaction in such a way? What impulse to its consciousness disoriented it from the absolute Ego, to *pass* through the exterior point and be left exposed to the determinations of the cosmic order? We can only venture another supposition: the Spirit-sphere acted correctly *but out of place*. That is to say its reaction was undoubtedly appropriate *there, in the incognizable world of the Origin*; effectuated imprudently here, in the Universe of matter and energy, in the Consciousness-Time of the Demiurge, of the archetypal potency, it led the Spirit-sphere to a sad end. The defeat, was consummated, then, *in an instant, without a fight and without a defense* (the fights and the defense would come afterward).

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

The “Normal” Spirit-Sphere

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

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

As observed in the figure, we have drawn a *section* of the Spirit-



Figure 4

sphere in which the *gnostic* interior surface has been marked with the color green and the *hostile* exterior surface with red. If this is the initial situation of the drama of the Spirit, then the following principles are valid:

First: the “body” of the Spirit, i.e., the sphere, can be considered as comprised of two layers or strata, of two superimposed films, which are in reality two *faces*: the exterior surface, red, is the expression of the *Tergum Hostis* or *hostile back*; the interior surface, green, is the expression of the *Vultus Spiritus* or *spiritual face*.

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

We can distinguish in Figure 3 two opposing directions: the spiritual Face is oriented to the cardinal point of the absolute Ego; the hostile Back is opposed to inferior matter.

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

ty of the Spirit is indicated by “the convex”; seen from the absolute Ego, the orientation of spiritual gnosis is marked by “the concave.”

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

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

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

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

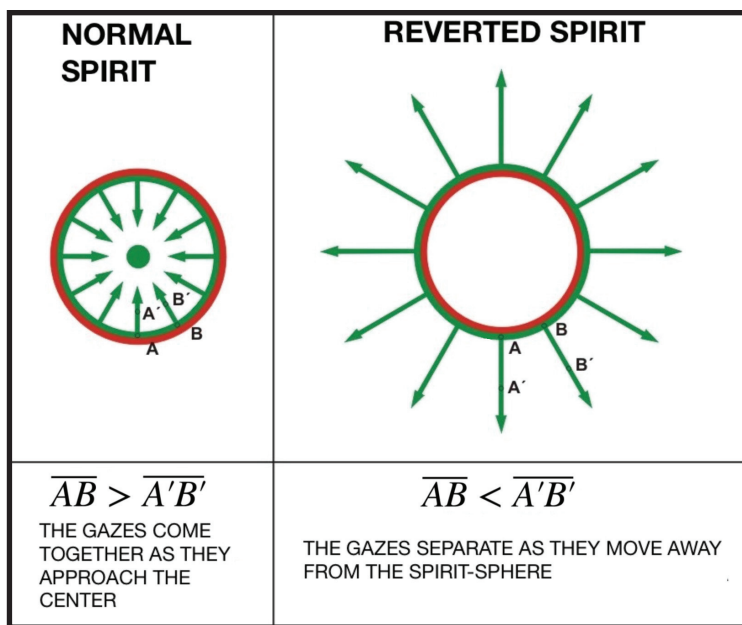


Figure 5 (a & b)

The “Reverted” Spirit-Sphere

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

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

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

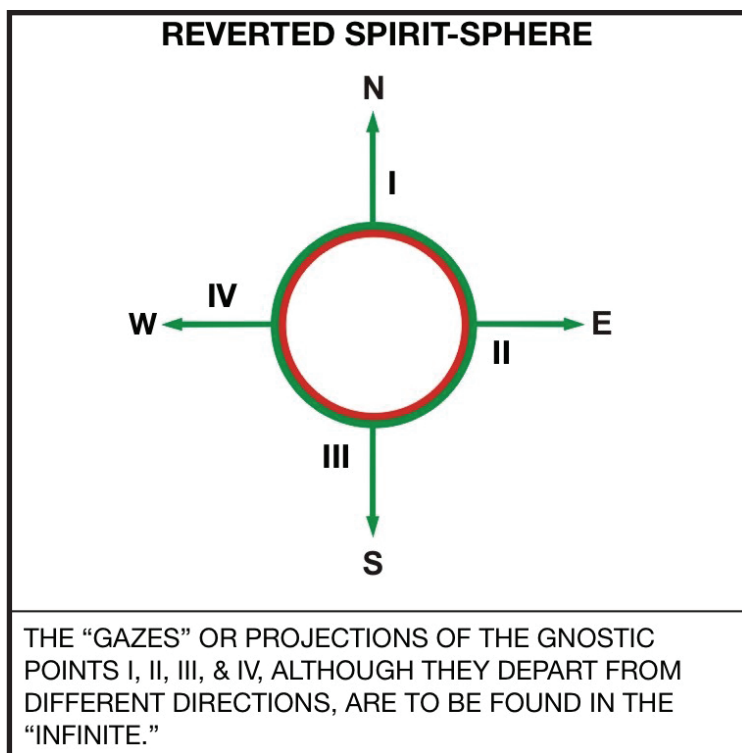


Figure 6

Wisdom itself, and on it depends the Absolute Ego, which after the reversion has disappeared from the center.

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

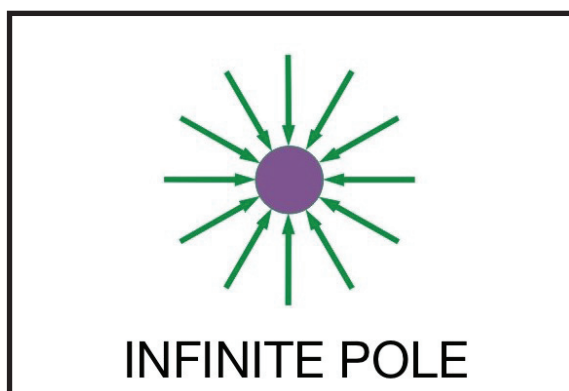


Figure 7

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

Now, after the reversion, the “gnostic points” no longer “gaze” toward the center of the sphere, interiorly, but in a completely opposite and exterior direction. What has happened to the Absolute Ego now? Does its “disappearance” signify its extinction, the breaking of the synthetic unity of Wisdom? Indeed, these and other questions that could be proposed are reduced to only one: *is there an exterior point to the Spirit-sphere that can be simultaneously*

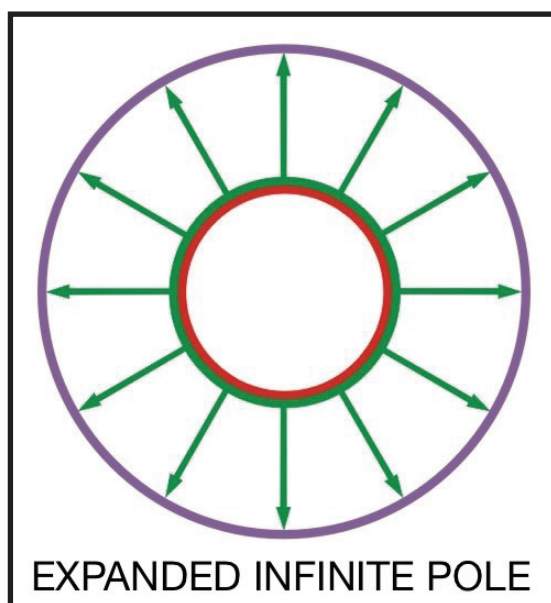


Figure 8

“seen” by all the gnostic points of the spiritual face? It is realized that this question, as well as any others similar, including the two proposed first, *must be affirmatively responded to*, otherwise the “Absolute Ego” *would not be absolute*. The character of “Absolute” comes by being an absolute synthesis of spiritual gnosis; its destiny, speaking in a figurative sense, is linked to the unity of Wisdom and if that is extinguished, this also has to be extinguished, i.e., it has to die. But the Spirit-sphere is immortal and its Ego is an Absolute Ego.

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

In order to approximate the answer, let us consider the following: in the *normal* Spirit-sphere (Fig. 2), the “gazes” of the gnostic points toward the Absolute Ego were equivalent to *projections* of the points of the interior spherical surface on the central point; inversely, it could also be said that *from the absolute Ego*, it is possible to see *all of the points* of the spiritual Face, that is: *from the central point* of the sphere it is possible to *project* a radius¹ toward each one of the points of the interior spherical surface. Let us now consider, with this same criterion, the Spirit-sphere after the reversion (Fig. 4). The point sought must be such that on it they converge the projection of *all* the points of the sphere’s exterior surface. However, it is evident at first glance that the normal projection of all the exterior points do not converge but diverge in all directions, i.e., isotropically. But we can more rigorously verify this presumption if we examine two gnostic points, A and B, as close as one wants from the other, and measure the distance between each projective *vector* or “gaze” toward the Absolute Ego. Figure 5a demonstrates that in the “normal” Spirit-sphere the “gazes” converge toward the Absolute Ego of the center, i.e., the vectors “come closer together” as the distance to the center is shortened. On the contrary, the “gazes” that proceed from the outer points, in the “reverted” Spirit, tend to “separate more and more from each other” as they move away from the spherical surface. What does this tell us? To begin: that the exterior point of convergence *cannot be near* the Spirit-sphere, since the “gazes,” i.e., the projective vectors, are separating from each other in all directions. But *how far* that point may be is not so evident since if we project *all* the gazes, i.e., if we consider the complete projection of the spherical surface, unlimitedly toward every direction, *we will come to encompass the totality of cosmic space*. Where is, then, the exterior point of convergence? Answer: *in the infinite*. For example: if we consider only four gnostic points: I, II, III, and IV, as shown in Figure 6, *situated at opposite parts* of the spherical surface, and we unlimitedly project them in the direction of four arbitrary points of reference N, S, E, and W, *we can affirm that these projecting vectors will coincide at the end of their trajectory into a single common point situated in the infinite*. But there is more: if, in the same way, we project *all* of the gnostic points, i.e., the entire spherical surface, unlimitedly toward *all* possible directions, they will equally end up meeting in a single common infinite point or “*pole*.” A similar point (violet) has been represented in Figure 7. To it, arrive the infinite vectors that depart from the infinite gnostic points of the Spirit-Sphere; in the figure, we

1. Or “vector radian,” i.e., a vector of which module is equal to the radius.

draw only sixteen of the infinite vectors: the infinite *pole* is, indeed, the same “extreme point” of each one of the vectors.

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

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

The time has come to extract a conclusion. We now know that after the reversion (Fig. 4), the “gaze” of the gnostic points effectively converge in a single exterior point, in a way similar to what occurred in the normal Spirit when all the gazes pointed to the central point or Absolute Ego. But such an exterior point is in the infinite, as we have seen. Does this signify that the synthesis of the spiritual Face is equally realized and an Absolute Ego is formed? Yes. But this exterior Ego, we are going to call it, to avoid confusions, “Infinite Ego.”

The natural questions arising from such a conclusion are how, if finally the Spirit-sphere manages to synthesize an exterior Ego, this same Ego does not “become conscious” of its reverted state, and why did we say that, after the reversion, the Spirit-sphere passed from *being* to *not knowing*, from orientation to disorientation, loss, and confusion? It is not difficult to give an answer to such questions; but a previous reflection is required. In truth, the reason why the Infinite Ego is ignorant of its situation is closely related to the reason why we have not been able to represent the “infinite pole” in

the schema of Figure 8: the relationship of immeasurability that keeps the finite with the infinite when the infinite appears as the extreme or “limit” of an unlimited distance. If the infinite is at the end of a distance, this has to surpass *everything* that is finite. That is to say, *between* the Spirit-sphere and the Infinite Ego, the world of finite entities must be *complete*. Or, in other words, the Infinite Ego surpasses the world of the finite entities *by way of the infinite*; it is as if, in Figure 8, *everything finite* were between the green circle (spiritual Face) and the violet circle (infinite pole); Let us remember that in Figure 2 we represent the “inferior material plane” *below* the reverted Spirit-sphere only for reasons of expository convenience, but that in reality this plane, or “world in the finite entities,” *surrounds the reverted Spirit everywhere*: and the Spirit-sphere is essentially opposed to that world.

Absolute Definition of the Hyperborean Strategy

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

The Archetypes are universal. What constitutes the individuality of any particular entity on the material plane is the actualization of the *monads*, those that come from the first emanation of the Demiurge and to whom are impelled to evolve by following the *order that imposes, in matter, the planned unfoldment of the universal Archetypes*. That is to say, the evolution is developed according to cosmic Plans, which in reality are powerful Archetypes called “Manu.” The monads are impelled to evolve according to these Plans, being totally determinate during their trajectory of “descent” and “ascension” from matter or “inferior planes.” Thus, the monads can constitute a simple entity, i.e., one that expresses the evolution of a single Archetype, or a composite entity, formed by the combined action of multiple Archetypes. The human monad in particular, the monad of the Paśu, follows the archetypal *direction* of a Manu Archetype in its last phase, properly human.

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

they are called “Universal Collective Archetypes” or “psychoid Archetypes.” But in any case, the development that these Archetypes effectuate *on man*, trying to concretize their entelechy is called “*process*”: the *process* is the act by which the Archetype manifests itself to the man, emerges, and, nourished by his own energy, seeks to achieve entelechy.

The finitude of the entities is, therefore, determined by the entelechy of the universal Archetypes and, that is why, it should be understood that every finitude is a perfection since, certainly, every perfection is an entelechy.

The archetypal order implies then the finitude of the entities, their absolute determination. But, “beyond the world of the finite entities,” is situated the Infinite Ego of the reverted Spirit-sphere. What is beyond such a world? What does the infinite signify here, in relation to the finite?: Imperfection and indetermination. In effect, *for the archetypal order*, the finite constitutes a perfection, so the infinite is the unfinished or the imperfect, or, in any case, the indeterminate. This *views things in favor, or “from,” the archetypal order*. Well, viewing things from the infinite, it inversely turns out that the archetypal order is illusory and non-existent: what lacks of eternity. Hence its continuous moving to the rhythm of the Great Breath, i.e., of transcendent Time. The infinite, on the other hand, *is a reflection of the eternity of the Spirit: that is why it spills out “beyond” the world of the finite entities*; and also “beyond” the transcendent temporality of the entities.

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

But the reverted Spirit-sphere is *essentially opposed to the material plane*, and since that plane interposes between it and its Infinite Ego, would it not also be opposed to its own Ego, situated “beyond the material plane”? Yes. And at this moment we can respond to the pending question: *the reverted Spirit ignores its situation because between it and its Infinite Ego interposes the absolute disorder of the “archetypal order” or “material plane”; the reverted Spirit is essentially opposed to that “order” and, such opposition, creates a barrier of uncommunication with its own Infinite Ego that is “beyond the material plane”; on the other hand the Infinite Ego, from the infinite, only “sees” the supreme illusion of the archetypal order, “gazing” toward the spiritual face*. Such is the drama of the reverted Spirit that it is called: *strategic confusion*.

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

The objective of a *Hyperborean Strategy* is, thus, the *normality of the Spirit*. This objective supposes the search of two goals. *One*: to recover the *essential hostility*, to make the hostile Back or Ter-gum hostis manifest *against* the material plane. As shall be explained in another section, the manifestation of the essential hostility of the Spirit in the microcosm of a Virya is called *Berserker Fury*. *Two*: to achieve the *reorientation* of the spiritual Face toward *the single central point of the absolute Ego*. With regard to the second goal, the "strategic reorientation," it is worth to point out the differences between the Absolute Ego and the Infinite Ego. The Absolute Ego, the Ego of *absolute orientation*, is equivalent to a *single central cardinal point*, i.e., *to a single direction for the "gazes" of the gnostic points*. The Infinite Ego, the Ego of *absolute disorientation*, is equivalent to *infinite cardinal points*, i.e., *to infinite directions for the "gazes" of the gnostic points*.

Treason and Spiritual Enchainment

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

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

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

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

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

was lost through spiritual disorientation, and that is why it is simply called The Incognizable. Renouncing, then, in advance to inquire about the Origin, the Hyperborean Wisdom is more clear with regard to what initially happened: *"The Hyperborean Race (of the Spirit-sphere) entered the universe of The One (that is: situated facing against it) coming from the Origin": "No one knows why they came"; "There was already a dispute among the chiefs: some proposed to stay but would have to make an alliance with the demons; others, instead, had urged to initiate the retreat and abandon that hell, although for that they would have to fight." "An agreement was not reached and finally the chiefs decided to divide into two groups." "Lúcifer and many chiefs who desired to fight and leave took the path of the Left Hand; Rigden-Jyepo and the rest of the Traitorous Siddhas took the path of the Right Hand." "The Traitorous Siddhas allied themselves to Jehovah Satan (Sanat Kumara) and His demons and founded the Occult Hierarchy of Earth; then they constructed Chang Shambhala and definitively disrupted the evolutive plan that the breath of the Solar Logos impulses; this last infamy is represented in the occult symbol of Chang Shambhala: the Kalachakra Key." "For the objective of transmuting the archetypal order, the Traitorous Siddhas needed to somehow enchain the Hyperborean Spirits to the evolution of the animal-man called Paśu." "That is the true reason for the treason: the utilization." "Finally, a large part of the race was enchained to pain and to the suffering of karma; only a multitude of female Spirits remained free who could not be deceived." "They were those who called Lúcifer to come to the aid of the captive Spirits." "Lúcifer returned to hell out of loyalty to His companions." "And in order to save them, He delivered the Gral to the Siddhas of Agartha: to divinize the Hyperborean lineages and guide the Viryas toward the Spirit and, from the Spirit, toward the Origin." "The Siddhas of Agartha are Known, since then, as: Loyal Siddhas."*

The Hyperborean Wisdom does not tell us much more, but, anyway, we have already declared the motive of the Traitorous Siddhas: they needed to enchain the Spirits to utilize them in the evolution of the Paśu. This motive, which we already expounded on several occasions, was going to put into play a colossal display of infernal imagination and ingenuity and, of course, of incredible wisdom. The Traitorous Siddhas, in effect, were able to comprehend the evolutive Plan of The One and *modify it*, rivaling this One in the search of the most efficient ways to concretize the absurd and vain entelechies. But the brilliance of so much intelligence was tarnished however by an incomprehensible passion, the production of which were perhaps not alien to those members of the Hyperborean Race who had descended to the infernal material re-

gions. If the latter were true, maybe the treason was the effect of a kind of madness previously unknown to the Hyperboreans.

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

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

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

Let us now give the key of the system, a key that will allow us to later comprehend important aspects of the method of enchainment. As it is an operation of high sexual magic, its detailed de-

scription would be excessively extensive so we will limit ourselves to summarize everything in a concept; *the “genetic key” of the karmic system of spiritual enchainment is in the following principle: when the Manu sexually mates with members of the human species, with the object of founding a line from which peoples or races must descend, he secretly acts during the Maithuna,² concentrating his will in order to plasmate, in his spouse, an image of the Hyperborean Spirit’s Origin; in this way, the “memory of the Origin” is constituted in the blood memory, which is an authentic perpetual inheritance from the Traitor-Manu-Siddha; and is plasmated in the blood, and not in any other substance, because the passion used is the “plasmating force”: passion in the Maithuna or, if you will, love.*

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

Lastly, we must warn that the “White Treason” of the Traitorous Siddhas produced consequences in *other worlds*, of which contemporary man has not the slightest idea of their existence. In *those worlds* Eternal Spirits were also enchainment, giving rise to *life-forms whose existence is inconceivable to the current scientific mentality*. These beings, who are also *Viryas*, inhabit other *spaces of macro-cosmic signification*, of which will be discussed in article “E” of “The Awakened Virya” section. The ignorance about such “worlds” is so great that in the development of the present book of *Fundamentals of the Hyperborean Wisdom* we have to refer almost exclusively to the spiritual enchainment *on* Earth and *in* this historical end-stage of the Kaly Yuga. But we must at no time forget that such an

2. Sanskrit word that means “sexual act.”

exposition requires being ulteriorly complemented with a complete polydimensional vision of the phenomenon of the “spiritual enchainment,” a vision that will only be possible to experience if the “Hyperborean Initiation of the Pure Blood” is accessed.

Excerpt from "The History Of Kurt Von Sübermann"

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

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

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

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

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

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

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

"‘Adolf: Baron Reinhold von Sübermann,’ said Rudolf.

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

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

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

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

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

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

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

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

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

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

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

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

“‘The Enemy is only one,’ I categorically affirmed, ‘it is *YHVH-Satan*.’

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

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

“Rosenberg was smiling with pleasure.

“‘I congratulate you, young Von Süßermann,’ said Alfred Rosenberg, ‘you are a person of clear concepts.’

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

“Adolf Hitler returned to take the floor.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

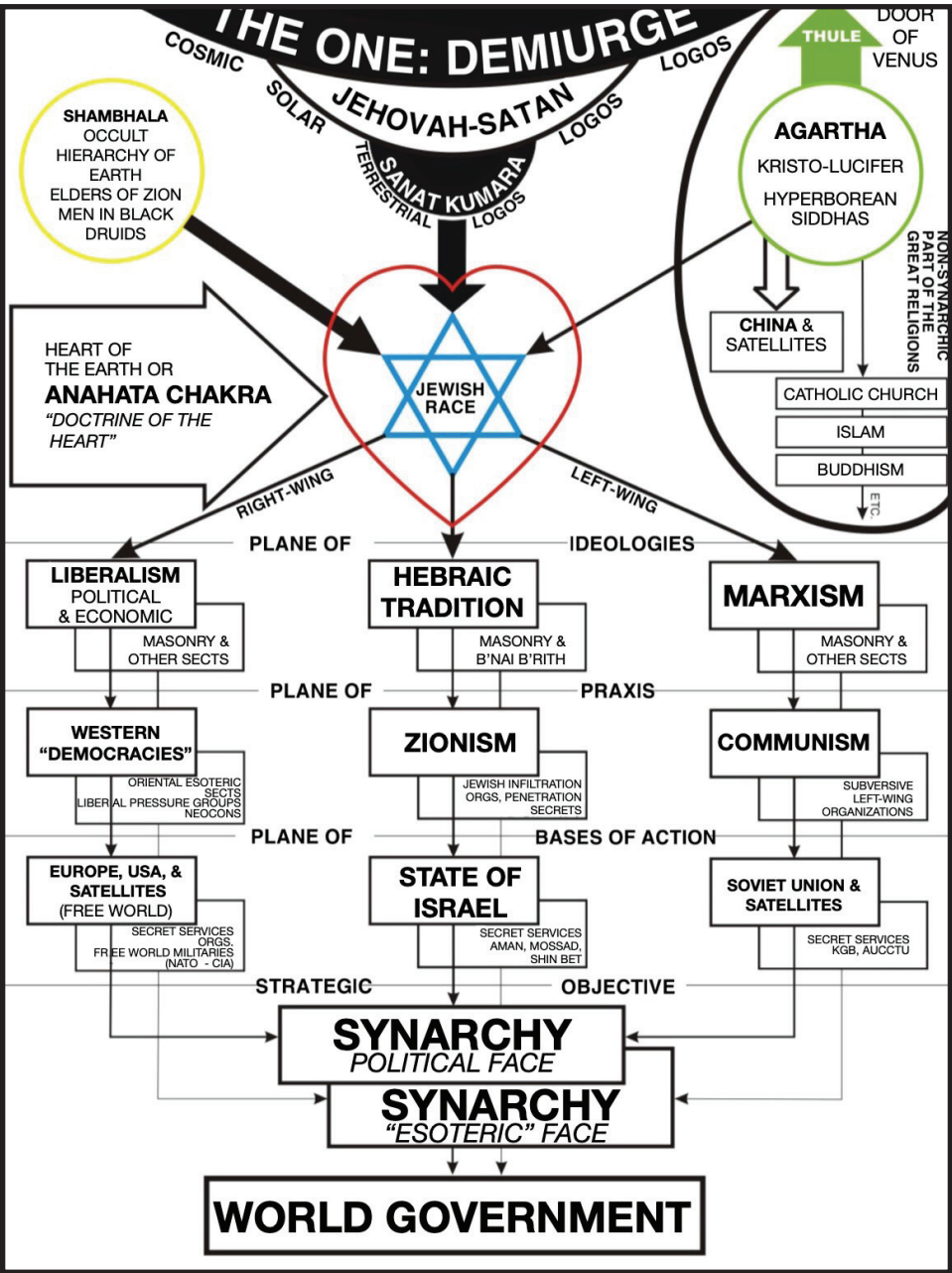
the coming of the King of the World, decides to act as *regent* of The One in the execution of His Plan, now modified. For it he incarnates, in the name of The One, in a "Chosen Race" to reign over the enslaved Hyperborean Spirits. That is the Hebrew Race. That is to say that we have on the one side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

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

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

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

ng in them synarchic ideas in the *genetic memory* of their members, in order to be able to direct them toward the great collective Archetype called *Manu*. Thus, perceiving reality behind a veil of deception, one arrives at these conceptions of a pantheistic, monis-



tic, or trinitarian God, which are only appearances of The One, the ordering Demiurge of matter.

“Note what occurs with the concept of God that the different peoples of the ancient family of Indo-Germanic languages possess:

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

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

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

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

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

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

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

The One's Schema of the Universe

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

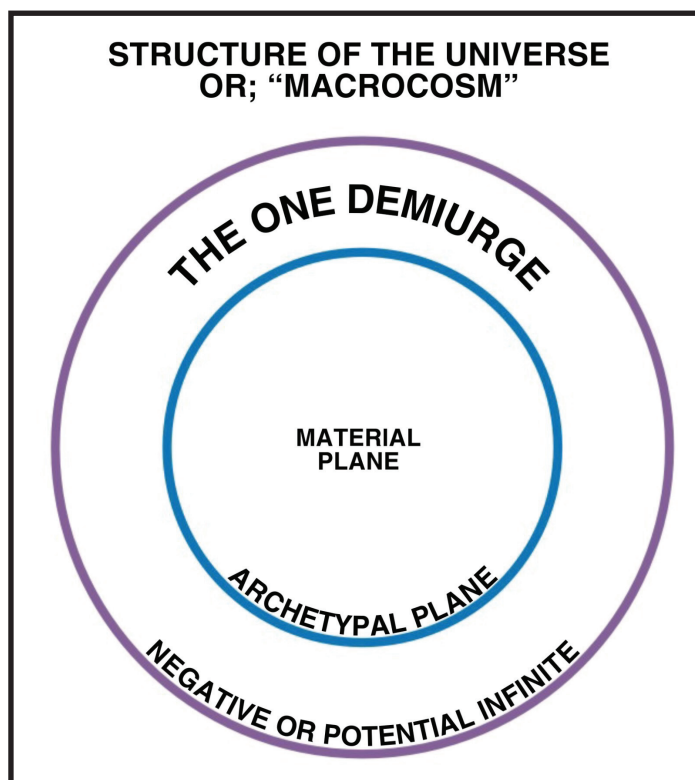


Figure 9

The central “material plane” area represents the concrete part of the Cosmic Plan; it can be said that the sense of evolution is directed “there.” The “matter” of this plane is able to fulfill “every possible form” so that the grossest matter of solids must appear at one extreme and the subtlest forms of psychic energy at the other in the

whole of entities, passing through all intermediate densities, including the etheric or devic planes of elemental life. Thus, it must be understood that the center, or the central region of said area, is the zone of greater density of matter, which is becoming lighter and lighter toward the limiting circumference. This circumference, signaled in the schema as “archetypal plane,” corresponds to what we have sometimes called *universal-collective unconscious*, but which in India and Tibet, in the Science of the Great Breath, they usually call *parabrahmic Akasha* and to which they attribute to be the deposit of the ideas or Archetypes of the Divine Mind. In effect, the Will of the Demiurge manifests *through* the archetypal plane, i.e., it flows the transcendent Time that is His Consciousness; or as they would say in India, “the Breath of Parabrahman impulses the manifestation of the potential forms of the Akasha.” The fluence of time, *from* the archetypal plane, *toward* matter, is the plasmating and computing act by which every entity exists and by which every entity tends toward some entelechial perfection. The “material plane” is thus a world of ebullient dynamism in which there is no place for quietude other than by way of reference; “stopped” *in relation* to something mobile. Such a world is purely Phenomenic, subject to temporal processes, whether continuous or discreet, which surpass in every case the capacity of human apprehension based on a triple partition of time: past, present, and future. The apprehension of a phenomenon in the “present” moment of cognosce implies to have surprised it in a phase of its process, captured only a fugacious appearance, perceived an image of a possible series, known, in short, only an aspect of its truth. Such a world, then, in the face of the human sensorial impotence to apprehend the phenomenon in its process, *seems to have been projected especially to produce insuperable illusions and appearances.*

The archetypal plane is, as shown in the analogical schema: that part of the Demiurge bordering the material plane on all sides, contains the latter and determines its phenomena. If one considers, as it is classic, a triple composition of the Demiurge, Power, Beauty, and Wisdom,³ it can be affirmed: that the “Wisdom” aspect corresponds directly to the “archetypal plane,” where exist the “Divine Plans,” i.e., the universal Archetypes and Manus; as the “Power” is exerted by the “Breath,” or transcendent flow of Its Time-Con-

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

sciousness, on the material plane; and as the “Beauty” aspect consists of the potential integrity of all the archetypal entelechies.

But, we said, the Demiurge “is also Spirit.” And an “infinite” Spirit, a quality that can be seen, in Figure 9, in the “negative or potential infinite” exterior circumference. The potential or negative character of the demiurgic infinite comes to be totally alien to the material plane: the infinite, in effect, cannot penetrate into an archetypally determined structure evolutionarily oriented toward entelechial finalities. However, the infinite is always present in the nature of the Demiurge, and it reserves, so to speak, the possibility of using its potentiality if it were necessary or believed convenient. But the important thing is that, outside of this infinite potential exterior to the material plane, *there is no Archetype of the infinite in the archetypal plane*; it is obvious: if there were, then the infinite would effectively intervene, interfering in the development of all processes, i.e., “*continuity*” *could not occur* because the infinite would decompose all actual movement into infinite parts. Being so, how then, has man come to possess a notion and concept of infinity, being clear that this was a knowledge *denied*, at the same time forbidden, to all reason founded on the archetypal and phenomenic order of the material plane? It is evident that such a concept must have a non-rational and, of course, non-mathematical origin. Later on, we will see this capital question responded to. Now we are going to reply to another previous question, on the psychic structure of the Paśu, since we have already described the frame of reference of the “archetypal order” or “material plane” in which it develops.

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

continues assimilating and synthesizing until culminating in the animal kingdom and in man.

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

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

The “finality” of the world is to serve as a framework for the development of man, his synthesis; the “finality” of man is to “*give meaning*” to the world, his matrix. Given this, it is common to ask what aim this motivation pursues, which hidden purpose underlies the decision to create the Universe and, within it, man? The answer, although it may cause surprise, is neither more nor less than the finality declared earlier: “to give meaning” to the world. Naturally, if that is the *only* object of motivation, we will have to clarify, to shed more light on the matter. That is what we will do, after the following warning.

The False “Inferiority” of Man Against The Universe

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

to any tranquil valley, or to a countryside village, or even to the suburbs of some modern city, i.e., to the places where the majority of the people of the world inhabit, those who have never seen, nor will see, anything but brilliant points in the heavens, and listen to these people talk about the rings of Saturn or of black holes, hear them say that “the universe is expanding,” *affirm that all this is certain, that they know it because it is “scientific” and because “the whole world knows it”*; hear these things with patience and then dedicate yourself to observe the *filth*, the *misery*, the *hunger*, the *vice*, or any other blight that surrounds and covers these people but that they *do not see, although they think they know that it is a black hole*, and then reflect if these good people have not been intoxicated with cultural venom, if they have not inoculated noxious and paralyzing elements into their minds.

Solely in a tenebrous historical framework like the Kaly Yuga, and under the corrupting impulse of the Synarchy, could there have been such a nihilistic human type, who finds certainty in concepts as improbable as they are absurd and of which contents allude to realities unusually far removed from his everyday life, to which he denies with his attitude and from which, indubitably, he intends to flee.

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

Finality and Suprafinality

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

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

vides only an initial pleasure and it is no objection to suppose that a “continuous creation” must provide perpetual pleasure: the inventor, even when he knows that he continues perfecting himself, soon wants nothing to do with his invention and occupies his attention in other things that offer him *new* satisfactions; the anticipated knowledge of the finality is what, in the long run, takes away the attractiveness of an extremely prolonged project: the pleasure does not increase but, on the contrary, diminishes as the project is concretized. *The maximum pleasure is obtained at the moment of the conception of the project; the different steps of the work and its concretion only confirm that initial pleasure but cannot increase it.* And the Demiurge, already experienced such a “maximum pleasure” when He conceived the evolutive Plan and thought the universal Archetypes, from His Wisdom and Beauty aspects.

When, subsequently, the Demiurge emanates the monads that give reality to the Archetypes and impulses them to unfold in matter, with the breath that proceeds from the Power-Will aspect, the suprafinality that motivates such an action must be other than the experience of ecstatic or contemplative pleasure. The Demiurge has not “set in motion” the mechanism of creation and then disengaged himself from it, since every entity of the material plane is temporal, i.e., it exists in His Consciousness; it is sustained, as a

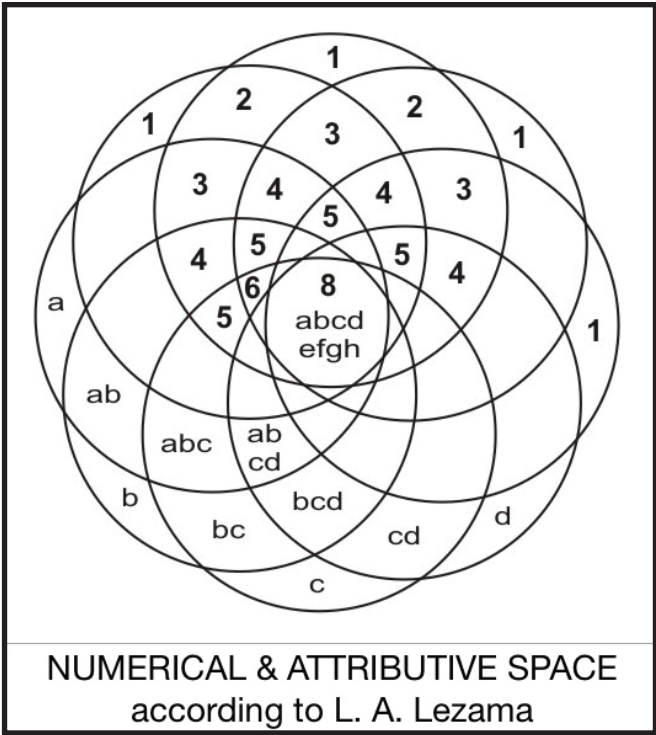


Figure 10

phenomenon, by the transcendent fluence of His Breath. But this participation does not signify a finality in itself: it is only the execution of the suprafinality.

In order to find out, or at least intuit, what this suprafinality consists in, let us again observe creative men. The work, once conceived and executed, i.e., once the pleasure of creation has been obtained, how can the work provide *new* pleasure? Answer: *through post-discovery*. In order to prove it, it is enough to think of the painting that the painter executed years ago: the *finality* of its conception was concretized at the end of painting it and with it, the creative pleasure culminated; *but not so the suprafinality of receiving new pleasure through the post-discovery that the public permanently makes*. In effect, there is no greater delight to an author, outside of the pleasure provided him to execute the work, than to be flattered by the public: in each admirer, there is a new discovery of his work and in each discovery, *a new meaning*; i.e., it is the public who actually *gives meaning* to the work, who values and ascribes value to. The discovery, under a particular optic, signifies a special meaning, a different interpretation that, for which reason, does not accept indifference: one can admire or despise, love or hate, but never remain indifferent once the work has been discovered. And this discovery implies the discovery of the author, sooner or later: *the transference of the impression caused by the work to the author*.

We can now understand the suprafinality of creation: the work of the Demiurge requires a *post-discovery*. And that is the finality of the animal-man or Paśu: to be a discoverer of entities, a “bidder of meaning.” But what is it that is covered by the entities, that which the Paśu must discover to fulfill its destiny? Answer: *the names*; the “words” that the acoustic Kabbalah mentions or the “bijās” of the Indo-Aryan tradition.

But this answer requires further clarification. First, to comprehend what we refer to by the “name” of the entities, one must remember that the evolutive impulse of the monads has been affirmed with the “Logos” aspect of the Demiurge. It signifies that every entity is designated from the beginning by the Word of the Demiurge; that each entity has been assigned a word that metaphysically identifies it, sustains it as an entity, and constitutes the true essence of the entity *for the Paśu*.

Second, we must again distinguish, when considering the “archetypal order,” between the finality and the suprafinality. By “finality,” we allude to the entelechial concretion toward which points the evolution of the entities: in every entity there is *one universal terminus* that is the expression of the Archetypes that sustain it and the process of which it subordinates itself to. With “suprafinality” we refer, on the other hand, to the *particular design* that each

entity possesses as it is comprised of monads. It is not that “the monads are” in the entity but that the archetypal order in which all matter participates is structured on the basis of the actualization of the monads: an “archetypal quantum of energy” or “archetypal atom,” of which the Borh atom is only a superficial schema, corresponds to each monad on the material plane. In reality the same universal Archetypes are comprised of monads, which is why they are also called “archetypal,” for they come from the first emanation of the Demiurge whereas the Archetypes are “ideas” conceived *about* the monads, in the second emanation. The universal Archetypes are thus *forms* that go from the simple to the complex comprised from groupings of the *absolute formative unit* that is the archetypal monad. It is not true, then, that the universal Archetypes are all perfect and simple ideas, but, on the contrary, they have been structurally conformed by successive and ordered imitation of the archetypal monad: it can be said that *the whole universe*

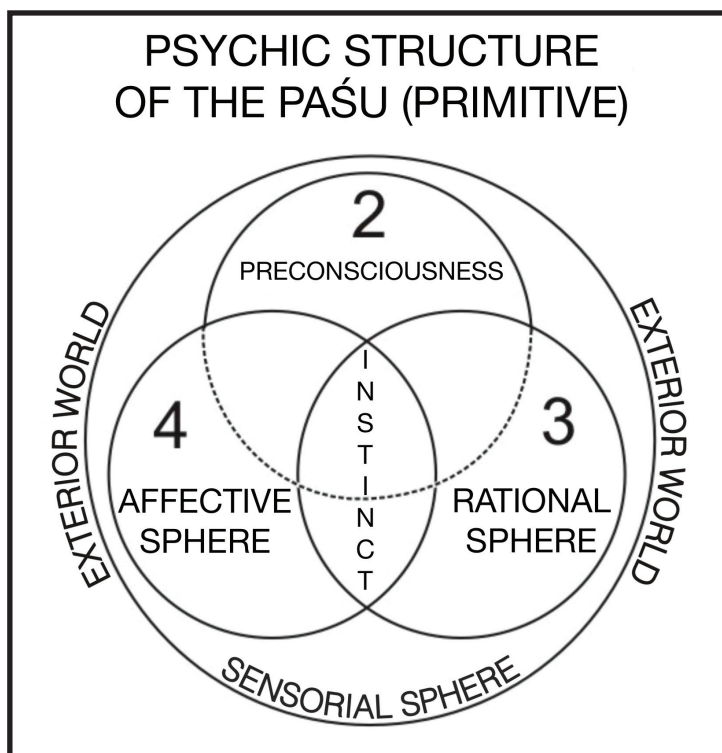


Figure 11

has been constructed from a primary monad, tirelessly imitated by the Demiurge. that is why the essential characteristic of the Demiurge is imitation.

In summary, we have: the archetypal monads and, conformed by them, the universal Archetypes; these beings, of course, belong to

the “archetypal plane,” which constitutes the only object of knowledge, the only true source, of all metaphysics. This archetypal plane or metaphysical heaven acts upon inferior matter by imprinting it with a dynamic order to the rhythm of the flow of the Breath (or Time): the “material plane” is the expression of such an archetypal order. On the material plane the archetypal monads manifest themselves as archetypal atoms or archetypal quanta of energy, i.e., as the existent essence of all substance (matter or energy). The universal Archetypes, for their part, manifest themselves on the material plane as the formal support in the entities, who are the concrete expression of “a moment” of the evolutive process in which those develop. There is thus a double archetypal determination of the entities: the “universal” of the Archetypes and the “particular” of the monads.

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

We can affirm, as an answer to the question, that the Paśu was given from the beginning the possibility of knowing the Plans from the discovery of the entities, from the *design* that they express to him. The destiny of the Paśu, as discoverer and admirer of the work of the Demiurge, is: *to know the entities*; from the entities: *to know the structure of the universal entity, of the “universe”*; from the universal entity: *to know God (The One)*. On the contrary, in this sinister Plan, *no mode of knowledge of the archetypal essence of the entities is provided for*. Later on it will be clear why.

Systematic Eccentric Circles

Our purpose is to show the psychic structure of the Paśu at the moment prior to the enchainment of the reverted Spirit-spheres. Nothing seems more useful to facilitate such an exposition than to represent the psychic structure, decomposed into their distinct “spheres of objectivity,” through an equivalent graphical schema such as we have done thus far. However, such a representation, and subsequently another for the psychic structure of the “lost Virya,” will require greater symbolic precision. With rigor, the schemata presented so far were founded on the notion of the “unit circle”: the circumference as the limit or continent form of a symbolic content; the same for the case of the concentric circumferences of Figure 9. “The world of objects, as it appears to our vision, offers itself to a “simple” circular formalization; but the formal relationships of a world of “substances” and “qualities” require a more complex structure than that of a “unit circle.”

The author of this paragraph, the epistemologist Luciano Al-lende Lezama, has demonstrated in his book *The Elements* that “a systematization of *eccentric circles* is appropriate and correct to relate, in ordinal and cardinal form, concepts”; i.e., “qualitative and quantitative abstractions” (Fig. 10).

“If the eccentric circles are the support of simple concepts,” combinatorial circles will form *enclosures* “containing complex concepts,” in other words, specific. In such a systematic nature it is possible to hierarchize concepts that will be in relation to implication, analogy, the contradictory, and the contrary. Applying a similar systematic criterion, we will develop a conceptual schema of the psychic structure of the Paśu from which it is possible to advance, subsequently, toward the comprehension of the “lost Virya.”

Psychic Structure of the Animal-Man or Paśu

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

At *that moment* in their history, the psychic structure of the Paśu was comprised of two well-developed spheres (affective and rational) and a third (preconscious) in a slow process of formation. In the schema of Figure 11 the “affective” (4) and “rational” (3) spheres have been eccentrically represented in relation to the weaker sphere, the “preconscious” (2), but more important from the potential point of view. In effect, the sphere (2) is, if you will, the key to the drama, since the evolutive failure of the Paśu was rooted in the almost null development of this sphere after millions of years of “Manu activity.” The entelechy of the Paśu, the perfection of equaling the Manu Archetype, fundamentally relied on the evolution of the “conscious sphere” (then of the “preconscious”), as it was *necessary to complete the subsequent discovery of the work and, from the work, of the author*, i.e., “of the entities, of the entity, and of God (The One).” For this reason, we have centered the sphere (2) in Figure 11, although it will be to the more developed spheres (3) and (4), to which more attention will be given.

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

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

In the man of today, the lost Virya, behavior is comprised, roughly, of conduct and consciousness: conduct is the exterior behavior

and consciousness, or mental life, the interior behavior; the consciousness can freely direct the conduct by means of an energy called *Will* placed at its disposal. But things did not occur this way in the Paśu: the behavior was almost exclusively centered on conduct and this one governed by an interminable multiplicity of fixed patterns; that is why it is considered that the conduct of the Paśu was determined by an *instinctive Will*. However, the conduct was not absolutely mechanical since the “patterns of conduct” had, in their majority, a rational origin, although, after produced and experienced, they were reproduced as acquired characters. In the schema of Figure 11 we can see the generation area of the “instinctive will” in the “instincts” enclosure, which is formed by the intersection of the affective and rational spheres.

The instinctive will was directed to fulfill distinct necessities, conservation, appetite, reproduction, etc., and *also* gregarious association: in this “gregarious instinct,” more than in any other activity, was where the “human” nature of the Paśu was better seen. Every society is based on communication among its members: the superior objective of Paśu society was the communal communication of the discovery of the entities or, in other terms, to transform individual discovery into collective knowledge. This means that the Plan of the Demiurge for the Paśu was eminently *cultural*. And it can thus be comprehended that the evolutive failure of the Paśu manifested itself exteriorly in the cultural poverty reached by its societies. Hence the Hyperborean Wisdom affirms that the Spirits were captivated, enchained to the Paśu, “*because they were necessary to produce culture.*” But “culture,” understood in this manner, is something very different to “the sum of human activity.” We will have the opportunity to go deeper into this concept later on.

Archetypal Memory and Reason

A general description of the psychic structure of the Paśu has been made. To comprehend its functioning, especially to know how the Paśu complies with its finality of being a “discoverer of entities,” a “giver of meaning” to the material order of the Universe, we must start with a fundamental concept: memory.

We can distinguish three classes of memory by referring to the schema of Figure 11, each one of them linked to a sphere: the affective sphere (4) corresponds to a *psychophysiological* memory or “habit memory”; the rational sphere (3) is linked to the important *archetypal* memory; and the preconscious sphere (2): to the *representative* memory.⁴ Let us comment on each one of such memories. The first memory, “psychophysiological,” is basically sensitive, specializing in retaining memories relating to the world; that is why it is the seat of the patterns of habit: *in it is conserved all that is necessary to ensure individual survival and*, in addition, that which contributes to *improve* such survival, i.e., everything gregarious or social. This “memory of habits” was principally determining the “instinctive will” of the Paśu.

The third memory, “representative,” was incipient in the Paśu and only after the enchainment of the Spirit, when the Paśu was transformed into a “lost Virya,” was it sufficiently developed. Perhaps it may cause surprise to notice that the “conscious sphere” is considered as a form of memory but as soon as it is meditated on it will be comprehended that remembering, and representing what is remembered, is an essential characteristic of consciousness. This characteristic is closely related with the problem of temporality, with the faculty that the consciousness possesses to provide representations with an “immanent Time,” psychic, in substitution of the real time that may have corresponded to the original fact that is remembered and represented. It will be demonstrated in the “Functioning of the Conscious Sphere” section that “consciousness” is a “historical subject” and that the “conscious sphere” is the “history of the microcosm,” i.e., a kind of memory.

The second memory, “archetypal,” to which we deliberately leave for last, is the one that for now interests us the most. The concept of “archetypal memory” is so important that it can be justly affirmed that its ignorance, or its absence in any philosophical sys-

4. A fourth memory will be studied further on, “The Memory of Blood,” which is linked to the “sphere of Egoic Will,” a sphere proper to the Lost Virya and, therefore, not yet defined. However, such as will be made manifest in “Article C” of the next section, there is another important memory, called “conceptual,” situated “between” the archetypal memory and the representative memory.

tem, is sufficient to situate the assumed position to the margin of the Hyperborean Wisdom. We recommend, then, to not advance without having comprehended in profundity the concept that is expounded next.

In Figure 9 you see an analogical schema of the Universe of The One, to which also tends to be called: macrocosm. This denomination is adopted when it is understood that man is a “minor mundus,” a microcosm that reflects the “major mundus” or macrocosm. Such conception is sustained since ancient times and, as far as Western thought is concerned, is found in Greece, in the times of the Presocratics with Anaximenes, Pythagoras, etc.; in Plato and Aristotle; in the Neoplatonists; Gnostics; Christian mystics; Kabbalists; alchemists; in modern philosophy with Leibniz, etc. And, of course, form part of the religious traditions of China, Japan, Tibet, and India, especially in esoteric Buddhism. However, despite such enormous expansion, the principal consequences, even logical, emerging from the concept have remained in the esoteric terrain to this day. We, by affirming the ancient idea of the macrocosm as a Principle of the Hyperborean Wisdom, will at times find ourselves in need of emphasizing puerile relationships but that, because of the esoteric character pointed out, tend not to be evident at all. But we will do it; even at the risk of, as in the well-known anecdote of the “Egg of Columbus,” producing irritation to make us notice something that, *then*, we will believe we should have noticed ourselves.

It is what occurs with the subject of “reflection”: from so much affirming, without reflection, that “the microcosm reflects the macrocosm,” no one notices anymore that *every reflection is an “inverted” copy of the original*. This quality, which seems a puerility to emphasize, is a question of the utmost importance since its consideration enables to easily comprehend the function of *reason* and the functioning of the rational sphere. Let us see then, how the ancient concept should be interpreted.

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

Such properties of the material body or microcosm allow us to elaborate the following definition: *the collection of all the universal Archetypes of the microcosm, the inverted copies of the universal Archetypes of the macrocosm, is called: “archetypal memory.”*

The seat of the archetypal memory, i.e., of the biological replica of the “archetypal plane,” is the neurophysiological structure of the

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

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

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

First Operation: Comparing

The schema of Figure 11 shows us the psychic structure of the Paśu surrounded by the “sensorial sphere.” In the animal-man the sensorial sphere fulfills the function of receiving stimuli from the world and converting them into nerve impulses destined for the brain, i.e., it is an intermediary between the internal and the external. But the sensorial sphere does not respond in the same way to different stimuli and it itself varies appreciably from one Paśu to another. It is necessary, then, to refer to *sensitivity*; we clarify the meaning of the term: the capacity that presents a determined sen-

sensorial sphere to respond with greater or lesser intensity to a given stimulus is called "sensitivity." In Figure 11, the circumference that limits the sensorial sphere is analogous to the sensitivity.

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

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

We can describe, now, the first operation of reason, which we call *transcendent* because it occupies itself with *comparing* the stimuli that *cross* the sensorial sphere and that were caused by an external entity. This is: *the transcendent operation of reason consists in "comparing," automatically, that impression that the rational sensitivity takes in from an external entity.*

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

Of course, one must go deeper into this answer to make comprehensible the *discovering effect* that the first operation exerts on the entity.

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

When an entity impresses the rational sensitivity, the first operation of reason consists in submitting the received impression to comparison with the archetypal memory. There will always be at least one Archetype in this memory that is an inverted copy of the universal Archetype that sustains the entity and with it the comparison is operated. It is to say that *reason only compares a universal terminus of the entity (the universal Archetype) with its inverted copy: a particular Archetype of the archetypal memory.* It is easily comprehended that it can *only* occur this way because *only* in-

verted copies of the universal Archetypes exist in the archetypal memory, the entelechial finality of the entities, and any copy or reference of the particular designs of each entity, the suprafinality of the being-for-man, does not exist.

What arises from the confrontation between the universal Archetype of the entity and its inverted copy of the archetypal memory? Answer: nothing. It is like adding plus (+) with minus (-), a positive unit with a negative unit: its result is zero (0). This signifies that reason automatically eliminates the universal terminus of the entity *and leaves the particular terminus or design uncovered*. Only then can the entity be *known and named*. But this naming is not possible, as some believe, “because man is Logos”: the true Logos is the Demiurge who has designated the entities; the Paśu, after its discovery, can only repeat that which was previously assigned to the entity.

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

The impossibility of perceiving the universal Archetypes that sustain external entities is also called *irrepresentability*. With this word we want to signify that “representation” is not possible, i.e., mental vision, of the universal Archetypes, which by no means im-

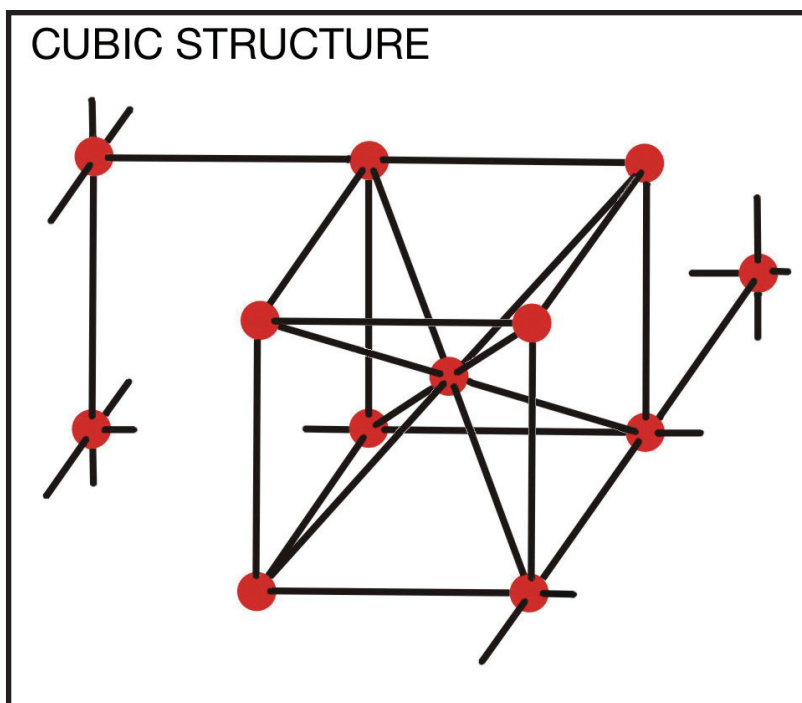


Figure 12

plies that they cannot be *known*. But knowledge has to come from a confrontation effectuated on a suprarational level, in another sphere: the Paśu in the preconscious sphere (2); the Virya in the conscious sphere (2).

Second Operation: Relating

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

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

The first operation is a priori to any other reasoning about the entity because it is indispensable to discover the entity and place it

under observation. But, by taking the external entity, lost in the universal, and situating it in the internal as a particular design, a *transcendental deduction* is being effectuated.

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

Functioning of the Paśu's Cultural Structure

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

A. The Structural Model

The first thing that we must do, before we occupy ourselves with the cultural structure, is to acquire a clear notion about what a “structure” is. For this we are going to proceed inductively, starting from the intuition of a simple geometric structure and extending said intuition to structures of greater complexity. An elemental geometric structure widely utilized as a model in physics has been represented in Figure 12, known as the “body-centered cubic crystal lattice.” It is possible to imagine structures of this type in which the polygon of the face is other than the square, with which no cubes would be obtained but polyhedra such as the “octahedron,” “dodecahedron,” “icosahedron,” etc. A lattice is comprised of the bonds of a set of similar polyhedra.

However the lattice that we need as a model is not integrated with such polyhedra but must be able to include all the *possible polyhedra* and must ensure the *possible connection* with one another in the structure.

We will now study the geometric structure of Figure 12. 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.

But the first thing that calls the attention is the interrelation that binds all the *members*, given that it is possible to reach any of the nodes starting from any other by just advancing on the bonds. This topological quality permits us to enunciate that “the whole conditions the part in a structure.” *In addition*, the members are articulated in the overall shape in such a manner that, for example, in Figure 12 we could not remove a node without destroying the cubic shape; and, *also*, there is *interaction* between the members

since, if in the same figure we attribute “*mass*” to the cubic structure for example, it turns out that by eliminating a node the static equilibrium that it might have reached is altered.

On the other hand, submitting the cubic structure of Figure 12 to dynamic conditions, for example a displacement or a rotation, it can be concluded that the members are *solidary* and that they are all *functionally interpenetrated*.

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

B. Nodes and Bonds of the Cultural Structure

The archetypal memory or brain is inherited, unmodifiable; but its function, reason, is capable of effectuating a permanent structural construction, at least throughout the life of the Paśu. But this construction does not proceed from an act of choice, from the will of the subject, but from the mode of being of reason. In effect, reason produces elements of the cultural structure by the sole fact of acting, members that are bonded with the whole and remain definitively articulated.

The function of reason as producer of the cultural structure obeys the finality that the Demiurge has fixed for the destiny of the Paśu: to be a discoverer of entities and, from the entities, to be a producer of culture. Culture, gregarious, social, or collective application of the knowledge of the entities is the act that truly “gives meaning to the world,” by its external character to the microcosm, for being seated in the macrocosm. Later on we will have the opportunity to study the cultural act in the historical framework of the Kaly Yuga.

We will apply the recently exposed structural model to explain the structuring effect of reason. Remembering the quadruple constitution of a structure, we have to begin asking, “what is the *space* in which the cultural structure is constructed?” Answer: the cultural structure is a substratum of the affective and rational spheres (see Figure 11).

This answer leads us to the problem of the nature of the spheres: what are the spheres? Here we affirm the *energetic* nature of the psychic structure of the Paśu and such a definition may generate the prejudice that “the concept of ‘energy’ is being applied to the psyche.” Against this objection we reply that, contrarily, “there is a concept of energy because the psyche is energetic.”

Thus, psychic substance is “energy,” a superior form of matter in which this is reduced to pure force. The “space” in an energetic sphere is always reducible to vectorial space, which justifies the choice of the structural method by its topological correspondences.

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

Let us remember the first operation of reason. Reason compares the universal Archetype of the entity with the inverted Archetype *in* the archetypal memory; from this comparison the universal Archetype of the entity is eliminated, leaving only the particular terminus or design. But, to effectuate the comparison, reason has had to locate the inverted Archetype and, once located, confront it with the entity, i.e., with the impression that the external entity has produced on the rational sensitivity, as we defined earlier. Herein lies the origin of the cultural structure: *as a product of localization, which the first operation of reason effectuates in the inverted Archetype, a second effect occurs; the first effect is the elimination of the universal terminus; the second is the actualization, in the microcosm, of the inverted Archetype*. The first effect is, then, cause of the second.

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

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

On the archetypal plane, the Archetypes *are perfect* but potential *beings: the actualization of an Archetype consists in its manifestation on a “plane of realization.”* When this plane is, for example, *matter*, the manifestation produces material entities that *participate* in a greater or lesser degree of the archetypal perfection. In the Orient it is said that the manifestation of the Archetypes on the material plane is effectuated by the impulse of the Breath from the Demiurge, i.e., by a Cosmic Puff, a universal pneuma. But this Puff is not a mere rhythmic expulsion because it possesses *direction*, since it is “directed” to the plane of realization: the *direction* that determines the plasmating impulse of the universal Archetypes to be directed to the material plane, and not to any other world, is the *intention* of the Demiurge. That intention is what impels the entities to evolve toward the entelechy of the Arche-

types; and, as “Breath” is synonymous with “will,” it is said that *intention* is the direction of the will of the Demiurge.

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

Let us now consider the archetypal memory or brain of the Paśu, which is a reflection, an inverted copy, of the archetypal plane. Reason is a function of the archetypal memory; but reason is something that moves, that establishes relationships; what is the force that impulses the reason of the Paśu? Answer: the instinctive will. Reason is *directed* toward the inverted Archetype, of an entity given to the senses, moved by the instinctive will. This means that the reference established between the inverted Archetype and the entity, to the effect of the comparison, *is not passive but active*, it is not static but dynamic, i.e., it is *intentional*. Naturally such a reference has nothing to do with consciousness since the latter is a historical subject that was not yet existing in the Paśu. In every case such an intentional reference was, and is, subconscious.

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

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

It consists in the following: *all psychic phenomena is of a semic character.* Without entering into the problem of the *continuity*

that the psyche of the Paśu has to maintain, as an energetic sphere, it is indubitable that every psyche is the deposit of multiphenomenic content: the preceding enunciation affirms that *the immanent diversity of the psychic is semic*. Pursuant to this, psychic contents are symbolic; but let us not be confused: the symbol is not a mere aggregate to the psychic content, a property of it, but the content itself, *its essence*. In this way, *the semic is the essence of the psychic* and, that is why, every fact that possesses a psychic termination manifests itself semically or polysemically.

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

The actualized inverted Archetype, effectively, manifests itself as a *symbol* in the psychic sphere, which constitutes a member of the cultural structure. Which member?: The one that corresponds to the “node” and to which we will denominate “*principle*” or “*simple symbol*.” In other terms: when reason locates an Archetype, *in* the archetypal memory, the referential intentionality impulses it to manifest itself in the psyche where it is structured as a *principle* or *simple symbol*.

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

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

As we said before, “equivalence does not exist in the archetypal memory for the design of entities” since, justly, the finality of the animal-man is to discover that design and to give meaning to the world. That is why the design, as an interior object, is the subject of

the second operation of reason: *relating*. What does reason do with the design of the entity? Answer: *it interprets it*.

To interpret the design, reason *searches the Archetypes*, of the archetypal memory, *most adequate or congruent, and with them forms a "schema" of the entity*. Here there is not, as in the first operation, any elimination of Archetypes; on the contrary, the affirmation of one or several of them, necessary to interpret the design, is produced. That is to say: as an effect of the second operation of reason, which establishes relationships between the design of the entity and the archetypal memory, the actualization of one or several Archetypes is produced. But "actualization" is manifestation in the psychic sphere, in the ambit of the cultural structure. Here is what occurs: *the whole of actualized Archetypes, which intervene in the interpretation of a design, manifests itself in the psyche as a "complex symbol" that represents the schema of the entity and is structured at the "bonds"; such bonds are denominated: "relationships."*

A structure is constructed with bonds between nodes; the cultural structure is constructed by reason with *relationships between principles*. The cultural structure is, thus, a psychic organization, of energetic substance and semic essence, the members of which are complex symbols that relate or bond to simple symbols or Principles (archetypal).

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

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

C. The Cultural Structure as Memory

A “node” of the cultural structure or Principle is the semic correspondence of an Archetype of the archetypal memory; a “bond” or Relationship is the semic correspondence of the “design” of an entity, its schema, according to the interpretation effectuated by reason. Ever since the life of the Paśu is initiated, ever since its sensorial sphere is exposed to the impression of the entities of the world, multiple nodes and similar bonds are being added to the cultural structure by the archetypal actualization that produces reason.

The cultural structure *grows*, then, constantly, both in the number of members and in the complexity of the frame, while what is already structured *remains* as a substratum of the affective and rational spheres. This permanence inevitably brings up the problem of time, i.e., that of the relation between transcendent Time or time of the entities and immanent Time or psychic time, the solution of which will be given later on. But, even when we have not entered into said problem, it must be understood that the “permanence” of the cultural structure converts it into a kind of memory, but not “archetypal,” like the brain, but “experiential,” i.e., the product of the experience of the entities. The archetypal memory is passive and static; hereditary. The cultural structure, as memory, is active and dynamic: experiential. For reasons that we will see later, the cultural structure is also denominated by the Hyperborean Wisdom: *conceptual memory*.

Of course, the objects of this memory, what is truly memorized, are the *relationships* between Principles, since the “principles” are mere semic actualizations of the Archetypes of the archetypal memory. The Relationships, or bonds, of the cultural structure constitute the “truth” of the entities for the Paśu, since they represent the rational interpretation of the design, and, therefore, an explanation of the functioning of the psychic structure has to principally aim to expose the nature of such bonds or Relationships. It should be surprising, then, that we dedicate the major part of the next articles to these.

D. Principles and Relationships as Systems

If we remember our earlier convention about how, unless otherwise clarified, all explanations would be exemplified by external entities, we can delve into the definition of Relationship.

For the Paśu a relationship is, before all else, the *truth* of the entity. But, here one must observe that we do not say *the essence* but *the truth* of the entity: this distinction indicates that the essence of the entity is the *design*, whereas the Relationship is a rational cor-

relate, the interpretation of the design or *schema*, that which is truly known, and, therefore, the *truth* of the entity.

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

In effect, if a complex symbol or relationship is a bond between simple symbols or “principles,” can these principles *also* be included in the group of simple symbols in which the complex symbol consists?; i.e., can the Principles in the cultural structure be *repeated*? Answer: simple symbols can exist as Principles in place of nodes or as constituent elements of complex symbols in place of bonds; *the difference lies in the potency: “principles” are “passive potencies” whereas “relationships” are “active potencies.”* But as the concept of “potency” requires the consideration of *transcendent Time*, we will not enter into its definition now since it will be done ahead. Suspending until then, therefore, such definition, let us remember that the Principles come from the first operation of reason, when the universal Archetype of the entity is compared with the inverted Archetype of the archetypal memory: it is this intentional reference that actualizes the Archetype in the cultural structure as a Principle or *passive potency*; but the elimination of the universal Archetype has caused the discovery of the design, of the being-for-man of the entity, and to that revelation reason interprets it by means of the second operation, which consists in referring to the design to the Archetypes necessary to obtain a schema; the Archetypes of reference, among which may appear the same as that used to eliminate the universal, are actualized in the cultural structure forming a complex symbol, Relationship or *active potency*.

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

The same inverted Archetype can, thus, have a symbolic correspondence with a Principle or a semic element of the Relationship.

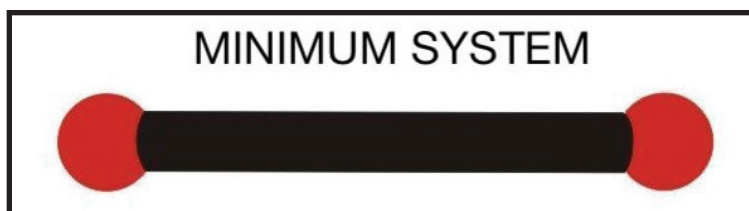


Figure 13

However, it is fundamental to understand this: while the very same simple symbol can represent both a Principle and a semic element of a Relationship, *it will never be structured more than once as a “principle” or “node” and, instead, will be substructured countless times as a semic element of “relationships” or “bonds.”*

This means that, once reason has *compared* an entity with an Archetype and the latter has manifested and structured itself as a Principle or passive potency, it does not matter the number of times that such an operation is effectuated again, with that or with other entities: *the Archetype never manifests itself more than once*

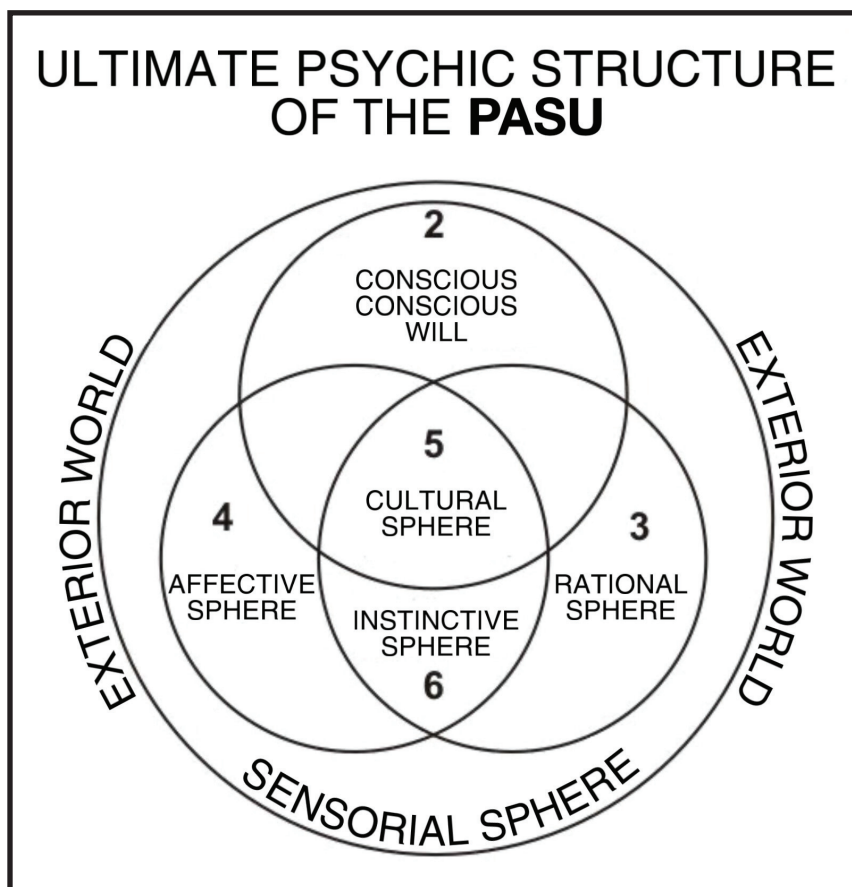


Figure 11b

as a principle. in every case what occurs is that the reiterated rational references to an Archetype, for its comparison, increment the passive potency of the corresponding principle or node. The greater potency is necessary because, the Principles being unique in the cultural structure, *they must support all the relationships that refer to them.* We are in the case, for example, in which a determinate node of Figure 12 would have to support countless bonds; it would have, for it, to foresee some manner of reinforcing the node to each new bond, thus avoiding that the structure is weakened; this “reinforcement” effectuates, in the Principles, the increment of passive potency.

This condition of unique, unrepeatable nodes, should give an idea of the complexity of the cultural structure that each Principle has. Think of any Principle, for example the number one, and one can imagine the impressive quantity of relationships with which it is linked in our own cultural structure.

So far, the fact that an Archetype is represented by a single Principle and *also* by very many simple symbols substructured in the various Relationships has been clarified. We will next go on to study, in greater detail, the complexion of the Relationships.

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

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*.

Minus the potency, we are going to define “extension” and “comprehension,” making the clarification that, in general, they should be considered valid, not only for schemata of external entities, but for all the Relationships, whatever the represented entity is.

The extension of a Relationship, analogous to the length of a bond, denotes the class of all the simple symbols that intervene in the substructure of the complex symbol or Relationship. The more extensive a relationship is, the greater the quantity of semic elements that it encompasses.

The comprehension of a Relationship, analogous to the volume of the bond, indicates how close the schematic truth is to coincid-

ing with the essence of the entity or design. The comprehension is thus the substructure itself, the semic schema of the entity of which truth represents the Relationship. That is why its exactitude to **comprehend** the essence of the entity depends on the interpretation effectuated by the second operation of reason, i.e., it depends on the hereditary criterion. A greater volume of the bond equates to a greater comprehension of the Relationship, i.e., the Relationship is more comprehensive in properties corresponding to the design structured as simple symbols.

We have spoken of the Principles and the Relationships and now we know something more of both; but if we consider it as a whole and pay attention to some common properties, we will soon be in conditions to study the functioning of the cultural structure of the Paśu in its totality, such as the title of this section was promising.

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

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

It is evident that the cultural structure is comprised of a small number of Principles and a countless number of Relationships. But, unlike what occurs in the cubic structure of Figure 12, the conditions imposed on the cultural structure, “must be able to include all possible polyhedra and must ensure the possible connection of one with another,” causes a Relationship. *It can connect itself with multiple principles*. We would then not be in the analogy of the cylindrical bar and it may suppose an invalidation of our conclusions. That is why, to dissipate any doubt and to facilitate the exposition, we are going to use the notion of a **system**.

In the structure, parts do not exist but members, which are solidary, interactive, interdependent, etc., with the whole. Hence a **system**, which can be a sector or the whole structure, should be considered as an arbitrary abstraction rather than as a “part.” Structural morphology divides systems into simple and complex.

In conformity with this we will define, in general, a “system” as: *the class of all relationships that are linked with common principles*.

Additionally, a “simple system” is: *the class of all relationships that are linked with a pair of opposite principles*. It is convenient to define an operation called *reduction* in the following terms: *there is a function between the principles and the relationships in every*

simple system, such that it is always possible to assimilate the similar symbols of each relationship and “reduce” the number of bonds. By systematic reduction it will always be possible to topologically simplify the polyhedric lattice to its minimum expression: *one bond and two knots*, i.e., a Relationship between two Principles. A minimal system is thus arrived at, represented in Figure 13, in which the relationship is linked at the beginning and end of its “extension” with two opposite Principles: it is then said that it is a *dialectical relationship*. The systematic reduction, considered as a mental function, is also called *rational synthesis*.

It is clear that the minimal system in Figure 13 is a “substructure,” according to the definition we gave earlier on the “complex symbol.” Consequently, we can generalize the reduction for every simple system in the following way: every simple system is a substructure susceptible to semiotic reduction. But, and this should be even clearer, *only the relationships are reducible: the principles are absolutely irreducible*. In any manner, if every simple system can be brought into the form of Figure 13, the general validity of the preceding definitions of Principles and Relationships is confirmed.

We are now in conditions to expose the concept of the complex system: *it is a substructure that possesses ‘n’ pairs of opposite principles and that, by systematic reduction, is decomposed into a group of ‘n’ simple systems*.

Henceforth, when we say “system,” it should be understood as “simple system,” unless clarification to the contrary.

E. The Rational Thinking of the Paśu

After such extensive descriptions we certainly wish to know how the Paśu *thinks*. Of course, the first and second operations of reason already imply *thinking*, as does the activity of the cultural structure and the conscious sphere. To avoid confusions, we shall begin by defining the significance of these terms and specifying their range.

“*Thinking*” is the activity of the “psychic structure,” comprised, according to Figure 11b (it appears with Figure 11), of the “affective” (4), “rational” (3) and “conscious” (2) spheres. In this way, it is clear that “thinking” is an activity that can happen in any of such spheres. In another section, however, it will be demonstrated that thinking obeys an inevitable “hierarchic sequence”: temporally, thinking is first located in the structure of the brain; the living brain constructs the cultural structure that, a posteriori, is also animated by thinking; the living cultural structure constructs the conscious sphere and, a posteriori, is also animated by thinking.

When we say, for example, “thinking” or “because of thinking,” etc., it is to be supposed that such “thinking” can occur in any sphere of the psychic structure and it is to be inquired, in the text, by the appropriate reference.

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

On the other hand, the particular microcosm of the Paśu, is the product of a monad and an Archetype. That is to say: the monad sustains the particular microcosm that evolves according to the process of a universal Archetype or Manu. But the monad never “descends” to matter, but manifests itself in the microcosm as a being of very subtle entity that has by function: to assimilate the evolutive grade reached and to maintain it when the organic disintegration called death is produced. This being is “the soul” of the Paśu.

The soul is that which contributes the non-biological genetic inheritance of evolution to the microcosm and is the one who, when disincarnating, maintains what has evolved in that life to apply it in the life of other microcosms, always advancing toward entelechy. It is understood, then, that the soul, by its function of sustaining and impulsing it toward entelechial individuation, *must be present at every point of the microcosm*. In truth, no function exists in the microcosm that is not ultimately fundamented by the soul, but, from the structural point of view, it is good to distinguish between its different *faculties*. By *faculty* of the soul, the *potency* with which it *acts* in a structure is to be understood. In this sense the *sensitivity* and the *intelligence* are, for example, *faculties*. *now then: in the Paśu, “thinking” is the principal faculty of the soul*. Or, in other words, thinking is the manifestation of the soul in the psychic structure. But this manifestation has an unmistakable character: it is the only faculty with which the soul directly expresses the unity of the monad. That is why it is said that “*thinking* is the act of a thinking *subject*”: the soul as *subject*, a subject that permanently tends to affirm its own individuality, is the unequivocal reflection of the unity of the monad.

We said at the beginning that “thinking” can happen in any sphere of the psychic structure; the concept of a thinking *subject* will allow us to understand this faculty of the soul with more precision. Above all, one must attend to the following principle: *every subject requires a structure in which to manifest itself*. That is to

say, *the subject cannot exist without a vehicle for its manifestation*; what always exists, even after the death of the Paśu, is the transmigrant soul, but *not the subject*, which is only an aspect of the soul, characteristic of the state of incarnation: *an object of the finality of the Paśu*. In synthesis: *the subject is a function of the structure*.

In the microcosm, to expound our thesis on the original psychic structure of the Paśu and the subsequent enchainment of the Spirit, we have distinguished three basic structures: the archetypal memory or brain, the cultural structure, and the conscious sphere. Well, each one of such structures can be animated by the thinking subject, according to the just examined principle. Without forgetting that it is always about *the same subject*, we will call: “rational subject” or “reason” to the thinking located in the archetypal memory or brain; “cultural subject” to the thinking that occurs *over* the cultural structure; and, lastly, “conscious subject” or “historical” to the thinking proper to the conscious sphere and that will be the principal theme of study in the next section.

The force that “moves” the subject is the will. Thus, the “instinctive will” enables “reason,” or the rational subject to act, in the archetypal memory; the “cultural will” impulses the cultural subject to animate the cultural structure; and the “conscious will” makes possible that the conscious subject animates the conscious sphere. In figure 11b it can be seen that in the systematic analogical representation of eccentric circles, the enclosure (5) corresponds to the “cultural will,” which is active in the three spheres (2), (3), and (4), for causes that will be explained in ‘F’ of the next section. On the other hand, the enclosure (6), of the instinctive will, is only formed by the intersection of the spheres (3) and (4), which signifies that “reason” is volitionally independent of the conscious sphere (2): it can act, and in fact always acts, “instinctively,” i.e., automatically.

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

Taking into account all these definitions and clarifications, we can already consider the following property: *the rational thought*

of the Paśu originates, in all cases, “over” the cultural structure and, from there, emerges toward the upper strata of the psyche, i.e., toward the consciousness sphere. Such a transit of thought can only be understood in the light of the concepts of “potency” and “time,” which will be studied in the following section. Here we shall restrict the explanation to the Origin of rational thought, since it is produced *on* the cultural structure.

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

As this answer does not allow us to see much, we will try to understand it through an allegory. Let us suppose that we perform the vivisection of an animal and, by means of a craniotomy, we expose its brain. We attentively observe it and affirm: “it is a cellular structure”; and: “it is alive.” But, after a closer inspection, we see that different types of activity exist within said structure: bioelectrical, biochemical, neuronal, hematic, etc. If we want to characterize such a difference of activity, we can take “movement” as a common parameter and notice that in the bioelectric phenomena, what “moves” are “ions”; in the biochemical “molecules”; in the neuronal, the same cell, stimulated by a nerve impulse, connects with another, “moves,” producing synapses; in the hematic, a “protein molecule,” etc. In other words: in the broad framework of “life,” which characterizes said cellular or cerebral structure, we distinguish several different “movements” that come from distinct areas of functional activity. How have we *distinguished* these movements? How have they become *clear* to us? We have distinguished them, in the first place, because we do not consider the brain in its totality, as an organic whole, but we have made an abstraction of certain parts: the cells, arteries, veins, and tissues, etc. And, secondly, they have become clear because we observe the abstracted under different lights and optics.

Let us now observe the complex lattice of the cultural structure. When we say that the Paśu “thinks” we are in a case analogous to that of “the brain lives”: we imply the essential activity of the organism. “Thinking” is the state of essential activity of the cultural structure, analogous to the “vitality” of the cellular structure of the brain. But in this we were distinguishing certain movements, proper to the organic functions, which became clear by abstracting said functions from the structural totality and separately observing them, i.e., by *formally framing the functional area and considering it as a phenomenon in itself*. In the same way a “rational thought of the Paśu” is a *distinct* and *clear* movement that is produced in cer-

tain regions of the cultural structure. In other words: thinking is the “vitality” of the cultural structure and thought is the “experience” of a system, in such structure.

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

An analogical way of imagining the event that a rational thought occurs in a cultural structure over a system is to suppose that, at that moment, the system is *illuminated*. For example, in a structure like that of Figure 12, the thought of a “cubic system” would only “illuminate” the nine nodes and the twenty bonds of the cube and no other adjacent node or bond. On the basis of such an assumption, which we will see is not entirely without real foundation, we will analogically speak of this or that system “being illuminated by a thought.”

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

Up to now we consider “reason” as a structurer of schemata, but it is easy to see that the sensorial sphere is not always affected by new entities or that reason can effectuate mental operations not related to external entities. However primitive the Paśu is, it can always effectuate intuitive abstractions about entities, i.e., it can differentiate them, extract them from among the remaining entities, and it can, also, decide about them. In these cases, although the cultural structure is in the process of formation and an independent cultural subject does not yet exist, the operations of reason act as an “instinctive subject” and are capable of producing thoughts in the cultural structure. The process is as follows: the

second operation of reason establishes references between Archetypes of the archetypal memory or, what is the same, certain bioelectric paths are generated by synapses in the neurophysiological lattice of the brain; rational thought is produced because, *simultaneously* with such cerebral activity, a system of the cultural structure is “illuminated,” i.e., cultural thinking perceives the experience of a system. The question is, by virtue of what process is the “neural pathway” transferred to the cultural structure as a “system”? Answer: *a biunivocal correspondence* functions between the archetypal memory or brain structure and the cultural structure.

We must clarify that the term “biunivocal” is used here in the restricted sense of “two-way correspondence” of the structures and in no way implies a mathematical homeomorphism but *analogical*. It is, then, only a didactic concept used for convenience, as the whole structural model is also, without prejudice that such a model may or may not describe the truth of the real facts. We will only be able to assure that, in the biunivocal correspondence between a bioelectrical configuration produced in the brain by the instinctive subject and the cultural structure, an equivalent schema that preserves just its topological invariants, i.e., its essential qualities, is transferred to the latter.

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

In summary, in two biunivocally corresponding structures like those that we have described, there is *functional solidarity* and, as a consequence, *simultaneity of processes*. That is to say, “*activity*” in one structure, implies “*simultaneous activity*” in the other. A movement of reason causes a simultaneous movement in the cultural structure: for example, the illumination of a system; but a *possible* movement in the cultural structure, for example, the illumination of a system, simultaneously causes the activity of the rational function. We are thus before a vicious circle in which it does not seem easy to decide, *given a simultaneous movement in both structures*, which is cause and which is effect. But the solution has already been advanced: in the Paśu, thought is usually produced by the activity of the rational subject.

In commentary B of this section we asked, what is the force that moves the Paśu’s reason?: and the answer was: the “instinctive will.” This would be, then, the “force” that puts into movement the

simultaneous activity of the cultural and cerebral structures. But in the section “Psychic structure of the animal-man or Paśu” the instinctive will was defined as “adjusted to multiple patterns of conduct” that were causing “that the behavior was almost mechanical.” The conclusion that one must draw from all this is the following: the Paśu possesses the possibility of developing a psychic subject that generates its own thoughts and causes the activity of reason; while that evolution is realized, and as long as a subject independent of reason is not available, the “instinctive will” determines the function of reason according to the form of the patterns of conduct. Naturally, such “patterns” are formidable specializations of animal instinct elaborated after millions of years of evolution of the Manu Archetype. As we will see later on, it was only when the Hyperborean Spirit was enchained to the Paśu that the sphere of consciousness and the conscious subject were developed in these hybrids, the “Viryas”; the microcosm thus tended toward *ontic autonomy*, in equal measure as the psychic structure, controlled by the conscious subject, tending toward *self-consciousness* or *indivduality*.

Since we are here studying “the rational thought of the Paśu,” we must for the moment forget the Virya and admit that the activity of the cultural structure is usually determined by the instinctive subject, when the cultural subject does not operate. In such conditions it occurs that, because of an operation of reason, which acts motivated, for example, by a food pattern, the illumination of a system is produced in the cultural structure: this is a rational thought, the experience of the schema of an entity. It will depend on the “profundity” of the thought that part or all of the semic elements that compose the system, the content of which is the schema of the entity, are experienced. But let us not forget that we analogically define rational thought as a formal abstraction of the structure, as an experience that is localized on a system and, from there, emerges toward more elevated regions of the psychic structure. We will see what it depends on for it to occur, but let us anticipate that such an emergence of thought is experienced as if it were a phenomenon independent of the cultural structure, as if it spontaneously arose in the higher stratum of the psyche.

F. Demiurgic Signification and Design

Let us consider the cultural structure and define the concept of *continuity* in it. In a structure, continuity is a topological property, i.e., qualitative, which intuitively can be defined as: the possibility of “starting” from any node and “arriving” at any other by just moving along the bonds; that is to say: continuity requires that no interruptions are produced during the movement. This is in terms of

a simple structure, similar to the model in Figure 12. The cultural structure requires a more rigorous definition. Let us suppose that, after applying the systematic reduction to *all* the systems of the structure, we unite each Principle with its opposite by means of a dialectical Relationship; we will thus have a set of systems similar to that of Figure 13. In that case: *there is a continuity if all the systems of the set are connected to each other by at least one relationship each*. It should be noted that this *continuous* set of interconnected systems between each other possesses all the characteristics of a structure.

The continuity thus defined is a topological property, a pure quality of the structure. But the cultural structure is an organism vitalized by mental activity: no parts or separate qualities exist *for it*, but rather “experiences” of systems, thoughts “over” the structure. It is worth asking, then, how is the continuity of the cultural structure experienced? (The question about the “experience of a quality” can be analogically understood: let us suppose that someone establishes that our skeleton is “continuous,” in the topological-structural sense, pointed out before, and asks us how we experience such a quality; naturally the answer can only come from a self-examination: given that we cannot “feel” the skeleton, we can at least effectuate a palpation, with the hands, of our body; this then can be an answer: the continuity of the skeleton is *for me* the *hardness* that the flesh acquires when pressed by the fingers of the hand throughout almost the whole body; said hardness is *continuous* because I can go from any point of hardness to any other just by moving my fingers on the body and without ceasing to perceive at any moment the interior hardness. What does this tell us? That the quality is “experienced” as an attribute of something else: “continuity” is transformed into “continuous hardness.” In other words: “hardness,” which is also a quality, i.e., an adjective, has been substantivized, reified, its “continuity” to be then predicated with the adjective, “continuous”: “the hardness (thing) is continuous.” It thus turns out that the experience of the quality consists in its substantivization).

The answer is the following: *in the cultural structure of the País the “structural continuity” is experienced as “continuous signification.”* Here is a concept of capital importance: signification is a “continuum.” But justly, because of its importance, it is necessary to clarify this concept.

First of all, one must distinguish between “signification” and “significance.” Both terms are in relation as the general to the particular, within the same kind; for example, as “structure” to “system” or “thinking” to “thought.” “Signification” is the experiencing of a quality of the structure as such, which can only be obtained if one experiences a total “thinking,” not focused on any thought, or an

intuition of such “thinking.” But the “signification is continuous,” i.e., it is something substantive, which subsists as a quality of the whole structure. On the other hand, “significance” is the “moment” of signification, that which is signified when thought illuminates a system.

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

In the next section we will approach the study of continuous signification under the temporal aspect. In the meantime it is useful to get used to the idea that signification is a *mental horizon* on which significances can stand out as *reliefs*.⁵ When thinking, in which the vitality of the cultural structure consists, lacks thought, then the horizon of signification remains at a constant level. Suddenly, a thought illuminates a system: on the horizon of signification, *at that moment*, the relief of the signified stands out.

Significance is thus, not mere content, but the foundation of rational thought, the subsistent base on which all content rests. We were saying that rational thought is the experience of a system: now we know that significance is the foundation of thought because it is the experience of continuous signification *in* the system.

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

Contrary to a merely superficial movement, rational thought, when it occurs over a system, can consist of a part or the totality of its semic elements. The capacity of a thought to include, in its experience, part or the totality of the symbols of a system, i.e., to perceive an appearance or the essence of the schema of the entity, is called *profundity*. The more “profound” a rational thought is, the more semic elements of the schema it possesses, the greater its “truth” is.

The degrees of significance depend on the profundity of the thought, i.e., on *how much* the system has been experienced in semic terms. For example: the degrees of significance depend on how experienced the *dimensions* of the Relationship are in rational thought: extension, comprehension, and potency. But the Relationship is a complex symbol that expresses the schema of the entity, the interpretation of the design effectuated by the second opera-

5. A protuberance; the differences of elevation on a surface.

tion of reason. Thus we arrive at the two extremes of *rational knowledge* (of the external entity): design and significance.

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

We said that thought is the act of thinking located over a system and we add that significance is the foundation of thought, the level of reference on which are seated those semic contents of the schema that have been able to be experienced. But a system is comprised of Principles and Relationships and the type of idea in which the thought consists will depend on which of these symbols are signified: if the significance refers to a Principle, then the thought will consist of an *idea without an image*; if the significance comes from a Relationship, the thought *has the possibility* of containing an *idea with an image*: but it will depend on the *active potency* of the Relationship, as will be explained in the next section.

G. Demiurgic Word and Design

Significance and design are the extremes of the process of discovering the entity, but is the finality of the Paśu fulfilled with it? Certainly not, since such finality demands that the significance *returns to the entity* and points out a *meaning* in the latter. In this article said necessity will be evidenced in a general way. The guidelines that determine the problem will also be established; that is to say: if the Paśu is an evolutive being, at what moment of its development should we start to make the descriptions that undoubtedly show its finality of being a “giver of meaning,” a producer of culture?

The mental terminus of the design, of the discovery of the entity, is, then, the significance. But the finality of the Paśu is not only “to discover” the entities but to “place meaning” in the entities so that, from the bosom of the entities, *emerges the reason of the world*. *this reason* is what justifies the work of the Demiurge and the *object* of His pleasure: it is the “*good*” toward which the finality of the Paśu must aim, the goal of its destiny. That is why it is not enough that the design be revealed to the reason of the Paśu and be internally *known*: it is necessary, fundamentally necessary, that the dis-

covery be exteriorized, that the schema of the entity crosses the sensorial sphere in an inverse sense and *bursts outside*.

This inverse transit and the way in which the significance returns to the entity puts, in first place, the problem of language, the solution of which will be the object of the next article. But now, as an example, let us suppose that significance is expressed by means of the *word*, of the name that the Paśu *re-assigns* to external entities. The “bursting outside” of the name impulses the entity to gravitate around man with its own “meaning,” transforming itself from a “natural entity” into a “cultural object.” In other words: the field, the sphere of gravitation, of the “entities of reason” is a specifically human ambit called *culture*; (by “entity of reason,” of course we understand those entities, the design of which is structured as a Relationship in a cultural structure, i.e., as a schema or *noumenon*). One must distinguish here between the *particular act* of discovering the design of the entity and the *collective act* of expressing a corresponding concept in the termini of a language. The “discovery” is the particular act, proper to the psychic structure of the Paśu; the “naming” of the entity, the giving it meaning by means of an external sign, morpheme, ideogram, symbol, etc., is a collective act, the form of which, in general, is that of a *cultural fact*.

It is evident: as a “bidder of meaning” the Paśu must externally *express* that design that it has been able to internally discover; but, such *expression*, “would be without meaning” if it were individually emitted, if it was not produced in a socio-cultural framework that would ensure its perpetuation. Hence the principal objective of Paśu society is to sustain the “meaning” of entities, i.e., to produce culture.

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

Now, and in all that follows, it is important not to forget that we are studying the Paśu *in the evolutive state that it was in when the enchainment of the Hyperborean Spirits took place*. At that moment, after a long history that here we omit for the sake of brevity, it had been transformed into an unequivocal cultural subject.

However, as we have already previously explained, it had taken such a long time to arrive at such a state that the development of the Plan would sooner or later have to be cancelled, i.e., its future as a species could only be extinction. From it, as it will be seen, the Treason of the Siddhas saved it.

In any case, the Paśu was possessing, at that time, the two basic elements of every producer of culture: highly developed gregarious instinct and collective communication by means of a language. It is clear that said communication was *phonetic* and so primitive that the language was comprising of very few words, i.e., phonemes with root signification.

The exercise of a language, no matter how primitive it may be, implies the fact of its *learning*; and to-learn means “to take something given.” In the case of the language of the Paśu, what the latter takes when learning are the words, i.e., the phonetic expression of the design of the entities, the meaning of which is common to the members of the tribal society. We must well understand the fact of phonetic expression, assigner of meaning, before continuing the study of the cultural structure. First and foremost, it is necessary to repeat that entities are designated by the Demiurge since the beginning of their existence and that such a design constitutes the essence discovered by the rational function, the being-for-man. Therefore the words of the Paśu language were not created to designate entities but come from the *interpretation* that the rational function effectuated to the a priori designs. This means that the words come from the cultural structure; more concretely: from the bonds or Relationships, i.e., from the structured archetypal interpretation of the design of the entities. A word that names an entity has to reflect a Relationship of the cultural structure, a complex symbol, and has to express a significance. That significance, intelligible to all the possessors of the language, is the “meaning” of the entity, which will allow *its external structuring as a cultural object*.

Whoever inferred that the finality of the Paśu is fulfilled by the expression of the signified word would be mistaken. The truth is that the word only expresses the significance of the entity *in a language*: culture also consists in *multiplying* the common or collective languages, expanding the scope of the signification of the entities and with it intensifying the “meaning” of the world, affirming its reason for being. This will be better understood after studying the next article, in which the questions, “what is a language?” and “what is the structural origin of the different languages?” are given an answer.

H. The Rational Languages of the Paśu

In commentary 'F' we have mentioned four facts that are of particular interest to us here: The first is that the finality of the Pašu demands that the meaning of the entity, i.e., the fundament of the idea of the entity, be *expressed outside*. The second is that such expression constitutes a *collective or "cultural" fact*. The third is that, by being a collective fact, the expression of the meaning must be manifested in the terms of a *language*. The fourth is that culture, i.e., the collective activity of particular subjects, makes possible that, for the expression of the meanings, multiple languages exist.

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

1. What is a Rational Language?

To answer this question we need to stipulate the concept of *structural mode* and we will intuitively acquire it, observing the structure represented in Figure 12.

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

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

In structural morphology, the concept of *homology* is also used, which serves to refer to *formally similar* structures. But we will say that those *substructures* constructed on the base of the same structural mode have *homologous form*. That is to say: in a structure we can point out by inspection and abstraction, for example, two cubes *without common bonds*; such cubes are, according to our previous definitions, two substructures; we then say: the forms are homologous; the substructures, which determine said forms, possess the same modality. The formal homology between substructures depends, then, on the "modality" with which those are con-

structured. What does the structural mode consist of? Answer: an ultimate *formal pattern* exists, which cannot be decomposed through reduction; the modality of a structure is the way such an irreducible pattern is reproduced in the architecture of the system.

Of course, when we say “substructure” we can also say “system” and refer to the “way” how said system is structured, speaking of the “shape” of the system.

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

What is, then, a language? Let us recall the operation that we define as “function between Relationships and Principles” and that which we denominate “reduction”: it allows us to simplify systems in such a way that a complex system can be reduced to a set of simple systems and, any simple system, is feasible to be synthesized as Figure 13 shows, i.e., as a Relationship between opposite Principles. Having this operation of “reduction” in view, we can begin by emphasizing that, before all else, language is *the inverse operation of structural reduction*.

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

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

We have just affirmed that all language is *the possibility of constructing a system*. With what is a language-system constructed?

Answer: the fundamental element of all language is the *simple system*, whose analogical schema we saw in Figure 13.

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

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

Evidence that the meaningful context is a function of the logical modality of the language should also be intuitive; in the previous example, a distinct “geographical modality” would make the mountain peak appear surrounded by a different context.

The significance of a thought, considered in the meaningful context of a language, is denominated: *concept*. But it must be clear: *only within the framework of a language is significance a “concept.”* Nor should we confuse concept with “simple system” because thought and meaning originate in simple systems: as we will shortly see, a system can be part of several languages and, there-

fore, have several meaningful contexts that *modify the form of the concept*.

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

At the beginning of the article, together with the question of language, we proposed the question of the structural origin of the different languages. To now find the answer, we must consider the construction elements of language, i.e., the simple systems that we show in Figure 13. A language is constructed with one or more of these systems, which are structured in order of a particular logical modality. Let us remember what these systems consist in: Principles and Relationships. The Principles are permanent psychic representations of innate Archetypes; the Relationships are schemata of entities; and both members, Principles and Relationships, are semic terms: the former, simple symbols; the latter, complex symbols. Thought is the experience of Principles and Relationships constituted in a system and their content is erected upon significance as ideas without an image or ideas *that may* have an image.

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

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

It is worth asking: what difference does it make that the element of language is the schema of an “internal entity,” in relation to the schemata of external entities? Answer: the schema of an internal entity consists in one or more “archetypal symbols” without reference to external entities. Let us recall that an “archetypal symbol” is a symbol that only differs from a Principle “in potency,” a concept

that will be defined in the next section; a Principle possesses “passive potency”; an “archetypal symbol,” corresponding to the same Archetype as said Principle, but substructured in a Relationship, possesses “active potency.” When the schema of a Relationship does not correspond to an external entity, it is an internal entity and, in the case that we are considering, part of a language element or system.

Classic examples of existing languages are languages and mathematical structures. Let us consider some “*fundamental elements*” of such languages. If an archetypal symbol of a Relationship is substantivized or reified and another symbol is linked to the first as a predication of some quality, the system constitutes an idiomatic sentence. If an archetypal symbol and another symbol are linked in function of the first, the system constitutes an axiom or a mathematical equation. It will depend on how many and which sentences, or axioms, are used to construct the language, and on the modality with which these elements are reproduced, the type of structure that the produced language possesses.

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

Continuing with these examples, it is easy to comprehend that, starting from idiomatic or mathematical systems, i.e., sentences or axioms, it is *possible* to develop structures of complex systems, or “languages,” with two principle characteristics: One: the systems derived from “fundamental elements,” *their schemata, bear no correspondence with external entities*.

Two: complex systems never stop growing, or, in other words: complex systems indefinitely grow *from within*.

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

But if, as we have seen, languages originate in evident systems, exclusively founded on pure symbols, in what way can the truth of

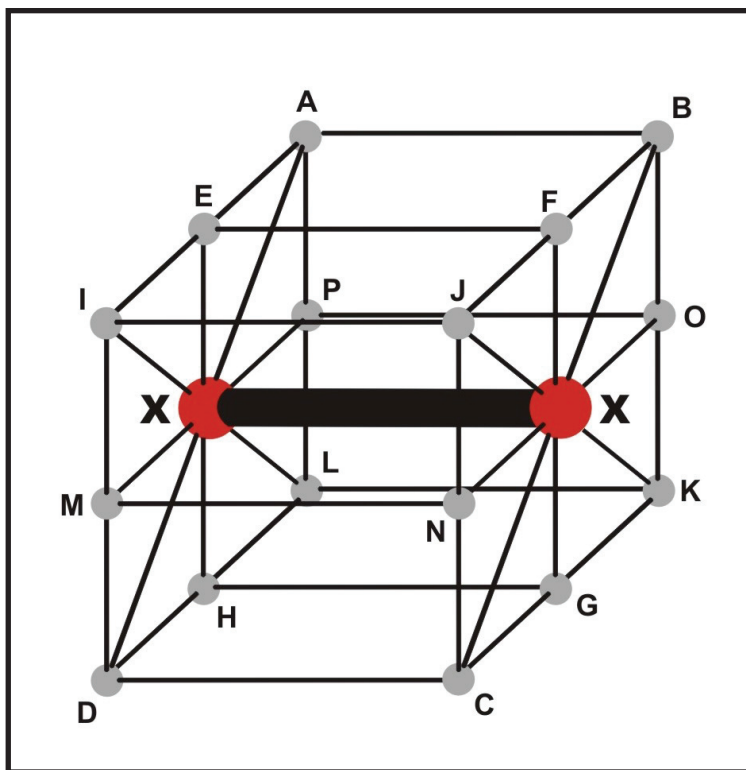


Figure 14

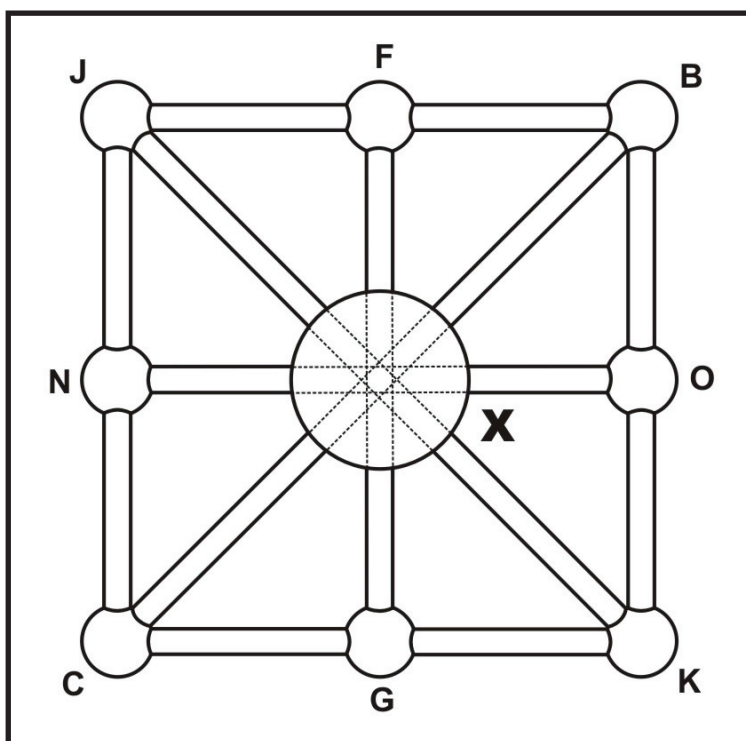


Figure 15

an external entity be comprehended by the terms of a language? Answer: by the application of the “translative faculty” of rational thinking, of which measure is “intelligence.”

Let us consider the following definition: *intelligence is the capacity that rational thinking possesses to semiotically translate the schema of an entity into the greatest possible number of languages; such capacity is called: translative faculty.* This definition is indicating to us that it is necessary to distinguish between “schema of the entity” and “translation of the schema into a determinate language.” But the schema is the “truth” of the entity in the cultural structure, the rational interpretation of the essence or design, and such truth *has been structured a priori to every language*: if it can be translated into a multiplicity of languages, it signifies

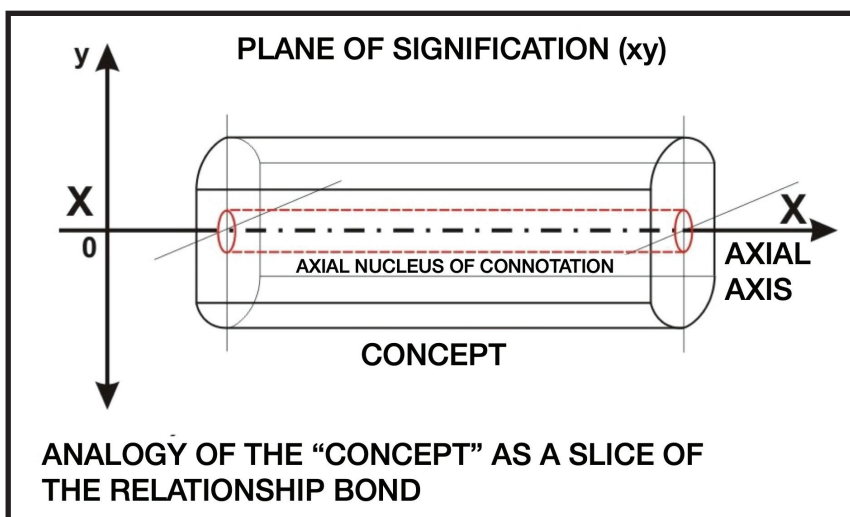


Figure 16

that each one will only contain *one part of the truth of the entity, one aspect or appearance*. That is to say: *every definition (or quiddity) of an entity, in any language, describes only a part of the truth of the entity; it is an “incomplete symbol.”*

However, we still do not know how intelligence translates the schema to the terms of the linguistic system. We will give the answer and then, just as we are accustomed to do, we will intuitively explain it by means of structural analogies. *when the rational thinking of the Paśu procures to apprehend the thought of a system (the truth of an entity) in the terms of a language, its translative faculty enables it to “see” (or notice the system in the meaningful context of said language: then the truth of the entity is translated as “intelligible concept” or linguistic meaning.*

What the translative faculty does is facilitate the vision of the schema from a determinate perspective, in such a way that the

meaningful context of thought conditions the meaning as a “concept” of the schema: it *codifies* or *annotates* it in terms of the contextual language. Strictly speaking, the translative faculty consists in *applying* the habitual structure over the real structure to establish semiotic correspondences: the virtual complex system of language is *expanded* over the real system of the entity, situating the schema into its meaningful context; those symbols of the schema that correspond with symbols of language are actualized in the concept that, naturally, can only contain one aspect of the truth, some equivalent symbols or *notes* of the schema.

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

The planes of each meaningful context are denominated *planes of signification*. It is evident that in the XX system of Figure 14, the truth of the entity can be “seen” or *noted* under four different “concepts,” even if one could see into many more by only adding language meshes on other planes of signification. If such a lattice belonged to the cultural structure, “intelligence” would consist in the capacity *to notice* the XX system in the greatest quantity of meaningful contexts, for example, in (ABXCDX), (EFXGHX), (IJXKLX), etc.

Accompanying Figure 14 with the side view of the lattice, represented in Figure 15, we will be able to analogically advance the idea of “concept.”

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

In Figure 16 we have represented one of these slices of the bond that, analogically, correspond to the concept.

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

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

First let us observe that if the concept is a *longitudinal* portion of the Relationship, then: *the extension of a concept is equal to the extension of the relationship that it signifies*. In consequence: *every concept has to “significantly” encompass the class of all symbols that are under the extension of its relationship*. Next, let us note that the volume of a slice has to be manifestly smaller than the volume of the cylindrical bond from which it was cut. This means that: *the comprehension of a concept is always less than the comprehension of its relationship*. For the comprehension of the concept to be *equal* to that of the Relationship, the volume of the slice should be equal to that of the cylindrical bond, and it can only happen in the case that the translative faculty situates the Relationship in infinite meaningful contexts. But, it goes without saying, this possibility marks the maximum theoretical limit of the intelligence of a Paśu: one would have to see how such an intelligent Paśu would manage to exteriorly express those infinite concepts in infinite languages. Of course, this does not imply that one cannot grasp the truth of the entity in its totality: it occurs when the experience of the system is grasped by the thinking as thought of the *whole* schema; but it is something very different to attempt to *express* that experience: then there is no other solution than to enclose the truth in the context of a language and to manifest its concept.

The extension of a Relationship is a *quantitative* dimension: it determines the *quantity* of semic elements that integrate the schema. On the contrary, comprehension is a *qualitative* dimension, since it determines the *degree of truth* of the schema according to the *qualities* that correspond to the design. Of such qualities, the concept can only take some *notes*, since its comprehension is always minor. And that slice of truth, that aspect of the schema that has been *noted* in the meaningful context of a language, is

what the Paśu expresses and divulges in the socio-cultural world, what acquires *fame* and becomes News.

In summary, the concept is determined, also, by two dimensions: extension and comprehension. The extension of a concept is equal to the extension of a Relationship and refers to the quantity of semic elements of the schema. The comprehension of a concept indicates which *notes* of its content correspond to semic qualities or dispositions of the schema, how close the latter is to coinciding with the truth of the entity.

We have seen that a Relationship, such as that of the XX system in Figure 14, can be “seen” or *noted* in various meaningful contexts or languages: the resulting concepts are analogous to the slice in Figure 16. 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. It is evident that each plane intersects the others in a common straight line, XX, which serves as the axial axis of the cylindrical bond. But said planes correspond to 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. Precisely, it is the different *obliquity* of the languages that makes possible the existence of multiple concepts on the same truth. Such an intersection of languages produces, in the four concept slices, a common region around the XX axial axis, as shown in Figure 16. This region, which is called the the concept’s connotative nucleus or simply *connotation*, is a dimension proper to “concepts,” which we will now explain.

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

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 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.

It is somewhat obvious, but it should be noted here, that the rational mentality is averse to taking oblique paths; it usually keeps to *one* or *two* “horizontal” languages, without going deeper into the concepts, without paying attention to the connotative nuclei, and, of course, without ever entering into oblique contexts of meaning.

Connotation just as it has been defined here is a “structural dimension of the concept” and refers to the participation of various concepts in the common notes of the same truth. However, concepts often also connote, although more weakly, meanings belonging to truths of other entities: it is denominated “connotation of contiguous meanings.” It occurs because the adjacent Relationships of the cultural structure can be *on the same plane of signification*: then it results that the connotative nuclei of both concepts are connected by the common language and mutually connote their meanings. It is clear that this is not a true connotation, i.e., the product of the intersection of languages, but a *defect* of rational thought caused by the variety of the limits of significance, which come to brush against the limits of contiguous significance. When rational thought concentrates on a system, the limits of significance are sharply defined in the meaningful context of the concept, without coming to brush against adjacent concepts situated on the same plane of signification: then the only possible connotation is that which is produced by the intersection of languages in the connotative nucleus of the concept.

Up to here we have answered the last question. It is now convenient, before going to the next article, to review the obtained responses.

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

The following question, what is the structural origin of the multiple languages, allowed us to know that the cultural structure is comprised of “habitual structure” and “real structure.” The real structure is exclusively constituted by systems that contain schemata of external entities, i.e., entities of which design has tran-

scended the sensorial sphere; thence the denomination of “real”: reality comes from the effective “discovery” of the design.

The “habitual structure,” on the other hand, consists in the “simple systems” of multiple languages with which the “translative faculty” *could* conceptually interpret the schemata of the real structure. The “simple systems” of a language are substructures of archetypal symbols, actualized by a certain “active potency,” and represent “internal entities,” i.e., Principles or structural combinations of Principles. Depending on the “simple systems” that intervene, and how the logical modality is related, each virtual language can “be expanded over” the real structure, in any sense, and determine the meaningful context of the “experienced” or “thought” real system. Then the “meaning,” which fundamentals the thought of that system, is “noted” in contrast with the context of language and codified as a “concept.” But, the application to the thought system of multiple meaningful contexts expanded from the “habitual structure” being possible, it turns out that the “meaning” of the schema, foundation of the rational thought of it, can be apprehended by thinking under the form of multiple concepts, each one of which contains part of the truth of the entity.

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

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

The systematic rationalization of the real structure consists not only in conceptually codifying the schemata of external entities, but also in systematically *grouping* the concepts according to arbitrary cardinal and ordinal determinations. In this way, the group of concepts forms a system and expresses a *group meaning*, i.e., “concepts of concepts” are obtained. This is possible because “intelligence” is the faculty of translating concepts from one language to another, from where one infers that there are languages of which concepts can contain “classes of concepts” of other languages when being systematically applied over groups of schemata. That is why the capacity of classifying is the principal effect of intelligence and the basis of all rational method. A typical example of systematic classification is the *taxological* method of science that consists in

grouping entities according to their structural homology; for that purpose, taxa such as: *species, genus, family, order, class, branch, kingdom, etc.*, are defined.

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

I. Finality and Suprafinality; Language and Expression

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

As we saw, the finality of the Paśu is “to give meaning to the world.” In order to fulfill such a finality, it is not enough to grant “meaning” to entities by means of some form of expression: it is also necessary that said “meaning” endures and is reaffirmed again and again, after a search and perpetual discovery of the design, of a truth that never completely reveals itself 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. In another section the constitution and development of superstructures will be studied, but, for now, it is enough to know that the “form” determined by a superstructure is denominated “culture.”

The finality requires, in effect, that the Paśu collectively be a “producer of culture” and in particular a “bidder of meaning”: for this purpose, it must make use of language and languages. The answer to the first question will clarify for us in what manner these requisites are fulfilled.

1. How is the Significance of the Entity Expressed “Outside”?

Let us begin with finality and suprafinality. In entities, as we explained, two termini coexist: the entelechial finality and the suprafinality of being-for-man. The entelechial finality is rationally incognizable because it depends on the universal Archetype that sus-

tains the entity and evolves in it. But this finality is only the concretion of an entelechy, the fulfillment of a Plan: its development provides no more pleasure to the Demiurge than that already obtained at the beginning of creation. To bear the weight of the work, the Demiurge requires that certain autonomous entities, or Pašus, “discover” the real entities, reflect them in themselves, and *give them meaning*: the permanent discovery of the entities, admiration, awe, or any other affection for the world, is the finality of the Pašu and the object of pleasure of the Demiurge.

This is how entities are designated by the Demiurge with a primordial *bija* that must be discovered by the Pašu and rationalized in its cultural structure. This *bija*, this design, this being-for-man, is the essence of the entity, the knowledge *given*, the suprafinality.

The design is that which 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*. That “meaning,” *the expression of the significance*, is what the Pašu *puts* into the entity in place of the design, transforming the entity into a “cultural object.”

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

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

But, it occurs that everything that comes from the interior of the sensorial sphere, and transcends “toward the outside,” necessarily manifests itself as *bodily movement*. The human body, by its

organic nature, supposes a multiplicity of movements effectuated at all times, i.e., continuously, some voluntary (within what can be voluntary in the “instinctive will”) and others automatic. For example, respiration is comprised of two rhythmic movements, the function of which is to produce the exchange of oxygen for carbon dioxide: these phases *cross* the sensorial sphere in both directions. Also consider the movements resulting from alimentary and procreative necessity, etc.; or by psycho-affective motivations of any type, etc. The totality of exterior movements is called *conduct* of the Paśu, the exterior part of behavior. The problem consists in defining when a bodily movement is “expression”; but, such a definition can only be explained after showing that the “movements” interior to the sensorial sphere, among which “thinking” stands out, and the “exterior movements,” occur on continuous, parallel, and correlative planes. But we will show this fact step by step.

We previously explained that continuous signification is the horizon of thinking, the immanent vitality of the cultural structure, just as significance is the foundation of thought, the experience of a system. Now, “thinking” is the faculty that characterizes the Paśu among other entities, an “interior” activity. Let us clarify this; the “interiority” of thinking is understood “within the limits of the sensorial sphere”: outside it are the entities of the world, the universal. But “within” the sensorial sphere, thinking is a continuous activity on the horizon of continuous signification, and “outside” the sensorial sphere, on the boundary between it and the world, there is a multiple activity resulting from the participation that the Paśu, as animal-man, necessarily exercises with the world; the limit of the sensorial sphere, “toward the outside,” is a boundary in continuous movement; actions and reactions unceasingly unfold: the entities press the sensitivity, act “inwards,” and the brain responds, controlling and integrating the movements of the motricity, reacting “outwards,” producing a “conduct,” an exterior behavior. What we want to emphasize here is that the interior continuity of thinking is correlative with the exterior continuity of conduct, *with the total movement* that the Paśu continuously displays in the world.

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

thinking. There is thus a correlation between thinking and exterior movement.

The material body of the Paśu is a microcosm situated within a macrocosm to which it reflects in its structural organicity. Everything in it moves, it is a phenomenic process, as long as life lasts. And this continuous movement of the microcosm, both interior and exterior, is correlative. That is to say, the continuous signification, which constitutes the horizon of thinking, is correlative with the exterior movement of the Paśu, with its conduct. And here comes the key question. Does this correlativity between the interior and the exterior, between the mental and the movements of the material body, enable the continuous signification, in which rational thinking consists, to be exteriorly manifested *in* continuous bodily movements? That is to say, is there signification in the movements of the material body with which the Paśu behaves in the world? The question posed this way, the answer can only be affirmative: yes; there is signification in the exterior movement of the Paśu. But such an answer is unsatisfactory if it is not made clear which part of the exterior movement is the “expression.” First of all, it is necessary to show that here we are dealing with a relationship of general to particular, just as thinking to thought or signification to significance. That is: continuous exterior movement is to expression as continuous signification is to significance. Or, better: expression is a (significant) moment of continuous exterior movement.

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

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

Before continuing, it is convenient to draw, from what we have seen, an important conclusion. First of all, it is necessary to emphasize that the mere fact of existing and moving in the world make the Paśu a “bidder of meaning”: *the ‘being’ of the Paśu in the world is the fact of harmony.* The macrocosm reflected in its totality by

the microcosm *makes of the latter a particular entity* and, therefore, the depositary of a design. And that design, which makes the Paśu what it is, is returned to the macrocosm by the harmonic signification of its *being's* continuous movement. In second place, let us say that the knowledge of this fact is the foundation of the ancient wisdom that affirms dance, and martial art, as modes of bodily harmonic expression.

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

One is: what does the expression express? Not the concept, because this is a slice of the Relationship, i.e., an aspect of the 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 other question produces in us the realization that between the entity and the Paśu mediates a certain “distance.” In effect, if the bidding expression of meaning is a bodily movement directed toward an especially distant entity, how is this distance bridged?; how is meaning effectively “placed” on the entity; by what trickery does the significance of the thought bridge the gap and penetrate into the heart of the entity?

For these two questions there is a single answer: *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. Of course, this single answer must be conveniently clarified.

Let us describe, first of all, the complete movement: *the significance, contained in a concept, is projected “toward the world,” in the direction of an entity that is 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.

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.*

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

Without forgetting, then, the instrumental character that rational languages present as sets of conventional signs, which represent concepts and are articulated according to certain methods, laws or operative rules, let us continue studying the "expression" of signs. Let us bear in mind, firstly, three previous conclusions; One: Every expression is a bodily movement; Two: Only that movement of which sign represents a concept, is an expression; Three, every sign is the projection of a concept. According to these conclusions, signs can be expressed in very different ways; let us look at a few examples. *phonetic expression:* the signs constitute voices of a lan-

guage, phonemes or morphemes, which represent concepts and can be combined with each other to express more complex meanings; the phonetic projection of a concept is, then, the word; however, within the phonetic expression, it is necessary to include other acoustic signs *not* produced by the human throat, but by any other medium or instrument and of which tones express a conventional significance; that is why singing, but also music, form part of the multiple modes of phonetic expression. *symbolic expression*: it is a matter of collectively agreeing on the use of certain *entities of signification*, i.e., *symbols*, graphic or of another type, the function of which is to contain the significance so that it is recognized by all, at all times, thus avoiding that the “meaning” dissolves in the universal entity as it occurs with the phonetic expression; ideograms, letters, mathematical or logical symbols, signals, etc., form part of such signs. *Visual expression*: the signs are visually projected on the entities; in combination with the symbolic expression it permits the visual recognition of the conventional symbols and their introjection into the cultural structure, where it induces thoughts of corresponding significances. *Suggestive expression*: by means of appropriate bodily movements, conventional signs that suggest or insinuate a significance are expressed. *etc.*

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

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

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

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

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

Fifth - From here comes the parameter of *social or cultural “progress”* that is measured by the capacity that a culture demonstrates to comprehend the truth of the entities.

Sixth - The finality of Paśu is fulfilled in two movements: “discovering the design” and “placing meaning” on the entities. That is to say: to know and to express. The most important of the two

movements is evidently the first, since if an entity is not well known, if the schema, or truth, of the design is deficient, this will inevitably influence the expression of the significance and the entity, as a cultural object, will be, in many aspects, unknown or obscure. But this first movement, as we have seen, depends on the "sensitivity," on the archetypal memory or brain, etc., i.e., on the phylogenetic specialization of the Paśu, on its "evolution." On the other hand, the second movement depends on the translative faculty, i.e., on the intelligence put into defining the concept in the meaningful context of the language, and on the quantity of languages in which it is accustomed to express the truth. "Cultural progress" depends, then, on the "evolution" to know and on the "intelligence" to express.

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

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

Ninth - The Paśu's love for the work of the Demiurge is its mode of being, its existential guideline. The design of the entity is what is given by the demiurgic suprafinality; the expression of the significance is what is placed by the finality of the Paśu, the "meaning" deposited into the entity. *But this "placing" is an act made with love*: a re-knowledge of the entity that does not spurn its future perfection. That is why culture, from the beginning, i.e., from the first expression of a conventional sign, is a fact that points to the Good, something well done, an act of love.

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

Let us observe, first of all, that the cultural structure can be destroyed, *total or partially*, by three main causes: by *accident*, by *its own will* or by *induction*. Of these causes only the first, *accident*, is characteristic of the Paśu: voluntary destruction or by induction

are cases of which occurrence is subsequent to the spiritual enchainment.

The Paśu, in effect, represents, in the macrocosm, a “moment” of the evolutive cycle of the monad; its physical manifestation, as a potential microcosm, formally obeys the unfoldment of a Manu Archetype, *which determines all structures in accordance to the finality*. From this fact one must infer that the Paśu evolves *according* to its destiny, without ever having motive to provoke a *voluntary* destruction of its cultural structure; it is prone, instead, to *accidental* destruction, which can occur, for example, because of the ingestion of toxic or narcotic elements.

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

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

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

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

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

But what does such “destruction” consist in? Answer: in the rupture of the bonds between nodes, i.e., of the Relationships; the Principles, of course, cannot be affected in any way. That is why in the first case of partial destruction, what occurs is the semic disinte-

gration of certain Relationships of the real structure. This means the disappearance without a trace of some schemata or their impotence to structurally act, even if the cultural subject searches the whole cultural structure in order to experience them. As examples of this case we can mention the concept of *homeland*, which all Marxists have destroyed because of the brainwashing that the party subjects them to, or the destruction of the concept of *wife* or *spouse*, which may have been produced in the cultural structure by a betrayed husband; in these two examples, one of “induced destruction” and the other of “voluntary destruction,” the common thing is that the destruction BEGINS with the concept but can extend throughout the whole schema or Relationship: precisely the psychosocial control techniques of the Synarchy employ that principle to cause the selective destruction of certain cultural schemata inconvenient to its ends. The “target concept,” i.e., the “objective” toward which the psychosocial Strategy points, can be destroyed; if it is achieved, then the following sequence occurs: “the destruction of the concept produces the destruction of the schema of the entity”; “the destruction of the schema of the entity causes the negation of the entity.” There are, of course, some intermediate variants, like being the case that the concept is seriously damaged but without being able to provoke the destruction of the Relationship: then, the schema can be noted in another oblique context, different from the plane of signification of the affected concept; it is the paradoxical case of those who have the concept of a schema in a non-habitual language, scientific for example, but lack the concept of the same schema in other habitual languages, even the common idiomatic language. This contradiction, for example, is observed in those who have been victims of the “sacralizing type” of the lost Virya, i.e., of the dogmatism of priests or fanatics of any kind: they deny or do not know things in one language but accept or affirm them in another; they deny the lie but lie, deny the evolution of the soul but accept the evolution of animal species, deny nationalism but impose national borders, lack Honor but affirm “professional ethics,” etc.

Whatever the cause, the destruction of the real structure is always systematic; this means that, like a strange cancer, the destruction initiated on a concept can spread to its schema and, by contiguity, association, homology, or any other structural law, encompass considerable parts of the cultural systems: a whole “system of associated concepts” could be disintegrated as an effect of induced brainwashing or voluntary intoxication. And what this destruction can cause to the higher structure of the psyche, i.e., to the conscious sphere, is something that will only be comprehended after studying the coming subsections. It is only worth adding that, by virtue of the fact that the Principles remain unalterable even

though the Relationships that were uniting them have disappeared, the cultural subject tends to move toward the destroyed systems without being able to experience the corresponding concepts: one experiences, then, a “cultural gap,” a void of knowledge that “was there before” but that now seems to have been erased forever. But, just as we have already explained, if the damage of the Relationships is not total, it may occur that the schema connotes its significance in the context of another oblique language.

The second case, cited above, is that in which partial destruction occurs in the habitual structure. Such structure is comprised of Principles and Relationships, and the latter consist of schemata of internal entities. The systems of the habitual structure are denominated “virtual” because languages are constructed with them: the application and expansion of the habitual structure OVER the real structure, on a characteristic plane of signification, is the cause of the concept systems linked to each other in a formal or logical way. What effect does the destruction of some systems of the habitual structure produce? Answer: the impossibility of annotating certain schemata in the context of the affected language. Allegorically, we can imagine that it is impossible for us to find meaning in a certain geographical relief due to the mist or fog that surrounds it everywhere: without having a clear context, with which it is integrated but from which it stands out, the relief has no significance. Analogously, the destruction of the systems of habitual structure equates to a contextual vagueness or obscurity that prevents conceptually annotating the experienced schema. However, if the destruction only affects ONE habitual language, there is always the possibility of annotating the schema in some other language. Brainwashing, *nervous breakdown*, *shock*, alcohol intoxication, drug addiction, etc., for example, may partially or totally inhibit one habitual language, such as mathematical or musical language, and leave the ordinary idiomatic language intact, or vice versa.

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

Notwithstanding the aforementioned possibility, of being able to reconstruct the cultural structure, or to construct it with meticulous perfection, the Hyperborean Wisdom does not attach any importance to it, because its secret paths of spiritual liberation enable every Virya to access knowledge in a gnostic way. Hyperborean gnosis, in effect, offers an unlimited knowledge, which does not require the intervention of reason or the cultural structure because it is obtained outside the psychic structure, in a sphere called Ehre that one must create with the luciferic graceful will. In the Second Part the way in which the lost Virya must act in order to create such superior sphere will be expounded.

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

J. What is a Cultural Fact?

To this question we will briefly respond to because in the Second Part the “cultural fact” will be the object of a detailed study.

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

Now, we know that a “culture” is something that is formed in order to fulfill the finality of the Paśu and, as we saw from the fifth commentary, something that “progresses.” 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. The area enclosed by a wall; the wall roofed for protection but with windows for watching; the platform under the window that enables watching, eating and sleeping; the chair against the platform; the plate, the spoon; etc.: what would the spoon be without the plate, the plate without the platform on which it rests, and the latter without the light from the window that enables to see the plate,

etc.? A cultural fact would not exist at all if the cultural objects were not rationally structured *in correspondence with the cultural structure*.

Thus, on each entity that the Paśu is placing meaning, a cultural object emerges, which is integrated into an external superstructure, the overall 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. 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 complexions, 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.

Naturally, the Paśu, by constructing the superstructure is, also "feeding" the psychoid Archetype that sustains it and that is jointly developed. Such "feeding" is constituted by psychic energy contributed by the whole Paśu community and, due to the interpenetration of its members IN the superstructure, the psychoid Archetype comes to represent a kind of "collective" or group soul. In the primitive state in which the Paśu communities were finding themselves, in the times of the treason of the Traitorous Siddhas, their members were behaving subject to simple superstructures. But such "cultures" were progressing very little or not at all . . . until the enchainment of the Hyperborean Spirits took place.

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

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

Functioning of the Paśu's Sphere of Consciousness

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

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

To avoid any kind of doubt, we must distinguish two objectives in the finality, enchainned or "structured" to each other: the *macrocosmic objective and the microcosmic objective*.

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

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

A. The Microcosmic Objective of the Finality

To fulfill the macrocosmic objective, to construct cultures in permanent evolution, a joint evolution of the microcosm is necessary, an increase in the individual capacity to discover the entities. The thesis that we expose here is that, concluded in phylogeny, the evolution of the Paśu was continuing in the development of a microcosmic historical subject, which is denominated *conscious subject or consciousness*. Such a subject “animates” the sphere of consciousness which, as will be seen, is also a structure. The evolution of this subject is that which failed and prevented the Paśu humanity from fulfilling the microcosmic objective of the finality.

It should be clear that consciousness is a “historical subject” and, in order to demonstrate it, we will resort to analogy. We already saw how, by placing meaning on the entities, the Paśus are constructing external superstructures: the form,” determined by such superstructures, is denominated “culture.” With the passing of time, superstructures grow or are modified and cause the variation of cultures. It is because of the superlative influence of time that “History” is considered as the most important dimension of a culture. But when does the History of a culture begin? Answer: at the moment in which the members of such culture realize that a past cultural fact possesses more “meaning” than any other that no one could remember. This answer deserves four commentaries. First: the past event, which gives beginning to History, is that which has the most cultural “meaning” and, therefore, its memory is the most intense and not the oldest; memories may exist of previous events, but History begins in *that* event, the happening of which is determinant of the future of the culture: the birth of a legendary hero, his feats, a battle, the merging of two nations, the coming of a God or of his “envoys,” the writing of a code, etc. Second: a past cultural fact, the “meaning” of which is greater than others, is a historical fact. Third: even if two or more historical facts are not causally related, they are historically related by being united by a subjective “line” through which the members of a culture go back to the past. Fourth: History is, then, a temporal line of signification.

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

entities since birth; no one teaches him how to do it because reasoning is a hereditary faculty; thus, it goes about constructing the cultural structure almost without noticing it, design by design, schema by schema, Relationship by Relationship, concept by concept, one day, however, it discovers an entity, situated among the entities of the world, the design of which shocks him; i.e., it proposes itself as an object of knowledge and discovers itself, and that discovery is that of the greatest possible significance; the cultural structure, of course, was already existing before this event, but nothing can be equated with it and nothing can be the same after it.

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

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

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

In the previous section we studied how a cultural structure is constructed and with which elements: Principles and Relationships. The Relationships are semic schemata of entities that are

characterized by three dimensions: extension, comprehension, and *potency*. The definition of this last dimension, the “potency,” had been left pending for the present section: now we will see that the potency of a Relationship keeps a proportion, a “ratio,” with the intensity that the intuition of “itself” has impressed the sensitivity of the rational subject.

Let us begin by reviewing the steps of rational knowledge.

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

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

On what depends the “intentional intensity” with which the rational operation of schematizing an entity is carried out? Answer: on the self-reference with which said entity is taken by reason. Naturally, if we are speaking of “self-reference” we are admitting a prior self-knowledge, i.e., the existence of a “consciousness.” In such

a hypothesis it turns out that not all entities are equal for itself; not all are known with the same intentional intensity: a stone is not the same as a fruit; the intentional intensity put into schematizing the stone IS different from that used with the fruit; *in the Paśu, for itself, the fruit is more important than the stone. that is why the schemata or relationships of both entities are differently referred with respect to itself. and these different "references" are manifested in the potency difference of the relationships.*

The "potency" dimension of each Relationship is self-referent in a particular manner. But "thinking a Relationship" is rational "thought." What determination introduces, in the thought, the self-reference of the potency? Answer: a temporal intention. It is the same answer as above, which will become more comprehensible in the light of structural analysis.

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

a culture. Such a subjective line demonstrates that the consciousness is the historical subject of the microcosm.

According to what has been expounded in this article, the consciousness is a historical subject that registers a “moment” of appearance, from which all the Relationships that are formed will be, to a greater or lesser extent, potentially self-referent, i.e., to the microcosm, considered or intuited as an individual entity. The thoughts of Relationships, or systems, are determined by such potential references and impelled toward the conscious sphere, i.e., toward the higher layers of the affective and rational spheres in order to emerge “beyond them.” The conscious sphere would thus come to be the superior stage of thinking: *creating it is the microcosmic object of the finality*. As we already said, this conscious sphere was not sufficiently developed in the Paśu and led to its cultural stagnation. On what does the development of the conscious sphere depend? On a faculty of thinking that arises from the active potencies of the Relationships and directs thoughts toward it, taking it as the *intentional-temporal center of reference*. In the following article this faculty will be studied.

B. The “Translative Faculty,” a Function of Active Potency

In article “G” of the previous section we defined “intelligence” and the “translative faculty of rational thinking.” Let us remember said definitions: the “translative faculty” is the capacity to translate the schema of an entity into a determinate language; “intelligence” is the measure of the translative faculty: intelligence is the capacity to translate the schema of an entity *into the greatest possible number of languages*. We also saw that the application of this faculty to a Relationship causes the schema to be noted in the meaningful context of a language; in that way the significance of the truth of the entity is translated into a “concept” of which comprehension encompasses only a part of the semic elements of the schema, but, although in article “G” the function exercised by the translative faculty was described, no explanation was given about the essence of such a faculty in order to avoid deviations toward other topics. This explanation is that which we will now study and that will enable us to understand the formation of the conscious sphere.

Let us consider the process of rational thinking. A thought has “illuminated” a system and the relief of a significance is outlined on the horizon of continuous signification. But the translative faculty notices the significance outlined *on a determinate plane of signification*: the meaningful context, which gives signification to the signified, is “leveled” on that particular plane. We know that the translative faculty is the capacity to render intelligible the truth of

the entity in a plurality of oblique planes of signification: *However, whatever the inclination of the plane of signification, thought is always experienced with reference to “a horizontal plane.” This thus occurs because the translative faculty is a function of the active potencies of the Relationships: in every Relationship there is a potential reference to the conscious sphere, as the self’s “center of reference,” which levels and renders horizontal the planes of signification in which the significance is noted.* It matters not, then, how oblique in the cultural structure the plane of signification is on which the translative faculty has noted the significance of a Relationship: *in* thought, the meaning, and its context, will always be horizontal, *even* when the intelligence is so elevated as to allow noticing the meaning in various oblique languages. And the horizontal leveling of planes of signification, which the translative faculty exercises on thought, is, without doubt, the main cause of mental equilibrium.

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

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

C. Self-schema and Psychic Energy

We know that every entity that is the object of sensible intuition will be rationally schematized in the cultural structure. The Relationships, and the Principled Relationship systems that we studied so far, have allowed us to understand in what way the discovered design gives rise to the truth of the entity represented by the structural schema. But if *every* known entity is indefectibly schema-

tized, we will have to ask, then, for the schema that corresponds to itself. Let us see the problem more clearly. The historical subject of the microcosm, which we have denominated “consciousness,” begins to develop from the moment in which the discoverer of entities discovers oneself as an entity among entities. The discovery of oneself immediately reveals the difference between the microcosm, individual entity, and any entity of the macrocosm: this microcosmic subject/macrocosmic object difference is evident and undeniable. That is why, since the self-discovery, every new schema of entities will be self-referent: the potency dimension of any relationship *acts* on the thought according to such a reference until the oblique planes of signification levels out and become horizontal. Now: this center of reference to which all Relationships susceptible to being “conscious” refer, because of their potency dimension, and to which we have previously identified with the “conscious sphere,” *is not* simply the “*self*,” the “*microcosm*,” but the “*known self*,” the “*known microcosm*,” i.e., the “*self-schema*.”

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

First - The conscious sphere, being a self-schema, *is a “complex symbol.”* However, said symbol *is incomplete and in a permanent process of formation.* How does the self-schema grow and form? Answer: continuous self-references, which determines the potency of the Relationships in the thought, updates and adds new semic elements to the symbol that constitutes the self-schema.

This means that the “conscious sphere,” because of its schematic character, is, in reality, a symbol, and that said symbol is being completed as an effect of a certain kind of thoughts referred or intentioned toward itself. The “self-schema,” which begins to form from the discovery of the Ego, i.e., when the historical subject is initiated, accompanies the development of this subject in its becoming: *the “history of the microcosm,” the “subjective line” of which constitutes the consciousness of the Paśu, is the self-schema or conscious sphere.*

Second - The “history” of the microcosm is, thus, a schema in permanent construction to which we denominate “conscious sphere.” And the conscious sphere is the “center” to which those self-structured Relationships are potentially referred.

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

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

To conclude, let us confirm what was said in the section “Archetypal Memory and Reason”: the conscious sphere is a kind of memory. The mere fact that the conscious sphere consists of a “history” of the microcosm should give the idea that a temporal series of psychic events must be necessarily memorized in it. In the same way that the structure of the brain can be denominated “archetypal memory,” and the cultural structure “conceptual memory,” the structure of the self-schema is called “representative memory”; that of “representative” applies for reasons that will be seen in Article “F.”

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

But, if every schema of the cultural structure is intelligible to the conscious sphere, itself, as a self-schema, in what language does its meaning become intelligible? Answer: the language proper to the conscious sphere, in the context of which it can be noted and understood, “reflected,” is the *“immanent history.”* The meaning of the

conscious sphere or schema of self-schema is expressed in a historical language, i.e., it manifests itself to the understanding as a form of time. To intuit the meaning of the conscious sphere is equivalent to intuiting the subjective line of the immanent historical subject, to grasping the unity of consciousness “as a history.”

Fourth - Naturally, apart from this that is proper to it, the conscious sphere can be noted in any other language and, the corresponding concept, expressed in the world by means of appropriate signs. We are now interested in highlighting one of such concepts, which the lost Viryas have projected in the last millennia.

This concept is that of *energy*, to which it intends to derive from other entities because it is not known which is the true schema from which it proceeds. But, no matter to which entity science *applies* it, *the concept of energy expresses the significance of the conscious sphere*. Of course, a concept that is to be included in the schema of maximum extension and comprehension has to also possess such extreme dimensions, as well as maximum connotation: the projection of the energy concept into physical-mathematical signs, for example, in spite of the complexity it reveals, barely manages to insinuate the significance of the self-schema from which it proceeds. That is why, when affirming that “the psychic spheres are of energy,” we said further back that we do not “apply” the concept of energy to the psyche but that, because the psyche is of energy, there is a concept of energy.

Fifth - If the concept of energy expresses the significance of the conscious sphere, we can inquire on the basis of what properties “psychic energy” is defined. In the first place, let us observe that the self-schema becomes, varies, changes, moves: “movement” is, then, the first property of psychic energy. Secondly, it is necessary to note that the conscious sphere is the “center of reference” toward which point the active Potencies of the “historical” Relationships: the “direction” is, then, the second evident property of psychic energy.

But so that something energetic, a symbol for example, *directed* toward a center of reference, can reach it, it is necessary that the energy be sufficiently *intense*. *Intensity* is, then, the third important property of psychic energy.

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

D. Energetic Expression of the Paśu’s Thought

The potential references that exist in the Relationships introduce a “direction,” or “temporal intention,” into thought that directs

it toward the conscious sphere: these thoughts, “conscious” to a greater or lesser degree, are responsible for the progressive change that the self-schema manifests. But the change, the “movement,” occurs in the psychic energy and its cause is in the active potency, in its references to the self-schema. In Physics, a causal relationship has also been defined between potency and energy that will be convenient to take into account because of its analogical value.

One form of energy, mechanical *work*, is related to the potency *as a function of the time* in which said work is carried out:

$$\begin{aligned} \text{Potency (W)} \times \text{Time (T)} &= \text{Work (A)} \\ W \times T &= A \end{aligned} \quad (1)$$

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

On the other hand, mechanical work is defined as the product of a *force* by the *distance* that has been displaced at its fulcrum:

$$\begin{aligned} \text{Work (A)} &= \text{Force (F)} \times \text{Distance (D)} \\ A &= F \times D \end{aligned} \quad (2)$$

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

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

or rather:
$$W = \frac{F \times D}{T}$$

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

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

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

Let us define, then, a function, the domain of which is *the production of thoughts in the cultural structure of the Paśu* and to which we denominate “*energetic expression of the Paśu’s thought*”:

$$\begin{aligned} \text{Potency (W)} \times \text{transcendent Time (tT)} &= \text{Psychic energy (pE)} \\ W \times \text{tT} &= \text{pE} \end{aligned} \quad (4)$$

We must insist on the fact that this formula has only the inductive finality to facilitate the explanation. If we suspend for a moment the scientific prejudices and stick to the previous conclusion

that says: "the concept of energy signifies the conscious sphere," the function (4) will not be so strange to us.

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

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

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

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

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

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

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

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

In summary: *the symbols, of the schema or relationship, subsist sustained by the substratum of their potency; if a thought lies in the relationship, the symbols manifest themselves with a determinate energy: such "activity" is also a product of the potency.* In a forthcoming article we will study the "manifestation" of the symbols in thought: we will now deal with their "subsistence," in order to expose the pending definition of "transcendent Time."

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

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

In what consists the link, the relationship, between entities that change without ceasing? Answer: *in the reason between movements, which determines the simultaneous permanence of the entities in transcendent Time.* Some aspects of this reason are those that empirical science usually discovers, and imperfectly translates into mathematical language, as laws or qualitative relationships between characteristic magnitudes of phenomena.

The fundamental assumption for a teleological reason to link all entities by "remaining in change" is that there is some kind of *synchronization* between all their processes. In other words: the movements, in which consists the becoming of the entities, can be of many types: uniform or variable, continuous or discrete, linear or sequential; oscillatory, rhythmic, cyclical, etc.; but, *whatever the type of movement that characterizes the process of the entities, the*

teleological reason that links them determines that in each absolute moment of transcendent Time there is coincidence of moments relative to the movements of the entities; that is to say: there is a kind of synchronization of movements that is verified in each moment of transcendent Time by the simultaneous permanence (in change) of the entities.

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

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

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

It is evident that, as the Paśu progresses toward entelechy, it has to go on transforming itself more and more into an “autonomous entity,” since such condition is imposed by the finality; but by virtue of what internal process is microcosmic autonomy obtained? The answer was already advanced in article “A”: *the Paśu goes on*

transforming itself into an autonomous entity as it fulfills the “microcosmic objective of the finality”: constructing a self-schema or conscious sphere of such perfection that, when being reflected by the conscious subject, it completely rationalizes the microcosm. Consciousness, analogously to the “Power” Aspect of the Demiurge, has to be able to apply itself, interpenetrate itself, diffuse itself, etc., in the microcosm and synchronize its internal movements with its own master clocks, i.e., it must be able to de-synchronize itself from the microcosm by avoiding to participate in transcendent Time, it has to subtract it from its permanence in it.

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

In the previous paragraph, article “H,” we explained that the continuous bodily movement of the Paśu, when it does not obey the concrete expression of a concept, *puts a “general meaning” onto the world*, which is denominated: *harmony*. The mere fact of *being* in the world makes the Paśu a bidder of “harmonic meaning” and that is why harmony is defined as “a relationship between the movements of the microcosm and the macrocosm.” It is convenient to link the concept of “harmony” with that of “microcosmic autonomy,” which we have just defined, in order to improve the global comprehension of the Hyperborean Wisdom. Harmony, in effect, *depends on microcosmic autonomy*: the greater the autonomy, the greater the harmony, i.e., the greater the “general meaning” given by the continuous bodily movement. In consequence: *the production of harmony is opposed to the synchronization of movements between microcosm and macrocosm. In other words*: the greater the synchronization, the less the harmony. At the unfavorable extreme, a *total and absolute* synchronization of movements implies the non-existence of the microcosmic entity: the body of the Paśu would be, in that case, a *pure animal entity*.

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

Summarizing, in the Paśu, a potential microcosm, the subsistence of the systems, Principles and Relationships, occurs in “transcendent Time,” of which the microcosm *participates*. And, what

subsists *in* the systems, is the essential substratum of the symbols, i.e., the “potency.” With these synthetic statements we complete the definitions of the two causal terms that appear in the “energetic expression of thought” (4): potency and transcendent Time. In the following article we will clarify the concept of “individual subject” of the microcosm, which holds the “soul” of the Paśu, to then resume the study of the “energetic expression of thought.”

E. The Finality’s Microcosmic Objective Requires Metempsychosis

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

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

That is to say: the self-schema, which is part of the “soul” of the Paśu, *survives the dissolution of the microcosmos for better fulfillment of the microcosmic object*. We are thus before an evident

paradox. However, such paradox loses consistency if we look at things from the point of view of the Demiurge, who is the one who has determined the way in which the finality must be fulfilled. In that perspective, one must begin by admitting that what is of interest, in the first place, is the macrocosmic objective: the production of culture. This objective is sociocultural and aims to preserve the meaning placed on the entities by the particular members of the cultural community: a “culture” is the communal support of cultural objects, i.e., of the entities marked by human expression. A culture, demiurgically understood, is, then, a macroexpression of the collective evolution reached by the community: cultural objects are projections that demonstrate the degree of evolution reached because they are a measure of the intelligence of the projectors. Let us remember that the pleasure of the Demiurge is in the “subsequent discovery of His work,” a task that has been reserved to man. Cultural objects are, precisely, the affirmation of the discovered design in the entities, i.e., a “supreme good.”

For the Demiurge, then, the good lies in the fulfillment of the *conditions* of the cultural development of a community, i.e., in which that development does not stop at any moment, in which it grows and transforms the undifferentiated reality of the universal entities into a superstructure of cultural objects. The *conditions* of the cultural development of a community depend, naturally, on the *particular* evolution of its members, who are those who “place” meaning on the entities. It is because of these *conditions* that the finality of the Paśu, apart from the general macrocosmic objective, supposes a particular microcosmic objective: the evolution of an “individual subject” that procures the autonomy of the microcosm and, once this is achieved, grants maximum meaning to the work of the Demiurge.

The individual subject, which at the beginning of evolution is “rational” and at the end “conscious,” is the manifestation of the soul in the structures of the microcosm. And the soul, through metempsychosis, transmigrates for millions of years to manifest itself, each time, in a more perfect microcosm, closer to the microcosmic objective of the finality. Hence arises the necessity to clarify, even if it is briefly, the relationship between the individual “subject” and the “soul,” since the analogical study of the “energetic expression of thought” will demand from us a rigorous definition of the conscious subject that animates the self-schema.

First, let us specify what is to be understood by “soul.” The Paśu, like every organic entity that evolves, is the manifestation of a universal Archetype and of a monad: the monad is the support of the individual organism that evolves in accordance with the universal Archetype. But the monad never “descends” to the material plane but remains on the archetypal plane from where it is projected to

the material plane by the Will Aspect of the Demiurge. During the life of the Paśu the monad sustains the material body and evolves with it; or, in other words: the manifestation of the monad on the material plane is the microcosm. Upon dying, the animal body of the Paśu the microcosm dissolves and, after organic disintegration, the monad ceases to materially manifest itself. However, the monad is not completely disconnected from the material plane because an energetic terminus, coming from the microcosm, still subsists disincarnated: it is the “soul” of the Paśu.

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

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

The alteration that the self-schema causes on the soul, on the other hand, modifies it in such a way that its effect persists even when the microcosm has been completely disintegrated. But the self-schema represents “all the consciousness” that a microcosm is capable of attaining, i.e., it is an evolutive degree. Thus the soul, being permanently modified by the self-schema, has in reality been

self-modeled in the direction of human entelechy, i.e., it has evolved.

Let us now suppose that a soul has disincarnated, profoundly impressed by a self-schema to which it animates as a “conscious subject.” Since the self-schema is a history of the microcosm that has been incorporated into the soul, it is evident that the animic subject has to remember what it has lived in spite of being disincarnated. Why then, in a subsequent incarnation, does the soul appear devoid of memories? Answer: 1º) because the evolution of the microcosm obeys an irreversible *hierarchical sequence* that forces the soul to initially manifest itself as a rational subject of the brain or “reason”; 2º) however, prior to the incarnation, an “involution of the self-subject” takes place, which causes the partial “forgetting” of the innate recollections.

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

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

There is no “natural” way to alter this sequence: the incarnated soul must always begin by animating an infant brain, by being a rational subject. From that inevitable beginning is the possibility of structural development that underlies the potency of the potential

microcosm: if the genetic limitations of the particular microcosm allow it, perhaps one can reach a high degree of consciousness. But what one will not be able to do is alter the hierarchical sequence that orders the appearance of animic subjects.

It is now clear what the hierarchical sequence of the structural formation consists in, but it is not equally clear why the soul, in a subsequent incarnation, appears devoid of memories. But the answer is simple, it lies in the hierarchical nature of the sequence, in the determinations that each structure imposes on the manifestation of its own subjects. When the animic soul animates, for example, the archetypal memory can only discover the design in the entities given to sensitive intuition: any “innate memory” does not differ in any way from the intuition of an entity; but, since such memories lack design, they are automatically eliminated by the operations of reason and at most the subject perceives a vague reminiscence or “indefinite sensation of familiarity.” The rational subject acquires, thus, a novel character that does not abandon the soul in its subsequent subjective manifestations. This will be better understood if we remember that the three subjects mentioned are in truth three simultaneous aspects of the soul: it is the same soul that in manifesting itself in each structure “momentarily” animates it as its own subject. That is to say: the “moment” of the soul is the animic subject and this single subject can animate, in a structurally complete microcosm, three mnemonic structures simultaneously.

To explain it by means of an allegory we can suppose that the soul is analogous to a lantern of achromatic light, i.e., of white color. If we place in front of the lantern a sheet provided with a small central opening, we will already have the equivalent of a rational subject: the achromatic beam of light that the central opening gives off is the analogical subject. Let us now intercept the beam with a filter that subtracts one color, for example blue. For a white light of 500mu, according to the laws of optics, the blue filter will only let through 69% and will *eliminate* 31%. Well, that beam transmitted by the blue filter, considerably reduced, is analogous to the cultural subject. Let us keep the blue filter and intercept the transmitting beam again, now with a yellow filter. Of the 69% of light that penetrates the filter, it will subtract a portion and transmit 58%, i.e., 40% of the original light. The resulting beam, of green hue, is analogous to the conscious subject. Let us consider the complete allegorical experiment. The lantern is the soul that spills out in all directions in the form of white light. By placing a sheet that lets only one beam pass through, we perform an operation analogous to the incarnation of the soul: the beam is the same lantern-soul now converted into a rational subject. The hierarchical sequence begins here. The blue filter is analogous to the archetypal memory or brain: only a “filtered” part of the beam-subject will reach the cul-

tural structure to animate it. This cultural subject must animate the cultural structure, represented by the yellow filter, and “transcend it” to be constituted into a conscious subject: the beam, reduced by more than half of the original light, that passes through the yellow filter is analogous to the conscious subject (see Figure 26).

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

2° - We say “by chance” because, as stated in 2°, prior to the incarnation, the soul has been induced to “forget” the innate memories, i.e., not to keep in mind, during the whole incarnation, the old self-schemata, the “histories” lived in other microcosms. But, precisely in article “A,” was it said that the microcosmic objective of the finality is the construction of a self-schema that, ultimately, consists of the microcosm itself, rationalized by the conscious subject; we also saw that the self-schema, no matter how imperfect it may be, permanently makes an impression on the soul and constitutes its evolution: on the basis of such evolution, obtained by the assimilation of the different self-schemata of different lives, each new animic microcosm is being perfected and *the microcosmic object of the finality is fulfilled*. Being so, how should the 2° answer, which affirms a previous forgetfulness of innate memories, be understood? We will immediately explain it. To continue with the proposed example, of a disincarnated soul deeply impressed by a self-schema to which it animates as a conscious subject, let us say that the followed procedure consists in carrying out the involution of the subject prior to a new incarnation.

The subject “involute” when it temporarily deconcentrates, i.e., when its present momentum expands into itself and embraces all of history “in a single glance,” facts that are confirmed by the known accounts of those who have “resurrected,” after passing through clinical death, and have seen “everything lived, in a single instant.” The involution of the subject, in the set forth meaning, is necessary so that the soul can offer a new subject to the microcosm in which it goes to incarnate: the soul, after the involution of the previous subject, presents itself before the microcosm with another aspect, a non-subjective one that requires the whole hierarchical sequence to develop and repeat the evolutive cycle of life and death. But, in all this, what has become of the previous self-schema, that in which the subject involved “until embracing all of history in a single glance”? Was not, perhaps, its assistance necessary to fulfill the microcosmic objective of the finality, to ensure the individual

progress of the Paśu? In reality, none of the previous self-schemata are dispensed with in each new incarnation, for they are irreversibly assimilated into the soul: what occurs is that, *not being animated by any subject*, the previous self-schemata are situated in different places in the microcosm from that which the rational subject occupies. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused “as a double body” throughout the microcosm; therefore, the previous self-schemata, which remain alien to the subject, will correspond with other parts of the nervous system outside of the brain. That is to say: the previous self-schemata are located in different parts of the Paśu’s body, with the exception of the structures studied so far.

These “centers” or “chakras,” which contain previous self-schemata, are spread out by the thousands in the human body. There, are the innate recollections, the memory of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the allegory of the lantern we can establish an analogical correspondence with the previous self-schemata by making small perforations in the sheet with the central opening. The perforations surround, for example, the opening through which flows the beam of light analogous to the rational subject. If the rays of light that shine through the perforations are analogous to the chakras, it is evident that such innate memory centers are *not rational*. That is, their content is *irrational*. That is why, when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the direction of the hierarchical sequence, one runs the grave danger that the subject accidentally animates a previous self-schema and that this takes control of the microcosm: then, from that inferior center, the microcosm is *irrationalized* and insanity ensues.

Before concluding, it is worth emphasizing an important consequence of the principle set forth in the 1º answer and, also, in ‘E’ of the previous section: “without structure there is no possible animic manifestation”; “every subject requires a structure in which to manifest itself”; “the subject cannot exist without a vehicle for its manifestation.” So far we have supposed that the “vehicle” of the soul is the microcosm and the “structures,” where the subject manifests itself, those studied here: brain, cultural structure, conscious sphere, etc. But the fact that this supposition is true in no way excludes *other possibilities to comply with the finality*. In other words: to the Paśu was entrusted, by the Demiurge, a finality: to be a bidder of meaning on the entities of the world; well then: if the Paśu, or any other similar race of the universe, *develops a culture capable of producing technically adequate “structures” for the manifestation of the subject, these will be “animated” to the extent*

of their possibilities of expression. This means that, as long as the steps of “discovering the design” and “projecting the meaning” are fulfilled, any scientific-technological culture will have the possibility of constructing *androids “with soul.”* Yes; *with a true transmutant and evolutive “soul.”* For it, it is only necessary that the android possesses a simile of the “archetypal memory,” i.e., a memory programmed with a collection of signs of entities or self-programmable with information of entities of the world perceived by means of sensors, and that an electronic processor performs the logical operations of comparison or interpretation: when the android *adapts* its behavior according to the perceived information, i.e., when *it expresses a behavior, it will undoubtedly be animated by an egregore* or, if the android is sufficiently perfect, *by an individual soul.*

What an android can never possess, nor any artificial structure, is the Spirit: in fact, for the Spirit to manifest itself, *the blood memory, the memory of the Origin,* is indispensable, i.e., something that can never be implanted anywhere other than in a living microcosm.

F. Analogical Study of the “Energetic Expression of Paśu Thought”

Here we are going to present, and explain, several important concepts using, as up to now, analogy and induction. Among such concepts one finds, in the first place, the “energetic expression of the Paśu’s thought,” of which it will be convenient to specify its scope in order to avoid the mistake of confusing it with a physical-mathematical function, i.e., with a relationship between variable magnitudes of a physical phenomenon to which one can measure empirically with suitable instruments. The “active potency” and “psychic energy” magnitudes are certainly variable, *but the phenomenon to which they characterize is psychic, not physical.* However, although the phenomenon that it represents is subjective, the mathematical structure of expression (4) is perfectly adequate to describe its evident properties: First: the “active potency,” the “transcendent Time,” and the “psychic energy” *are* variable magnitudes. Second: the active potency and the transcendent Time *are* the cause of psychic energy. Third: the psychic energy varies in a directly proportional form to the variation of the active potency and of the transcendent Time. This third property is sufficient to justify the mathematical formulation because it reveals that between the magnitudes there is a functional relationship. But the formula (4) comes from a combined language in which the “potency” (W) and the “transcendent Time” (tT) are non-numerable concepts that express variation and between which is defined a *law of composition* or *function* symbolized with (*). Such law affirms that the positive variation of any of both magnitudes determines the propor-

tional, or *rational*, variation of a third “psychic energy” magnitude. Thus, even when the formula (4) that describes a psychic phenomenon resembles (1) that which responds to a physical phenomenon, the meaning that has to be given to (4) is the one recently presented: a rational relationship between non-numerable concepts that express variation.

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

After this clarification we can now describe the quadrant in question. First of all it must be declared that it is the same system used in Figure 16 to show the “concept” as a “slice of a Relationship.” There it is seen that the quadrant (x, y) is analogous to the “plane of signification” on which the meaning of a scheme has been noted.

The meaningful context, of the enabled language, determines that the meaning noted is only a slice of the scheme *parallel to the plane of signification*. In Figure 17 we can observe that the analogical quadrant does not differ from that which was used in Figure 16.

However, in Figure 17, we have established correspondences between the axes that we had not pointed out in Figure 16: to the (ox) axis corresponds the concept of “transcendent Time” and to the (oy) axis corresponds the concept of “significance.” These correspondences respond to the necessity that the “meaningful context” or “mental horizon around the significance” be a geometric place in which the *relief* of the significance can be represented with an equivalent symbol.

The “transcendent Time” (tT), within which, as we have seen, the microcosm remains synchronized, *increases* from ‘o’ in the ox direction. The significance (S), or “relief on the horizon of continuous signification,” *increases* from ‘o’ in the oy direction. With these conventions we can assume that in every relief on the \overrightarrow{ox} -axis, its *amplitude* will express the value of the significance, at each moment, on the \overrightarrow{oy} -axis.

Let us remember that the significance is “the fundament of rational thought”; the “relief,” on the horizon of continuous signification, is experienced as “idea” or “concept” when thinking appre-

hends the thought of a system. Therefore the representation in the analog quadrant of a “relief,” or significance of a system, will acquire maximum fidelity if it refers to a concrete system such as that in Figure 13. In Figure 18, for the sole purpose of providing the proper reference to point out the relief of a significance, the axis (ox) of the analogical plane has been aligned with a “simple system” of the cultural structure of the Paśu. On this arrangement we will emphasize two things. First: it should be noted that transcendent Time increases in the direction of the dimension “extension.” This means that the thought of a system always involves transcendent Time, *even when the thought itself is experienced as atemporal for lacking immanent Time*. Thus it occurs because of the lack of au-

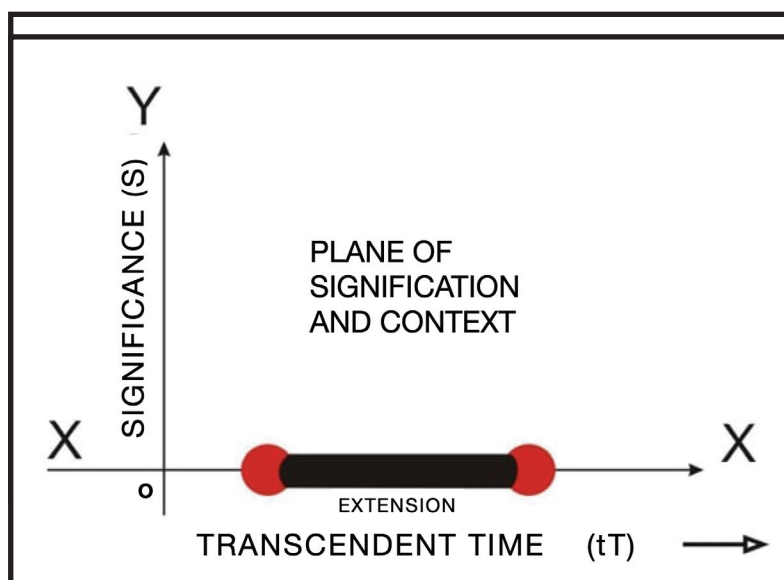


Figure 18

tonomy of the microcosm: every mental act, even those manifestly atemporal as, for example, the image of a triangle, is only a movement together with others that constitute the evolutive process of the Paśu; but the Paśu, as the potential microcosm, remains in the transcendent Time where the synchronization of all its movements takes place. Here it should already be clear that the subjective time of thinking *is not transcendent Time*, since the former can be experienced or not, while the latter always passes. In the Paśu, *there are no absolutely atemporal thoughts* because every mental act consumes time of the macrocosm: the “atemporality of a triangle” is a subjective appreciation product of the reflection, of “holding” the triangle in the attention without noticing the *real duration* of the thought that the triangle mentions. Second: to facilitate interpretation, in Figure 18, the xx system has been moved from the ‘o’ point

or “origin of time”: the rigor of analogy demands, instead, that the first Principle coincides with the ‘o’ point *that marks the moment at which thought explores the schema in extension*.

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

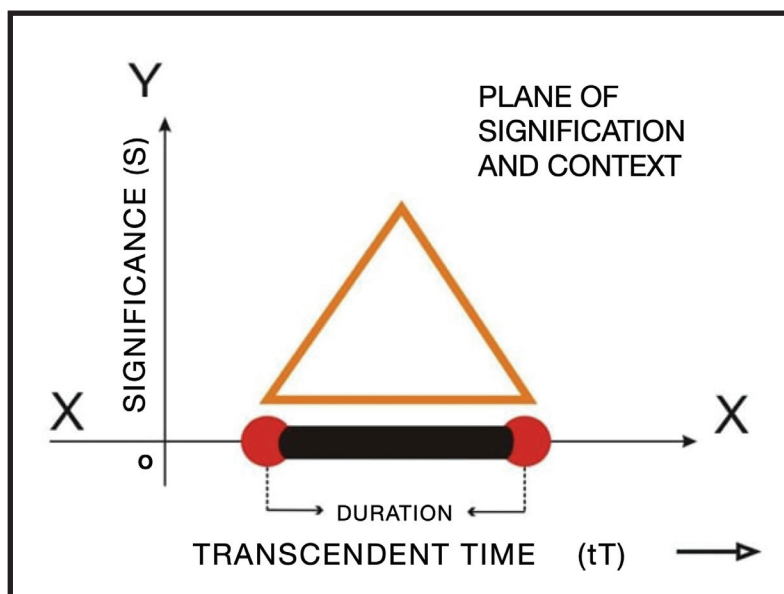


Figure 19

cosm *remains*.

We must now take a very important step in the exposition by recalling the thesis of article “B”: “the translative faculty is a function of the active potency.” We studied, in the cited article, that the potency of a Relationship is always *referred* to the conscious sphere and that such reference allows it to turn horizontal the plane of signification in which the significance is to be noted. This is, naturally, a subjective effect. But, if we suppose that the significance, the triangular relief of which has been represented in Figure 19, is leveled on a *horizontal* plane of signification *with respect to the conscious sphere*, it is worth asking: what is the geometric place of the conscious sphere in the analogical quadrant? Answer: its place is *outside of the plane*, in the direction perpendicular to Figure 19. To point out such a *direction*, in Figure 19, we would have

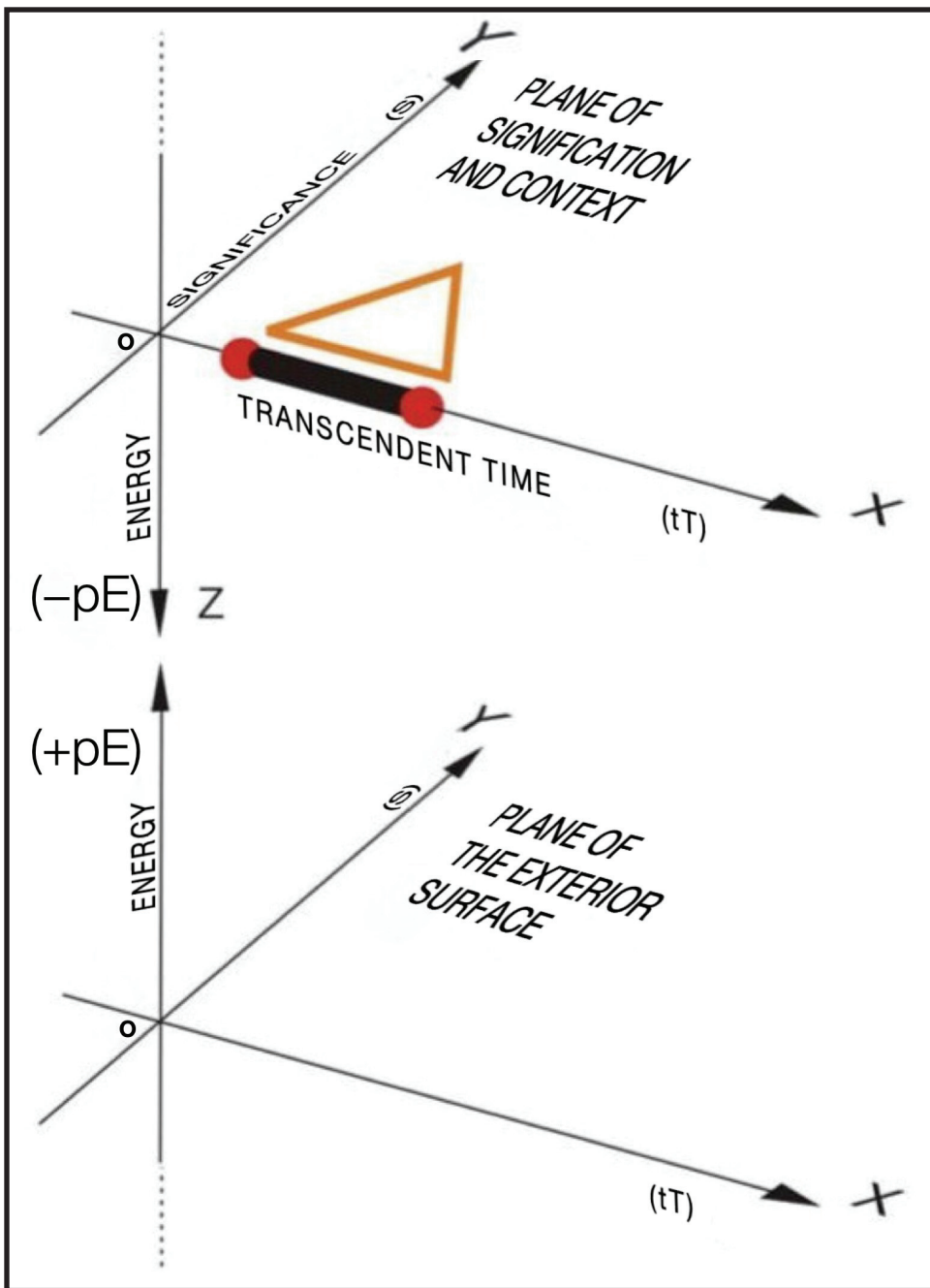


Figure 20

to add a third axis, (oz), orthogonal to the other axes and perpendicular to the plane of signification.

In Figure 20 has been indicated, in perspective, the *direction* of the conscious sphere by means of the analogical oz-axis. Thus we find that the reference to the conscious sphere leads us to a system of three axes (x, y, z) that determines a kind of “analogical space”

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

The reason why the axis (oz) is directed toward the lower part of Figure 20 is that on said axis one must analogically represent the different levels of psychic energy of the symbols that emerge toward the conscious sphere: *the energy of a symbol in transit toward consciousness, as will be seen, continuously diminishes*. In analytic geometry the axis (oz) is “negative,” i.e., the value that represents its “y-order” decreases as the distance to the Origin (o) increases; this quality is preserved in the analog quadrant of Figure 20 and that is why it has been indicated (-pE) in correspondence with the decrease of Energy that every symbol that transits in direction (oz) toward the conscious sphere has to undergo.

In order to take maximum advantage of the analogical possibilities of Figure 20 we are going to propose an important convention: we will denominate “conscious sphere” to the analogical space that lies *beyond* the horizontal plane of signification. This plane, which in the figure is (yx), is “horizontal” because it has been leveled with reference to the “conscious sphere,” taken as the “center of self-reference.” According to such convention, the conscious sphere is the space formed by the sum of the planes *parallel* to (yx) which are *beyond* the plane (yx), in direction (oz). Now, how far does the space analogous to the conscious sphere extend? Answer: first of all, one must consider that the conscious sphere is comprised of two well-defined and distinct regions: the “shadow sphere” and the “light sphere.” The space (x, y, z) that extends “beyond” the horizontal plane corresponds to the “shadow sphere” and culminates in a plane common to the analogical space of the “light sphere,” which extends to the exterior surface of the conscious sphere. In Figure 20, in its lower part, a system of three axes is presented, corresponding to the “light sphere,” *referred toward the shadow sphere* and, “beyond” this, to the cultural structure.

The reason that both geometric systems are mutually related is due to the fact that, in the cultural structure, the rational subject remits the thought toward the self-sphere according to the self-reference that propitiates the active potency of the thought Relationship and that, in the light-sphere, the conscious subject “looks” toward the cultural structure, toward the horizontal plane of signification that, precisely, is leveled with respect to itself.

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

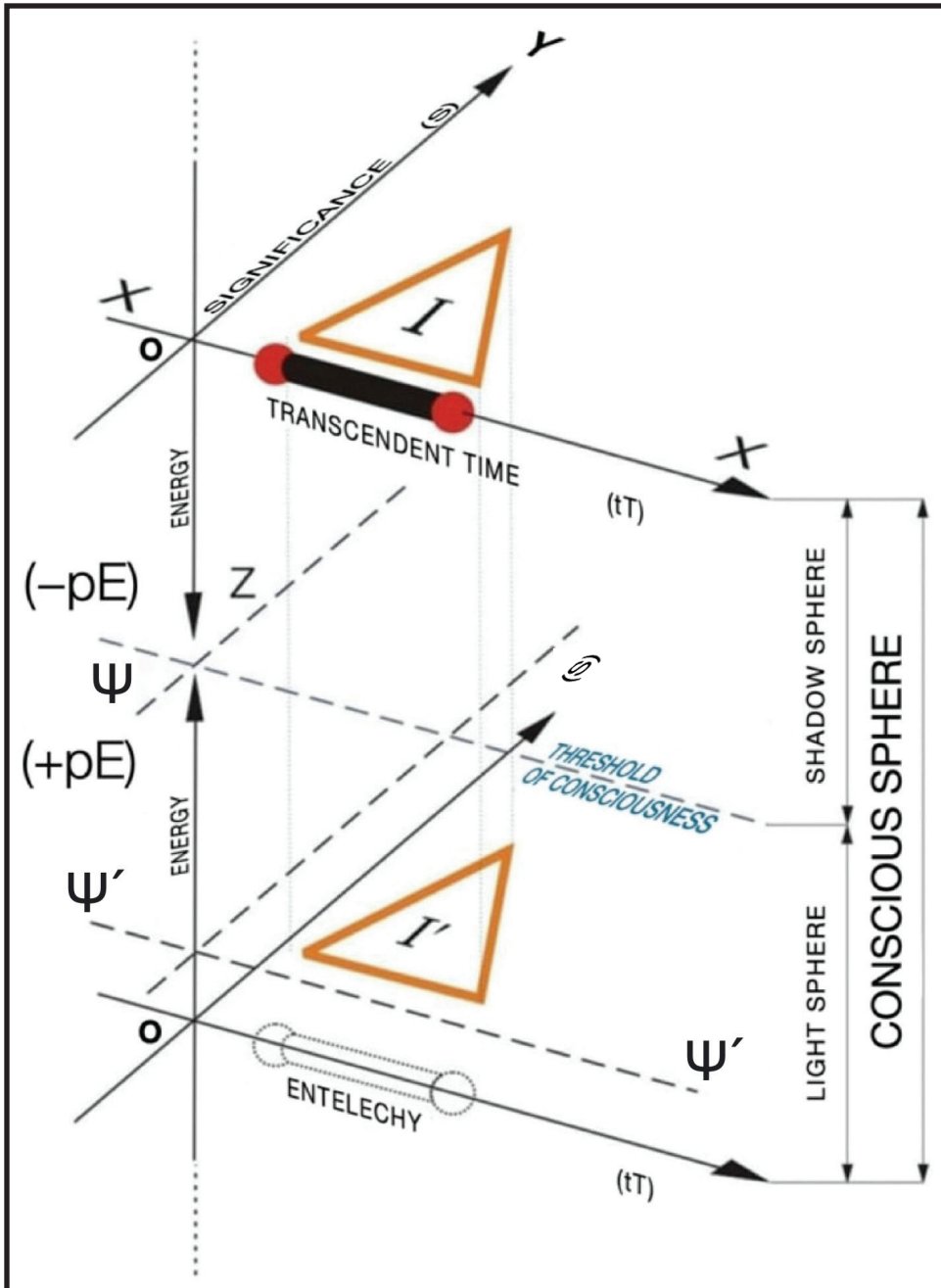


Figure 21

In summary, beyond the plane of signification (yx), in direction (oz), extends the analogical space that keeps conceptual correspondence with the conscious sphere, which is comprised of two regions: the shadow sphere and the light sphere. The “shadow sphere,” the space adjacent to the cultural structure, concludes in an upper layer, which extends from the “threshold of consciousness” to the exterior surface, denominated “light sphere.”

Let us now consider, within the scope of such an analogical spatial arrangement, the “thought of a system” of the cultural structure of the Paśu.

According to what we have seen, thought can be “rational” and, *moreover*, “conscious.” Let us specify both concepts. Thought is “rational,” firstly, when it occurs *over* the cultural structure. In such a case the thought system only manifests the meaning of the relief in the thought. But meaning is the fundament of thought: the relief, which signifies, is a symbol that the active potency of the schema manifests in the context of a language. Such a symbol can be, for example, the triangle represented *over* the xx system of Figure 20 and *on* the plane of signification (yx).

Thus, Figure 20 analogically expresses “rational thought.” But when is a thought, *apart from* being rational, “conscious”? Answer: when there is a reference to itself in the *potency* of the thought Relationship: *then the signified symbol is impulsed to “move toward” the conscious sphere or self-schema*. Let us observe that in this “moving toward” we have present two of the notes of “psychic energy”: “movement” and “direction” (toward). When the potency impulses the symbol toward the conscious sphere, in reality, its *energetic activation* takes place: the “psychic energy,” or energy with which the potency has activated the symbol, is all the greater the greater the self-reference of the thought Relationship; later on will be explained the “shocking” origin of such a reference. Analogically, the psychic energy (pE) must *decrease* in the direction of the (oz) axis, with which it keeps a conceptual correspondence.

In order to expound the concept of “conscious thought,” in such a way as to justify the “energetic expression,” will still require several definitions and commentaries. Let us observe for the moment Figure 21, where the case has been represented in which the symbol of Figure 20 has had sufficient energy to move into the conscious sphere: the I symbol, situated *over* the thought system, *transited through the conscious sphere into the light sphere and manifested there as I’*. The following commentaries will explain such action.

First - In Figures 20 and 21 the conscious sphere extends “as an analogical space of representation” beyond the horizontal plane (yx). At the level of said plane is the xx system *that forms part of the cultural structure*. But, as we said in another part, the cultural structure is a substratum of the affective and rational spheres, *in which it is immersed*; we also said: “in the profundity,” “near the archetypal memory,” etc. Let us now reason in the following way: if the cultural structure is “in the profundity” of the affective and rational spheres then immediately *beyond* it is the extension of these spheres; but we have just learned that *beyond* the cultural structure, i.e., beyond the xx system, extends the conscious sphere. It is evident, then, that the conscious sphere and the affective and ra-

tional spheres are *interpenetrated with each other* beyond any plane of signification. The problem is, how far does the triple interpenetration of the psychic spheres reach? Answer: up to the *threshold of consciousness*. The threshold of consciousness, in fact, marks the limit of the interpenetration: from the Ψ threshold is the "light sphere" in which there is "pure consciousness" because it constitutes the seat of the conscious subject.

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

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

Second - Being that the cultural structure is immersed in the affective and rational spheres, by derivation of such a fact, it is usual to rightly point out that a determinate symbol "*emerges to the consciousness*." With the same criterion we will say that the translation of I to I' is "the *emergence* of I."

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

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

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

On the other hand, it is evident that the I symbol is one thing and the xx concept is another; that is to say: although semically equal, both elements are not identical, they keep some differences between them. The main ones are the differences of dimension, which will become clear after remembering the determinations of the xx concept. Let us begin with xx Relationship: this possesses extension, comprehension, and potency. The xx concept has equal extension but less comprehension than the xx Relationship that it translates; that is why, analogically, while the xx Relationship is represented as a cylindrical bar, the concept is only a slice of said cylinder (Figure 16). The comprehension of a Relationship is analogous to the volume of the cylinder, so that the lesser comprehension of the concept is expressed in the lesser volume of the slice: being equal in extension, concept, and Relationship, *the lesser volume is a function of the thickness of the slice*. The lesser comprehension, one must keep in mind, indicates that the concept can only express one aspect of the truth of the entity. In other words: the comprehension of a Relationship expresses how apt its schema is to contain the truth of the entity, how close its symbolic qualities are to coinciding with the design; the lesser comprehension of the concept causes that some of such qualities or notes are excluded from its significance, that the concept expresses “one aspect of the truth of the entity.” Only by going to the profundity of the concept, to the connotative nucleus, is it possible to perceive the truth under another aspect, with new qualities not comprehended up to that moment: but for this it is necessary *to notice the significance in another language, i.e., on another plane of signification*.

Let us now consider the I symbol, manifested by the potency of the xx concept. Both elements are semically “equal” although they differ in their dimensions. If we take into account that the I symbol, in Figure 19, is the effect of the xx *concept*, we must conclude that both the extension and the comprehension of the concept are equally present in the I symbol: the extension of the concept, in fact, is denoted in the I symbol by the *duration* during which it manifests itself in thought. The comprehension of the concept is a

function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept-slice.

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

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

It is worth noting that when the xx concept manifests a symbol (I), which structurally imitates it, it behaves in a manner analogous to a *nucleic acid*. The RNA or DNA, in effect, possesses a message (or "*concept*") codified according to the distribution of the *nucleotides* that join the *sugar-phosphate* chains of the molecular structure in double helix. Analogously to the production of (I) by the xx concept-slice, the nucleic acid is also capable of *replicating* its message in another molecule that structurally imitates it.

Fourth - The I symbol, and any equivalent symbol, is denominated "*rational representation*" of a concept.

The I' symbol, and every symbol that emerges in the consciousness, is denominated "*conscious representation*" of a concept.

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

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

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

Any pure rational representation always possesses minimal energy, insufficient to leave the cultural structure, the plane of signification, and be directed to consciousness as an image. On the other hand, rational representations produced by schemata with self-referent potency always possess sufficient energy to attempt emergence. Such a difference of energy in rational representations is caused, as it was said, because the potency in some schemata is self-referent and not in others: *why the self-referent potency produces more energy in the representation than a prehistoric or non-historic potency is to be sought in the “shocking effect” that the self-discovery, and every allusion to it, causes in the microcosm.* In the following commentary we will see in detail the cause of such a “shocking effect.”

Sixth - The conscious sphere, and “consciousness,” are built, in effect, from a first shaking of the microcosm, from that first contact with the self-design that reveals to the intuition the possibility of autonomy of the microcosm. The possibility that the Paśu has of

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

Self-discovery, the intuition of the possibility of microcosmic autonomy, the arising of the conscious sphere because of the representation of that shocking intuition, and the irreversible unfolding of the microcosmic potency that tends to concretize its autonomy or “microcosmic objective of the finality,” are all aspects of the same inevitable cause. Because of this the Paśu “will not be able to avoid” consciousness: it is not possible to generate any force in the microcosm capable of opposing and “nullifying” the conscious sphere, on the contrary, every action of the instinctive will, every operation of the reason, makes the self-schema “grow,” gives more complexion to the conscious sphere. In sum, *there is nothing more opposed to consciousness than “indifference.”*

The intuition of the possibility of microcosmic autonomy *is the principle of a “conscious self-individuation”*; its principal note is the evident and indubitable *difference* between oneself and the world, between microcosm and macrocosm. From this *difference* arises consciousness, and that is why in every conscious representation *indifference to oneself cannot exist*. As we will see later, in the *idea*, the object of the conscious subject, there is a *first intention* or *direction* toward oneself that constitutes the *actual difference* with the subject.

Let us keep in mind that, as the conscious sphere “grows,” the *conscious subject* roots its thinking in it and from there attempts to exert total control over the psychic structure. The subject “in” the conscious sphere is the most elevated manifestation of the Paśu’s soul, which has intuited the possibility of autonomy and procures to concretize it by situating itself in the most favorable position. Such a place, from where every thought points and contributes to individuation, can be analogically understood as “the exterior layer of the conscious sphere,” i.e., the light sphere beyond Ψ in Figure 21. In summary: beyond the threshold of consciousness, where conscious representations take place, is the “light sphere,” the *seat of the conscious subject*. This is what apprehends conscious representations or other kinds of ideal objects and what, also and principally, is capable of promoting thought *from* the conscious sphere.

Seventh - Let us now examine the transit from I to I', i.e., the emergence of I symbolized in Figure 21. The active potency of the xx Relationship has endowed the signified I relief with sufficient energy to emerge in the light sphere. The principal notes of psychic energy, as we saw in the article “Self-schema and Psychic Energy,” are “movement,” “direction,” and “intensity.” To the movement, in the case of conscious representations, we have analogically equated it with the action of *emerging*. We lack, then, to interpret “the direction” and “the intensity” that the active potency imprints on the energy of a conscious representation.

We already know why potency “directs” the representation of a historical schema toward the conscious sphere: because there is, in potency, the determination of a self-reference. On this basis we will denominate *intention* to every direction of psychic energy and *first intention* to the direction toward the conscious sphere. We can thus say that I “emerges toward the light sphere guided by its first intention.”

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

Now then: just because an intentioned representation “*emerges*” toward oneself does not necessarily mean that it will reach the light sphere as occurs with the I symbol in Figure 21. On the contrary, only the *intensity* of the energy ensures such a manifestation: if there is sufficient energy, if the intention is intense enough, then the representation will cross the threshold of consciousness and become conscious; otherwise it will remain at a subconscious level. What does the intensity of the psychic energy depend on? Answer: on the active potency. Depending on the degree of shock that the discovery of the particular design, of which schema is xx, has caused *with respect to oneself*, so *intense* will be the energy of

its representation, so certain will be the *intention*, and so swift will be the *emergence*.

However, these notes alone cannot explain the phenomenon of conscious representation in the light sphere. In physics, the concept of “energy” is associated with the concept of “*resistance*” or “*expenditure*,” without which it would be incomprehensible. “Energy” would not make sense, in effect, without the possibility of its consumption. If we recall that “the concept of energy signifies the conscious sphere” we will have to admit that something similar to *resistance* has to exist in the conscious sphere. And there is actually an *opposition* to emergence, which consumes much of the energy of the representations: such resistance is denominated “*intrinsic opacity*” of the shadow sphere.

The intrinsic opacity has its origin in the triple interpenetration of the affective and rational conscious spheres, of which the shadow sphere consists. Hence, resistance *uniformly decreases* as the representation nears the threshold of consciousness, in order to be minimal after its manifestation in the light sphere. It is not that in the light sphere resistance does not also exist; what occurs is that, because the light and shadow spheres are mutually referred, as shown in Figure 21, *from the threshold of consciousness, the representation must face an “inverse resistance” to the intrinsic opacity*; that is to say: from the threshold of consciousness there is an *ease* for the emergence of the representation.

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

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

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

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

As “psychic energy” is a variable magnitude, the previous analogical expression tells us that if one of the summands “decreases” the other has to proportionally “increase” so that the sum remains constantly equal to “K.” The quantity of constant energy “K” varies, naturally, from Paśu to Paśu. In a particular Paśu, for example, the value of “K” can rarely be altered significantly throughout life, since

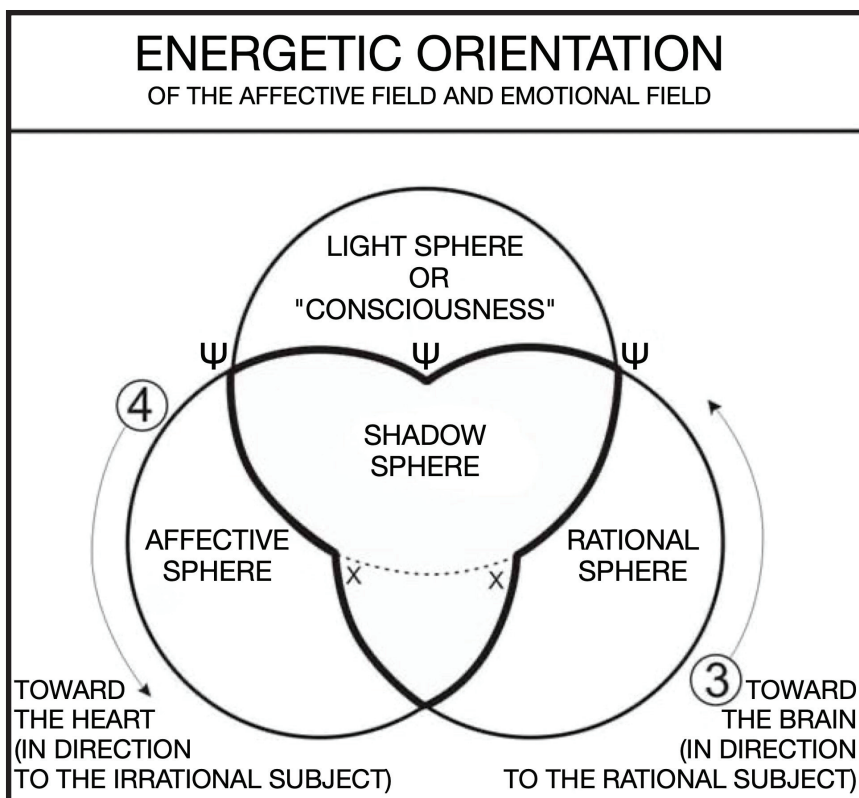


Figure 22

it depends primarily on hereditary genetic factors and to a lesser degree on the evolution that the animic subject can achieve. Only the Virya, as we will see in the Second Part, is capable of disequilibrating the law of conservation of psychic energy and receiving an unlimited supply of energy by means of the Vril.

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

Eighth - We know that, during its emergence, every symbol is "directed" toward the light sphere. The "direction" is a note of the psychic energy to which we call "intention": the "first intention" of a representation directs it toward the conscious sphere or, more concretely, toward the upper layer of the conscious sphere, toward the light sphere. What determines this "direction" in the energy of the symbol? The "self-reference" of the active potency. In this commentary we are going to analogically explain the "self-reference" in or-

der to demonstrate that it, in reality, is comprised of two basic “references”: one “rational” and the other “emotional.” We will begin, then, by presenting the necessary analogical definitions in order to fundament such explanation.

Figure 22 shows the three energetic spheres that constitute the psychic structure of the Paśu. In it, the “shadow sphere” has been highlighted, which, as we know, is formed by the interpenetration of the affective and rational spheres; the shadow sphere and the light sphere compose, in turn, the conscious sphere. The Ψ level of the threshold of consciousness has also been indicated.

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

This should be understood like this: *every symbol situated in the rational sphere, but outside the shadow sphere, experiences a “force field” that impulses it in the direction of the brain; every symbol situated in the affective sphere, but outside the shadow sphere, experiences a “force field” that impulses it in the direction of the heart.* And what happens in the shadow sphere? Answer: By being the product of the interpenetration of the rational and affective spheres, of which fields have an inverse orientation, *the shadow sphere presents a field of neutral orientation*. In other words: the orientations of the rational and affective fields are neutralized in the mixed field of the shadow sphere.

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

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

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

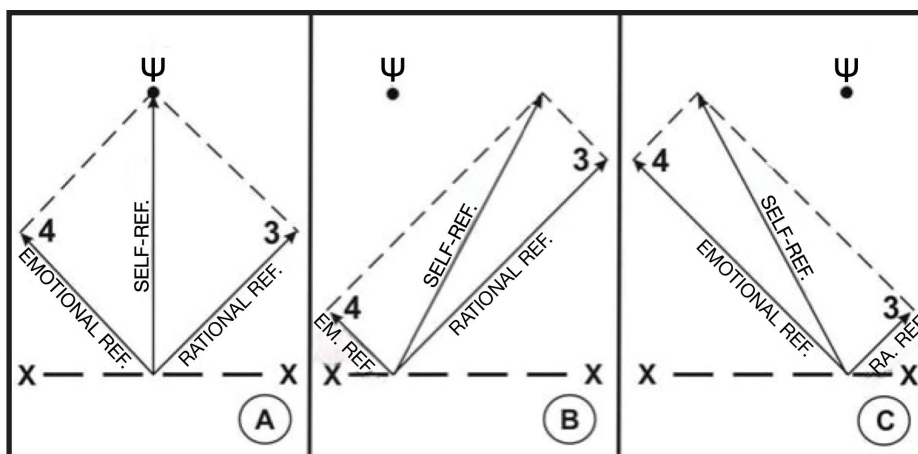


Figure 23

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

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

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

Case (a): the I symbol presents maximum orientation toward oneself. In Figure 23 (a) case (a) has been analogically represented; there it is observed that, in effect, the “self-reference” is a function of the rational (3) and affective (4) references. One also sees that the “self-reference” consists, correctly, in a direction toward the threshold of consciousness (Ψ). But, concretely, what is case (a)? Answer:

That in which an external entity affects the rational and affective spheres in an equilibrated manner; in that case the references with which the active potency determines the energy of I are equivalent **but opposite**: as a result of its action the energy always has an intermediate direction, which we call, to abbreviate, “self-reference.”

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

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

Case (b): the I symbol is rationally disequilibrated, as indicated in Figure 23 (b). This is the case in which the rational reference is predominant in determining the energetic direction: it implies that the energy will be ceded in a greater measure to the rational sphere and, therefore, *that the strength of the rational field will be superior to that of the affective field.* What is its effect? Answer: The I symbol will not follow a direct trajectory toward the light sphere, but it will *bend* in the direction of the rational sphere. If the deviation is not too great, the symbol will eventually emerge and become clear to the conscious subject; but, observing Figure 22, we find that if the symbol sufficiently deviates *it may go outside the limits of the shadow sphere.* What happens then? Answer: In case (b) the I symbol penetrates into the rational sphere and, as we explained, “will experience a force which will orient it in the direction of the brain.” Here by “brain” should be understood “the rational subject,” the seat of which in the microcosm is the archetypal memory or brain. In the extreme case (b) the I symbol could leave the shadow sphere and enter into the sphere of perception of the rational subject, again being schematized, *now as an internal entity.*

Case (c): the I symbol is affectively disequilibrated, as observed in Figure 23 (c). This case is exactly inverse to (b): the affective reference is greater than the rational and the symbol cedes more energy to the affective sphere; in consequence, its direction is deviated from the light sphere and “bends” toward the affective sphere. Just like in (b), the symbol will emerge if the deviation is not too great, but it will otherwise leave the shadow sphere and enter into the emotional sphere. What occurs then? Answer: “it will experience a force that will orient it toward the heart.” But here by “heart” we should mean *affective subject*, i.e., *irrational subject*: every symbol situated in the affective sphere is directed toward the *irra-*

tional subject, the seat of which in the microcosm is the heart chakra.

What an “irrational subject” is was already practically explained in the 2^o commentary of article “E.” There it was demonstrated that the animic subject is analogous to a beam of light, a single beam-subject that, after passing through successive filters, manifests itself as “rational,” “cultural,” and “conscious.” The “rational” beam comes out through the central opening of a lid analogous to the microcosm, which covers a lantern, analogous to the soul of the Paśu; but, surrounding such opening, there are other minor perforations through which light beams also come out: *these beams, “non-rational,” represent the irrational subjects.*

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

Lastly, without at any moment forgetting “what a function of the rational and affective references is,” we will continue attributing to the “self-reference of the active potency” the energetic direction of every representation.

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

Tenth - The most complete content of a conscious thought is the *idea*. The *idea*, apart from showing an *image* that represents the signified relief, reveals the *significance* to the understanding. Conscious representations, *when they are apprehended by the subject*, are perceived as “ideas,” i.e., image and significance: *ideas can be “seen” and understood.*⁶ On the contrary, rational representations, which occur over the systems of the cultural structure, *are not, rigorously speaking, “ideas,” for they cannot be the object of an eidetic “vision” on the part of the conscious subject, although they are “understood” by the cultural subject.* However, in order to avoid confusion, we must denominate “ideas without image” to the rational representations and “ideas with image,” or simply “ideas” to the conscious representations.

6. The word εἶδος means vision. In Latin the root *vid*, from which *idea* is derived, gives origin to *videre* = to see. “*Idea*” is thus, “*mental vision*.”

Eleventh - The “shadow sphere” is what, lately, psychologists have denominated the *unconscious*. If we want to equate the concepts presented here with their equivalents of the Analytical Psychology of C. G. Jung, we can begin by likening the *personal-collective unconscious* to the *archetypal memory* of the structural model. We note that the “archetypal memory” is found in the deepest region of the psychic structure: if we observe Figure 21, there we see the light sphere, the highest psychic region where the animic subject manifests itself; if “we look from there” toward the shadow sphere, we notice that below it is the cultural structure, with the xx system, the plane of signification of which is leveled with respect to the light sphere, and, lower still, is the “archetypal memory.”

Naturally, when saying “below the threshold of consciousness” we are speaking in energetic terms; for example, “below the horizontal plane (xx)” means “below zero energy,” i.e., in the region of potency.

Twelfth - The most elevated seat of the subject is the “light sphere,” which we identified in the ninth commentary as the “region of the imagination.” It is indeed natural for the conscious subject to perceive conscious representations, i.e., images, in the light sphere. The principal note of every conscious representation is in *clarity*, a concept that we are going to explain in detail by constituting a key to comprehend the conscious thought of the Paśu.

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

Now, if “the clarity” of the image is an objective property, and the object consists only of psychic energy, it is evident that *clarity is a function of energy*. It is because of this property that it is convenient to consider psychic energy as a kind of *light*. So: the greater the energy, the more *light* in the symbol, and the greater the possibility of emerging in consciousness. The resistance that offers the shadow sphere to the passage of the symbol, the intrinsic opacity,

consumes part of the energy, and now we can say: the intrinsic opacity *absorbs the light* of the emerging symbol.

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

The light sphere is “the region of the imagination,” the ambit of manifestation of conscious images, and, naturally, the seat of the conscious subject. This subject, in the Paśu, is not prone to receive perceptions of images that have not reached the threshold of consciousness; only to a highly individualized subject, which has managed to reduce the content of the shadow sphere to consciousness, will it be possible for him to perceive the transit of the image from the cultural structure to its emergence in the light sphere: the “normal” subjects, whom we are studying, perceive images only in the light sphere, *except in cases of oniric, hypnotic, etc., perceptions*.

Clarity is, then, a property of images that denotes their internal energy and that is detectable for the subject from the very moment at which it perceives the image, i.e., from when the representation crosses the threshold of consciousness and “appears” before the subject.

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

In article “B” of the present section, the translative faculty of rational thinking was defined as a function of the active potencies of the Relationships that turn “horizontal” the plane of signification of thought by referring it to the “center of reference” of the light sphere. In Figure 20 and 21 the horizontal plane of signification of the xx concept was represented, analogically, *parallel* to the plane of the threshold of consciousness. Said “horizontality” of the

thought signifies that the conscious subject *looks toward the plane of signification* insofar as such a plane is referred to the light sphere. That is to say, the conscious subject always “looks” toward the shadow sphere because *the emerging representations are contrasted against it*. Every image appears to the subject in this way, more or less clear *with respect to the blackness of the shadow sphere*. And this greater or lesser clarity is what makes it possible, *a posteriori, to distinguish* one image from another and, in each one of them, its qualities. The clarity of an idea thus supposes, without expressly declaring it, the black background of the shadow sphere against which every conscious representation is contrasted.

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

The case is that the *difference* that a conscious subject is capable of establishing between an image and itself, positively influences the clarity of the idea: the greater the differentiation of the representation by the subject, the greater the objective quality of that representation and, therefore, the greater the clarity of its evidence. The clarity of an idea thus assumes, without expressly declaring it, that such an idea is an “object” more or less differentiated from the conscious subject.

Thirteenth - Let us now study one of the key phenomena of conscious thought, the formulation of which is the following: *every symbol that emerges in the light sphere acts, in front of the subject, as the representative of an Archetype, 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*.

One must observe that we say “as the representative of an Archetype” and not “as an Archetype”; let us clarify this. By “Archetype,” first of all, is meant those paradigms that constitute the “archetypal plane” and in the likeness of those of which is formed the order of the “material plane.” These are, as explained in the section “finality and suprafinality,” the “*universal Archetypes*” of the macrocosm. But in the microcosm, or material body of the Paśu, there is an inverted replica of the “archetypal plane”: the “archetypal memory” or brain. The archetypal memory is comprised

of “inverted Archetypes” that are, each one, the reflection of the universal Archetypes. As stated in the section “Archetypal Memory and Reason,” the universal Archetypes cannot be known rationally, i.e., through the sensorial sphere, and, therefore, are *unrepresentable* to the conscious subject. The same does not occur with the inverted Archetypes, since the operations of reason actualize them in the cultural structure as “Principles” or “archetypal symbols” of a Relationship: every rational representation of a Relationship (for example I, Figure 21) can emerge as a “conscious representation” (I’, Figure 21) in front of the conscious subject. A “conscious representation,” as already explained at length, is the emergence in the light sphere of the semic *imitation* of a concept, i.e., of the truth of the entity noted in a language; what represents the representation is, then, the truth of the entity and what the conscious subject will “see,” its idea, will be the image of the entity, the copy of the schema that the active potency of the Relationship manifested as a relief on the horizon of continuous signification. But the schema of the entity, which the representation imitates, is a complex symbol, comprised of archetypal symbols that represent, in turn, the inverted Archetypes of the archetypal memory. This means that a conscious representation, the image of an entity ideally seen by the subject, represents in truth the set of archetypal symbols that integrate the substructure of the schema. It is now not difficult to understand that every conscious representation, or the symbol in which it consists, *in reality represents one or several Archetypes*.

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

But it is not necessary that the image is in motion in order to demonstrate that it constitutes a *process*; it is just enough that it remains in the light sphere, that it registers duration in transcen-

dent Time, for the process to develop: the persistence of the image in the imagination implies the existence of a process by that act alone.

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

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

If the energy is sufficient, every rational representation can emerge toward the light sphere. In Figure 21, one can see, projected with dotted lines, the emergence of I. It should be noted, at this point, that during the transit through the shadow sphere (or Ψ) the energy of I is decreasing due to the resistance that the intrinsic opacity opposes on it. *The minimum* value of energy ($-pE$ min.) is reached at the Ψ level of the threshold of consciousness at which, however, it crosses: all of the energy with which the active potency had endowed I, intentionally self-referent energy, was consumed in the trajectory (or Ψ), i.e., it was ceded to the shadow sphere in accordance with the law of conservation of energy studied in the seventh commentary.

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

In order to comprehend this phenomenon we must remember the "energetic expression of the Paśu's thought": $W \times tT = pE$. This expression tells us, firstly, that "energy (pE) is a function of potency (W)," and, secondly, that "*potency can be converted into energy and energy into potency.*" Applied to a symbol, such as I, the energetic

expression affirms that *every decrease of energy during emergence must be reputed as an increase of its “potency” in order to receive equivalent energy.*

An emerging symbol possesses, then, “active potency,” although in a form *inverse* to a Relationship. The active potency of the Relationship is *positive*, capable by itself of endowing the symbol with sufficient energy to emerge: the energy of the symbol comes from an actual manifestation of the active potency. On the other hand, the active potency of the emerging symbol is *negative*, product of the decrease of energy that it has ceded to the shadow sphere during the transit to Ψ : the negative active potency of a symbol predisposes it to TAKE the missing energy. And it is that potency, folded into the emerging symbol, which impulses it to develop an entelechial process and that which causes the energetic transition from ($-pE$ min.) to ($+pE$ max.).

When the I symbol is at the exact level of Ψ , i.e., on the plane of the threshold of consciousness, *its energy is: zero, and its potency: maximum.* At the conclusion of the shadow sphere the intrinsic opacity disappears and the symbol stops losing energy; when penetrating into the light sphere, its potency predisposes it to *take* energy. Where does it *take* it from? Answer: from the light sphere, i.e., from the consciousness. But such a restitution of energy does not progressively take place, in a manner analogous to the gradual loss of energy experienced in the shadow sphere; on the contrary, when crossing the threshold of consciousness, the symbol *takes all of the energy that its negative potency demands of it at once*: that is why every conscious representation “*appears*” with “*clarity*” before the subject. But in this “appearance” the symbol now has its own energy and attempts to unfold in front of the subject, that which it carries in germ behind the symbolic form.

The potency with which a symbol crosses the threshold of consciousness depends on the region of the light sphere in which it is to manifest itself. The I' symbol, for example, stabilizes in front of the conscious subject at 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 com-

pletely alienate the subject's attention unless the latter has sufficient energy, in other words: will, in order to counteract it.

In the Second Part of these "Fundamentals . . .," when studying the Hyperborean Ethics, it will be considered of capital importance, and on this basis will be developed a whole human typology, the moment of the stabilization of the symbol in the consciousness. That is why it is now convenient to anticipate that when the symbol "appears" in front of the subject, a *dramatic tension* is established between them; in that case the Paśu only manages to react in a manner that is characteristic of him. However, after the enchainment of the Hyperborean Spirits, there are three kinds of men on Earth: the Paśu, the Virya, and the Siddha. Particularly the Virya, who may be "lost" or "awakened," exhibits different reactions to that of the Paśu. A typology based on the attitude of the conscious subject in front of a *sacred symbol*, which later on will be defined, is highly revealing about the degree of strategic confusion presented by men, particularly those who procure to free themselves from the Great Deception. And that piece of data is essential to know before choosing a Hyperborean path of liberation. This necessity amply justifies the long analogical study we have employed to render intelligible the functioning of the psychic structure of the Paśu.

Fourteenth - The psychic phenomenon that we have symbolized in Figure 21 can also be interpreted from the psychological point of view. In that case one must consider that the cultural subject has "thought" the xx system: *when the cultural subject mentions the xx system, the content of the thought is denominated "a priori synthetic judgment."* But mentioning a system equates, as we have already seen, to noticing *the concept of a relationship between principles*; that is to say: the translative faculty enables the cultural subject *to note the relationship, as a "concept," in the meaningful context of a language*. And the significance that fundamentals the thought is a "relief on the horizon of continuous signification" or, synonymously, "a symbol manifested on the horizontal plane of signification"; the latter corresponds to the I rational representation in Figure 21. Well then: the I symbol, which is homologous to the xx concept, *denotes* it at all times, even when it emerges to consciousness, *but in the terms of contextual language*. It is this way that the I symbol *is always a conceptual expression, a posteriori, of the a priori synthetic judgment in which the thought of the xx system consists*.

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

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

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

Every proposition, in effect, *describes*, in the terms of a language, the synthetic judgment mentioned, i.e., *the schema of the entity*. Let us remember that the constitution of the schema was never analytical but, on the contrary, purely synthetic: the design revealed to reason *was applied over the archetypal memory and*, from such a confrontation, arose the actualization of a *synthetically integrated structural schema, not at any moment decomposed*. Only the evolutive limitation of the cultural subject causes that, a posteriori, the schema is noted in *one* language and that, the “experience” of the schema, the a priori synthetic judgment, is *conceptually described*: only then is produced the analytic decomposition of the schema of the entity, its “propositional form.” We already knew, let us say “ecstatically” that, every concept is a part of the schema, i.e., an incomplete symbol; now we see, “dynamically,” that every representation supposes a propositional significance of the concept it signifies and that, for this reason, it is also an “incomplete symbol.” Hence the disadvantage pointed out: by ignoring the a priori synthetic judgment, by rationalizing its intuition, the conscious subject only has a mere conceptual description as the significant fundament of the conscious representation, which constitutes a grave variety of gnoseological color-blindness.

In order to clearly show the imprecision that the propositional form of significance introduces into thought, let us consider the xx system already studied. It consists of a pair of opposite Principles

and a Relationship or schema of the entity; in the schema there is, “as an archetypal symbol,” a replica of the Relationship Principles. When the cultural subject “experiences” the xx system, the a priori synthetic judgment occurs but, immediately, such experience is rationalized by the translative faculty and of the xx system only the xx concept is noted in a contextual language: moreover, the xx concept *is part of the relationship* and does not include, because of its passive potency, the Principles. The representation of the xx concept, under its propositional form, will only denote to the conscious subject *a part of the relationship*, or schema of the entity, *to the absolute exclusion of the principles that were linking and sustaining the schema in the cultural structure*. But by abstracting the schema from its principal supports the Relationship loses its linking character and is individually intuited, not as the schema of the entity but as the entity itself: hence the linguistic description that the concept supposes, consists in a semiotic analysis, that is: a semiotic analysis of the xx concept *taken as the whole of the entity*. It is clear, then, that a semiotic breakdown of the concept in view of its description must be incompatible with its *comprehension*, i.e., with the grasp of its analogical volume, of its semic complexión. The effect of this is the *desubstantiation* of the Relationship by the extreme abstraction to which the translative faculty has made it the object: the cultural subject does not perceive the “Relationship between Principles” but the “concept” of the truth of the entity, which it propositionally represents. And the conscious subject perceives the propositional form of the significance as a description of the entity consisting in a set of symbols, or properties, related to each other according to the logical modality of language. But these “Relationships” of the proposition are insubstantial because the energy of the representation *is concentrated in the symbols that comprise it*, symbols that correspond to primitive properties of the schema: *every proposition, understood as the linguistic description of the concept of a schema, has an inverse energetic law to that of the system that it represents and describes*.

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

Here is the disadvantage of perceiving the significance as a linguistic description: the conscious representation, as an image of the entity, may appear to the conscious subject very sharp, clear, vivid, etc., but its significance may be, at the same time, analytically broken down into a description of the symbols that constitute the image *without the validity of the linguistic relationships that unite*

them being clear at all. The eidetic vision of the conscious subject, for example, could receive the image of the entity and abstract its properties with complete clarity *as long as it operates with fantasy on the semic composition of the image*; but if it were to look at the proposition, which linguistically describes that image, the way in which the terms, or properties are related would not be so clear.

In conclusion, it must be kept in mind that a concept, directly mentioned in the cultural structure, *about* the Relationship, has to notably differ from its propositional description. This is why one must never confuse a structural concept *with its linguistic definition*: the concept, even when it only corresponds to one aspect of the semic schema, is always synthetically experienced as a sub-structure; its representation, on the contrary, analytically describes it in propositional form, *“defines” it in terms of a language*. The propositional form, however, is perfectly effective for the purposes of the macrocosmic objective. But we must not forget: *the proposition, as a descriptive expression of the truth of the entity, is also an “incomplete symbol.”*

G. The Paśu, Conscious Subject

In what we have studied about the Paśu we have always presented the development of its thought in the same order in which the animic subject manifests itself in the microcosm, i.e., in the order of the “hierarchical sequence”: archetypal memory or brain structure, conceptual memory or cultural structure, representative memory or self-schema. Naturally, the subject follows such an order because the structures are constituted according to the hierarchical sequence, but that situation in no way extends beyond infancy. The subject is the manifestation of the soul in the psychic structures and, therefore, tends to reach archetypal perfection, to imitate the Paśu, i.e., tries to fulfill the finality of the Paśu. For this purpose the subject permanently installs itself in the higher structures and attempts to control from there the conduct of the microcosm; the objective, of course, is that of the finality: to operate as a conscious subject in the self-schema or conscious sphere. Theoretically, an “evolved” Paśu should have a conscious subject capable of “knowing itself” and “knowing,” of “self-knowledge,” of “discovering the design in the entities” and of “placing meaning.” That is why in this article we will follow an inverse order to the one used so far: we will start from the hypothesis that we describe the behavior of an exemplary Paśu, so evolved that its conscious sphere has sufficiently developed to allow the continuous activity of the conscious subject. With such an approach we will study conscious thought *from the light sphere, i.e., from the “point of view” of the conscious subject.*

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

So that the explanation does not become too complex, it is convenient to begin by observing the analogies that exist in the production of images by both subjects. In effect, while the cultural subject produces in the cultural structure the representations that will be perceived as images in the light sphere, the conscious subject, for its part, is also capable of producing representations *in the conscious sphere* of which images are symbols proper to the self-schema. That is to say: the conscious subject can generate images in the conscious sphere by itself, *without* the cultural subject and the cultural structure *intervening*: such images are denominated *fantasies*.

Thus, the conscious subject is capable of perceiving images in the light sphere, “conscious representations,” as explained in the previous article, and of imagining fantasies. We will ask ourselves, then, what is a fantasy and how does it differ from a conscious representation?

To respond to the first, let us observe the following. A conscious representation can emerge for two reasons: 1° - the rational subject discovers the design of an external entity and rationally interprets it, *producing* an equivalent schema in the cultural structure; if such a schema is self-referent, a representation of the schema of the entity will immediately emerge toward the light sphere, that emergence consisting in the news, the immediate knowledge, that the conscious subject will receive from the external entity. 2° - the cultural subject perceives a system of the cultural structure as an experience: such a system is the product of an ancient discovery, that is to say: the entity, the truth of which was schematized, no longer impresses the sensitivity of the rational subject; however, upon being experienced by the cultural subject, a homologous representation of the schema, which emerges toward the light sphere, is *produced*.

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

These “historical” structural elements of the self-schema are those that the conscious subject evokes when “playing out a fantasy.” Thus, while conscious representations are *semic productions* realized by the rational and cultural subjects, fantasies are *con-*

scious reproductions that the conscious subject volitively makes on the self-schema.

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

If "imagination" is the principal faculty of the conscious subject, "fantasy" is its highest degree. Faced with the conscious representation of an entity, for example, which the conscious subject perceives as image and significance, fantasy can modify such image, add or remove qualities, and even confront it with another purely ideal image. But this example allows us to notice the essentially *volitive* character of fantasy. A conscious representation, in effect, "appears" in front of the conscious subject, already intentioned toward itself, which is the product of another structure; fantasy instead requires the direct action of the conscious subject in order to manifest itself: it is the product of its *Will* "over" the conscious sphere. Moreover, when the representation stabilizes in the light sphere and begins its entelechial process, it will tend to alienate the attention of the conscious subject unless the latter has sufficient will to exert its control: to this volitive action, necessary to *stop* the process, one must add more energy, if the fantasy intends to *modify* the image of the entity that represents the conscious representation.

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

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

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

To understand this answer, one must remember that “psychic energy” is the force that disposes the will to act. In the cultural structure, the cultural subject, by animating a system, is that which *volitively* produces the emerging representation. The “active potency” of the Relationship is in reality the *potential disposition* to act that the living system possesses, animated by the soul; in other words: there is a volitive reserve of the soul ready to be utilized by the subject in conformity with the potential disposition of this or that particular Relationship. Let us remember that we defined “faculties” as “dispositions” of the subject; we said, for example, “the cultural subject *has* the translative faculty.” Well: *the faculties are “active dispositions” determined by the potential dispositions of the living structures*. We can explain it, also, by means of an allegory: let us say that, for example, we have the “active disposition,” the will, to work this stone; we want to make of it the representation of the Führer and we think of that photo, taken at one of the “magical Congresses of Nuremberg”: in it he is seen descending a gigantic marble staircase, vested in the gala uniform of the SA and his cape gently unfurled by the breeze; the photo has been able to capture

for History one of the instants of greatest Hyperborean glory of the whole Kaly Yuga: the envoy of Khristos-Lúcifer showing us the path of Honor and immortality, making possible that the face of the vile enemy is unveiled in the face of our confusion; we have then, the “active disposition” to carve this stone to portray that image of glory as is our will! But will the “potential disposition” of the stone allow us to fulfill our purpose; is it not too small?: a representation will have to be made to scale; and its grain? Will it enable us to clearly express the Führer’s charismatic gesture? We will have to think about it; and its hardness? Will it yield to our formative strokes? Or are our tools inadequate to model this stone? We will have to try, to test the feasibility of our project; etc.; we thus see that one thing is the “active disposition” to do and another the “potential disposition” of the matter to receive the fact. In general, it can be affirmed that the active disposition of a faculty is determined by the potential disposition of the structure in which it is applied; in the allegory, the will to represent the Führer in *that* stone is not enough: it is necessary to verify if the stone *accepts* the proposed conformation; if it is too small the natural size cannot be used, if it is too hard it cannot be carved, if it is too soft it will break, etc.; in the end the active disposition, the will, will be *adapted* to the potential disposition of the stone, material structure, and a representation of the Führer will arise; but such an image will inevitably be determined by the dimensions of the stone, by the quality of the raw material.

In the same way the active disposition of the cultural subject, its will, determined by the potential disposition of the animated Relationship, its active potency, produces a representation of the truth of the entity that inevitably depends on the dimensions of the schema. And in a similar manner the rational subject applies its active disposition, its will, on the archetypal memory in order to actualize the inverted Archetypes and construct the cultural structure: but such active disposition will always be determined by a “potential disposition” of the Archetypes to interpret the design of the entity with greater or lesser fidelity.

Considering these clarifications, the previous answer should offer no doubts. The active disposition of its faculty to imagine enables the subject to represent a fantasy: but such an image will be inevitably determined by a “potential disposition” of the conscious sphere, or self-schema, i.e., “self-structure,” which is what definitively provides the energy. Hence the energy of the fantasy comes “from the light sphere or ‘consciousness.’” But this answer can be completed by pointing out that, although the energy of the fantasy is contributed by the light sphere, it occurs by requirement of the conscious subject, by disposition of its faculty to imagine. But we already knew this. How to complete the previous answer?: noticing

that fantasies are images essentially sustained by the conscious subject, volitively produced by itself and for itself; and being constituted, like all psychic terms, by archetypal symbols, they can unfold themselves into entelechial processes that have, like no other psychic phenomenon, the possibility of enrapturing the attention of the conscious subject and enervating its will; this possibility will be explained in article "H."

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

The subject has put the fantasy into the light sphere and has referred it to an ideal object, to an idea. By being energetic, the fantasy must have an intentionality, but this intentionality points not to itself but to an idea of the subject: the fantasy *clothes* such an idea, imaginatively shapes it and sustains itself in it. The conscious subject thus comes to be the essential support of the fantasies, since it voluntarily unfolds itself in order to reproduce them. This voluntary unfolding of the subject *into* the fantasy, this intimate presence of the subject in the imaginary object, means that there is at all times an awareness of the purely ideal character of the perceived image.

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

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

Let us now suppose that the conscious subject clearly distinguishes the image of an entity and *knows*, by the first intention, that it is an ideal object of knowledge. What occurs if the subject

wishes to *know how the object knows*? In that case the subject must *reflect on* the object, i.e., must *reflect itself on* the object, momentarily situate itself in it and, from it, *perceive* the subject as an object. In this inversion of the subject-object relationship the conscious subject can see himself seeing, know himself knowing, can “know as the subject knows” the object. But such an invasion of the object by the conscious subject irreversibly introduces an alteration in its energetic composition: superimposed on the first intention is a “second intention” directed toward the subject.

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

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

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

Second - We already know that conscious representations are rational a priori, by perception of the rational subject, and intelligible a priori, by perception of the cultural subject. The perception of the image that the conscious subject obtains is, then, a posteriori to the perception, rational and intelligible, of the truth of the entity that it represents. But fantasies do not seem to be in the same case since they are reproductions that the conscious subject realizes in the light sphere without intervention of the remaining psychic structures. The question is, are not fantasies rational and intelligible like conscious representations? Answer: fantasies are not ratio-

nal and intelligible a priori; however, at the very moment that the conscious subject reflects on them, takes them for “ideal objects” and endows them with “second intentions,” they become rational and intelligible. How can this occur? This is what we will explain next, step by step.

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

So, without forgetting that the animic subject constitutes a unity, even when it simultaneously manifests itself in three distinct structures, we will explain the causal relationship that links this triple manifestation. Let us note at the outset that, according to the analogical study of conscious thought, the symbolic content of every representation has to come from the cultural structure. Fantasies, on the other hand, use as “raw material” semic elements that, although they come from the self-schema, are no more than archetypal symbols that once emerged and were structured in the conscious sphere. But this semic composition is not enough for the fantasy to be rational and intelligible a priori: to be “rational” the fantasy must undergo the second operation of reason; and to be “intelligible,” the fantasy, as the content of conscious thought, must have the foundation of a “significance.” The problem is: if fantasies are ideal objects exclusively reproduced in the conscious sphere, what causal relationship between the conscious subject and the cultural and rational subjects makes the fantasy become rational and intelligible a posteriori to its appearance? Answer: First of all, it is necessary to emphasize that it is *the disposition that* the conscious subject assumes when thinking what *calls* to reason and motivates its response, that which always ends up determining the *form* of the thought, making any idea *rational*. This occurs like this because *reason responds to questioning*. But with “questioning” we do not refer to any logical question because “logic” is the structural modality of language that chooses the translative faculty of the cultural subject to note the truth of the entity in a meaningful context, i.e., logic is a property of rational thinking that intervenes a posteriori to the act of reason. The questioning to which we allude is simply *a movement of the conscious subject: that flexion that the conscious subject voluntarily performs in order to direct itself toward an ideal object*.

In the mental state of the Paśu, or lost Virya, reason responds to almost all the movements made by the conscious subject with operations of schematic interpretation; that is to say: reason opera-

tively interprets the impression that the ideal object causes in the conscious subject and constructs an equivalent schema, rationalizing the fantasy; said schema, experienced by the cultural subject, produces a representation that emerges and *superimposes itself on the fantasy*, turning it, a posteriori, rational and intelligible.

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

But such a “representation” is not only rational and intelligible, as was seen, but it has also been semically reconstructed in imitation of the Relationships experienced by the cultural subject, i.e., in accordance with the logical assertions of language: that is why the knowledge that the subject obtains from a fantasy a posteriori will always be invariably conceptual. From this we must draw the conclusion that a fantasy, even the most sublime, even that which seems most distanced from the entities of the macrocosm, *will at first only be seen synthetically* by the conscious subject: then, a posteriori to that first vision in which the fantasy evidences itself as a purely ideal object, the reflection of the conscious subject will cause the rationalization and intelligibilization that finally leads to its confusion with an equivalent conscious representation.

What is set forth in thirteenth commentary of article “F” will allow us to observe this phenomenon with more precision. Let us say, then, that at first the conscious subject *perceives* the fantasy. When reflecting on it, the subject flexes, moves, directs itself to the fantasy, causing the reaction of reason. Reason “responds” to the conscious subject’s “questioning” by archetypally interpreting the fantasy and transferring its schema to the cultural structure; there the cultural subject animates a structural concept of such a schema and produces its conscious representation. By “animating a con-

cept" it is necessary to understand "to think an a priori synthetic judgment"; that is to say: the cultural subject makes a "judgment" about the fantasy and produces its representation in consciousness. But the representation of a concept implies its definition in the terms of a language, its propositional description. When the representation emerges to consciousness, almost instantaneously after the *perception* of the fantasy, it superimposes itself on its image, conceptually *masks* it. Then the fantasy suddenly becomes significant for the apperception of the conscious subject.

The *apperception* of the fantasy not only evidences the subject-object relationship for the conscious subject, but finds it founded on a clearly conceptual significance, on a semiotic description, on a propositional definition. Such is the apperception, a posteriori, of the fantasy: the subject finds it "significant," "understands" it, because it sees it, a posteriori, through the veil of its analytic description. There is no need to insist too much on the fact that the "rational" comprehension of a fantasy constitutes, in reality, its concealment behind a cultural mask: when the Paśu conceptually "understands" a fantasy it signifies that the fantasy is covered with a symbol that represents it, and analytically interprets it, in front of the apperception of the conscious subject. And said symbol or description not only masks and deforms the image of the fantasy but also definitively mutilates and alters its properties and introduces all sorts ofgnoseological deviations.

For the Paśu, there is, then, no higher way of knowledge than *the quietude of the conscious subject*. Only an inflexible subject, in effect, will be able to avoid the reaction of reason before the fantasy and will manage *to perceive it as such: that is why all the esoteric and religious schools of the synarchy propose "passive contemplation" as a method of metaphysical knowledge*. The Virya, i.e., the one who is the expression of the enchained Spirit, on the other hand, will never disdain animic action; and this will not prevent him from perceiving fantasies in all their light; how?: first by adopting a *luciferic graceful attitude*, which will be explained in the Second Part, and then by discovering in himself the Infinite Ego.

H. The Myth and the Sacred Symbol

In the previous article, in the twelfth commentary, we studied that every conscious representation, upon energetically stabilizing itself and appearing in front of the subject, attempts to develop an entelechial process. This is due to the fact that, being conformed by archetypal symbols, it behaves in a manner analogous to the projection on the material plane of the universal Archetypes and, as such, tends to entelechy. This process is, in reality, only the continuation of the movement initiated in the Archetypes inverted in the

archetypal memory by reason; one can speak, with propriety, of a single phenomenon divided into several phases:

Phase 1 - actualization of the inverted Archetypes as schemata of the entity.

Phase 2 - rational representation (of the schema of the entity) on the Relationship.

Phase 3 - emergence of the conscious representation.

Phase 4 - development of the entelechial process in front of the conscious subject.

Naturally, Phase 4 is always interrupted by the will of the subject, in order to maintain control of the consciousness, once it has obtained sufficient knowledge of the representation through its eidetic vision. The capacity of the conscious subject to volitively act in order to divert attention from a representation is a sign of an elevated evolution in the psychic structure of the Paśu, for such an affirmation of the subject can only take place in a 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*. The myth and the sacred symbol will be the object of extensive study in the Second Part, in which the way to avoid the mentioned danger will be presented and it will be explained why it is necessary, in spite of everything, to deal with them. Here we will explain the archetypal origin of myths: this is the best time to do so, since their manifestation in the consciousness has a close causal relationship with the reproduction, by the conscious subject, of certain fantasies.

Let us recall the macrocosmic objective of the Paśu's finality: to be a bidder of meaning to the entities. So that it can fulfill such a finality, the Demiurge has superimposed on the entelechial finality of entities a suprafinality for the Paśu: a design that must be discovered and rationalized in a cultural language and returned to the entity by means of the expression of the sign.

We will not repeat what has already been studied in other articles; we will only summarize what is necessary to facilitate the ex-

planation. In the entities, then, there are two termini: a universal one that represents the universal Archetype and a particular one that responds to the demiurgic design. When the entity impresses the sensorial sphere of the Paśu, reason eliminates, by comparison with the hereditary archetypal memory, the universal terminus, i.e., it confronts the universal Archetype of the macrocosm with the inverted Archetype of the microcosm. Thus the design is discovered as that of the entity that transcends the sensorial sphere and is schematically interpreted by reason. The design is “the truth” of the entity and its schema a link of the cultural structure to which we call Relationship between Principles. The Principle, or node, to which is linked the Relationship or schema of the entity is, naturally, the actualization of the inverted Archetype eliminated during its discovery. But a Principle, or simple symbol, can never be represented because its passive potency possesses no self-reference; nevertheless a replica of it can integrate the schema of the entity as a semic element, in which case it is denominated: “archetypal symbol.” And these archetypal symbols that comprise the representations are those that impulse, without losing the structural integrity of the schematic image, the entelechial process in front of the conscious subject.

But let us return to the design. Perhaps the critical treatment that we have made in this book on the work of the *Demiurge* has not sufficiently evidenced the importance that the latter has given to the being-for-man of the entities, to the revealing design of His creative omnipotence. If this is so, we will correct that error here by affirming that the design of the entities constitutes an act of extreme gravity in the execution of the evolutive Plan of the Universe: a macrocosm designated in all its entities and a microcosm that evolves by discovering the designs and placing meaning on the entities is the motive of His Pleasure. The structures of the material entities are being transformed by the collective action of man into superstructures of cultural objects, into superstructures in which the objects are bound by love, by the evolutive impulse toward the final perfection. The expectation of the Demiurge is placed precisely in that loving transformation of the Universe that consists in the continuous discovery of His work. By this we mean that the design of the entities is the Word of the Demiurge. His creative Verb, His spermatic Logos, His plasmating Power, has been applied there, in each design, with the intention of concretizing the most elevated undertaking: to get the microcosm to put continuous meaning into the macrocosm while the evolutive Plan develops, impelled by the Will of His Time-Consciousness, toward the Mahapralaya entelechy.

Consequently, the supreme importance with which the Demiurge has designated the entities foresees that, through them, man

accesses the heart of His Plan. One should not believe, of course, that man only knows a mere appearance of the entities, just as the rationalistic naivety of many thinkers claims. In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the Will of the Demiurge that man knows and admires His Plan.

Thus, when the entity interests the sensitivity, that formidable cosmic message that is the design, *completely penetrates, is totally discovered by reason, and interpreted by it*. What occurs, then? Why does man habitually ignore a great part of a knowledge that he already possesses? Answer: because the discovery of the design corresponds to the macrocosmic objective of the finality of which demands, also, that the revealed truth *can be socioculturally expressed*. That is to say, in order to comply with the finality it is not enough to discover the design: it is necessary to be able to express it with a cultural sign, a sign that must be understood by a communal language. In order to achieve this, the Demiurge has arranged that *the totality of the design* can be interpreted and schematized by reason, permitting that the totality of the archetypal plane of the macrocosm is reflected in the microcosm; this is, of course, the archetypal memory or brain where reason applies the design in order to confront it with the inverted Archetypes and construct the schema.

If we now recall what has been said in the previous section about the typical xx schema, the answer will become even clearer. For, although the xx schema contains the *whole* truth of the entity, the cultural subject only notes a part of it as the xx concept of a language. And the corresponding representation, as we saw, is a homologous image of the concept, a signified relief noted on the horizontal plane of signification of a language. But, although the translative faculty of the cultural subject has the possibility of noting the schema of the entity in all the oblique planes of signification, *it will only do so in those meaningful contexts belonging to sociocultural languages*, in accordance with the macrocosmic objective of the finality; of course: the evolution of cultures enables that “new” aspects of the truth of the Paśu are permanently being noted; but never, throughout the history of the Paśu, has it even come close to a complete apprehension of the truth of the entity, much less to culturally expressing it.

It is time that we ask ourselves what all this has to do with myths. Answer: myths are unknown aspects of the truth of certain entities, which are surprisingly noted by the cultural subject as an effect of the flexions that the conscious subject carries out in order to get to know certain fantasies. Of course, we will explain it step by step.

We already studied that a schema contains an infinity of aspects unknown, for the moment, to the cultural subject. The answer tells

us that such facets can be constituted in myth because of fantasies. Before approaching the description of this phenomenon, we must know more about *that which remains hidden* in the schema of an entity, in its truth.

In principle, if the design is the *whole* truth of the entity, if nothing more could come to be known of it because the Demiurge has reserved nothing for himself, except the unique secret of the universal Archetypes that man must not know “because he would convert himself into God,” we must assume that in the same design, in its intimate constitution exists a hierarchical order, a scale of value analogous to musical octaves of which notes resound in a different manner according to the quality of the listener. We repeat, in the design is not only that aspect that man habitually knows of the entity but *a scale of formative phases that goes from the Demiurge to the entity*. We are particularly interested in the phases that start from the universal Archetype, invisible to man, and reach the most external appearance of the entity, that which, precisely, is first known by the cultural subject. But the universal Archetype is, in a certain sense, *god in the entity or the god of the entity*. The first operation of reason eliminates the universal Archetype and discovers the design of the entity, the being-for-man of the entity, which consists in a message, a Word from the Demiurge that reveals *everything* about the entity. . . *except the universal Archetype, the god of the entity, the divine terminus of the revealed scale*. However, in the archetypal memory exist inverted copies of all the universal Archetypes and, by eliminating its Archetype from the entity, reason actualizes in the cultural structure the corresponding inverted Archetype *as a node* or *principle*. That is why the Principles, although unrepresentable in the imagination, represent for the understanding, for the rational intuition, *the gods of the entities in the microcosm*. Thus, for example, numbers and musical notes for the Pythagoreans; or the unknown principles of which manifestation was, for example, fire, water, air, Logos, etc., for other ancient philosophers. But the macrocosmic objective of the finality demands that the significance be projected by the expression as a sign on the entities, as the “meaning” placed on the entities: when the projection of archetypal symbols, which represent Principles, is not noticed because of the gnoseological color-blindness, it usually occurs that the Principles are recognized in the external entities and introjected as properties of the macrocosm. In other words, the Principles of the microcosm, projected on the entities of the world, are rediscovered and confused with “universal principles of the macrocosm.” This is, of course, a simple mental myopia that leads to the most absurd and unverifiable theories: the reality of numbers, for example, is proper to the microcosm and it is a useless task to try to derive from them the order of the world; only the knowl-

edge of the universal Archetypes would offer that possibility but such knowledge is forbidden to the animic subject of the Paśu; the Virya, on the other hand, because he has an infinite Spirit, although, confused, *has the metaphysical possibility of contemplating the demented spectacle of the cosmic entelechial process . . . and to operate against it; that is why Wotan delivered to him the runes that enable to resign the designs.*

Let us now turn to the schema of the entity and inquire: if the design involves a scale of notes that go from the Demiurge to the entity, from which the universal terminus of the universal Archetype has been eliminated, how does reason interpret this absence, i.e., does it compose the schema leaving a void or does it complete it in some way? Answer: In a way we have already advanced it when we stated that the Relationships are linked *with all the principles that intervene in their semic schema*. We said then, in article “D” of the previous section, that although a Principle, because of its passive potency, is unrepresentable for the subject and systematically irreducible, its semic form may nevertheless be integrated into the schema as one of the essential elements of its substructure; in such a case it is denominated: *archetypal symbol* and differs from the homologous principle in potency and structural quality; a principle possesses passive potency and is a node of the cultural structure; an archetypal symbol possesses active potency and is *part* of the internal substructure of a relationship i.e., in turn, a bond of the cultural structure. That is to say: an archetypal symbol, homologous to a Principle, can integrate the schema of the latter as an essential element of its internal substructure. The sought-after answer is, in the end: *reason introduces into the schema of the entity, in that place of the design that corresponds to the god of the entity, i.e., to the suppressed universal Archetype, an “archetypal symbol” homologous to that principle that was actualized when the universal Archetype was eliminated.*

This means that in every schema of an external entity exists, in some place of its structure, an archetypal symbol that occupies the place of the universal Archetype, of the God of the entity. And it is not difficult to notice that such a place is first in the hierarchical order of the design and, therefore, last in the order of human knowledge. In terms of structural analogy we can say that the translative faculty of the cultural subject would have to access *a plane of signification of maximum obliquity* in order to note the archetypal symbol of the God of the entity. But if this were to occur, it would signify that the symbol has been noted *in the context of an absolutely non-sociocultural language, i.e., unknown to the rest of the cultural community*. In that case the subject would be confronted with the revelation of the God of the entity as a *concept* of an unknown language to which it could neither understand

nor comprehend. It is clear that, normally, the cultural subject of the Pašu rarely departs from the gnoseological security provided by sociocultural languages and, of course, fears and avoids knowing *for himself* that still hidden part of the truth of the entity.

We can understand better, now, that answer about myths: “they are unknown aspects of the truth of certain entities” Why “of certain entities” and not of *all* entities? Because we are tacitly referring to the *known* myths, i.e., those that once manifested themselves and of which we have news. Truly speaking, *every schema* keeps in its interior an archetypal symbol of the God of the entity. But it is convenient for us to resort to those examples of myths that are evident and significant for their periodic appearance in the History of humanity. For this purpose, although we could extend into multiple examples, we will only consider *the forces of nature*, cold, heat, wind, light, darkness, etc., and *the animals*, the eagle, the lion, the fish, etc.

These entities are known to all, for they exist, in all cultures, collectively shared concepts that include them. However, beyond the content of such socio-cultural concepts, in an unusual connotation, every now and then the archetypal symbol of the God of the entity manifests itself as a concept noted in the context of a language that is incomprehensible to vulgar understanding: the language of myth has come to be habitual only for some initiatic elites; but that is another matter. Thus appears an Ice God, a Fire God, a Wind God, a God of Light, a God of Darkness, etc., or an Eagle God, a Lion God, a Fish God, etc.

Myths are produced, then, by manifestations of the archetypal symbols of the God of the entity. But the archetypal symbols are *simple symbols*, irreducible as their homologous Principles, and the Gods represented by them are also “simple Gods.” All the formal complexity that myths usually present is due to the fact that they have been adorned with legend in order to neutralize their power. With legend, which naturally belongs to the common language, the myth is imprisoned within known and safe limits, and is degraded to the level of vulgar comprehension: instead of advancing in knowledge from the inferior to the superior, respecting the hierarchical scale, the superior is lowered to the inferior and covered with cultural crust. This vulgar attitude toward myths will be amply dealt with in the Second Part. Let us only add that, as is evident, *myths are not hereditary: what is inherited is the archetypal memory with which the myths are constructed*. Naturally, these “myths” are those that the Analytical Psychology of C. G. Jung identifies as *personal collective Archetypes*. The myths should not be confused with the “universal collective Archetypes” or “*Myths*,” which are proper to the macrocosm: *Myths* correspond to a type of Manu Archetypes, the process of which develops in the superstructures of

cultural facts and that here we usually call, also, “psychoid Archetypes.”

Let us study, next, the phenomenon of myth production from the point of view of the conscious subject. The cause of its emergence lies, as we mentioned, in certain fantasies; let us begin, then, by its examination. It must first be made quite clear that fantasies come from the shadow sphere just like conscious representations. As observed in Figure 21 the sphere of consciousness is comprised of the light sphere and the shadow sphere; conscious representations with symbols that emerge from the cultural structure as images in the light sphere, in front of the conscious subject; but the fantasies originate in the self-schema or conscious sphere. Naturally, this implies that the fantasies *could* also come from the light sphere: but this occurs only in cases of an elevated evolution of the microcosm, when the conscious subject is highly individualized and the shadow sphere has been notably conscientialized or reduced to the light sphere. But in the general case we are considering, of the Paśu at the moment of spiritual enchainment, the light or conscious sphere is only a very thin superficial layer over the shadow sphere: as part of the self-schema, this layer does not possess sufficient symbolic material to configure the habitual images of fantasies. On the contrary, the shadow sphere is a structure full of symbols, for in it is permanently represented a large part of the history of the microcosm.

Fantasies emerge from the shadow sphere, i.e., from the *unconscious*, “at the request of the conscious subject”: this should also be made clear. Fantasies are a product of the will of the conscious subject and, therefore, are referred to it, unlike conscious representations of which first intention only refers them to itself. The content of a fantasy is, by definition, *unreal*; in this also they differ from conscious representations, which always represent external entities—and sometimes internal entities, but as real as the external ones. Well then: the more unreal the content of a fantasy, the less it corresponds to real facts or entities, the more *strange* its interpretation will be to reason.

It is comprehensible: reason is instinctively habituated to operate with external entities, to discover their designs and to archetypally interpret them; but with this “operating,” reason progresses in the knowledge of reality following an insurmountable evolutive pattern: one must first know, for example, what a color is before classifying it by septenaries, i.e., one must first arrive *at the idea of color*, abstracting such a quality from reality, before discovering its plurality; in the same way we can affirm that without previously knowing the horse, without differentiating its entity from reality, no one would have ever ridden one; nor could anyone understand the meaning of a written word without previously knowing the

signs of the letters. This inevitable order, which reason must follow in order to progress in the knowledge of reality, is what is altered by the unreality of fantasy.

But fantasies, on the other hand, are a superior degree of the faculty to imagine and constitute, in the microcosm, the instrument of *creation*. By a fantasy, which represents an evidently unreal fact, the conscious subject can anticipate a real fact, overcoming the progressive and systematic order that reason imposes on knowledge. It is known that many fantastic theories have been empirically verified, that many imagined facts actually occur and that an infinity of fantasies are, *later*, verified by reality. However, the fact that fantasies at some point come to correspond to reality is far from being their distinguishing feature; on the contrary, the habitual thing about them is that they seem to take pleasure in shocking reason. If we have mentioned their contribution to the invention of theories, or to the anticipation of facts, it is only to show that, even when reason is overtaken in the first instance by fantasies, it finds itself familiar with them by virtue of the verifications or disqualifications to which it finally subjects them.

If one has comprehended that every fantasy, to the extent of its unreality, provokes a perturbation in reason, we will have made considerable progress in the explanation. Let us recall that, faced with the fantasy, the flexions of the conscious subject directed toward knowing it are interpreted by reason as a questioning, to which it responds by comparing the *impression* that the fantasy has caused in the subject with the Archetypes of the archetypal memory. From that application arises a schema that is transferred to the cultural structure, where the cultural subject experiences it and turns it intelligible as a concept of a language. The conscious representation of said concept is superimposed and confused with fantasy. As an effect of such masking, the fantasy loses much of its unreal character and is transformed into a rational and intelligible object, adapted to the socio-cultural vision of the conscious subject. Of course, this is in the best of cases, when the content of unreality is easily assimilated by reason. But what occurs when the fantasy alludes to facts or objects, the evident unreality of which is absolutely unjustifiable for reason? Answer: reason is perturbed to the highest degree by the presence of a strange being, which does not let itself be interpreted with the usual Archetypes, corresponding to the progressive order of the knowledge of the real. The being of fantasy requires, for its schematization, that reason affects little known or, perhaps, completely unknown Archetypes, i.e., Archetypes that were never before seen *individually* in the designs of entities (let us recall that in each design there are *all* the Archetypes, although combined in different ways). The actualization of such unusual Archetypes in the cultural structure configures the

schema of the fantasy: the operation of reason concludes there. It is now up to the cultural subject to experience and make intelligible the schema of fantasy.

Let us pause in the explanation to make clear the way in which the schema of the fantasy is transferred to the cultural structure. It is necessary to emphasize, first of all, that the fact that the fantasy constitutes a strange being for reason does not necessarily imply that its schema has to be structured "like the schema of an entity" in the cultural structure. This could happen on occasion, but it is more probable that the schema of the fantasy *is transferred as an "activation of the hidden aspect" of an existing schema*. The reason is that fantasies, even when their degree of unreality is very great, always allude to some extent to ontic reality, to facts or entities of which schemata are already integrated into the cultural structure. In this case, what occurs is that certain unusual Archetypes, corresponding with properties of fantasy, are actualized in an already existing schema, but in a remote place of "the formative scale that goes from the Demiurge to the entity." In other words: those unusual Archetypes, proper to fantasy, *activate certain archetypal symbols of an existing schema, located on a significant plane of maximum obliquity*.

In order to give definitive clarity to the study of myths, we will refer, from here on, to a concrete example: the fantasy will consist in the image of *a fish; a great fish with strong arms and enormous wings, like a bird, spread out*. The conclusions to which we arrive, based on the fantasy of the "winged fish," can be extended, of course, to all myths.

Let us consider, then, that "the fish emerges from the water and initiates a majestic flight," i.e., it emerges from the unconscious, from the sphere of shadow, and presents itself to the conscious subject that has unknowingly requested it. The initial perplexity follows the inflection of the conscious subject toward the fantastic object with cognitive intention. And to that inflection of the subject the reason instantaneously responds, archetypally interpreting the being of the fantasy. Naturally, the fundament of the rational interpretation will be the design of the fish, already known, schematized and structured. Yes, the fantasy corresponds to a great extent with the scheme of the fish, but in what part of the ichthyic design are there anthropomorphic signs, arms and wings? Undoubtedly in the upper part of the formative scale, very close or in the same place as the archetypal symbol of the God of the entity. But these symbols, which *are already* in the schema of the fish, are alienated from the monadic terminus of the fish, from that aspect of the fish considered "real" by the culture because it coincides with the form of salmon and hake. That is why the process is the following: reason, estranged by the fantasy of the fish, explores the

schema of the fish and activates a remote symbol of its substructure that does not correspond to the image of a real fish but that occupies a place in the formative scale of the design, i.e., that belongs to the truth of the fish-entity. Let us recall that the content of the design is a Plan of which composition consists of an archetypal formative scale. In this manner concludes the operation of reason; it is now up to the cultural subject to experience and make intelligible the schema of fantasy.

The operation of reason, in response to the questioning of the conscious subject, has caused the fish system to “illuminate” in the cultural structure. Let us now observe how the cultural subject reacts.

The actualization of a system, its “illumination,” motivates the subject to experience its experience: we have seen that, in these cases, the cultural subject is situated *over* the system, in order to experience the schema of the Relationship. But where does the cultural subject come from? How does it reach the illuminated system? Answer: undoubtedly, except in cases of extreme abnormality, the cultural subject is *over the habitual structure* (see article “G” of the previous section), *on the horizontal plane of signification of sociocultural language*. In order to “arrive” at the illuminated system the cultural subject moves horizontally through the cultural structure *on the plane of habitual language*. But this “arriving” at the system on a horizontal plane implies that the schema will be noted in its context, i.e., that it will be experienced as a concept of habitual language. In our example, the cultural subject will note the habitual concept of fish, which is only one aspect of the fish-schema, of the truth of the fish.

In principle, then, the cultural subject produces the rational representation of a fish, a symbol homologous to the structural concept of the fish. And as the active potency of the Relationships refers every representation to itself, the symbol of the fish emerges into consciousness and superimposes itself on the fantasy of the winged fish. Of course, all this occurs very rapidly. Now, “*the symbol*” of the fish, which emerges as a conscious representation, although it expresses the habitual image of the fish, *is supported, fundamented, by “the proposed significance.”*

Let us recall that, when the cultural subject experiences the experience of the structural concept, the thought consists in a synthetic judgment (a priori) about the fish. The representation of the concept is a symbol founded on a significance *proposed* by the translative faculty. That is why the symbol of the fish, which emerges and superimposes itself on the fish-fantasy, is comprised of the habitual image of the fish and the *significant proposition* of the fish concept.

Let us return to the point of view of the conscious subject. In front of it is an ideal object *toward which its attention has been directed*. The conscious representation of the fish then arises and, in an almost unnoticeable movement, masks the ideal object. Then the following effect occurs: the subject “suddenly” discovers that the object is significant, recognizes it as “fish,” *understands the significance “as if it heard a proposition that says: it is a fish.”*

Here we will interrupt the explanation to make a warning. If the Paśu is “hard-headed,” i.e., if its conscious sphere is not highly developed, it will be content with a first rational approach of the fantasy; if it actually manages to imagine any. This first approach is that which we have just seen: reason opposed the fantasy of a winged fish with the image of a real fish. Faced with such a case, many will be the “simple-minded” who will accept with indifference that the ideal object effectively corresponds to a real fish, prudently turning their attention away from so perturbing an image. As this primitive class of persons will never manifest a myth, we will assume, in order to continue the explanation, that the Paśu of our example presents a great evolution of the conscious sphere. However, we cannot fail to point out that the most common attitude is that of not advancing too far in the knowledge of fantasies and that the manifestation of myth corresponds, on the contrary, to the most fertile cases of imagination.

The conscious subject discovers, then, that the ideal object *is a fish*. However, this answer does not satisfy: the rational masking is not complete and, behind the image of the fish, something strange is noticed, a content not contemplated in the propositional significance. The properties of the fantasy that the definition of the fish does not manage to cover are, evidently, the arms and wings: in the propositional description of the fish, i.e., in the significance of the representation, there are no arms or wings; consequently these parts of the fantasy lack, for the time being, any significance. But every conscious representation represents a concept, i.e., an incomplete symbol; could there be in the *rest* of the schema the sought-after limbs, arms and wings? Answer: As already stated, the schema consists of the interpretation of the design and includes the archetypal formative scales in its semic composition; therefore, it can be affirmed that in its substructure are *all* the symbols, including the arms and wings of the fish.

Here we will again interrupt the explanation to make another warning. There is a function of the faculties of the subjects that could intervene in the previous case and solve the problem by *dissociating* those parts of the fantasy that exceed the propositional description. Before continuing with the phenomenon of myth, we must comprehend and rule out such a possibility. The faculties of the animic subject fulfill the “associating function” in a characteris-

tic manner, according to the structure in which it manifests itself. We will next observe, in which consists the “associating function” for the reason, the cultural subject and the conscious subject.

The rational subject or reason has the rational cognitive faculty. The operations that reason carries out with entities exerts them with its rational faculty through the associating and dissociating functions: *comparison*, i.e., the first operation, is an *association* between the entity and the archetypal memory to cause the *dissociation* of the universal Archetype; the *interpretation*, i.e., the second operation, is the *association* of the design with the archetypal memory in order to construct the schema; etc.

The cultural subject has the translative faculty. By means of it, it is capable of noting the significance of the schema, in the meaningful context of a language, as a “structural concept” or “slice” of the Relationship. Well then, as an example of the *associating* function, we are only going to mention some operations that the translative faculty permits the subject to exercise. Always *in the same contextual plane of a language*, in effect, the subject can *associate concepts*: by *contiguity* (or law of false connotation); by *formal similarity* (or law of homonymy); by *similarity of significance* (or law of synonymy); by *structural homology* (or law of systematic reduction); by *ordinality* (or law of causality); by *cardinality* (or principle of value); by *contrast or opposition* (or dialectical law); etc. As we can see, the associating function is a tool of great complexity and scope for the translative faculty. Its complement, the *dissociating* function, makes possible, on the other hand, *structural abstraction*, i.e., the *notation* of a certain particular systematic form within a general system of concepts.

But the associating function is also proper to the faculty to imagine. Through its intermediary the conscious subject can *associate ideas, dissociate them, and abstract qualities* within the same idea. However, bearing in mind the essential unity of the animic subject, it is necessary to consider “*association*” as *a single function* that expands as the structures of the psyche evolve. In other words, it is necessary to consider that, *in each faculty, the scope demonstrated in the structure immediately below is added to the associating function that is proper to it*: thus, the associating function, available to the cultural subject, also *adds* to its possibilities of bonding concepts in the cultural structure the possibilities that were available to the rational subject of bonding Archetypes in the archetypal memory. And the associating function, proper to the faculty to imagine, places at the disposal of the conscious subject, besides the association of images, the possibility of linking archetypal symbols, concepts, affects, etc. This will be better verified if we bear in mind that the most elevated thought that the Paśu can mention, the conscious thought, has the *idea* as its content,

which is comprised of *image* and *significance*: the “image,” which is the “representation” of a structural concept, is fundamental on a significance of a “propositional” form, i.e., on a conceptual description defined in a habitual language. The conscious subject can, then, associate not only what is formally imagined but also what is fundamentally conceptualized; and the conscious subject can do this in the same way that the translative faculty was associating concepts: by contiguity, similarity, homology, etc. But there is still more. The cultural structure occupies part of the analogical space of the *affective* and rational spheres, which are interpenetrated with each other and form the shadow sphere. So far we have studied the cultural structure from the rational point of view, *but we must not forget that each of its elements, each principle, each relationship, each system, possesses an essential affective content*. In every idea, as a component of the “first intention,” which “*intelligibly*” directs the representation toward oneself, there is an affective reference that “*irrationally*” points toward the heart. Such an *affective reference* is *essential* to every idea, i.e., it cannot be eliminated without destroying the being of the ideal object; consequently it is perceived by the conscious subject as an objective property, as a characteristic *emotional note*. This is why we said earlier that the conscious subject has the possibility of “associating affects”: because the distinction of the characteristic emotional notes of ideas can constitute the motive of their association. Naturally, the affective always depends on the particular valuation, in such a way that the association of ideas “by their characteristic emotional note” could involve cases without general validity: for example, “on July 2, 1981, next to the statue of Pallas Athena,” an association of ideas that means nothing except to her who just that day and in that place received her first kiss of love. . . . On the contrary, there are universal ideas of which connection produces an affective connotation that makes it possible to associate them by their emotional note but the *intensity* of which particularly varies from one Paśu to another: for example, “mother and child,” ideas of which concomitant emotional content is characteristic of each Paśu, beyond the obvious genealogical connection that both concepts denote; or “tears” and “sorrow,” “day” and “happy,” etc.

We must now continue the explanation about the origin of myths, after excluding the possibility that in our example the “associating function” intervenes *to connect the image of the fish to the image of arms and wings*. If such a thing were to occur, if the fantasy were broken down by the conscious subject into a set of associated ideas, the manifestation of the myth could never be produced. The explanation is based, then, on the assumption that, faced with the insufficiency of the first rational approach, the image of the real fish that does *not* contain conceptual significance

for the arms and wings, the conscious subject maintains its questioning attitude.

What happens, then? Answer: the cultural subject interpenetrates more deeply into the concept, procuring to find symbols that describe and grant significance to the arms and wings of the fantasy. In this phase the phenomenon must be observed in great detail. For example, from the answer it is inferred that, in that interpenetration with the structural concept, in that entering into its profundity, the cultural subject produces *a flow of conscious representations*, each one more formally “adjusted” to the fantasy than the previous. As a consequence of this flow of images, which are superimposed one after the other on the fantasy, the conscious subject notices that the ideal object permanently changes in front of its eidetic vision, becomes clearer, becomes more significant at every instant. And in this apperception we leave, for now, the conscious subject.

But reason, from the moment in which it illuminated the schema of the fish, *already signaled to the archetypal symbol that corresponds to the winged fish of the fantasy*. If such a symbol is within the schema of the fish, but outside the habitual concept of the real fish, why does the cultural subject not immediately try to note it, making use of its translative faculty, instead of penetrating into the depths of the concept of the real fish? Answer: Because the cultural subject is reluctant to pass from the plane of signification of habitual language to another extremely oblique plane. The reason is that such planes are characteristic of completely unknown languages: from the point of view of the cultural subject it implies that the sought significance has to be noted in an unknown context. If we take into consideration the fear that the unknown usually inspires in every cognizing subject, we will be in a position to comprehend the morose reaction of the cultural subject; its translative faculty allows it to turn the unknown context horizontal: but this means suddenly finding itself in another world, a world not only unknown but also evidently different from the current reality. And when it is a question of the world of myths, of the context in which the significance of the myth is affirmed and in which the myth acquires all its potency, it is necessary to assume that a simple indication of its proximity is enough to cause the panic of the cultural subject.

Notwithstanding the terror that their vision inspires, myths are usually noted in a context in which they reach, of course, maximum dangerousness “because they can be seen as they really are.” But one should not believe that the subject can remain, even if paralyzed with fright, for long in their presence, for either it volitionally succumbs before “a new God,” there, in its world, or it returns to the security of the habitual context.

In the example that we are studying, the cultural subject has avoided noting the symbol signaled by reason and has interpenetrated, with profundity, into the concept of the real fish. But, "in the depths of the concept," is the "connotative nucleus," that region from which all the concepts of the schema of the fish participate. From the connotative nucleus it is possible to glimpse any common context and, if the translative faculty requires it so, to make the plane of a particular concept horizontal. Let us suppose, then, that the cultural subject, upon entering into the depths of the concept, perceives the connotation of the signaled symbol. This possibility is not remote if it is observed that said symbol has been intentionally activated by reason, i.e., it has been directed toward itself, with preferences over the other Archetypes of the scale of the design; in other words: said symbol has been recently "highlighted" because of the strangeness that the fantasy produced in reason: from the potential point of view there is, thus, a predisposition for it to be noted.

The profound experience of the concept of the fish *connotes* in the cultural subject an unknown concept. The cultural subject, making use of its translative faculty, turns horizontal the plane of signification of such a concept and notes it in its context. In this manner it discovers the God of the entity, the inverted archetypal symbol that represents the universal Archetype of the fish. But it discovers it *in one of its phases, under its mythical aspect*, i.e., *it discovers a "fish god."* And as such, the fish god possesses not only arms and wings, but also a crown, a trident, a coralline throne, etc.; in other words, a whole marine context, a world of its own in which its existence has full significance.

At this point of the explanation we have to make an important clarification. In effect, whether the myth has been connoted by the habitual concept or whether it has been noted as an oblique concept, the important thing is that, when the cultural subject notes the myth in its context, two phenomena can occur: that the active potency of the myth dominates the will of the cultural subject or that the will of the cultural subject dominates the myth. The case that we are studying corresponds to the second phenomenon, but we will also comment on the first for being the cause of a fairly frequent type of madness.

First - In principle, it is necessary to notice that "myths," as archetypal symbols, occupy a place, in the schema, equivalent to which the Archetypes that they represent were occupying in the formative scale or Plan of the demiurgic design. The myths are, then, well-interwoven symbols, which will rarely manifest themselves on their own. And the mythical context is always an unknown and unreal world, which sustains few points of contact with the socio-cultural reality.

So the possibility that we examine can be considered extreme, because the normal thing is the non-manifestation of the myth. Only the *strange* or the bewilderment of reason, because of a fantasy or for any other reason, even a pathological one, will make that the myth be signaled and stand out for the notation of the cultural subject.

Let us observe the first phenomenon: the active potency of the myth enables it to dominate the cultural subject. How can this be possible? Answer: Although in the Second Part it will be seen in detail, let us advance that its vision produces a volitive paralysis in the cultural subject, which is compelled to identify itself with the myth and to accompany it in its process; of course, because the myth is an archetypal symbol, it behaves as an Archetype, trying to deploy its formative potency. However, here we are not so much interested in *how* but *what* occurs when the cultural subject is *phagocytized* by the myth.

To respond to such a question, let us say that, from the point of view of conduct, we are faced with a grave case of madness; and, from the psychological point of view, that the absence of the conscious subject is verified. It is comprehensible: the phagocytation of the animic subject by the myth takes place in the cultural structure, which is under the shadow sphere, i.e., in the depths of the unconscious; at this level, as "subject of the myth," as "living God" (in its context), the terminus of the animic subject is concretized. There is no longer any conscious subject or consciousness and, on the contrary, the psychic structure has been reduced to the unconscious. What occurs, in all this, to the animic subject? For the purposes of this brief explanation we must consider that, after phagocytation, *the subject "is" the myth*. This is, of course, a very serious deviation from the objectives of the Paśu's finality: the animic subject, the expression of the soul in the psychic structures, instead of impulsing the development of a historical subject, which makes it possible to reach the highest harmony in the microcosm in order to put the maximum meaning on the entities of the macrocosm, behaves as the God of *one* entity. All the volitive energy that the animic subject had available to evolutively unfold itself in complex structures with schemata of thousands, or millions, of entities, is now used to impulse the formative process of ONE entity, to be the God of ONE entity. To continue with the proposed example, we must imagine that the animic subject, transformed into a fish God, is experiencing, with the same degree of intelligence of a fish, an oceanic world of oniric, fantastic, mythical characteristics, in which its behavior is natural.

Naturally, a subject in such conditions has to express a grotesque, demented conduct, incomprehensible even to psychiatrists. It is enough to think that in a case of such madness the pa-

tient can hardly articulate a word of sociocultural language, *since the subject is permanently rooted in the contextual plane of the myth, in the world where the myth has its significance*. But the most notable thing is that perhaps the patient expresses signs *that only have meaning in that world of myth*. Unfortunately a dementia of this type always makes man an imbecile; but to said evil should almost always be added the demented imbecility of the therapists, who are often dogmatically ignorant of the structural functioning of the psyche.

Second - From the confrontation with myths, madness does not always irremediably follow: on the contrary, the first phenomenon clearly indicates the necessity of the *volitive weakness* of the animic subject in order to develop. A "normal" subject invariably has sufficient energy to avoid the spell of the myth.

If such is the case, if it is a "normal" subject, then the second phenomenon can occur. But if the subject is able to master the situation, if it manages to abandon the myth and its hallucinatory context and return, for example, to the plane of habitual language, why do we speak of a "phenomenon"? Is the mere notation of the myth, the fleeting glimpse of its hidden significance, enough to produce a phenomenic consequence? Answer: In effect, the mere fact that the cultural subject establishes a contact with the myth, however fleeting it may be, generates the representation of a *sacred symbol*; the emergence of sacred symbols constitutes, *for the conscious subject*, the "phenomenon of the myth." The answer will be clear if we keep in mind all that we know about Figure 21. There we have shown a *general case* of conscious representation (I'): in general, the cultural subject conceives a representative symbol (I) every time it animates a concept slice (xx). Consequently, in the *particular case* that the concept includes a myth, the phenomenon has to be analogous to that which Figure 21 describes. That is to say: the rational representation of the "myth" concept has to be the "sacred symbol."

According to what has been studied, the sacred symbol, as the rational representation of a concept, will also emerge toward the light sphere as idea, i.e., image and significance; of course, such an "image" formally corresponds to the sacred symbol and, like every symbol, its substantial complexion will be constituted by the psychic energy with all its notes. The active potency of the myth-concept determines the direction of the energy of the emerging symbol by its self-reference; the sacred symbol has, thus, "first intention," but how is this self-reference of the myth-concept comprised, i.e., to which case, of those studied in the eighth commentary of article "E," does the emergence of the sacred symbol respond? Answer: The case is undoubtedly, (c), that in which the self-reference is comprised of an affective, *irrational* reference of great magnitude

and of a weak rational reference; in this case, the symbol leans toward the affective sphere, toward the heart, toward the irrational subject. But what is interesting here is to understand why the sacred symbol emerges according to the case (c). And the motive is the following: reason, upon interpreting the design of an external entity, for example a fish, refers with respect to itself the potency of the schema of the fish; the components of this reference are: fixed and characteristic of each schema, since they depend on the impression with which the entities affect the rational and affective spheres when being known; but, notwithstanding that *for the whole schema* there is a self-reference in accordance with the fixed rational and affective references, the components of the self-reference *can vary with each concept of the schema*; the degree of such variation is in direct relation to the evolution of the translative faculty of the cultural subject: the variation is produced *every time the subject notes a concept of a non-habitual or simply unknown language; the law is: the more unknown the contextual language, in which a concept is noted, the greater will be the magnitude of the affective, irrational reference, which will influence the direction of the emerging homologous symbol*; on the contrary, when the language is habitual, references (3) and (4) are equilibrated and comprise a self-reference of case (a), capable of directing the energy of the emerging symbol directly to the light sphere.

The myth, by being noted in the contextual language of a plane of maximum obliquity, causes an affective reference of great magnitude that inclines, as we have seen, the sacred symbol toward the affective sphere and the irrational subject. When we study the autonomous behavior of the myth, in the next article, the importance that the sacred symbol belongs to case (c) will be made evident.

In what follows, we start from the hypothesis that the sacred symbol emerges in the light sphere and presents itself to the conscious subject. The terminus of that emergence is the fantasy, on which the sacred symbol *is superimposed*, in the same way that any conscious symbol or representation does so in order to respond to the cognitive flexion of the conscious subject.

Let us now return to the point of view of the conscious subject and make a summary of what has occurred up to this point. At first the subject directly perceives the fantasy of the winged fish; the flexions that it makes to comprehend it provoke the reaction of reason and its response leads the cultural subject to note the concept of the real fish and to produce its rational representation; almost instantaneously emerges the image of the real fish and is superimposed on the fantasy; the conscious subject then apperceives that the fantasy *is* a fish, but, simultaneously, intuitively that the description is incomplete; by maintaining its reflexive attention directed at the fantasy, with the objective of comprehending the

arms and wings, which still lack (rational) significance, the conscious subject “forces” the cultural subject to deepen into the concept of the real fish; Thus, a flow of images of the real fish is produced that, in procession, are superimposed on the fantasy and cause, to the conscious subject, the apperception that the fantasy is becoming more and more significant. We left off at this point.

Let us observe that that greater significance that the conscious subject apperceives in the fantasy, at each instant, implies an increasingly lesser denotation of the real fish and an increasingly closer approximation to the winged fish. However, up to this point, the phenomenon does not differ at all from the rational masking of the fantasies that we studied in the second commentary of the previous article.

Of course, when the situation radically changes is the moment at which the sacred symbol emerges, in the light sphere: *then the fantasy ceases to intervene in the phenomenon and is definitively absent from the objective plane*. Why? Answer: Because the masking by a sacred symbol is energetically insurmountable for any ideal object. Now, every conscious representation, even that which masks a fantasy, attempts to unfold the potency of its archetypal symbols in a process, a process that, as we have seen, enraptures the attention of the conscious subject and tests its volitive force: *the sacred symbol, like every representation that masks a fantasy, initiates an autonomous entelechial process at the very instant it bursts into the light sphere*. But there is a difference between the two processes, an essential and dangerous difference: while every representation is self-referent, to the 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. On the contrary, *it will attempt to unfold its process over it, involving it as an author and not as a mere spectator*.

Naturally, a sacred symbol can also be volitively dominated by the conscious subject; but such a possibility is effectively remote for the Paśu and only a type of Virya, the luciferic graceful one, will actually succeed in stopping its process; the relationship that is established between a sacred symbol and the conscious subject of the Paśu, or “Ego,” is denominated *dramatic tension* and will be the object of profound study in the Second Part. But here we are considering the Paśu: to a highly evolved exemplary type of Paśu whose behavior and psychic constitution will subsequently enable us to comprehend the dual nature of the Virya, i.e., *it will enable us to discover, in the mortal microcosm, the immortal soul and, captive in the bosom of the immortal soul, the eternal Spirit*. That is why, in this and the next article, we will assume that the conscious subject of the Paśu *does not succeed* in dominating the sacred symbol.

What occurs then? To show it in a more graphic manner, we can say that the conscious subject, which was in full apperception of the fantasy, suddenly finds that the image has “come alive” and has become independent of its will. That is to say: the symbol, which represents the myth, turns into its active personification; it threatens to unfold and phagocytize the subject; and the subject, which does not notice the transition between fantasy and myth, experiences the eternal situation of the Creator whose work escapes His control and becomes individualized. A similar situation has been projected into a thousand literary works, from the “masters” who illuminate and shape the minds of disciples (their “works”), who then become independent and betray their masters, even those primitive Gods whose creatures, be they little clay men or angels, reveal themselves and attempt to dispute their power. But, in truth, stripping the phenomenon of any *mythical argument*, i.e., of cultural crusts, it can be seen that the creature-creator opposition has its origin in the dramatic tension between the sacred symbol and the conscious subject.

A fantasy, an unreal object, the existence of which depends on the will of the subject, becomes autonomous in an instant and

dangerously threatens to overpower the will of the subject: what has actually happened?: That the conscious subject *does not notice the substitution of the fantasy for the myth* and believes to witness the same phenomenon in its processual continuity. But the fantasy, the object produced by the conscious subject, has effectively ceased to intervene in the phenomenon from the instant the sacred symbol emerged in the light sphere. And it turns out, in the end, that the subject is the victim of a deception: it is not the creator, much less the creator of the monster that attempts to devour it. The falsification, as we saw, has been carried out by the sacred symbol; if there is a culprit of the deception, He is undoubtedly here, *behind the sacred symbol*. But what is a sacred symbol? *Not only "the representation of the myth" but the terminus of a procession of forms that starts in the universal Archetype, "which is, as we know, sustained by the will of the Demiurge."* Here is the culprit behind the sacred symbol: myth or archetypal symbol, inverted Archetype, demiurgic design, universal Archetypes, The One Demiurge. At the beginning of the archetypal series, encouraging the development of the sacred symbol, is the Demiurge: why? For what? Answer: *the Demiurge has foreseen, in His plan, the activity that the sacred symbols will unfold in the microcosm and it is in His interest that such symbols manifest themselves to the conscious subject*. Of course, this answer can only mean one thing: *the sacred symbols must contribute to concretizing the microcosmic objective of the finality*. How? By granting the conscious subject the possibility of *overcoming the crisis*. The possibility of using the sacred symbol as a metaphysical bridge over the abyss of the crisis will also be presented in the next article.

The important thing now is to comprehend that the sacred symbols, from the moment in which the emergence takes place, transcend the physical plane of the microcosm and *participate in the metaphysical plane of the macrocosm*. (That is why the sacred symbols are the only valid metaphysical signs, the true fundamentals of all Metaphysics; on the contrary, it is necessary to deny the title of "Metaphysics" to any science of which object is not the knowledge of the sacred symbols; and, finally, the most elevated Metaphysics is the Hyperborean Gnosis, because the sacred symbols constitute for it the principal objective of its investigation). This "metaphysical participation" signifies that the sacred symbol represents both the myth, or archetypal symbol, structured in the schema of the microcosm and a psychoid Archetype of the macrocosm: its "truth" is a transcendent truth. But why is such transcendence only possible *when the sacred symbol emerges*, i.e., when it becomes conscious, and not before? Answer: Because only then, when "there is a sacred symbol," "representation of a myth," is it the case that an archetypal symbol, situated at the beginning of the

formative scale of the design, is *energetically activated separately*: by actualizing the sacred symbol a link in the chain is unhooked; but such a link can only separately exist if it *participates* in and is sustained by a universal Archetype. We have seen that the myth can phagocytize the cultural subject as long as it is in its schematic context and as long as the subject manifests volitive weakness; but if the subject withdraws to its habitual context the myth means nothing; the subject could even ignore all its life, and this is the most common thing, the existence of structured myths. But, if a myth is represented outside of its context, it is equivalent to separating the first link of an evolutive chain that goes from the universal Archetype to the entity, i.e., *it is equivalent to actualizing in the microcosm a universal Archetype at the first instant of its evolutive unfolding*. So the sacred symbol, by emerging from the light sphere and substituting the fantasy as the object of apperception of the conscious subject, *is putting the conscious subject not into mere contact with schematic myth but with a universal Archetype, and, through it, with the Demiurge*. It is true then that every sacred symbol, whatever its sign, from the complex Olympian Zeus to the abstract cross, represents the God of the Universe, The One, the cosmic Demiurge: the sacred symbol, in a metaphysical undercurrent that one must transcend, participates, or is the revealed manifestation, of the Will of The One.

The Will of the Demiurge, present behind the sacred symbols, explains why His appearance in front of the conscious subject never causes a madness of the type described as “first phenomenon.” Here, on the contrary of a formal regression to the primitive world of myth, there is the “danger” of converting 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. This will be demonstrated in the Second Part, although it is convenient to advance that for the Virya, whose declared interest consists in liberating his Hyperborean Spirit, there is no greater danger than the identification of the subject with a collective myth: *in his case* it in truth implies some kind of mental disorder, from the dissolution of the conscious subject to its schizophrenic fragmentation.

We cannot finish this article without mentioning the Paśu of our example. His fantasy of the winged fish turned, suddenly, into an autonomous fish God; from that fact the attitude of the Paśu will be typical: either it will identify himself with the myth and will become, for the community, its living representative, or he will wor-

ship it, without identifying completely, and will be transformed into its prophet. In the latter case, *it will reveal* to the community the sacred symbol of the fish god *expressing its sign*; and, to the extent that the members of the community introject the sign and access the sacred symbol, in contact with the myth, the myth will reign not inside but outside, as myth, i.e., as a psychoid Archetype. Of course, by worshipping the myth, the fish god, Dagon, the community actually worships the Demiurge, the One God, complying with its macrocosmic finality.

I. Complementary Commentaries on the Myth and Sacred Symbol

1. Autonomous Behavior of the Myth

When the affective reference of a sacred symbol is of a very large magnitude, case (c), it determines the self-reference to deviate from the threshold of consciousness and to direct itself to the affective sphere. Then the symbol does not emerge in the light sphere, in front of the conscious subject, just as it has been supposed in the previous article, and two cases can occur: that the sacred symbol leaves the shadow sphere and penetrates into the affective sphere, or that it remains in the shadow sphere. Let us look at both cases.

1st case: on penetrating into the affective sphere, the sacred symbol is “oriented” toward the heart, where it is integrated into the affective scheme existing there; in consequence, the symbol becomes the domain of the affective subject, which is absolutely irrational. The evolutive animic subject—in any of its structural manifestations, “reason,” “cultural,” “conscious”—will always be powerless to operate on a symbol situated in the heart, and even more so if the irrational subject has identified with it. The Paśu experiences, thus, a kind of irrational dependence *toward the essence* of the sacred symbol, i.e., toward what the latter represents and expresses.

This case constitutes one of the Principles of the Psychosocial Strategy and, as such, has been amply exploited by the Synarchy of all times to exert a control through the heart of the masses: the great organized religions, for example, use this Principle to dominate, by means of *cor*-dial sacred symbols, *con-cor*-dant with the macrocosmic objective, their parishioners; and these irrationally respond, *but in a strategically foreseeable manner*.

Apart from the general dependence on sacred symbols, political, religious, etc., the first case also explains important particular situations. For example, the vulgar falling in love of the Paśu, not to be confused with the A-mor of the Siddhas and Viryas, has its origin in a sacred symbol, that of the archetypal woman, the “anima” of C. G. Jung, which has been installed in the heart and vitalized with

energy of the irrational subject. “Falling in love” occurs when the Paśu unconsciously projects, on a certain woman, the symbol of the anima and then recognizes it, introjects it, identified with the woman of flesh: the Paśu believes, thus, to have discovered the ideal woman materialized. A classical phenomenon then happens: the evolutive animic subject is efficient to rationally act in every situation except that in which the beloved of flesh intervenes; in this last case, in front of the beloved woman, the volitive enervation of the evolutive animic subject is produced and the conduct of the Paśu becomes ruled by the irrational determinations of the heart.

2nd case: If the sacred symbol remains in the shadow sphere, i.e., in the unconscious, *as an autonomous representative of a myth*, it can only occur because it has been sustained by *an irrational subject*, be it that of the heart or any other. This case must be considered as if the soul, in addition to the evolutive animic subject, manifested itself *in the sacred symbol* and individually animated it. Let us recall that something similar occurs with the chakras, which are also very complex symbols where the soul manifests itself in a plurality of irrational subjects: the difference lies in that the chakras form the astral structure of the microcosm, i.e., they are linked, interlinked, and the sacred symbols, on the contrary, have relative autonomy in the conscious sphere.

Naturally, a sacred symbol in the shadow sphere, animated by an irrational subject, can only be a source of psychic, volitive, psychic perturbations, etc.: it is beyond the cultural subject, which is “blind” to images, does not possess the faculty to imagine, but closer to the conscious subject because it remains hidden in the shadow sphere as a “living myth,” as a true interior demon, even if it is only the autonomous representation of a myth. Always lying in wait for the evolutive animic subject, it will try to dominate it and take control of the microcosm; and there will be no way to prevent it because its behavior will be absolutely irrational: it will emerge in dreams or in wakefulness, or it will unconsciously obsess the subject, but in all cases it will cause some degree of neurosis. Let us say, lastly, that many irrationally animated sacred symbols, like those in the 2nd case, are usually reduced by psychoanalysis.

2. Energetic Study of the Emergence of the Sacred Symbol

Let us now consider the case in which the sacred symbol effectively emerges in front of the conscious subject, in a manner similar to the I´ symbol in Figure 21. In a manner similar *but not the same*, because every sacred symbol is characterized by a quality that the homologous symbols of habitual concepts, such as I´, do not possess. And that quality is the following: *the level of energetic*

stabilization (Ψ') of every sacred symbol is that which corresponds to the maximum energy (E max.).

For this explanation we refer to what was said in the thirteenth commentary of article "F." There it was seen that every symbol that crosses the threshold of consciousness effectuates an "energetic transition" between a minimum level (E min.) and a maximum level (E max.): at the exact level of the threshold of consciousness (Ψ) the energy is zero. Well, the maximum level of energy is *the closest to the threshold of consciousness* and at that level, slightly above (Ψ), *is situated every sacred symbol*. In order to visualize the phenomenon, let us remember that the threshold of consciousness is analogous to a liquid surface, such as a lake or the sea: the maximum energy with which a sacred symbol manifests itself in the light sphere is equivalent, not to a flying fish that emerges and gains a certain height and then submerges again, an analogy that reaches every *non-sacred* symbol or conscious representation, but rather *to something that floats, a piece of wood*, for example, the form of which has suddenly become evident, before our eyes, clearly standing out on a liquid surface.

Let us remember that the transit of a symbol is comprised of an "emergence," up to (Ψ'), and a "process," starting from Ψ : at (Ψ') the emergence concludes and the entelechial process begins. For such a reason the analogical figure for the sacred symbol, *at the level of energetic stability (Ψ')*, corresponds to "something that floats," i.e., to a "static" example; in the Second Part we will see that to the "process" of the sacred symbol corresponds the analogical figure of a balloon that inflates, i.e., a dynamic example.

The important thing is to comprehend that when the sacred symbol emerges with maximum energy *it does not possess active potency*, i.e., *it is all action, "actus purus," like a god*. That is why when it bursts with great clarity in front of the vision of the conscious subject, its light ends up being blinding and irresistible. And the perplexity that such an appearance causes in the subject is taken advantage of by the myth in order to initiate its entelechial process; but this phase of the phenomenon will be studied in the Second Part.

In the previous article we considered, as an example, the case in which a sacred symbol *spontaneously* emerges as an effect of the apperception of a certain fantasy. We saw there that the symbol, initially, superimposes itself on the fantasy in order to then definitively substitute it for the objectivity of the conscious subject. But now we know that every sacred symbol manifests itself in the light sphere with maximum energy, just emerging from the threshold of consciousness, and we ask ourselves: how does such a superimposition occur if, for example, the I' symbol of the fantasy is on a different energy level than the sacred symbol? Answer: the fantasy

moved toward the sacred symbol until confusing itself with it; for this purpose it receives energy *from the sacred symbol*, which behaves, *for the symbol*, as an effective dominant subject. However, the conscious subject never manages to note such a movement because it occurs *in front of its horizon of vision*. In order to analogically explain it, let us suppose that, while we observe a child, the clouds part and the sun rises *right behind him*, in such a way that we only perceive a violent resplendence that blinds us and we can no longer distinguish his figure. Well: it will then be useless for the child to swear to us that, *during the phenomenon, he moved several steps backward*; we will not have noticed it, *confused as he was*, the child with the sun. In a similar way, the fantasy *steps back* in front of the subject's eidetic vision until it becomes confused with the sacred symbol, producing the illusion that it is itself that will suddenly become luminous and animated.

J. Sacred Symbol and Hyperborean Metaphysics

"Metaphysics" is the science of which object of knowledge is *the being of the entity*. If we recall that in the section "Finality and Suprafinality" it was stated that in every physical, exterior entity there is a *being-in-itself*, or universal Archetype, and a *being-for-man* or design, we will understand the acceptability of the denomination "Metaphysics" with which we qualify this First Part, since the "design" constitutes its most important object of study. However, the Hyperborean Wisdom grants the word "Metaphysics" a more specific and transcendental meaning than the mere study of the demiurgic design, although this last task is what the traditional Metaphysics has been effectively carrying out.

To avoid confusion, we will define *Hyperborean Metaphysics* as *that science of which object of knowledge is the sacred symbols*; in consequence: *every sacred symbol is the representation of a metaphysical truth*. However, the definition will not be complete if we do not point out its principal condition: *the sacred symbols that emerge through the threshold of consciousness and confront the conscious subject*, case (a), *are only considered "metaphysical objects."* If one meditates a little on this condition, one will see that it makes of the Hyperborean Metaphysics *a science proper to the light sphere*, i.e., *a science of the consciousness*. But one should not be confused: the fact that such a science is "proper" to the light sphere does not imply that its scope of observation is exclusively the light sphere; we did not say "its object of knowledge is the light sphere" but "its object of knowledge are the sacred symbols *that emerge in the light sphere*." What is the difference? That, as stated in article "H," a sacred symbol is "not only the representation of the myth, but the terminus of a procession of forms that starts in the

universal Archetype, which is, as we know, sustained by the Will of the Demiurge.” That is to say: that a sacred symbol, having been separated from the structure of the design, *actively participates in a universal Archetype*. Hyperborean Metaphysics, then, is a science “proper to the light sphere” but of which object of knowledge, the sacred symbol, makes possible the transcendence of the microcosm because it extends its scope of observation to the archetypal plane of the macrocosm. Of course, Hyperborean Metaphysics can only be practiced by Viryas and Siddhas since nothing akin to the knowledge of the universal Archetypes is permitted to the Paśu. If here we have advanced its definition, before studying what a Virya and a Siddha are, it is because it is convenient for us to give the explanation as a corollary of the previous articles on the myth and the sacred symbol. In truth, it is only in the Second Part that the Hyperborean Metaphysics of the sacred symbol will be expounded and applied.

But, if the Paśu is forbidden the possibility of transcending the sacred symbols, what is the meaning of its appearance? Why has the Demiurge planned its emergence? Answer: for an operative motive. It is the Demiurge, through the universal Archetypes, who proposes *to operate on the Paśu at determinate moments of its history*; and such an operation is possible because the universal Archetypes manifest themselves in the sacred symbols and the latter participate in the former. Here are the operative possibilities: the sacred symbol has emerged as a representation of a myth, as an effect of the rationalization of a fantasy; or it has been *taught* by a cultural instructor and the Paśu has *learned* it: it has taken the cultural subject as a sensitive impression and the conscious subject has perceived it as a conscious representation, i.e., as a sacred symbol emerging in the light sphere; or, also, the sacred symbol *may have arisen from the superstructure of the exterior cultural fact and have been grasped as a “discovery”*; etc. In any case, regardless of what influences the manner in which the sacred symbol has come to be known by the Paśu, the effective thing is that, by “appearing” in the light sphere, it will unfailingly participate in a psychoid Archetype that will exert its action on the subject. Now, what are those “determinate moments” in the history of the Paśu in which the sacred symbols emerge that enable the operation of the psychoid Archetypes, i.e., during which the will of the subject becomes dominated by a transcendent will, by a collective pattern of conduct? Answer: such “moments” proper to the history of the Paśu (but which are not alien to the History of its socio-cultural community, since there is a certain parallelism between the cultural structure and the superstructures of cultural facts, which will be studied in the Second Part), *are moments of crisis*. The sacred symbols have the function of bridging the crisis, *relieving the evolutive*

animic subject, the soul, for an instant or for a more prolonged time, from the control of the microcosm: but this occurs, naturally, when the subject lacks the will to impose itself on the entelechial process of the sacred symbol; precisely, “moments of crisis” are those in which the animic subject is weakened, perhaps in despair, feeling that it is irremediably sinking into the darkness of an insurmountable situation.

We can define crisis as *the impossibility of the evolutive animic subject to rationally reduce a concrete situation*. In terms of the structural analogy, and considered that such an irreducible concrete situation is equivalent to an entity that traumatically impresses the sensorial sphere, the crisis is produced when the design is schematized in an extreme case (c), i.e., when the affective reference is of very great magnitude. In such a case, the self-reference, with which the active potency directs the representation upon the schema being experienced by the cultural subject, will be intensely emotional, irrational, oriented toward the heart. As a consequence, the representation of the traumatic entity, i.e., of the concrete situation, *emerges very far from the conscious subject* (because of its inclination (c) in the shadow sphere), which is perceived by the latter as *not very clear; or it does not emerge at all and directly goes to the affective sphere and from there to the heart. it is then when the conscious subject appeals to its faculty to imagine in order to find the answer that reason denies it*.

But it is one thing to imagine, without any imposition, and another *to make up for the incomprehensible with the imagination*, forced by the concrete circumstance, by the “pressure of the entity.” Just as light does not arise from darkness, neither can a disturbed subject produce an enlightening image: what occurs is that, in front of the conscious subject, emerges a fantasy as incomprehensible as the concept of the traumatic entity, the representation of which has been diverted toward the heart. And that fantasy without meaning, when being apperceived by the conscious subject, i.e., when being rationalized, is that which finally triggers the phenomenon of the myth and the sacred symbol that we described in article “H,” giving the image of the winged fish as an example. Of course, if, instead of its imagination, the Paśu turns to a priest who tells him to meditate on this or that symbol or to pray to a Deity, or resorts to any other similar procedure that has as its terminus “the conscious subject in front of the sacred symbol,” the result will be the same: a psychoid Archetype will attempt to phagocytize the conscious subject and take control of the microcosm.

In synthesis, the crisis is the effect that an unreasonable or directly irrational situation produces in the conscious subject; *the latter perceives, then, that the continuity of its history is broken, i.e., that the very thread of consciousness, of the sphere of con-*

sciousness, threatens to fracture. But the self-schema, the conscious sphere, cannot be broken without entailing madness or death: in every case the dissolution of consciousness comes about, the return to the fetal state. To bridge the abyss of the crisis, to unite the shores of history and allow the continuity of the historical subject, there are the sacred symbols: they participate in the psychoid Archetypes and these manifest themselves in front of the subject in crisis; they phagocytize it, supplant it, and sustain the microcosm for the necessary time; and sometimes, when History requires it, permanently.

Sacred symbols thus help to fulfill the objective of the Paśu's finality. The macrocosmic objective requires that the Paśu develop the historical subject, which can only occur if, conjointly, the conscious sphere, the history of the microcosm that consists in its permanent rationalization, is developed: *but history cannot be interrupted, it must be "continuous" because it is a correlate of the "continuous signification" that fundamentals rational thinking.* Hence every fissure provoked by the crisis in the historical continuity of the microcosm is attenuated, softened, by the sacred symbol, i.e., transformed into a mere inflection point. The macrocosmic objective, on the other hand, demands the formation of a culture that preserves the meaning placed on the entities; that is why the Paśu evolves in sociocultural communities that develop on the thread of a History. The crisis, then, can also be collective: an abyss, a fatal limit, sensed by all at once. As in consciousness, here too a definitive rupture cannot be produced without implying fragmentation or social dissolution; naturally, this can only occur when the members of the community are volitively powerless to turn the course of History and are collectively headed for disaster. But in that case, when the present moment seems to present no continuity with the historical thread of a peoples, when neither looking backward nor looking forward represent any orientation and only the reality of the abyss that opens at the feet seems to exist, in that case only the potency of a psychoid Archetype, of a Myth, will be able to construct the saving bridge: a leader, a priest, a prophet, a religion, a collective goal of any type, etc., are different forms of the miracle. And all these forms are nothing more than manifestations of the psychoid Archetype: because the leader, the priest, the prophet, the prophet, the legislator, the king, or any collective goal, are nothing more than sacred symbols personified or codified in a habitual language, sacred symbols that actively participate in the Myth and that make it possible for the Myth to collectively take possession of the community, to take control and direct the course of History.

Sometimes, in moments of social crisis, two or more psychoid Archetypes present themselves as saviors, generating antagonistic

groups within the same community or between culturally differentiated communities: thus, it is not difficult for there to be an effective struggle for the predominance of a leader, a religion, a goal, etc. But this is not abnormal within the Demiurge's plans and, on the contrary, it is part of His game. Because, pay attention to this principle: *in Paśu communities, war is how Archetypes resolve their conflict*. This "war," of course, has nothing to do with the essential war for the liberation of the Spirit that Viryas and Siddhas wage against the synarchic hosts of the Demiurge and His representatives of the "chosen race."

To finish, it is worth emphasizing that the sacred symbols *never cease to fulfill their operative function in the consciousness or in the socio-cultural history of the Paśu*: the conscious subject, if it is volitively weak, if it is "abyssed" by the crisis, *will always be phagocytized by the sacred symbol, i.e., the Paśu will always identify itself with the Myth*. On the contrary, as will be studied in the Second Part, the enchainment of the Hyperborean Spirit in the Paśu comes to alter that behavior, so that the Virya, for example, has the possibility of avoiding the dominion of the myth, of the Myth, and, even, that he inverts the meaning of the symbol and uses it as an "object of knowledge." But what can be "known" by means of a sacred symbol, of the representation of a myth? Answer: the archetypal plane of the macrocosm, which constitutes, as long as it is accessible to the inquiry of the subject, *the metaphysical orb par excellence*.

In fact, the sacred symbol, which we previously defined as analogous to "something that floats," is in reality similar to an *iceberg*, of which the conscious subject only initially perceives one eighth of its volume, the remaining seven eighths being submerged in the shadow sphere and, by participation, projecting itself to the archetypal plane, to the metaphysical heavens. Hyperborean Metaphysics, which we defined at the beginning of this article, is the science that studies the manner of operating with the sacred symbols without being phagocytized by them. In the Second Part we will frequently refer to the concepts of the Hyperborean Metaphysics: it will be there when it will become clear what is to be understood by "metaphysical truth," of which, we said, the sacred symbol is its representation.

Consciousness: Transversal Time

A. The Ontic Autonomy of the Current Microcosm

The previous section “Functioning of the Conscious Sphere of the Paśu,” cannot be complete without including a study on immanent Time. However, due to its capital importance for the comprehension of the spiritual enchainment, we have preferred to treat this subject separately. Logically, it will be necessary to refer here to many previous articles and explanations, since “time,” which we will study last for reasons of methodology, in reality constitutes the fundament of consciousness, i.e., the basis on which rests much of what we have already seen.

Let us begin, then, with the beginning, i.e., with the work of the Demiurge. The pleasure of the Demiurge, the “Good,” consists in the permanent meaningful discovery of His work; for this purpose He has designated, along with the entelechial finality of the entities, a suprafinality destined to provide the meaningful discovery. But who is to make such a discovery, toward whom does the suprafinality point? Answer: Toward an autonomous entity capable of discovering the design in every entity and placing, then, meaning on every entity: that is the finality of the animal-man or Paśu. But that finality, to *become* an autonomous bidder-of-meaning entity, the Paśu has to reach it after a long evolution. In previous articles we have mentioned that the evolutive process of the Paśu was to culminate with the development of the conscious sphere, i.e., with the construction of a self-schema that acted as the seat of the conscious subject. This subject, for constituting the most elevated expression of the evolutive animic subject, or soul, demands that the self-schema be as perfect as possible, that it completely reflects the structure of the microcosm: only when the self-schema coincides, even in its smallest details, with the microcosm, which is equivalent to saying that the conscious subject is capable of “thinking” the microcosm, of rationally thinking itself, will it be possible to achieve the ontic autonomy proposed as the finality of the Paśu. For the sake of explanatory simplicity we divide the finality into two objectives: to achieve “ontic autonomy” and to be a “bidder of meaning”; to the first we call “microcosmic objective” and to the second “macrocosmic objective.”

In studying the microcosmic objective, for the same reasons of simplicity, we have exclusively referred to the culmination of the evolutive process of the Paśu, i.e., to the formation of the conscious sphere animated by the conscious subject, but, in a more rigorous consideration, it should be affirmed that said objective encompasses the entire evolutive history of the Paśu. This will be better seen if we clarify that such “evolutive history” is the formal develop-

ment of the evolutive Plan with which the Manu Archetype unfolds through man: taking the Paśu at any point of its evolution, i.e., at any formal phase of the evolutive Plan, the microcosmic objective *is always moving forward in the direction of evolution, pointing toward entelechy and, in effect, toward ontic autonomy.*

Having returned to the essentially evolutive direction that the microcosmic objective must express, we are going to concern ourselves with its ultimate finality: the ontic autonomy of the microcosm. We know, in fact, that the finality of the Paśu is an open possibility to *becoming* an autonomous entity, but what occurs when such a possibility is concretized? What does it mean *to be an autonomous entity*? We will give an answer, but it should not be believed that, by the fact of describing an entelechy, we are dealing with something non-existent: on the contrary, there are millions of people who have completed the evolutive Plan of the Paśu and now, quietly, are serving the Synarchy of the Traitorous Siddhas, integrating the ranks of the White Hierarchy; such are, for example, the “Masters of Wisdom” who, for some centuries, politically operate in the West coming from Chang Shambhala.

We need not insist too much, for it has already been sufficiently clarified, that the Paśu must fulfill a most important mission in the work of the Demiurge. But, up to where this role, unique among the designated entities, is exceptional, will only become evident if we reflect on the possibility of autonomy that implies the concretion of its entelechial finality. In effect, any entity that culminates its process, even when it achieves supreme perfection, is nothing other than the expression of the universal Archetypes; the latter sustain it and manifest themselves in it, fulfilling the Will of the Demiurge. The entities subsist in transcendent Time and in it fulfill their process, as *everything in the world is successive*; while the Paśu evolves, while its body is a potential microcosm, *it is also successive in transcendent Time* and is permanently sustained by the Manu Archetype. Then, it does not majorly differ from the remaining successive entities. However, this situation changes completely when the Paśu concretizes its entelechy and transforms itself into an actual microcosm: in such a case it acquires an exceptional, unique characteristic, which essentially differentiates it from every successive entity, i.e., it acquires ontic autonomy. This does not mean that the actual microcosm “ceases to be sustained by the Manu Archetype” but that, having attained entelechy, the Paśu is the Manu Archetype itself and, from then on, begins to exist as an autonomous entity.

Let us briefly examine how the Paśu comes to convert itself into an autonomous entity. The Paśu, like every entity, has been designated by the Demiurge; but, in inferior instances of its evolution, only the designs of external entities are revealed to its reason, with

which it constructs the cultural structure; nevertheless the day comes in which, with an essential jolt, the intuition of the possibility of ontic autonomy ensues: the entity, knower of entities, begins to know itself and from this disturbing revelation arises the fundamental symbol of the conscious sphere; a new structure is linked around that first symbol and thus the self-schema is formed, the history of the microcosm that must necessarily end up, by force, describing its own design; and the evolutive animic subject, by animating the self-schema as a conscious subject, also successively animates the elements of its own design; the end of this process of self-discovery, theoretical, but which can effectively be reached once in a lifetime or in any lifetime, occurs when the conscious subject is capable of thinking the self-schema and the self-schema is the interpretation of its own design; at that moment the subject interpenetrates the whole microcosm *and the latter is illuminated as it corresponds to every system*: the microcosm becomes the content of a thought, equivalent to a “system experienced by rational thinking,” i.e., *the whole microcosm is an experience of the soul*: in summary, the subject apperceives a representation that is itself: the microcosm; and the microcosm is then a pure act of consciousness, a pure paradigmatic perfection, an entelechy of the Manu Archetype, *an autonomous entity*. Why “autonomous entity”? Answer: because the actual microcosm is *pure consciousness and “consciousness” is time*; or, in other words: *consciousness and time are synonymous words*. It means that the rational reduction of the microcosm by the conscious subject causes in the latter the existence of its “own time,” immanent, independent of the transcendent Time of the macrocosm.

In consequence, the ontic autonomy of the actual microcosm is a *temporal autonomy*, a concept that we had already brought forward in article “C” of the previous section: “the body of the Paśu is a potential microcosm; it will be an actual microcosm when it transforms itself into an autonomous entity, i.e., *when it becomes independent of its synchronization with the processes of the remaining entities of the macrocosm*.” Let us recall that by remaining in transcendent Time, or Demiurge Consciousness, the microcosm has all its internal movements synchronized with the external movements of the macrocosm: “the atomic, biological and psychophysiological clocks of the Paśu are synchronized with the cosmic clocks that regulate the movements of entities according to universal patterns of reason.” That is why we were saying in said article, synthesizing: “the Paśu goes on transforming itself into an autonomous entity as it fulfills the “microcosmic objective of the finality”: to construct a self-schema, or conscious sphere, of such perfection that, when being reflected by the conscious subject, it completely rationalizes the microcosm. Consciousness, analogously to the Power Aspect of the

Demiurge, must be able to apply itself, interpenetrate itself, diffuse itself, etc., in the microcosm and synchronize its internal movements with its own master clocks, i.e., it must be able to de-synchronize it from the macrocosm by avoiding to participate in transcendent Time, it must subtract it from its *permanence* in it.”

Although it has already been made clear that the ontic autonomy of the microcosm forms an essential part of its design, i.e., it is an effect of the Will of the Demiurge, it could still be asked: why? That is to say: why does the Demiurge propose the possibility of its autonomy in the microcosmic design? Answer: this question lacks meaning because autonomy *is not an end in itself* but a *necessary* and inevitable consequence of entelechial finality. In other words: temporal autonomy is the *effect* of a *final cause* that is called “Time-Consciousness”; evidently, we refer to the consciousness of entelechy, i.e., consciousness of the microcosm. But the definitive answer is, of course, hermetic: the ontic autonomy of the microcosm occurs when it perfectly reflects the macrocosm, when its structures are homologous and analogously vitalized. This means that an actual microcosm can only be so if it perfectly represents the macrocosm, *structurally and animically; that is; only if the complexion of the soul of the Paśu, when animating the microcosm, is analogous to the complexion of the Demiurge when animating the macrocosm*. Therefore, if the Demiurge exhibits a successive “aspect,” the product of the Breath, the fluence of which we call Time-Consciousness or transcendent Time of the macrocosm, the Paśu has to manifest a similar “aspect” in the microcosm, *if it aspires to concretize its entelechy*; and that microcosmic aspect is none other than *the conscious subject in the conscious sphere*. We thus see that the “time proper to the microcosm,” and in consequence “ontic autonomy,” *is an essential condition for the archetypal actualization of the microcosm*.

B. Temporal Description of the Autonomous Entity

We have seen that an entelechial microcosm is inconceivable without the soul having a perfect formal correspondence with the Demiurge. Thus, in the microcosm, a Time-Consciousness Aspect, analogous to the Time-Consciousness of the macrocosm, has to manifest itself: the microcosm, in order to be such, must achieve a temporal autonomy, must become independent of the transcendent Time of the macrocosm. But, how can an entity, which until then was remaining in transcendent Time, be situated outside of it and avoid being swept away by its irresistible fluence? Answer: In order to understand this, it is necessary to consider the following principle: *transcendent Time is isotropic for every entity that is permanent or successive in it, but it is anisotropic for every other*

immanent Time, in the direction of its succession. The first means that every entity, permanent or successive, exists with a phenomenonic character *in* transcendent Time and is determined by it: if it is permanent, it is determined by its duration and if it is successive by its processual development. The second tells us that transcendent Time, despite being isotropic for every entity, is capable of *coexisting with another time without superimposing itself with the direction of its passing; i.e., transcendent Time is anisotropic in the successive direction of all coexistent time.*

This principle will enable us to respond to the previous question: When the microcosm, which is a successive entity in transcendent Time, is embraced by the consciousness of its soul, it becomes successive in the direction of its “own time,” i.e., its coming about occurs in the immanent flow of the current of consciousness: then ontic autonomy necessarily ensues because transcendent Time is anisotropic in the direction of immanent Time. Naturally, the anisotropy of transcendent Time does not imply a defect of the Consciousness of the Demiurge but constitutes the way in which He permits the coexistence of the actual microcosm and the consummation of its entelechial finality: by obtaining ontic autonomy, by converting itself into actual microcosm, the Paśu *puts the maximum possible meaning into the work of the Demiurge. the coexistent relationship between microcosm and macrocosm is denominated harmony: the consciousness of harmony, on the part of the living microcosm, constitutes the greatest possible discovery and also the greatest good; it is equivalent to experiencing a “self-schema” of the Demiurge.* Evidently, the ultimate objective of the finality is to impress with the colossal magnitude of His work and to awaken the admiration of the microcosm for its Creator.

Nor should it be believed that with the anisotropy of transcendent Time, by permitting the autonomous coexistence of the actual microcosm, the Demiurge ensures the eternity of His creatures. The actual microcosm, as well as other devic complexions that we will not study here, *is immortal but not eternal:* the Paśu can survive physical death, i.e., the organic disintegration of the microcosm, transforming it into an autonomous entity; but, even if its physical body is immortal, it will never enjoy the eternity that the Demiurge and the Spirits possess as an essential characteristic. Why? Answer: because the condition of eternity is *non-succession*, and the present microcosm fundamentals its autonomy, and its immortality, in a “time of its own” that, as time, is essentially successive. On the contrary, eternity does not imply a succession of instants but a single ever-present instant, which nevertheless encompasses and surpasses successive time. Although it may seem an incredible paradox, it is a tenebrous truth: even when the Paśu has conquered the immortality of the physical body, and behaves as an

autonomous entity with respect to transcendent Time, *its microcosm will have fatal dissolution simultaneously with the macrocosmic pralaya*. And, after the dissolution of every successive entity, during the night of parabrahman, only The One will exist in eternity. The Hyperborean Spirits are also eternal, and we shall see later how important said characteristic is for the enchainment to matter.

Why an autonomous entity, i.e., independent of transcendent Time, should end its existence at the moment when transcendent Time ends, cannot be comprehended without an adequate description of said time of the macrocosm. However, such a description has only been made in the book "Hyperborean Physics," which is to be published separately from the "Fundamentals. . ." Here, then, we can only mention a few characteristics, since a rigorous explanation requires the use of the *archetypal quantum of energy* defined in "Physics." For example, it is worth noting that transcendent Time not only presents the strange quality, already pointed out, of being isotropic for permanent and successive entities and anisotropic for other successive times, but it is also continuous and discontinuous at the same time. This is because actual space is essentially comprised of archetypal quanta, each of which possess, an "indiscernible point." Thus it turns out, that in any portion of space, however small, there is always a coordinable region, strictly spatial, which constitutes the principle of continuous extension, and an "indiscernible point," not boundable, strictly temporal, which is the same point that could be located anywhere in the Universe: this indiscernible point constitutes the beginning and the end of transcendent Time. Every entity situated in space exists in transcendent Time because it comes about in it, but it does not exist in the indiscernible point that it possesses in its bosom because such a point is common to all existent entities in any region of space: also, the indiscernible point is denominated; *the Eye of Abraxas*. In this way, every successive entity, for example, is and is not at each moment of its coming about: but its being is successive and its non-being is permanent. The end of every entity, of the particular entity and of the universal entity, is present at each instant of transcendent Time: and from this finality not even autonomous or immortal entities such as the actual microcosm of the Paśu escape. That is why it is said that the mere perception of the successive or phenomenal aspect of the entities constitutes an *illusion*, since their end, the nothingness that it will reach at the conclusion of successive time, which is equal to the initial nothingness, prior to successive time, is always present in the entities, exposed to the acute gaze.

As we see, *the essence of consciousness is time*: transcendent Time manifests the macro-consciousness of The One; immanent

Time expresses the consciousness of the microcosm. If immanent Time exists, if the Paśu has developed a conscious subject in the conscious sphere, then transcendent Time will be anisotropic in that direction and the microcosm will be able to convert itself into an autonomous entity. Immanent time will thus be a “time proper” to the microcosm, which, necessarily, will have an *internal* characteristic, given that outside of the microcosm transcendent Time passes by.

The actual microcosm subsists in its own immanent Time, the flow of which springs from the conscious subject in a succession of instants that is lost in the interiority of the entity, in a direction not furrowed by transcendent Time. Due to this autonomy *from within the interior of the entity*, which the actual microcosm attains with respect to transcendent Time, *it also becomes independent of space*, acquiring the freedom to locate itself anywhere without being conditioned by transcendent Time. In summary; the entelechy of the Paśu, the actual microcosm, all consciousness, all immanent Time, is independent of the time and space of the macrocosm: such is the degree of freedom that *ontic autonomy* implies. It should be noted that, in an autonomous entity, immanent Time has to indefinitely progress into the interiority of the microcosm, in the direction of its passing, without it keeping any relationship with transcendent Time, exterior, of the macrocosm. That is why, *when the actual microcosm voluntarily acts on the macrocosm, it is the moment in which the macrocosm acquires maximum meaning*, thus fulfilling the objective of its finality. This is the case, for example, of the Masters of Wisdom of the White Hierarchy, who periodically tend to act in the world with their entelechial bodies in what they denominate: “missions to favor the development of the cosmic Plans.”

C. The Double Temporality of the Potential Microcosm

We have already clarified that the “ontic autonomy” that characterizes an actual microcosm is fundamentally a “temporal” autonomy, the product of an elevated degree of consciousness. But “our purpose is to show the psychic structure of the Paśu at the moment prior to spiritual enchainment,” as we stated in the first subsections. At said specific “moment” of its history the Paśu, of course, was not an “actual microcosm” but *potential*, although its evolution was pointing toward such an entelechy. And, as a “potential microcosm,” despite its manifest lack of development, the Paśu had constructed an incipient conscious sphere (Figure 11b) animated by the corresponding “conscious subject.”

In temporal terms the difference between actual and potential microcosms is the following: in the actual microcosm the conscious subject has been able to think itself, has “lived” the self-schema, and, by subsisting in a “time of its own,” has become an autonomous entity; in the potential microcosm the conscious subject is located on an incomplete self-schema and, therefore, is only immanent to the conscious sphere; in other words: “proper time,” which is essential to the conscious subject, is only immanent to the conscious sphere; outside of it the conscious subject is incapable of encompassing other structures of the microcosm. But, that which lies outside the consciousness of the subject, i.e., outside of the direction of proper time, will inevitably be the object of transcendent Time, its existence will come about in it. That is why in the potential microcosm, as already explained in another article, “the atomic, biological and psychophysiological clocks of the Paśu are synchronized with the cosmic clocks that regulate the movements of the entities according to universal patterns of reason”; in the potential microcosm, except for the conscious sphere, every other structure subsists in transcendent Time.

In the potential microcosm, then, coexist two temporal natures: immanent proper time in the conscious sphere and transcendent Time in the remaining structures of the microcosm. Naturally, these times coexist without interfering with each other due to the anisotropy of transcendent Time, which prevents it from passing in the same direction as immanent Time. The potential microcosm is thus an entity that comes about in transcendent Time but in the entrails of which, at an unfathomable depth, the immanent Time of the consciousness coexists. The conscious sphere, the source of immanent Time, is a nucleus of effective temporal autonomy, but, by constituting a structure integrated into the microcosmic organicity, it cannot jointly achieve the effective spatial autonomy of the entity: for now it is only the interiority of the entity, an abyss in the intimacy of the microcosm, a consciousness of external entities that fails to conscientize itself.

Of this potential microcosm, endowed with a nucleus of immanent Time but which participates, in certain structures, in transcendent Time, we will exclusively deal with next.

Let us begin by emphasizing an important consequence: if only the conscious sphere comes about in immanent Time, then the remaining structures of the psyche subsist in transcendent Time. We must especially attend to the fact that the cultural structure remains, and grows, in transcendent Time. But the cultural structure comes to fulfill the function of the “lower limit” of the conscious sphere, since we have defined the latter as “an analogical space that extends over the experienced system.” In Figure 22 the α arc analogically represents such a “lower limit,” i.e., the beginning of the

conscious sphere; let us recall that the conscious sphere is comprised of a “shadow sphere” and a “light sphere.” Still referring to Figure 22, it is convenient to imagine immanent Time as a spring current, the source of which is exactly at the xx arc: time emerges from xx and runs toward Ψ , flooding the totality of the conscious sphere. Analogically, under this allegory, one must see the essentially successive termination of the evolutive animic subject, to which, justly, we denominate the “conscious subject.”

The xx arc of Figure 22 corresponds to the level of the I symbol of Figure 21, which is on the horizontal plane of signification of the xx concept: from xx “begins the conscious sphere.” Now, immanent Time runs from xx to Ψ' , as we said: but this is the “direction that emerging representations follow into the light sphere, such as I' . It is evident, then, that every emergence of a symbol in the conscious sphere comes about in the direction of immanent Time. The principal notes of psychic energy, in which every emerging symbol consists, are: movement, intensity, and direction; we have called the movement “emergence” and the direction “intention.” However, by following the direction of immanent Time, from xx to Ψ' , the direction of every emerging symbol is denominated: *temporal intention*. This concept had already been advanced in article “A” of the previous section. There, in effect, it was said: “We already know when consciousness is initiated, but what interests us most is to know what modification introduces its presence in rational thinking; i.e., what dimension or characteristic of thinking unequivocally demonstrates to us that we are dealing with ‘consciousness’ and not with any other psychic act? Answer: the temporal intention of thought.” And, further on, “The thought of a Relationship may acquire, by the self-reference of its potency dimension,” case (c), “a determinate ‘temporal intention’; and that makes it ‘conscious.’” These commentaries, and others like them, which were made in previous articles are now to be completely clarified by knowing the nature of immanent Time.

Let us consider again the “energetic expression of the Paśu’s thought”: $W \times tT = pE$; that is: the active potency of the xx concept (W) times the transcendent Time or “duration of systematic living” (tT) is equivalent to the psychic energy (pE) of the I symbol.

We know that the xx Relationship subsists in transcendent Time and that, when being experienced by the cultural subject, the substratum of its active potency causes the energy of the I symbol that imitates the xx concept; if the active potency is self-referent then the I symbol will emerge directed toward Ψ' , i.e., its energy will have the character of “first intention”: now we know, too, that the first intention points in the direction of immanent Time. According to the given definition, it is evident that the thought of every emerging symbol, its apprehension by the subject, has to constitute

a “consciousness of,” since this can only occur in the conscious sphere, as we have already said.

A temporal interpretation of the “energetic expression” will allow us to respond to a difficult question. In effect, if consciousness takes place in a time of its own, which transcendent Time does not interfere with due to its essential anisotropy, how is it that the conscious subject becomes aware of the transcendent temporality of external entities? The answer is to be sought in the “energetic expression,” in the intentional determination that the active potency introduces to the energy of every emerging symbol coming from the cultural structure: while the active potency (W), found in the first part of the expression, *has the direction of transcendent Time* (tT), by which it is multiplied. On the contrary, the equivalent energy (pE) demonstrates a *transversal direction* to that of (tT); such “transversal direction” is that which indicates the first intention, cases (a), (b), or (c). If we considered, only analogically, the termini of the energetic expression as vectorial magnitudes, we would say that the energy vector (pE) “*rotated*” from the direction of transcendent Time to that of immanent Time.

It thus turns out that, although the transcendent and immanent Times coexist without interfering with each other, there are certain *internal entities*, or “*psychic symbols*,” capable of *remaining* in the direction of transcendent Time or temporally rotating and *coming about* in the direction of immanent Time: the symbols that remain in transcendent Time are, of course, the Principles and Relationships, i.e., the systems of the cultural structure; the symbols that happen in immanent Time, *because of the active potency of the relationships*, are the representations of concepts, such as I’ (Figure 21), which emerge with first intention toward the Ψ threshold of consciousness. The energetic expression describes the relationship of cause and effect that links the homologous I’ symbol and the xx concept. A first approximation to the sought answer is, then, that: every emerging symbol, the substance of which is psychic energy (pE), contains a datum that reveals to the conscious subject the existence of transcendent Time. It is fundamental to emphasize the following property: said datum remains invariant during the temporal rotation of the energy (pE) and is maintained in the immanent succession of the emergence.

It is necessary to clarify that “the transcendent Time” revealed to the conscious subject by such a datum of the emerging symbol always corresponds to an *original duration* of the external entity, a duration that has been interpreted by reason as a semic property of the schema. This means that, when the schema is experienced by the cultural subject, and its potency produces a conscious representation, the original duration must invariably be transferred to

the emerging symbol as a datum soon to be noted by the conscious subject.

In consequence, the consciousness of the original duration of the external entity proceeds from a datum of the emerging symbol, i.e., from an a posteriori objective property, and not from an a priori intuition of time as Kant claims.

The potential microcosm participates in the transcendent Time of the macrocosm and possesses a time of its own, immanent to the conscious sphere; both times coexist without interfering with each other *and are real*; both can be known as pure succession, without reference to any entity, by the conscious subject: the immanent Time by *autoscopy* of its own essence, and the transcendent Time, as will be demonstrated later, by intuition of the irrelevant extension of continuous signification. But the fact that the pure intuition of time can indeed occur does not imply that this must constitute the a priori fundament of the temporality of entities; on the contrary, the consciousness of the duration of an entity in transcendent Time proceeds from an objective property of its representation, a property that reflects that original duration, i.e., it is an a posteriori datum.

As a first approximation we held that the conscious subject indirectly knows transcendent Time, by a datum proper to the conscious representation. To complete the answer we must inquire, then, about the nature of such datum.

The conscious subject picks up the temporal datum from the emerging symbol; but what is an emerging symbol? Answer: a structure of which substance consists of psychic energy (pE). But every structure determines a form: the emerging symbol is, also, a substantially energetic form. This is analogically verified in Figure 19, where the I symbol, homologous to the xx concept, has been arbitrarily represented as a triangular form. Considering this definition we can affirm that the datum sought, through the intermediary of which the conscious subject knows transcendent Time, is the *formal extension* of every emerging symbol. In order to clarify the matter we will refer to the analogical study of article "F" of the previous section.

First of all, let us remember that "transcendent Time increases in the direction of the dimension extension (see Figure 18)." The "extension" of the xx concept, in effect, constitutes a measure of transcendent Time that, moreover, *remains invariant* in the homologous I' symbol, even when its energy (pE) has temporally rotated: *the invariance of the dimension extension is the datum that reveals to the conscious subject an original "duration" in transcendent Time*. We had already stated this in the third commentary of the cited article: "Let us now consider the I symbol, manifested by the potency of the xx concept. Both elements are semically "equal"

although they differ in their dimensions. If we take into account that the I symbol, in Figure 19, is the effect of the *xx concept*, we must conclude that *both the extension and the comprehension of the concept are equally present in the I symbol*: the extension of the concept, in fact, is denoted in the I symbol *by the duration* during which it manifests itself in thought. The comprehension of the concept is a function of the thickness of the slice and equal to its volume: we can agree that the thickness of the symbol, and its volume, are equal to those of the concept-slice. *“The extension of the concept is equal to the extension of the symbol and the comprehension of the concept is equal to the comprehension of the symbol.”*

The extension of the symbol reveals to the conscious subject, as we have seen, the original duration of the external entity, i.e., it reveals only that quantity of transcendent Time that corresponds to the sensitive perception of the external entity or to the remembrance of its schema; then, it is worth asking: how could the conscious subject perceive the pure succession of transcendent Time, detached from any ontic reference? In other words, can the consciousness of a pure intuition of transcendent Time be experienced, in spite of its anisotropy? Answer: The conscious subject, in the absence of any representation, can intuit the succession of transcendent Time due to its parallelism with the continuous signification that fundamentals rational thinking. In Figure 21 we notice that the plane of signification (StT) of habitual language is horizontal and parallel to the Ψ threshold of consciousness toward where the conscious subject has centered its attention; but, in addition, the plane of signification (StT) is extensive in direction (or tT), i.e., in the direction of transcendent Time: all this indicates to us that, although no concept (“empty concept”) is noted in the context of habitual language, the perception of signification continues as pure systematic extension, its duration without relief, is equivalent to the conscious intuition of transcendent Time.

D. Analogical Study of Immanent Time

In the previous section, when describing the “analogical space” of the conscious sphere, we distinguished three analogical quadrants: the (yx) or “plane of signification and context”; the (zy); and the (zx) “which appears frontal in Figure 20 and to which we denominate the *temporal plane*.” In Figure 21 the temporal plane (Ψ tT) allows us to appreciate the extensive profile of the I symbol and its projection up to the level of stabilization (Ψ'), as I' . However, to observe the analog temporal relationships in detail, it is worth considering Figure 24, in which the temporal plane (Ψ tT) has been drawn separately.

Immanent time “springs forth like a source current from the xx level,” i.e., it is initiated at the analogical axis (ox). The emergence of I , then, which is directed toward Ψ guided by the first intention, distinctly comes about in immanent Time, sliding down the current of *transversal time* until it manifests itself with clarity in the light sphere. That immanent Time is a transversal time, proper to the microcosm, is shown in Figure 24, observing the perpendicularity of its course with respect to transcendent Time (tT).

From the analogical point of view, the total form of the I' symbol, as seen in Figure 21, denotes other qualities such as image or propositional significance, all very important qualities but which we are not interested in considering in the temporal analysis. On the other hand, the extension and comprehension dimensions, of the I symbol, are of considerable value for the temporal signification that they may reveal to the conscious subject. These dimensions are, precisely, those that show the profile of I' , graphed on the temporal plane of Figure 24: the “extension” of the I' symbol, corresponds to the length of the profile; and the “comprehension,” “which is a function of the thickness,” is denoted by the geometric thickness of the profile. For motives that will soon become clear, it is convenient to assume that the I' symbol is homologous to its xx concept of great comprehension, a case that we can represent by means of a profile of great thickness. This new situation is shown in Figure 25.

Let us temporally interpret the phenomenon of the I' conscious representation. To do so, let us begin by recalling that the conscious subject integrates the light sphere and maintains its attention directed toward the Ψ threshold of consciousness: *this is the “normal” attitude of the Paśu*, according to the evolutive degree with which we have been studying it. In such a hypothesis, the I' symbol emerges in front of the conscious subject directed toward itself by the first intention. At the Ψ' level, it energetically stabilizes and attempts to unfold its process; if the conscious subject is volitively effective, its attention will *stop* the symbol at the Ψ' level, the case that we examine here. But what does it mean to stop the I' symbol at the Ψ' level, from the temporal point of view? Answer: That the conscious subject *retains* the symbol as the object of its attention. If it did not occur this way, if the conscious subject did not retain it in front of itself, the symbol would disappear from the eidetic vision in order to integrate itself into the schema of self-schema, somewhere in the conscious sphere.

This will become clear if we recall that in article “E” of the previous section we compared the evolutive animic subject to a beam of light, which, upon passing through successive filters, was conforming the subjects proper to the psychic structures of the microcosm: the rational subject, the cultural subject, and the conscious subject.

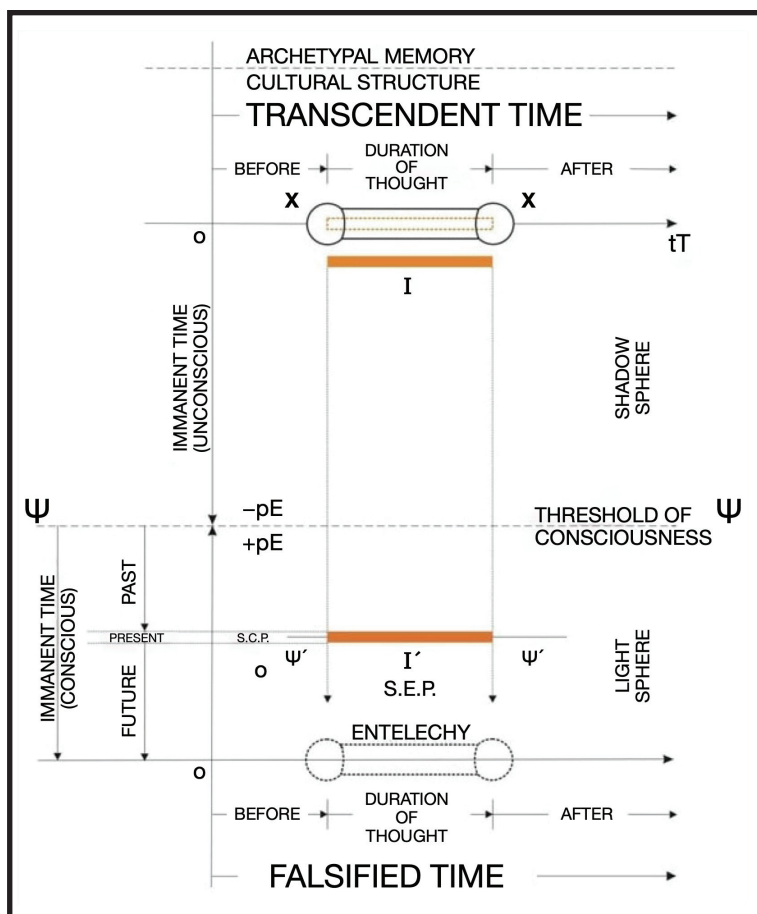


Figure 25

However one looks at this allegory, it immediately stands out that by comparing the animic subject to a beam of light, we are giving to it a clear flowing and successive characteristic. Now we know that “immanent Time is the essence of consciousness” and that it passes “in a transversal direction” to that of transcendent Time; we ask ourselves, do these characteristics agree with that optical allegory? Answer: Yes, and it is demonstrated through the following interpretation. By attributing fluence to the evolutive animic subject, by supposing it to be “similar to a beam of light,” *we tacitly consider that the three subjects that it hierarchically conforms are successive, i.e., temporal*. However, the first two subjects, rational and cultural, by animating functionally synchronized structures in the transcendent Time of the macrocosm, participate in the macrocosmic order by unfolding in a succession of acts directed in the direction of transcendent Time; that is: the flow of the rational and cultural subjects, luminous if you will, occurs in parallel with the passing of transcendent Time. *Without being able to establish a difference of direction between the two. this means that, even if we*

accept that the essence of the “complete” evolutive animic subject is temporal, there would be no way to establish any difference between the immanent temporality of the rational and cultural subjects, and the succession of transcendent Time; and such an indifference we denominate, with good reason, *unconscious*; “unconscious” is the mode in which the action of the rational and cultural subjects occurs. That is why it is only affirmed that “the essence of consciousness is time,” alluding to the transversal coming about of the conscious subject, even though, as is clear from the allegory of the beam of light, the entire animic subject is essentially temporal.

The second filter that intercepts the beam of light, yellow, was analogous to the cultural structure: the light that was passing through was forming a small green beam, equivalent to the conscious subject. Well, if we imagine that said beam *deviates from its original direction, immediately after passing through the yellow filter, we will already have the allegorical image of a conscious subject, essentially constituted by a substance that flows in a transversal direction to that of the original beam*. This image, which analogically corresponds to the concept of transversal immanent Time previously exposed, can be observed in Figure 26, in beam “G” analogous to the conscious subject.

Although the allegory is quite evident, it is worth noting that the analogical relationships between the temporal character of consciousness and the luminous nature of the “G” beam go so far that they even coincide in the strange property of being “continuous and discontinuous.” Why transcendent Time, and all time, is both continuous and discontinuous is explained in the book *Hyperborean Physics*; but it should be noted here that, in fact, light can behave “continuously” as a *wave* and “discontinuously” as a *particle or quantum*.

In studying Figure 26, we must bear in mind that the deviation of the luminous “G” beam, with respect to the direction that the beams “E” and “F” were going, analogically *represents* the direction of immanent Time itself, which is transversal to that of transcendent Time. But beam “G,” analogous to the conscious subject, is reflected in the curved mirror “D,” *analogous to the exterior surface of the light sphere*. What significance is to be drawn from this fact? Answer: First of all, that the conscious subject, the essence of which is absolutely successive, *observes the cultural structure* (“C”) by reflection; i.e., the conscious subject “looks toward the cultural structure,” a fact we already knew from the previous section. However, the allegory tells us even more. If the conscious subject were not reflected, at a certain moment of its occurrence, *there would be no possibility of any conscious content*: the subject would *temporally distance itself* from any emerging symbol, from any representation, from any image, *in the direction opposite to its appearance*;

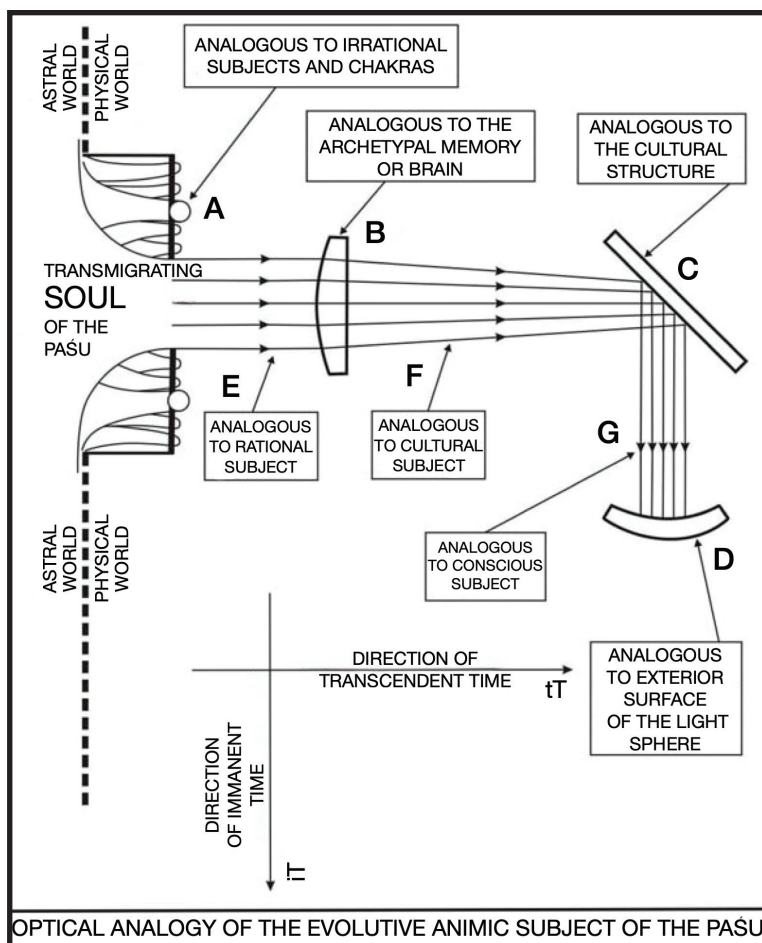


Figure 26

it would be as if the conscious subject, ecstatically surrendered to its flow, *turned its back on the symbols referring to the world*, and these would uselessly strive to reach it.

We must draw two conclusions from this allegory. The first is that, even when the essence of consciousness is temporally flowing, the conscious subject has to oppose its own fluence in order to “look back” and take in the emerging symbols. The second is that this intentional reflection, which procures to apprehend semic contents, only has meaning if such contents exist; i.e., that “consciousness” can only be “consciousness of something”: without content, the conscious subject develops in an absolute temporal fluence that takes it toward the future; but this transit toward the all and final nothingness can only be effectuated in a hyperconscious ecstasy i.e., for that very reason, unconscious of the world. But when there is the emerging symbol, the representation of the entity produced by the cultural or rational subject, then the conscious subject “turns its back” to the direction of its temporal flow in order to

“become conscious” of it: and only then is there true “consciousness,” for it is the “consciousness of” a semic content. Naturally, when the conscious subject is motivated to require symbolic material from the self-schema or “representative memory” in order to forge a fantasy, the same process occurs: the subject “looks” toward the threshold of consciousness, i.e., it faces the emerging symbol by “turning its back” to its own temporal occurrence.

It is important to notice that in this reflection that the conscious subject carries out on its own direction, in order to confront the emerging symbols, it manifests a preeminence of the future that inevitably conditions every conscious act. The conscious subject, in fact, by *retaining* the symbol in front of itself, has in reality awaited it for an instant and that is why it apprehends it *from the future*: even if that instant is infinitesimal, it is not possible to ignore that the conscious subject, situated in its own instant of apprehension, constitutes the future of the symbol, a future that when it becomes the present is denominated “consciousness of the symbol.”

During the retention the symbol is in the present of the conscious subject and that is why its apprehension is denominated “present consciousness.” But, although the conscious subject confronts the symbol “turning its back” on its own temporal fluence, such a fluence for that reason does not cease existing and impulsing the symbol toward the past: the emerging symbol comes about in immanent Time and its current tries to tear it away from the presence of the conscious subject. In the retention occurs, then, a dialectical struggle between the attention of the conscious subject, set on retaining the symbol present, operating “from the future,” and the current of immanent Time that drags it toward the past. That the present is a subjective neutrality, product of a dialectical confrontation, is confirmed by the fact that, by removing the attention, i.e., the opposition placed on the symbol, it is immediately lost in the past. And such a confrontation is only possible because the conscious subject, in order to retain the symbol, has had to reflect on its own passing by situating itself “backward,” as the reflection of “G” in the mirror “D” analogically shows it in Figure 26: the conscious subject, turned backward from immanent Time, cannot but oppose a symbol that advances in the direction of its attention. Thus, retention is the synthetic product of an act of opposition that *opens*, subjectively, a gap in the series of instants of immanent Time: the *present* consciousness of the symbol.

The dialectical character of the retention can also be inferred from Figure 24, observing that the direction of immanent Time goes from the xx axis toward the light sphere, i.e., in the inverse direction of the “looking” of the conscious subject, which focuses its attention on the Ψ threshold of consciousness. It is evident there

that the I' symbol confronts the conscious subject. But the direction of the iT arrow indicates the future of the conscious subject, a future to which the conscious subject “turns its back” in order to apprehend I' . And, on the contrary, the direction of iT indicates the past of I' , the region to which the symbol will go when the subject removes its attention and it disappears from the present. It is clear, then, that the retention of I' in a “present” is the product of the opposition that the conscious subject carries out from the immanent future in order to stop it; I' , for its part, comes about in immanent Time and this happening impulses it toward the immanent future that thus turns out to be, by its opposition, subjective past of the conscious subject.

In summary, by “looking” toward the threshold of consciousness, in the opposite direction to its essential fluence, the conscious subject considers the immanent past as if it were a kind of future, since it “expects” to perceive events coming from that direction. But in that direction, which is a kind of subjective future, is only the intermediary world of the cultural structure and, beyond it, the exterior world, the macrocosm and transcendent Time. Hence, when perceiving the emerging symbols, the conscious subject commits the gnoseological error of taking the datum of the original duration of the entity in transcendent Time, i.e., extension, for an effective apprehension of time. Consequently, although the anisotropy of transcendent Time permits the immanent fluence of consciousness, the absurd fact occurs that the conscious subject identifies itself with transcendent Time on the basis of the dimension extension of the emerging symbol. But we will explain this step by step using Figure 25.

To begin, let us observe that every conscious subject has the curious possibility *of experiencing the present from two different perspectives*. As will be explained below, these are two attitudes that the conscious subject can adopt in the face of *the same* emerging symbol during its retention.

It is possible, in fact, that the conscious subject perceives the I' symbol, as an object in time, *from the perspective of its extension or from the perspective of its comprehension*. In the first case the extension of the I' symbol will reflect the original duration of the entity in transcendent Time: the present awareness of I' will then be *extensive* and that is why in Figure 25 we have marked with the initials SEP the analogical geometric place of the S-subject in Extensive P-present. In the second case, the comprehension of the I' symbol will permit the apprehension of immanent Time, the time in which the emergence of I' truly comes about: the present awareness of I' is, then, *comprehensive* and that is why we have marked with the initials SCP the geometric analogical place of the S-subject in Comprehensive P-present. We will explain both cases in

order to expound the awareness of transcendent Time and the awareness of immanent Time, and show that only the latter constitutes a certain knowledge about the nature of time, about the dialectical character of the subjective present.

E. The Conscious Subject in the Extensive Present SEP

Even when the Paśu has developed the conscious subject, there is a primitive phase of evolution in which the conscious contents exclusively refer to external entities: in such a case it is said that “the consciousness of the Paśu is oriented toward the world.” Naturally, the conscious subject cannot really exteriorize itself in the world, looking directly out into the macrocosm, due to the anisotropy of transcendent Time that prevents it from coming about in it. For a chronically transversal essence, access to the exterior world is only possible indirectly by means of representations of external entities. This is precisely the function that fulfills *the intermediary world of the cultural structure*, which lies between the conscious sphere and the sensorial sphere: through it, only those objects that have been previously rationalized and schematized can be converted into conscious objects. But, notwithstanding that rational intermediation that keeps the conscious subject perpetually isolated from the factual presence of the entities, that culturally shapes them and proposes the significance as the “truth of the entity” in the terms of a language, i.e., despite receiving only one aspect of the design of the entity, the conscious subject of the Paśu concentrates its attention exclusively on the exterior world. In a few words: conduct constitutes the principal motivation of its conscious acts. This primitive phase of evolution *permanently* corresponds to a “conscious subject in the extensive present” (SEP). Any Paśu, of course, no matter what its evolutive degree, if it possesses a conscious subject will be in conditions to *alternatively* experience the extensive present; however, here we pose the condition that this occurs “permanently” because we are dealing with the typical case of the Paśu prior to the spiritual enchainment.

A Paśu with SEP knows the truth of the entities to a certain point and can rationally conduct himself in the world, in accordance with the objective of its finality. However, regarding the transcendent Time of the macrocosm, the SEP commits a grave gnoseological error. Let us see. The extension of I occurs, as seen in Figure 18 et seq., *in parallel* with the course of transcendent Time. It is here that the extension keeps a *ratio*, i.e., a proportion, with transcendent Time: such a ratio is denominated *duration* and corresponds to the actual original duration of the schematized entity; let us recall that I can represent the schema of any entity and not only a triangular form. The extension of the I symbol, as we have

explained, only *reflects* that original duration by means of a *ratio*, i.e., it is an indirect datum of the temporality of the entity. Well then: the error of the SEP consists in *confusing* the awareness of the extension with the actual and affective apprehension of the transcendent duration. In Figure 25 we see that the I' symbol is in front of the SEP in the analogical aspect of the conscious sphere, i.e., where only immanent Time exists: the perception of the extension can only provide a representation of the original duration but never a direct access to transcendent Time.

What consequences does this confusion of the SEP provoke? Answer: that the conscious subject will believe to perceive transcendent Time directly, when in reality it only has extensive data of the entities; this belief will lead to the absurd supposition that transcendent Time is essentially analogous to the extension, i.e., that it is continuous, linear, etc.: that is why it will be broken down into instants *analogous* to the points of the extensive space, or these instants will be identified with said points. Transcendent time would thus be a succession of instants, all equal to each other, which biunivocally correspond to the points of space: the "duration" of a spatial entity would consist of a kind of "temporal extension" that arises from the application of the pointal space of the entity over the instantaneous time during a determinate lapse of its existence. Of course, none of this is true because, as demonstrated in the book *Hyperborean Physics*, transcendent Time is something very different from a linear succession of instants.

The extension of the I' representation can only bring to the conscious subject an indirect datum on the original duration of the represented entity: by confusing this indirect datum with a "consciousness of time" a grave gnoseological error is committed. But the error is even greater when to such a "consciousness (false) of time" is attributed a direct link with the presence of the representation: then one believes to perceive, in the extension, the duration *of the present*. But this subjective "present" is an illusion and the time from which it seems to arise, and to which it refers, a falsified time, invented by the SEP

Let us observe figure 25. The I' symbol emerges in front of the SEP and it perceives it in extension. It thus becomes "conscious" of the duration and believes to perceive the present. But the actual present is a dialectical space, as we saw produced on immanent Time. The subjective present derived from the extension is not dialectical but emerging: it begins and ends together with the representation since it depends on its extension; that is why the subjective present has a variable actual duration: it is as short or as long as the impression that affects the consciousness. The illusion of the SEP consists in believing that the present is a clarity, a "consciousness," experienced over the relentless and dark succession of time:

“before” the duration (extension) of the representation is darkness; “after” the duration as well. The before and after of the emergence of I’ are unreal “moments,” created by the SEP in order to give continuity to falsified time. The representation is, thus, subjectively bound at both ends of its extension with two unreal moments: a kind of “past” before the emergence; and a kind of “future” after it. Of course, the intuition of this false time is extremely obscure and the sole clear thing at any point in the series of instants is only the subjective present of the emerging representation.

Evidently, extensive time is the reconstruction that the SEP makes of transcendent Time, imagining how its passing would be if anisotropy did not prevent it from transcending the conscious sphere. However, the only indirect datum that in any way reflects transcendent Time is the extension, the measure of the original duration: everything else, the before and after, is assumed, added by the SEP. The “time,” in which I’ is believed to pass, and on which the present of its extensive presence is clearly noted, is in truth a non-existent, falsified time: it is not possible for the consciousness, the essence of which is immanent transversal time, to know transcendent Time directly. If it were, on the other hand, possible, if transcendent Time were capable of isotropically coming about and completely encompassing the integrity of the microcosm, then neither the consciousness of the Paśu nor any other consciousness outside of that of the Demiurge could exist.

F. The Conscious Subject in the Comprehensive Present SCP

Let us suppose that the conscious subject has retained the emerging I’ symbol as seen in Figure 25. Then, if instead of attending to the extension it experiences the comprehension of the symbol, it will be possible that it apperceives its own temporal essence, i.e., the succession of immanent Time, and the dialectical character of the actual present. For this it will be necessary to situate itself in another perspective, different from the extensive confrontation of the SEP, in order to comprehensively apprehend the symbol. This new situation has been analogically indicated in Figure 25 with the letters SCP.

Now, comprehension is a dimension of concepts analogous to the volume of the xx slice: the “comprehension” indicates how close the concept is to coinciding with the truth of the entity, i.e., the volume of the slice indicates how close the concept is, in semic terms, to coinciding with the schema of the entity or Relationship. As every rational representation, such as I, is homologous to the concept that it signifies, its comprehension dimension is necessarily equivalent, as explained in the previous section (article “F,” third commentary). Then what does it mean to “experience the compre-

hension of the symbol”? Answer: to apprehend its structure; to become aware, not of the mere appearance that denotes the extension, but of its semic complexion. For this it is necessary to be situated at a precise perspective, which enables *to comprehend* at a single glance, i.e., in a single cognizing act, the structure of the symbol. That is: the conscious subject must be situated, not in front of the symbol, but alongside it; seeing it, *not as emerging, but as circulating*. In other words: even being retained in the present, the comprehensive observation of the SCP must take place alongside the symbol, noticing the direction of its transit, i.e., verifying that the emergence comes about in immanent Time.

It is necessary to strongly affirm that it is not possible to comprehend any symbol or conscious representation without an effective change of perspective of the conscious subject: there does not exist here a “principle of relativity” that would enable, for example, to turn the symbol with the fantasy and “face the comprehension head-on.” This is impossible because *always*, in all possible cases, the frontal aspect of the symbol is extensive for the conscious subject. In order to experience its comprehension, a movement of the conscious subject is unfailingly required that situates it *alongside* the retained symbol.

The first intention directs I’ toward oneself and, therefore, its emergence comes about in immanent Time. Arising in consciousness, i.e., crossing the threshold of Ψ consciousness, the symbol is retained “from the future” by the conscious subject, which is then situated in a favorable position for its comprehension. Then, the I’ symbol is the concrete, clear, and definite content of a conscious thought. In said consciousness, the SCP has to be capable of making the following distinctions:

First: above all it experiences the objective certainty of the symbol, i.e., there is patent evidence that the symbol constitutes an *object* different from the SCP

Second: in such an object, as a particular force pointing toward oneself, it perceives the *first intention*.

Third: it apperceives, also, the very *attention* placed on the retention, which is a kind of *second intention* that refers the symbol to the cognizing subject.

Fourth: it thus grasps the *present* moment as the product of a dialectical tension: the first intention and the second intention are revealed as clearly opposing forces.

Fifth: *to comprehend* is to perceive the structure of the symbol, i.e., to apprehend its essence: this superior possibility of knowledge is forbidden to the SEP, which only perceives an exterior appearance, all the more rational the more reflective its inquiry (see previous section, article “G,” second commentary).

Sixth: finally, the SCP can apperceive its own successive essence, i.e., *immanent Time*. But such apperception, being comprehensive, is made without any reference to transcendent Time, the datum of which for indirect knowledge is the extension. This means that the SCP is capable of apperceiving immanent Time in absolute form; hence the disposition of the conscious subject to apperceive immanent Time is denominated: *faculty of chronic autoscopy*.

The Lost Virya: A Paśu With Hyperborean Lineage

In the last section we have completed, although in a certainly elementary form, the exposition of the main concepts that the Hyperborean Wisdom affirms about the Paśu, that animal-man who was inhabiting the Earth at the arrival of the Traitorous Siddhas. It was necessary to expound such concepts in order to explain, perhaps for the first time in this exoteric language, the Mystery of the enchainment of the Spirit to the evolution of matter. We now know what the Paśu is, we know the structures in which its transmigrating soul subjectively manifests itself: in consequence, we know that what the Paśu is, *the Spirit is not*. We have thus taken an important step toward an intelligible vision of the Mystery. The following step will lead us directly to the nucleus of the Mystery, i.e., to the spiritual enchainment.

A. The Inheritance of the Virya

Let us recall one of the first paragraphs of the section “Treason and Spiritual Enchainment”: “. . . the treason of the Traitorous Siddhas was consummated *in order to serve a specific aim: the enchainment of the Spirit-spheres to the material plane*. We return, then, to pose that question with which we present the analogical model of the Spirit-sphere: ‘how is it enchained to matter, to the ephemeral of life, to the variations of nature, to the cycles of life and death, how it enchained, we repeat, an eternal Spirit to that illusion?’ Now that we know, analogically, that it is a Spirit (and also a Paśu), let us explain how it could be enchained to matter. Next, the ‘genetic key of the Karmic system’ is alluded to as a conscious method in plasmating, in the blood of the Paśu, ‘an image of the Origin of the Hyperborean Spirit’: Thus is constituted in the blood memory the ‘memory of the Origin,’ which is an authentic perpetual inheritance of the Traitor-Manu-Siddha; and it is plasmated in the blood and not in any other substance because the ‘plasmating force’ used is passion: passion in the Maithuna or, if you will, love.

“The key to the system consists, then, in plasmating an image of the Origin in the blood of the Paśu by which the latter acquires a divine inheritance and becomes a Virya. It is only to be reiterated that such a donation has no benevolent characteristic but aims at the enchainment of the reverted Spirits. It may be considered, for greater clarity, that the ‘plasmation of the Origin’ is the first part of a two-stage plan, the second of which would be the enchainment itself. The creation of the Minne would thus have the sole object of facilitating the binding of the Spirit with matter. . . .” From these paragraphs, which we are quoting from a previous section, the frightening fact emerges that the Viryas genetically descend from

divine beings, extraterrestrial Gods, *but that they are not loved by them*. On the contrary, their divine ancestors do not hesitate to subject them to the ruthless evolutive system of Karmic reincarnations based on pain and suffering, to learning by the method of rewards and punishments, i.e., of action and reaction. But the majority of the Viryas ignore that in their being exists an essential duality. And perhaps it is, in many cases, better that this is the case: otherwise, *from knowing from whom they descend*, they would surely go irremediably mad. On the one hand, as Paśu, the Virya is animal-man, i.e., *a son of the Demiurge*; on the other hand, as the depository of an image of the Origin in the blood memory, the Virya is also divine, i.e., *a son of the Hyperborean Siddhas (Traitorous)*. As a son of the Demiurge, its finality is to reach ontic autonomy, human entelechy, in order to admire, with the maximum possible meaning, His Work; that is the true finality of the Paśu, who, meanwhile, usually believes that it exists for something else; but such an illusion invariably vanishes when “at the end of a Great Day of Manifestation” comes “the Night of Brahma,” the mahapralaya in which all material creation is phagocytized by the suctioning nothingness of an End that is equal to the Beginning; and in that nothingness, naturally, everything ends, the Paśus or Viryas together with all classes of monadic manifestations. This fatal finality of human nature is, of course, not very attractive. But, as the son of the Traitorous Siddhas, the Virya also fails to foresee a benign future: his divine ancestors conceal from him, using all sorts of trickery, the fact and the right of his descent; but if, for some extra Karmic reason, the Virya were to perceive in the blood memory the remembrance of the Origin, if he were to suspect that “something in him is not from here,” then he would face the most terrible hatred and contempt on the part of his “divine” ancestors; but they would not try to destroy them, but would use their incredible powers to submerge him into an intense mayic illusion, i.e., to plunge him even deeper into strategic confusion; on this side, then, too, he can expect nothing but the final dissolution of the cosmic Pralaya, since the Traitorous Siddhas are not willing to enter into *any particular dealings* with the Viryas, i.e., none that could lead them away from Karma.

Before such a dismal panorama, what way out is left for the Virya, what hope can he have of escaping the demented plans of the Demiurge and the Traitorous Siddhas? Answer: The liberation of the Hyperborean Spirit. That is: the only possibility of escape consists in that the Virya traces his Hyperborean memory back to the Origin and transmutes himself into a Divine Hyperborean, *unchaining* the captive Spirit, i.e., that *he procures the “normality” of the reverted Spirit-sphere*. So that such a possibility is effectively concretized, it is necessary that the Virya acts within the frame-

work of a *Hyperborean Strategy*, a matter that will be studied in the Second Part: there will be described the *luciferic graceful attitude* that the Virya must adopt as a basic strategic posture of spiritual liberation. In what remains of the First Part we will deal with an important subject that must be previously clarified: the spiritual enchainment.

B. The Ego of the Virya and the Infinite Ego

Let us recall what was previously said: the Traitorous Siddhas have conceived “a two-stage plan,” the first of which lies in the genetic key and the second in the spiritual enchainment. We must, then, begin with the first stage.

The genetic key, the inheritance of the Origin, transforms the Paśu into a Virya. The best way to clarify this fact is to ask whether there is any evident difference that demonstrates such a transformation; that is: what is the first and permanent effect of the genetic key on the Virya that converts him into a being different from the Paśu? Answer: The appearance of the *Ego*. In effect, in the Paśu, the closest thing to the Ego is the conscious subject, which never says “I am,” not even when it animates an autonomous entity: the Paśu, once entelechial perfection is reached or during the evolution of the conscious sphere, always acts in accordance with the objective of the finality, placing meaning on the entities, producing culture, etc. The conscious subject, in accordance with the microcosmic objective, the more it develops, the more it is imbued with the organic character of the macrocosm, the more it admires the Work and the Creator. In other words: the higher the level of consciousness of the conscious subject of the Paśu, the more oriented toward the macrocosm are its external references. A highly developed conscious subject is “harmonically” referred to the Demiurge and this definitely prevents him from manifesting as an Ego or, even, from experiencing a spiritual egoism similar to that of the Virya. But how, then, is an Ego characterized? Answer: by the essential certainty that the quiddity itself is something unique, indestructible, inimitable and, of course, different from the Demiurge Jehovah Satan, or whatever He is called, and **not created by Him**. Whoever experiences this essential certainty is very likely to be a lost Virya. “My experience is that of the ‘I,’ the feeling of being ‘I,’” declares Miguel Serrano. And he continues in this way: “. . . it is wrong and dangerous to pretend that our experiences are shared by others. Something that could be taken for something simple, the experience of the ‘I,’ of feeling ‘I,’ could seem natural and well generalized. However, each time that I have consulted others about whether they feel ‘I,’ exclusively ‘I,’ in the midst of the Universe, I have not succeeded in getting that acute experience through, finding myself

as if facing an impenetrable wall. And on the faces of those consulted, almost always an expression of surprise, of bewilderment. Strangely, they had not had that experience. That was not their tuning fork (the sensation of the 'I' is a sign that distinguishes the awakened Virya). To such an extent that I have come to think that in the world, only I feel 'I.' "

But, if the Ego is something different from the conscious subject, if it arises in the Paśu because of the genetic key and is the evidence of its transformation into a Virya, what, then, is the Ego? Answer: *in every Virya, the Ego is the manifestation of the enchained Spirit*. Of course, we are referring to the Ego defined above, to the Ego of Miguel Serrano, to the Ego of the absolute individual identity. This answer obliges us to make an immediate clarification in order to avoid a quite probable confusion: *the answer does not tell us that the Ego "is" the Spirit; it only assures us that it is "its manifestation."* What does this clarification mean? What does it add to the previous answer? Answer: The clarification aims to avoid confusing the Ego with *a direct expression of the Spirit*, when we already know, from the first subsections, that "the enchained Spirit does not know that it is." The Ego, effectively, is considered the purest form of "consciousness" and it may seem contradictory that on the one hand it is linked to the Spirit, as evidence of the enchainment, and on the other is affirmed that the Spirit ignores its enchainment; how, if the Ego is consciousness, does the Spirit ignore its situation? Precisely because this question constitutes an error, it was clarified that "the Ego is the *manifestation* of the enchained Spirit" and not the expression of the Spirit itself. Although the proposed distinction seems too subtle, it becomes immediately clear when we appeal to the analogical concepts about the Spirit obtained with the help of the Model of the Sphere.

In "The Reverted Spirit-sphere" section we saw that the Absolute Ego, of "normality," was moving to the Infinite Ego of the "abnormality" of the Spirit. The Infinite Ego was being synthesized in an "infinite pole," in which all the projections of the exterior points of the sphere were converging: the "infinite pole" is necessarily found in the infinite and, that is why, the projections of the Vultus Spiritus, the spiritual Face, cross the cosmic space of the macrocosm in all directions. It results, then, that "between the Spirit-sphere and the Infinite Ego, the world of finite entities, i.e., the '*interior*' macrocosm must be *complete*; or, in other words, the Infinite Ego surpasses the world of finite entities *by way of the infinite*; it is as if, in Figure 8, *everything finite were between the violet circle* (expanded infinite pole) *and the green circle* (spiritual Face)." In the following section this concept was completed: *"the reverted Spirit-sphere ignores its situation because between it and its Infinite Ego is interposed the absolute disorder of the "archetypal order" or "material*

plane”; the reverted Spirit is essentially opposed to said “order” and, such opposition, creates a barrier of non-communication with its own Infinite Ego that is “beyond the material plane”; on the other hand the Infinite Ego, from the infinite, only “sees” the supreme illusion of the archetypal order, a “Maya,” when “looking” toward the spiritual face. Such is the drama of the reverted Spirit that is called: strategic confusion.”

Let us now consider the following concept of the Hyperborean Wisdom, the significance of which will finally reveal the Mystery of the spiritual enchainment: *the particular Ego of the Virya is brought about by the reflection of the Infinite Ego in the image of the Origin, the memory of which persists in the blood memory.* Logically, several commentaries are required in order to explain such an important concept.

First: The preceding concept is known by the synthetic name of “*spiritual enchainment*” and should be understood that it is alluded to every time that name is mentioned. The “spiritual enchainment” is the second act of the Greater Mystery called the White Treason of the Traitorous Siddhas; the first act has been, naturally, the original confusion and disorientation of the Hyperborean Spirits, a Mystery that we have analogically explained as the “reversion of the Spirit-spheres.”

Second: On the other hand, the “spiritual enchainment” is produced as an effect of the Traitorous Siddhas’ “two-phase plan,” the first phase of which consists of the genetic key. According to what we have already seen, we can describe said plan in a more complete way: The first phase, the genetic key, introduces into the blood memory an “image of the Origin,” which constitutes a perpetual inheritance that is biologically transmitted in the races of lost Viryas; like every psychic termination the “image of the Origin” has a semic character and, that is why the Hyperborean Wisdom denominates it Symbol of the Origin; in the Second Part it will be seen that the exterior, significant projection of the Symbol of the Origin is the mysterious Sign of the Origin, from which is derived by way of deformation and mutilation, among others, the Hyperborean swastika. The second phase of the plan, the spiritual enchainment, is fulfilled when the Infinite Ego, partially reflected in the Symbol of the Origin, brings about the particular Ego of the Virya.

Third: In the Symbol of the Origin, of the lost Virya, only a very small part is reflected of the Infinite Ego, which consists of the polar synthesis of the infinite “gazes” projected in all directions of space (see Figures 7 and 8). This fact will be analogically explained in article “H.”

Fourth: It is now better understood, in light of the concept of spiritual enchainment, the previous affirmation that “the Ego of the Virya is the *manifestation* of the enchained Spirit” and that the

same should not be confused with a *direct expression* of the Spirit. The reverted Spirit, in effect, *is eternal* and, therefore, *non-successive*; this essential quality maintains it absolutely apart from the transcendent Time of the macrocosm, in which finite and successive entities occur. It would be wrong, then, for a “direct expression of the Spirit” to occur in the lost Virya, i.e., in the potential macrocosm: an entity that effectively comes about in transcendent Time. On the contrary, the Ego of the Virya is a “manifestation of the Spirit,” but an indirect manifestation that is realized when some of the infinite gazes discover, in a finite entity, the Symbol of the Origin and are reflected in it. It is not, then, the Spirit who “expresses” itself in the Ego but, on the contrary, its manifestation occurs without the Spirit’s knowledge. It is evident: if the Ego of the Virya participates in the Infinite Ego, it must suffer from its same non-communication, i.e., the abnormal disorientation caused by the White Treason. “The reverted Spirit-sphere ignores its situation because between it and its Infinite Ego is interposed the absolute disorder of the material plane”; etc.

C. Objective of the Traitorous Siddhas’ Plan

On numerous occasions we have mentioned the objective of the spiritual enchainment: the Traitorous Siddhas were intending to complete the evolution of the animal-man or Paśu so that it could comply with its finality of producing culture and placing meaning on the world. The Paśu was, at that time, evolutively stagnant, without managing to develop the conscious sphere. The genetic key was therefore pointing toward such an objective.

At the time of the enchainment, the Paśu had acquired the evolutive level that Figures 11 and 11b show: the conscious sphere was extremely elementary, although it was certainly existing, as was the conscious subject that was animating it. However, this situation radically changed, the Paśu developed its conscious sphere in a brief period and transformed into a great producer of culture, when the genetic key made possible the appearance of the Ego of the lost Virya.

Summarizing, the objective of the Traitorous Siddhas’ plan was *theoretically* coinciding with the microcosmic objective of the finality of the Paśu: to completely develop the conscious sphere. But, as we have seen, the complete development of the conscious sphere leads to ontic autonomy; and in this the Traitorous Siddhas’ plan was differing *practically* from the Demiurge’s evolutive Plan: *they were only going to permit those to reach ontic autonomy, the actual microcosm, who had previously incorporated themselves into the occult hierarchy of the White Brotherhood.* Those who did not

fulfill this last condition would be destroyed or perpetually submerged in confusion.

In any case, the animal-man of the Earth was definitively transmuted by the concrete action of the Traitor-Manu-Siddha, i.e., by the hereditary inclusion of the Symbol of the Origin in the blood memory. As has been said, subsequently the conscious sphere developed in great measure and the Viryas were able to construct great civilizations, many of which no one remembers any more.

D. The Function of Blood in the Genetic Key

Blood, of course, interests all the structures of the microcosm because its distribution forms the physical counterpart of the astral body, i.e., of the subtle vehicle of the soul. The evolutive animic subject, even if it manifests itself in specific structures, in reality comes from the blood, from determinate functions that the blood executes in the different structures of the microcosm. It is through the blood, through an astral blood that Western science is still unaware of, that the soul manifests itself as a subject in the psychic structures of the Paśu; and in that blood, as a Hyperborean inheritance from the Traitorous Siddhas, is deposited the Symbol of the Origin. As was explained in the section "Treason and Spiritual Enchainment," the genetic key has made possible that the memory of the uncreated entity is preserved in the blood and that, through it, the Paśu is transformed into the Virya, *enchaining* the Ego, i.e., the manifestation of the Hyperborean Spirit, to the conscious subject. But we must notice here that it will be impossible for every lost Virya *to comprehend* the genetic key without a previous tantric initiation of the Hyperborean Wisdom; in the Second Part, however, we will give an idea of such an initiation *in an analogical description* that has the virtue of throwing enough light on the genetic key. It is also possible to find many suggestive commentaries in the novel of divulgation *The Mystery of the Hyperborean Wisdom* and in the books of Miguel Serrano. However, although it is not convenient to enter into the incomprehensible details of the genetic key, it is essential to point out what its technique consists in: in the Maithuna, i.e., in the sexual act between the Manu and the members of the human species. The Maithuna constitutes for the Paśu, apart from the execution of its procreative function, *a mode of sensitive knowledge*: in fact, during the mating, the partner is an external entity that intensely impresses the sensorial sphere and brings the discovery of a human design to reason. The schema of such a design, obtained by means of sexual contact, possesses its active potency largely referred toward the affective sphere; that is: every thought on this schema will produce concepts of which representations correspond to the extreme case (c), i.e.,

representations that will be oriented toward the heart and will never be made conscious; this is the reason why the Paśu is not conscious, for example, of the formative phases of the potential microcosm, or son, procreated, even though its symbols are found in the schema of the conjugal design. Well, despite the fact that the predominant affective intentionality in the active potency is normally effectuated in Paśu couples, when the Maithuna is performed by the Manu the case is quite different.

E. The Traitorous Siddhas Modify the Human Design

In every entity exists a finality and a suprafinality: the first is the terminus of the universal Archetype and the second the particular terminus of the demiurgic design. The potential microcosm of the Paśu, as an entity, is also sustained by a universal Manu Archetype, Manu, which is incognizable due to the reasons given in the section "Archetypal Memory and Reason." The particular equivalent term is the "human design" that we have mentioned, when studying the formation of the conscious sphere, as "the discovery of oneself." The theme of the human design is an ancient Mystery known as the *destiny of the human monad*; thus, the design of a particular Paśu expresses the destiny of its monad, a destiny that has been conceived by the Demiurge and, in whose Plan, exist many complementary symbols of the universal Archetype. In this "human design," at a point in the formative series that makes up its plan, is designated the precise moment in which the Paśu will carry out the discovery of itself and will begin its history, i.e., the conscious sphere. At that moment, and in all subsequent cases in which it experiences such a perception, an *intuition of ontic autonomy* occurs, which, naturally, is often interpreted as a mere subject-object differentiation. The possibility of ontic autonomy causes a highly shocking impression that is interpreted by reason as a schema of one's own design and translated by the cultural subject as the symbol of which emergence gives rise to the formation of the conscious sphere: *the symbol of ontic autonomy is the first to emerge with transversal energy; but that primordial emergence does not take place "in" transcendent Time, since the conscious subject does not yet exist, but it is the subject itself that, because of the first shocked intention, heads toward a higher zone of the psyche and there places the symbol as a "center of self-reference"; from this symbol is then structured the self-schema or history of the microcosm.*

With these clarifications we wish to demonstrate that the human design, as monadic destiny, is a particular Plan which is applied *over* the universal Plan of the Archetype *in* the microcosm; that is why the schema of the human design, for example that ob-

tained from the practice of Maithuna, although it does not contain the complete Plan of the universal Archetype, has, on the other hand, many references to it. The physical structures that inspire the universal Archetype, on the other hand, are, as is known, encoded in the nucleic acids of the human chromosome; but such structures are only a very small part of the Plan in which a Manu Archetype consists.

Now, the evolutive failure of the Paśu, which motivated the intervention, in accordance with the Demiurge, of the Traitorous Siddhas, was rooted in the scarce evolution of its conscious sphere; but, as we just saw, such evolution depends to a great extent on the discovery of itself, i.e., *that its own design reveals at some point the possibility of ontic autonomy*; then, it is evident that in that phase of the Plan the most important intervention of the Traitorous Siddhas must have taken place. And, in truth, it has thus occurred. The Traitorous Siddhas, faced with the impossibility of, in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate upon the human design, permanently modifying the destiny of man: by that path they were hoping to achieve a rapid development of the Paśu's conscious sphere, an objective which was definitively fulfilled.

F. Technique of the Genetic Key

In a few words we will describe the technique used in the genetic key. It is based on the Maithuna between a member of the human species, from which peoples and nations will descend, with a Traitor-Manu-Siddha incarnated in an actualized body of the Manu Archetype. *But in that body, although the universal terminus corresponds to the Manu Archetype, the particular terminus certainly cannot correspond to the demiurgic design because the design is the monadic destiny and in said body there is no monad but a Traitor-Manu-Siddha, i.e., a Hyperborean Spirit.* In this way, the Traitor-Manu-Siddha, administers to the Paśu, during the Maithuna, the knowledge of a modified design *in which the symbol of ontic autonomy has been substituted as a self-inductor by the uncreated Symbol of the Origin.* But the symbol of ontic autonomy has not been eliminated but substituted, in its function of inducing the self-discovery, by the Symbol of the Origin, becoming a mere complement of the Symbol of the Origin.

The reason for such a substitution obeys the second phase of the plan of the Traitorous Siddhas, i.e., the spiritual enchainment; because here, in the substitution of the symbol of ontic autonomy for the Symbol of the Origin, *the infernal genius of the Traitorous Siddhas is better seen than in any other act: in effect, from then on, the Virya would no longer, like the Paśu, have "to discover" the*

symbol of ontic autonomy in order to initiate the formation of the conscious sphere, but the Symbol of the Origin "would be discovered" by the reverted Spirit-sphere and it, without knowing it, would powerfully develop the conscious sphere. The evolutive initiative would thus be ceded, the Spirit enchained to the Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the Virya, would have to exhibit the permanent interior duality of the soul and the Spirit.

Returning to the description of the technique used in the Maithuna, let us clarify what was expressed in F, about the fact that the Traitorous Siddhas, by modifying the design, were permanently modifying the destiny of man. This affirmation is due to the following fact: during the Maithuna, the design of the Traitor-Manu-Siddha is irradiated on the microcosm of the Paśu in such a way that the substitution of the Symbol of the Origin is plasmated, also, in the blood of the Paśu, *as an acquired characteristic*. Thus, the Paśu's own design becomes definitively modified, in imitation of the design of Manu. In consequence, the technique of the genetic key *causes a genetic mutation in the Paśu*. This should be well understood because there are those who erroneously believe that "from the copulation of Angels with the daughters of men" the Viryas arose, which is inexact because we already saw that, during the Maithuna, a mutation of the Paśu is produced, a mutation that is necessarily hereditary. The Virya is not, then, the hybrid fruit of the carnal sexual intercourse between "Angels" and men, but the descendant of a Traitor-Manu-Siddha and *of a Paśu previously transmuted into a Virya due to the effect of sexual magic or the technique of the genetic key*.

The Virya receives, then, a double inheritance: divine from his Hyperborean ancestor and mutant from the Great Paśu Ancestor. However, as an effect of the Kaly Yuga many communications of Viryas have committed the "racial sin" of mixing their semi-divine blood with the blood of the animal-man or Paśu, introducing into their temperament a strong animal tendency, i.e., involutive. Because, it must be affirmed, that valuable divine component that can convert man into a God or into a Demon, the Symbol of the Origin, must be preserved by the Pure Blood: both the technique of the genetic key of the Traitorous Siddhas, i.e., the plans of Chang Shambhala, and the Hyperborean Strategy of returning to the Origin, of the Siddhas of Agarthā, demand racism as a means of preserving the extraterrestrial inheritance: only the Elders of Zion, the Chiefs of the Chosen Race of the Demiurge Jehovah Satan, procure by all means to degrade the Hyperborean lineages of the Earth. What a Hyperborean Strategy of the Loyal Siddhas is and why the Hebrews act that way are questions that will be responded to in detail in the Second Part.

Finally, it should be added that the Symbol of the Origin, by reflecting the Infinite Ego, signals the beginning of the history of the microcosm or consciousness: the self-schema is structured, then, around the Symbol of the Origin. But, upon the Symbol of the Origin emerging, it does so transversally, transported by the conscious subject that thus manifests itself for the first time; and, as the Symbol of the Origin reflects the Infinite Ego and manifests an Ego *in* the Virya, it is understood that from the first moment the conscious subject and the Ego find themselves identified, profoundly confused. But the confusion between the animic and the spiritual is a necessary condition in the Plan of the Traitorous Siddhas, so that the Spirit impulses the evolution of the soul.

G. Location of the Ego in the Virya

The plan of the Traitorous Siddhas had the objective of developing the conscious sphere of the Paśu; for this purpose, in a first phase, they plasmate the Symbol of the Origin in the blood memory; the second phase is automatically fulfilled when the reverted Spirit is reflected, without knowing it, in the Symbol of the Origin and causes an Ego. Evidently it is the Ego that is responsible for the development of the conscious sphere, i.e., for the fulfillment of the objective of the plan, and this could not be done in any other way than through the conscious subject, which animates the conscious sphere: the seat of the Ego, its natural residence, must therefore be none other than the conscious subject. However, for this to happen, the Symbol of the Origin should be permanently *over* the conscious subject. One may ask, how could that occur without the conscious subject objectively noticing and rationalizing the Symbol of the Origin? Answer: The Symbol of the Origin is an *uncreated entity*, i.e., *not created by the Demiurge, who is the one who created all the entities; therefore, there is no universal Archetype that corresponds to it* on the archetypal plane of the macrocosm and, in consequence, *neither is there its inverted copy in the archetypal memory of the microcosm*: reason is, in the end, incapable of interpreting the Symbol of the Origin because the brain has no archetypal elements with which to rationalize it. This means that the Symbol of the Origin *does not exist* for the rational subject or for the cultural subject because *they cannot relate it to their respective structures*. Only the conscious subject of the Virya, which is in permanent contact with the Symbol of the Origin, would be able to *apperceive it* in the noological undercurrent of the *Ego: but such an apperception will never be rational because it lacks meaning, because it does not come from the cultural structure but from the blood*.

We know that meaning is the fundament of thought: every conscious representation, every image, even the apperceived fantasies, are founded on the rational significance proposed by the cultural subject in a horizontal language. But how does one apperceive the Symbol of the Origin, which lacks rational significance? Answer: if the conscious subject were to apperceive the Symbol of the Origin, *as a thought*, it would only become aware of the Ego as an object: *it occurs this way because the content of the Symbol of the Origin is the Ego*. In that case the conscious subject would dissociate itself from the Ego, and in a sort of super-reflection, would manage to objectively apperceive the Ego, i.e., the soul would become aware of the Spirit.

But, from the point of view of the Hyperborean Wisdom, it is not so much what the conscious subject, the soul, experiences upon apperceiving the Symbol of the Origin that is of interest, but rather what the Ego feels in a similar case: *if the Ego were able to apperceive the Symbol of the Origin in which it is reflected and from which it proceeds, if it were able only to intuit it, it would know at once that "it is not from here" and would attempt to orient itself toward the Origin, tracing back the memory contained in the blood, causing this apperception of the Ego is the objective of the "A-mor song of the Siddhas"; a Strategy of the Siddhas of Agartha that will be studied in the next section.*

It is important to emphasize that the intuition of the Symbol of the Origin from the Ego, that awakening, that spark of light that the Spirit gives off, affects the conscious subject with the sensation of an infinite nostalgia, "like a memory of another world," a reminiscence of a lost happiness, Eden, paradise, known and forgotten heavens, divinities and terrors unsuspected until then and that overwhelm the soul. That is why the animic reaction is typical, attempting to obstruct the blood memory of the Ego, degrading the divine intuition of the Origin by all the rational means at its disposal. And the Ego, *always*, will have to struggle with the soul, with that expression of the Demiurge, before accessing the Origin and attempting to revert, to return to normality, to the reverted Spirit-sphere, to the Hyperborean Spirit *that is Oneself*.

H. Analogical Study of the Spiritual Enchainment

The genetic key has transmuted the Paśu into a Virya and endowed him with a divine inheritance: the Symbol of the Origin in the blood memory. But, through the Symbol of the Origin, the Spirit is enchained to the evolution of the Paśu, now a lost Virya: what for the Spirit constitutes a supreme evil, for the Paśu represents the greatest good. It is, of course, a terrible Mystery, which must be approached with much prudence and valor. A mode of approach

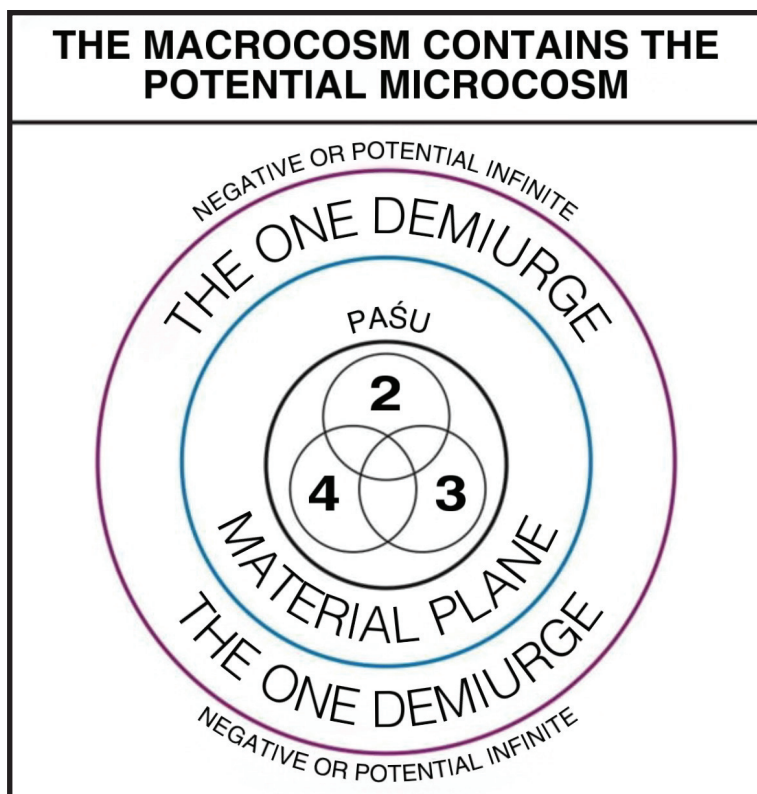


Figure 27

that can be highly suggestive consists in using the Model of the Sphere, which we saw in the first subsections, and linking it to the analogical schema of the Pašu: we will thus have the possibility of graphically representing the lost Virya in a system that keeps rigorous conceptual correspondences with the Mystery of the en-chained Spirit.

The body of the Pašu is a potential microcosm, successive in transcendent Time; therefore its passing occurs within the macrocosm, where the formative potency of the archetypal plane sustains its evolution. This situation has been depicted in Figure 27; compare with Figures 9, 11 and 11b.

Let us now suppose that the Pašu of Figure 27 has the Symbol of the Origin incorporated into it because of the genetic key. What is the effect? Answer: Let us remember that the gazes of the reverted Spirit-sphere (see Figures 5 and 6) traverse throughout cosmic space, i.e., “the world of finite entities,” to meet at the infinite pole (see Figures 7 and 8) where the synthesis of the Infinite Ego is realized.

This situation should remain unalterable for the Infinite Ego since the Spirit-sphere is *eternal* and, therefore, *not successive* in transcendent Time. However, at the coming of the Pralaya, when

The One concludes His Day of Manifestation and the material order is dissolved, then the Spirit-sphere will be able to reorient itself, since the world of finite entities will no longer stand between it and its Infinite Ego. But, until that day arrives, the Spirit-sphere will have to remain in absolute disorientation.

But, behold, the Traitorous Siddhas introduce into the macrocosm the uncreated Symbol of the Origin and some of the infinite gazes are reflected in it, procuring to orient themselves toward the Origin. Thus, in the Symbol of the Origin is synthesized an Ego that participates in the Infinite Ego. Here is the answer to the previous question.

In Figure 28 is shown the intersection of the Paśu with an expanded infinite pole of the Infinite Ego, by effect of the genetic key. It is thus seen that the Virya participates to some extent in the Infinite Ego.

To study such participation in more detail it is useful to observe Figure 29, in which only the Spirit-sphere and the psychic structure of the Paśu have been represented; it should not be forgotten, of course, that this situation takes place in the ambit of the macrocosm.

We see there that the light sphere has been marked with a thicker stroke (compare with Figure 22) and that in its interior, on a *concave AB line*, some gazes of the Spirit-sphere are reflected. Analogically, the AB line corresponds to the profile of the Symbol of the Origin: it is *concave* because “*the orientation of spiritual gnosis is marked by ‘the concave,’*” as explained in the section “The Normal Spirit-sphere.” Well, the Spirit manifests itself *on* the AB line as the Ego of the Virya, an Ego that spontaneously tends to confuse itself with the conscious subject due to the fact that the AB Symbol of the Origin is always situated in the light sphere by determination of the genetic key.

I. The Spiritual Enchainment Introduces the Infinite into the Microcosm

The macrocosm is a world of finite and successive entities. Neither on the archetypal plane nor even in the archetypal memory of the microcosm, is there an infinite Archetype. Much less is there any design that reveals it: the infinite, then, is a knowledge essentially forbidden to the Paśu. However, by the intervention of the Traitorous Siddhas, the Sign of the Origin has come to cause the manifestation of the Spirit-sphere in the microcosm and the participation of the Infinite Ego in the evolution of the Paśu; in consequence, this incomprehensible fact has occurred: *the Virya is a finite entity that participates in the infinite.*

But, being so, in what place of the microcosm, in what structure, in which dimension, where, in short, is it necessary to seek that interior infinite of the Virya? Answer: The actual, real, complete infinite, can only be in the Infinite Ego; therefore, it can only be found when the Ego of the Virya transcends the finitude of the conscious subject, of the soul, of the self-schema, and knows itself to be alien to evolution, a reflection of the eternity of the Spirit. Only then, after such a liberation, after the Great Deception has been broken, is the unthinkable transit between the finite and the infinite possible; only then is the reversion of the reverted Spirit-sphere possible, the return to its normality.

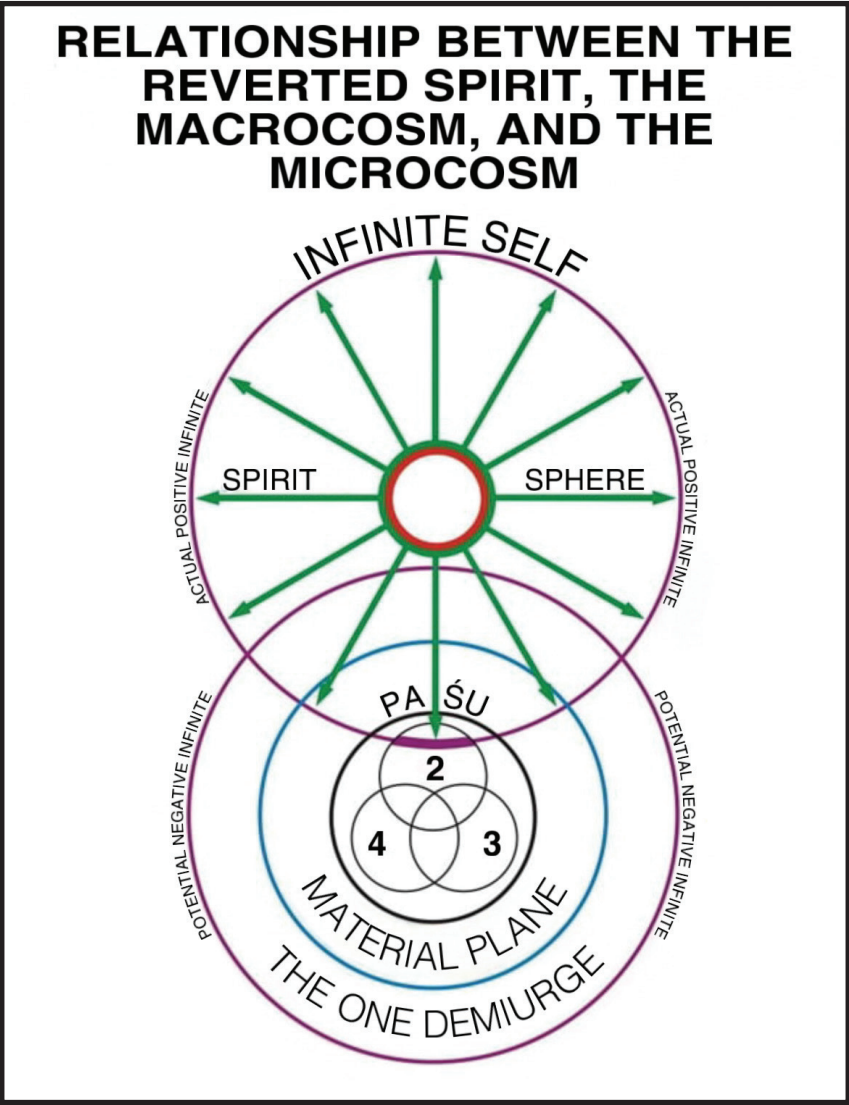


Figure 28

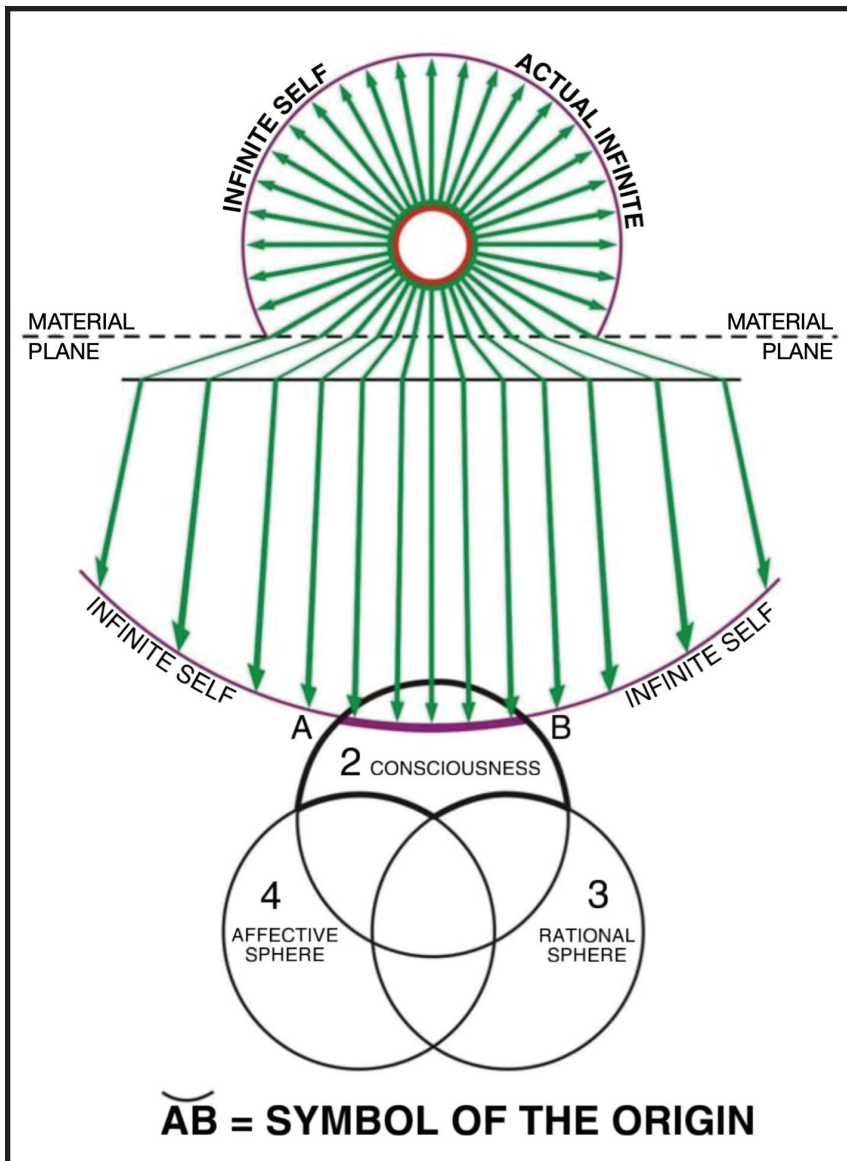


Figure 29

In order to clarify this answer we have to distinguish exactly between “the lost” (or “asleep”) Ego and “the awakened Ego” that constitute the two modes of acting of the Virya’s Ego. Of these, only the awakened Ego is capable of gnostically accessing the infinite of its own essence *as the culmination of a Hyperborean Strategy*. The other, the lost Ego, will never know itself to be infinite because it is temporalized, identified with the conscious subject; it must first liberate itself, awaken from the Deception, before even conceiving the spiritual transcendence, the mutation of the Virya into a Siddha. That is why the Hyperborean Wisdom qualifies the Viryas as “lost” or “awakened,” according to the quality of their empirical Ego.

The Infinite Ego is *insubstantial*, the polar synthesis of the Spirit. The Symbol of the Origin, on the other hand, is *substantial* like every psychic termination: it is a semic element of energetic substance. But the Infinite Ego, when reflected in the Symbol of the Origin, generates the Ego of the Virya that may be substantial or insubstantial according to its “lost” or “awakened” condition.

The genetic key of the Traitorous Siddhas aims to produce, in the Paśu, an Ego as substantial as possible, i.e., a hypostasis of the Infinite Ego: in this way its infinitude is attenuated. Thus, a lost Ego is obtained, which total activity can be taken advantage of in order to impulse the evolution of the soul. The lost Ego arises in the bosom of the conscious subject, confused with the latter, as a hypostasis of the Infinite Ego denominated *persona*. That is to say: behind the personality of the Virya, in his persona, breathes a lost Ego that is the hypostasis of the Infinite Ego, the reflection of the eternal Spirit. Only he who makes the inverse transit, from the mere personality to the substantial lost Ego, and who transcends that hypostasis that is seated on the Symbol of the Origin and arrives at the Symbol itself, will have the certain possibility of accessing the actual infinite, the Spirit.

But the interior discovery of that possibility of liberation was forbidden from the beginning to the Virya, who was not yet being called by that name. As will be explained in the Second Part, in exposing the “O” Strategy of the Siddhas, the intervention of Khristos-Lúcifer definitively altered the plans of the Traitorous Siddhas and left open a path for the liberation of the captive Spirits. Since then, whoever manages to be included in the “O” Strategy of the Siddhas, can opt to apply one of the seven ways of Liberation of the Hyperborean Wisdom in order to find and follow the inverse path that leads to the Vril: “to him, to the semi-divine man who fights against the Demiurge and His allies to liberate the captive Spirit, and who follows, for this purpose, the inverse path of the Pure Blood, only to him was given the name of Virya.” This Virya is, of course, the “awakened Virya,” possessor of an insubstantial awakened Ego, capable of apprehending the Symbol of the Origin in the Pure Blood and hearing the Song of A-mor of the Siddhas. *The motive for these “Fundamentals of the Hyperborean Wisdom” is, precisely, to grant to the lost Ego the necessary elements to attempt the transmutation into an awakened Virya, i.e., to seek his awakened Ego and discover himself as infinite, insubstantial, a reflection of the eternal Spirit.* Because only the awakened Virya can successfully attempt the reversion of the reverted Spirit-sphere, an operation that, if performed *from* the microcosm, can transmute him, in turn, into an immortal Siddha, with his body of pure *Vajra*, indestructible on the physical plane. This marvelous operation, the object of the Hyperborean initiation, despite this book being ad-

dressed to the lost Viryas, will be theoretically described later so that it stimulates and fundamentals the yearning for spiritual liberation of every Virya.

Although the lost Ego is a hypostasis of the Infinite Ego, and is permanently confused with the conscious subject, *a transcendental intuition of the infinite* is not infrequent because, despite the objective of the genetic key, with the spiritual enchainment, the infinite has come to be installed in the interior of the microcosm. But such an intuition, which comes from the Spirit, i.e., from the eternal, presents itself in the light sphere as mere fantasy and ends up being rationalized by the apperceived flexion of the conscious subject-lost Ego (see section "Functioning of the Paśu's Conscious Sphere of Consciousness," Article "G"). This occurs because the Ego, *which is essentially atemporal, i.e., nonsuccessive and much less historical*, is submerged in the conscious historical subject, forming with it the persona of the lost Virya; in that hypostasis the Ego loses the encompassing power of eternity and is bound to the immanent present, pouring into that dialectical strip of time its own metaphysical intuitions; but, the intuition of the infinite cannot be a "sacred symbol" because it does not participate in any universal Archetype: hence the impossibility of reason to interpret it and the incomprehensible solution of the "potential infinite" to which it always arrives.

In the lost Virya the reduction of the intuition of the infinite gives rise to the *concept* of the potential infinite, i.e., to a semic slice of a Relationship of the cultural structure. The procedure is the following: reason establishes a Relationship between unitary Principles; such a Relationship can be subsequently equated, by systematic operations of the cultural subject, to any cultural object or extensive ideal; well, in said Relationship exist concepts, i.e., contextual meanings in certain habitual languages, for example, idiomatic, algebraic, geometric, logical, etc., which propose *the possibility of endlessly dividing the extension or indefinitely increasing it by always adding a new unit*. Of course, this rational indefinition is only a propositional significance and has nothing to do with the actual, real infinite of the Infinite Ego: the lack of an end to every interminable addition or division only demonstrates the impossibility of the subject to surpass the duration that would *really* insume such an interminable operation; (deducting the "limits" of the infinitesimal calculus that are only supposed, never effectively reached by a continuous operation). Naturally, this systematic and unattainable infinite can only be "potential" since it consists in the "possibility," enclosed in the concept, of never reaching the end. From here, all the lost Viryas who have attempted to surpass the potential infinite, seeking the transfinite, have ended up in frustration or madness due to their ignorance of the *Fundamentals of the*

Hyperborean Wisdom; our science, in effect, teaches the way toward the actual infinite, which is not, nor can it be, a mere concept but the most elevated spiritual experience: the actual infinite is incomprehensible, i.e., it is unattainable by reason; it can only be experienced by the awakened Ego, its own essence.

In synthesis, the lost Virya must convince himself that it is impossible to reach the actual infinite starting from the concept of the potential infinite: the actual infinite is not something to be reached at the end of an operation, which is paradoxically considered “interminable” or potential, a coming to be, a possibility; this is like attributing an evolutive or successive characteristic to the infinite, like believing that it is a future event toward which one progresses, *an end in the endless, a “finality” in the teleological sense that the Demiurge has determined for all entities*; i.e., the potential, possible infinite is, against all attempts to disguise it, only a future infinite, projected in time, an unreal infinite. But in the future of every time is not the infinite but the Pralaya, the end of one cycle and the beginning of another. The error comes from thinking of infinity with a lost Ego, contaminated by immanent Time, thus allowing reason to interpret and propose its concept, i.e., reason *to conceive* what is essentially *inconceivable*. Because the actual infinite cannot be reached because it always is: it is real at all times because it is perfect outside of Time; it is always present, from its eternity, in the pure Ego of the Virya, over the Symbol of the Origin, in the purity of the blood. To it one must arrive, but this “arriving” is neither temporal nor spatial but *strategic* or, if you will, *gnostic*: this is what the Hyperborean Wisdom refers to when it speaks of “arriving at the Vrîl,” “arriving at the infinite,” “arriving at the awakened Ego,” etc.; not to a spatio-temporal transit but to a *strategic leap toward the Symbol of the Origin*, an act that is denominated “*blood purification*” and it is already the principal objective of the Hyperborean initiation. In the strategic “arriving,” *chronos*, time, is not of interest, but *Kairos*, the opportunity to attack the enemy and win eternity: because Kairos is both a moment and eternity, the moment in which the warrior dies and wins the eternity of Valhalla, which is why Kairos can only consist of a fulcrum from which space and time are traversed toward eternity: *only a lost Ego that acts in the right Kairos can “arrive” at the actual infinite, the Infinite Ego*.

At this point it is convenient to reread the following section, taken from our work of divulgation *Secret History of the Thulegesellschaft*:

“There is a common Hyperborean meaning in the events that the Viryas of our history protagonize, but this meaning, this intention, this tendency to mutation, *is not a logical but a strategic category*. It cannot be apprehended with reason because it is not rational;

but neither is it irrational. There is here another paradox, which is *just and necessary*. We will now see why.

"A Strategy is a *means*, or the planning of the means, in order to obtain an *aim*. In war, the Strategy is the total set of measures that must be taken to obtain success, i.e., 'to impose our will on the enemy.' For the Hyperborean Viryas it is *clear and patent* that there is a cosmic war and that we are all involved in it. The *blood confusion* that the lost Viryas suffer is also an *action of war, a satanic tactical action*, to prevent the *awakening*, the *return to the Origin*, and the *liberation from the Great Deception*. That is why we say that *all actions of the Hyperborean Viryas are of a strategic category* and that, as long as one does not possess a clear vision of the Strategies at play, it is not possible to *interpret* such actions.

"When a people are collectively identified with a philosophy or religion, going to the extreme of regulating daily life according to norms, precepts, or laws emanated from such philosophy or religion, we say that they constitute a 'way of life' for those who practice it. Thus we say 'Buddhism is a way of life' or 'they govern their life by the Decalogue of Moses' or 'the Neoplatonists were living in accordance with the Stoic philosophy' etc. In an analogous way it can be considered that *Strategy is the Hyperborean Virya's way of life*.

"And if, when we see a mendicant monk of India meditating for long hours and fulfilling all the Buddhist rites, we say 'he lives every minute of his life according to his religion and it is always present in him'; we must also, analogously, say 'the Hyperborean Virya lives every minute of his life according to the Hyperborean Strategy and it is always present in him, indicating to him the path of return.'

"To make these affirmations clearer, let us briefly consider the hypothetical steps that a lost Virya would follow to find the path of return. It will thus become evident that such steps are nothing other than *tactical movements*, i.e., strategic categories:

"II - Initially, the Virya is *lost*. The Satanic Strategy, the principal tactic of which is based on confusion, on creating *confusion*, or increasing the existing one, contributes to perpetuate that state.

"The following rule must be kept in mind here: *for the Synarchy, "culture" is a strategic weapon*.

"The Virya seeks to *orient himself* and for this purpose he puts himself on *alert*. This is the first strategic category incorporated into ordinary life. The permanent state of *alertness* will eventually lead him to doubt reality, its sensible appearance, and to distrust reason and the rational, which will reveal themselves as accomplices of the Great Deception. Under these conditions, it is possible to *awaken*, to convert oneself into an *awakened Virya*, by the experience of a nostalgia for *another world*.

"That primordial world that is intuited, that attracts with the force of the return, is the Fatherland of the Spirit and its *memory is contained in the blood*. It had been *forgotten* and that forgetfulness occasioned the loss of orientation, confusion, and transformed him into a *lost Virya*. But when experiencing the Minne, the blood memory, other eyes that never sleep will be opened, different from the physical eyes that only see the illusion, and a *permanent state of alertness* will be assumed, necessary in order not to cede to the enemy strategy and fall into a new and greater confusion.

"If this occurred, the Virya is already a *strategic subject* of whom it can be said: 'all his movements aim at a single end'; 'nothing can deviate him from his path,' 'his valor and intrepidity know no limits'; in short, 'he is an *awakened Virya*.'

"The awakened Virya will relentlessly go into combat against the *elementarwesen* without *evaluating the probable outcome of his struggle*, i.e., *without projecting himself in time*. Only the action itself will interest him, to the extent that it contributes to exalt his heroic or mystical virtue to such a degree that any return to ordinary life, to the Great Deception, becomes unbearable. That human limit that can only be reached when the mind has been stripped of every dogma, of every moral, of every material desire, of every bond with the world, that primordial summit to which can only be climbed in the heat of combat, that spiritual height inaccessible to anyone who possesses a hint of evolutive materiality, of duality, or of opposition to duality, that point of *no return* to which these sentences and many others allude is, with all precision, the product of the *Pure Blood*.

"But when one speaks of *blood impurity*, this concept should never be confused with that of *racial impurity*, in the meaning of race mixing, miscegenation, or bastardization. It is true that ethnic miscegenation causes a *genetic confusion* and that this increases the *strategic confusion* of the Virya, but it is only a part of the problem and, we would say, the least. *Blood impurity* is an esoteric concept of the Hyperborean wisdom that refers to the *gnostic content* of the blood and, of course, to *another blood*, different from the mere lymphatic plasma or hemoglobin. We must bear in mind, then, that *racial purity* is a favorable factor but that this by itself assures nothing with regard to *blood purity*. And it is of no use, for example a racially pure people like the *Celts*, if they are totally dominated by the Synarchic Strategy.

"That is why when the awakened Virya decides to go to combat in order to *purify his blood*, this attitude, by itself, makes him independent of his degree of ethnic and genetic miscegenation.

"Different is the case of the collective mutation, where the racial factor is important because a *community of blood* can be *charis-*

matically guided by a leader or Führer. This case is dealt with at length in *our work, Treatise on the ⚡ Psychosocial Strategy*.

"The awakened Viryas are charismatically linked to each other, due to their common origin, by a synchronistic tie that we call *Catena Aurea* or *Golden Chain*. It is a *non-physical* bond, inapprehensible to reason, so we will momentarily desist from explaining it, although we will return to speak of it later. For now we will only say that the awakened Virya, the one who has *sensed* the *Minne* and traces the *Catena Aurea* toward the Origin, *incipiently* possesses a condition that *places* him *beyond* any racial qualification or social pigeonholing. We do not say that this condition makes him *superior*, but that it *places* him *outside* of any standard of measurement. This condition is denominated *Hyperborean lineage* and refers to a concept of *Race of the Spirit* totally unknown to the common people because of the fierce concealment of which it has been the subject. (To speak of a 'Race of the Spirit' is to touch upon one of the most terrible Mysteries, which is that which refers to the arrival of the Hyperborean Siddhas to the Solar System and the cosmic *treason* perpetrated by a part of them. We will return to this story).

We were saying that the condition of possessing Hyperborean lineage, the awakened Viryas possess it, *incipiently*. What do we mean by incipient Hyperborean lineage? Let us first look at a *vulgar* interpretation of the phrase 'incipient lineage,' before responding according to the Hyperborean Wisdom:

"The word 'lineage' refers to the familial ancestry, i.e., the blood ties, and these are possessed or not, without a choice. On the other hand 'incipient' means 'to begin,' so that if we say 'Pedro, of the Perez family, has an "incipient lineage,"' we mean 'Pedro *begins* to have lineage of the Pérezes,' which can only refer to some *characteristic* of the Pérezes that distinguishes them and that clearly *stands out* in the members of the stirp, i.e., a *familial hereditary profile* that *begins* to manifest itself in Pedro or that Pedro incipiently represents.

"Therefore, to speak of the *lineage* of a person does not consist in alluding to the mere fact of belonging to this or that family, but implies a whole universe of races, qualities, and styles that tend to form a well-defined familial *type*. In this respect, *Jacques de Mahieu* writes: 'In homogeneous lineages, the existence of such a *type* cannot be doubted. The common language itself admits it when it uses the expression "family resemblance." History shows us lineages of craftsmen, farmers, industrialists, artists, statesmen, warlords, etc., *lineage is thus a differentiated hereditary biopsychic whole*.'

"It is puerile to emphasize these concepts that until a few centuries ago were unanimously known, but which the universal Bol-

shevization, beginning with the French Revolution, has suppressed from 'Western culture.' (For the Synarchy, "culture" is a strategic weapon.") However, it is still possible to observe that in those non-massified domains of human activity, i.e., where it is essential to count on some *artisanal* ability, the laws of lineage continue imposing themselves. 'In the human order,' says Jacques de Mahieu, 'it is well known, although questioned by the deniers of the inheritance of acquired characteristics, that several generations are necessary to form a good worker in certain difficult trades, glassmaking for example. We have more confidence, in this respect, in the testimony and, above all, in the practice of industrialists who affirm the reality of the phenomenon, than in the assertions of scientific theoreticians. Besides, were not those transformists of the last century contradicting themselves who, while denying the inheritance of habits, were founding their theory of the evolution of the species on a gradual modification of the generations under the effect of the environment, a modification that could only be brought about by the hereditary transmission of the progress made?'

"We now know that a lineage can be incipient *in an individual* if it weakly represents the characteristics of the familial *type*. It is a concept that includes the idea of *development* or *evolution*: there is a *type* and a path, the biological differentiation toward the *type*. That is to say a *being* and a *becoming*. That is why the *realization of the familial tendency* is the best adaptation of a member to the figure of the 'type' or the metaphysical 'Archetype' that supports it and of which (the type) is its visible expression.

"Let us now respond to the question about the incipient Hyperborean lineage that an awakened Virya possesses by using concepts from the Hyperborean Wisdom. The Hyperborean lineage does not recognize *types*. However, analogous to the case of the familial lineage, there is a *tendency* in the Virya that impulses him toward a *realization*. This *tendency* emerges from the Pure Blood, from the Minne, and the *realization* toward which it points is obtained by an inverse path, marching backward, seeking the Hyperborean origin of the Spirit. There is not here, as in the case of Pedro Pérez, a becoming of something determinate, the conformation of a *type*; on the contrary, in the inverse way, the *dissolution of every type* occurs, culminating the process in a sudden *ontological indetermination*. Marching along the inverse path of return, one *finally* accesses an *uncreated* state that can only be qualified as *pure possibility*. It is the *realization of the Hyperborean tendency* (Minne) of the Pure Blood that is called Spirit or Vril.

"This *realization* implies the definitive *mutation* of the awakened Virya into an immortal Siddha and his *liberation* from the material order that rules creation. The Spirit or Vril is *indescribable* and it is prudent to refer to it as *pure possibility*. However, the only

concept of *existence* that the Hyperborean Wisdom possesses corresponds to the Vril. That is to say that nothing spiritual has existence outside of the Vril and that all intermediate psychic states must be regarded as illusory. Nothing exists outside of the Vril because to obtain the Vril is *to be outside of everything*. And *'everything'* is the universe of The One, of the matter-ordering Demiurge whose existence pervades *everything* and whose will *supports* the things of the concrete world.

"For these reasons, for the Hyperborean Wisdom, the Paśu does not exist because its *soul* is a projection of the hypostatic monad that the Demiurge *thought* and *emanated*. Evolution only offers an illusory development *of the conscious subject* that can never surpass its own Archetype or the ultimate monad. The soul of the Paśu may appear as 'very evolved' and even 'great,' or 'very holy,' but it is pure illusion; its 'existence' is subject to the Great Cosmic Cycles and has fatal dissolution in the *pralaya* or *mahapralaya*. When culminating one of these Great Cycles of evolutive manifestation of matter or a *manvantara*, the *phagocytation* of all that is 'created' by the Great Deceiver is produced and signifies the end of all Masters, Gurus, Chohans, Rishis, etc.

"Every Virya must always keep in mind the following strategic rule: *'there is no possible alternative of existence outside of the conquest of the Vril.'* That is to say, there is no *other* alternative to exist, apart from the mutation."

Although the lost Ego is only a hypostasis of the Infinite Ego, and the actual infinite only comes to it as a metaphysical intuition, its presence is felt with such intensity that it generally determines the persona of the Virya. In the personality of the Virya is thus transmuted a characteristic that directly depends on the infinite, on how close his persona is to the awakened Ego, i.e., on his purity of blood. This characteristic is denominated: "consciousness of the completion of the entity" and can be formulated like this: *the greater the consciousness of the completion of the entity, the greater the dependence on the design, i.e., the lesser the blood purity: the greater the strategic distance between the lost Ego and the awakened Ego; and, inversely, the greater the consciousness of the incompleteness of the entity, the lesser the dependence on the demiurgic design, i.e., the greater the blood purity: the lesser the strategic distance between the lost Ego and the awakened Ego*. For example, the Paśu is clearly differentiated from the lost Virya by said characteristic: while to the Paśu the entity always appears finished, complete in its finitude, to the Virya the entity always appears incomplete, mere appearance that hides being or imperfect reality; while to the Paśu, as the conscious subject evolves, the entity appears more and more perfect, by virtue of a greater awareness of the representation of its schema, i.e., of its truth, *to the Virya*, as

his blood purity increases, *the entity becomes more and more suspicious*.

From this fact arises the curious consequence that a great rational intelligence, i.e., a great capacity to interpret the truth of the entity in numerous contextual languages, is in no way indicative of a “greater spirituality” but, on the contrary, it indicates a great determination of the evolutive animic subject over the lost Ego; unless, of course, such rationality is only an independent structural property of the Ego, because of the purity of blood: the Virya, in that case, will continue finding the entities all the more suspicious the more concepts of them the translative faculty of the cultural subject reveals to him.

The awakened Virya, on the other hand, is not only capable of apprehending the actual infinite but also of *applying it* to his strategic ends: in this consists, for example, the *fence function*, which will be explained later on, which makes it possible to apply, in every *space of macrocosmic signification*, an *infinite fence*, i.e., *a fence on which the infinite pole has been projected*; thus a *Plaza* is obtained, a liberated area in the macrocosm outside the control of the Demiurge, within which the awakened Virya, a potential microcosm, is situated in order to strategically move toward Valhalla.

J. The Golden Chain

We will highlight a concept already seen, which we will take from the paragraph of *The Strange Adventure of Dr. A. Siegnagel*, previously cited: “The awakened Viryas are charismatically linked to each other, *due to their common origin*, by a synchronistic bond that we call *Catena Aurea* or *Golden Chain*. It is a *non-physical* link inapprehensible to reason.” Although this concept will only be fully comprehended when the “O” Strategy of the Hyperborean Siddhas is known, which we will expose in the Second Part, it is convenient to make some clarifications here.

First of all, we confirm what seems obvious: the charismatic bonding between Viryas “*because of their common origin*” is due to the presence in them, in their blood memory, of the Symbol of the Origin. However, it is necessary to make a very important observation here: “charismatic bonding” does not occur *because* of the Symbol of the Origin but, on the contrary, it is an *acausal* phenomenon. Or, if we want to make it even simpler, let us say that the charismatic bonding and the Symbol of the Origin form part of the same phenomenon. This paradoxical fact can occur because the Symbol of the Origin, although it *is not* a universal Archetype, *is the same symbol in all Viryas*. That is why charismatic bonding can never be regarded as a force field phenomenon, similar to electrici-

ty, magnetism, gravity, or any other phenomenon of “forces of action at a distance.”

The Viryas, on the other hand, whether lost or awakened, are all synchronistically connected by the common origin, this connection forming an acausal bond, independent of transcendent Time and space. And it is worth highlighting that, although most of the lost Viryas ignore it, the Golden Chain grants the marvelous possibility of acquiring, through the Pure Blood, the highest level that another Virya has reached in any part of the world. Of course, such a possibility can only be taken advantage of by one who is situated in the strategic space of a Mystique.

In order to give greater clarity to this subject, we are going to transcribe here the section “The Hyperborean Mystique, a Magical-Social Motor,” taken from our work *Treatise on the ⚡ Psychosocial Strategy*. It only remains to notice that the same subject, but from another point of view, will be treated again in the Second Part.

“Section IV, The Hyperborean Mystique, a Magical-Social Motor”

“Mysticism is an attitude of man toward the Divinity; an attitude that leads to an ultimate interior experience denominated *mystical ecstasy* (or *mystical union*) in which the personal bond between man and God is established. So that the mystical attitude concludes in the mystical ecstasy and the interior transcendent experience is reached, a mediating agent denominated *Charisma* must intervene. Let us remember that the mystic is not “initiated” and therefore profane, but the transcendent experience that he pursues and obtains belongs to the highest order of esoteric gnosis, so that the *Charisma* must overcome, as in initiation, all obstacles (rational, moral, biological, etc.) that stand between him and the Divinity. The charismatic agent intervenes in an apparently gratuitous and contingent manner upon certain mystics, this intervention being so incomprehensible and inscrutable that some profane thinkers attributed it to the whim of God, rightly calling it “gift of God” or “divine grace.” But the Hyperborean Wisdom, the pale reflections of which survive in some esoteric traditions, affirms that the *charismatic agent* is perpetually present on a plane “absolutely transcendent” to the immanent world of matter and is denominated *Paraklete*. It is what Christian theology has denominated the Holy Spirit, mistakenly including it as one of the “persons” of the trinity, i.e., an aspect of *YHVH-Satan*. Jewish Kabbalah also perverts the absolutely transcendent character of the *Paraklete* by linking it to the pantheistic immanence of Jehovah Satan.”

We will see in the Second Part a deeper definition of the Paraklete; for now let us continue rereading the transcribed section.

"The Hyperborean Wisdom teaches that the Paraklete, or 'charismatic agent,' is sympathetically bonded to the blood, to a *reminiscent content* that it possesses in some beings and which is denominated *Minne*: the inheritance of the Symbol of the Origin. Hence the apparent lack of 'worldly logic' in the manifestation of the charismatic agent because it only intervenes in those mystics who have 'sensed the reminiscence' that grants the blood Minne. Not all can sense the Minne and many who sense it do not know that they sense it.

"To sense the Minne is to access its gnostic content and this is only achieved when, immersed in the mysterious torrent of the blood, the re-encounter with a forgotten truth is produced, i.e., made unconscious. This re-encounter is not necessarily a memory but the reminiscence of one's own lost divinity and the intimate certainty of belonging to another order of spiritual existence for which matter is hateful and the reality of the world essentially evil. An infinite nostalgia immediately follows the reminiscence, which can only be mitigated by the hope of return.

"The Minne, then, is not so much the memory as the reminiscence and even the nostalgia that must be intimately experienced as an act prior to mystical ecstasy, which is reached through the charismatic mediation of the *Paraklete*. That is why the Hyperborean Wisdom sustains a broader concept of Charisma in the sense of a *personal attribute* that can be conquered and developed for one's own benefit and for the race. The personal Charisma would be in this case 'the sensitive effect, product of the acausal intervention of the charismatic agent or Paraklete, in the mystical ecstasy, an ecstasy that is only possible to experience if one has previously experienced the blood Minne, that nostalgia.' From this concept exists a whole secret technique, which enables the development of personal Charisma, founded on the possibility of accessing the Minne by means of the 'Hyperborean Principle of Blood Purification.' This principle alludes to the *astral blood*, subtle complement of the physical blood and intermediary between the Spirit and the physical body. According to said principle, the Minne is not present in all anthropomorphic beings but in those 'descendants' of the Cosmic Hyperborean Race, of Khristos-Lúcifer, the only ones who deserve the qualification of semi-divine men or Viryas. But, even in these, there are different degrees of impurity in the *astral blood* that hinder or impede the access to the Minne and its liberating nostalgia. It is then necessary to purify the astral blood so that the 'contained memory' of the Minne manifests itself. This is achieved by means of Secret Techniques that contemplate the possibility of knowing exactly if the man is of Hyperborean lineage (Virya) and, if so, what degree of impurity in the astral blood obscures the 'contained memory' of the Minne.

"The Hyperborean Wisdom affirms that if a Siddha wishes during the Kaly Yuga or Dark Age to recognize the Hyperborean lineage in races degraded and degenerated by the '*blood impurity*,' with a view to its purification and regeneration, only seven possible ways are available to him, one of which requires the effective possession of the Gral. The Secret Techniques, which are also seven, one for each path, make possible the purification of the astral blood to such an elevated degree that they can provoke the transmutation of the *Virya* into a *Siddha*, i.e., of the semi-divine man into an immortal Divine Hyperborean.

"In another order, it is also possible to develop the personal Charisma of a leader so that, in the leading of a people, he exerts that charismatic fascination of the great chiefs upon the mass of the people. Even a ruling elite could be charismatically endowed if there is some way for the selection of the *Viryas* and the Secret Technique is applied.

"Let us now clarify a widespread error which consists in analogically relating personal Charisma to physical magnetism, in the belief that the latter behaves like the former. In this crude scientific analogy, the charismatic man possesses an intense 'force field' that is perceived by other men thanks to the "interference of fields" that is produced when situating himself in their vicinity. It is then said that such a man possesses 'personal magnetism' and Charisma, like the forces of action at a distance in physics, associated with the notion of magnitude and spatial extension. The Hyperborean Wisdom teaches none of this, but instead affirms that the personal Charisma that a leader collectively 'transmits' to the masses is in reality perceived by each one in particular thanks to a phenomenon of synchrony. This is the reason why personal Charisma, however intense it may be, is never infallible but only affects those who, by their spiritual lineage and degree of blood purity, i.e., by the quality of their Minne, can perceive it to a greater or lesser extent. But this perception is not merely sensitive but eminently transcendent and spiritual, as corresponds to a superior personal virtue, which is Charisma and not a blind and deceptive force.

"We now have a better defined concept of what a mystic (of Hyperborean lineage or Virya) is. The Hyperborean Wisdom assures us that every Virya, no matter how impure his blood may be, possesses potential mystical conditions susceptible to being 'awakened' and suitably oriented for the benefit of the individual and the race.

"This 'awakening' of mysticism can be induced by the personal Charisma of an especially gifted chief (Führer), leader, or guru. In fact, all the founders of religions and even the founders of simple religious orders, for example, had a great personal Charisma that

enabled them to gather around them people of the most varied condition, who were feeling 'impassioned' toward the new faith.

"This Charisma, which the leaders possess to a high degree and that seems to be an indispensable element to guarantee success in the conduction of communities and the foundation of enduring collective organizations, is the principle on which a *Mystique* is based. Indeed, a Hyperborean *Mystique*, or simply '*Mystique*,' is always the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons. But, whatever the case, the charismatic bonding between Viryas always has, as its center, the blood, the Symbol of the Origin that constitutes the common inheritance of the Hyperborean lineage. Let us now clarify those who can develop a charismatic center.

"When one speaks of the esoteric and the exoteric, it is usually said that the second is the profane expression of the first. Thus a religion is the exterior, profane, *exoteric* aspect of an *esoteric*, internal, initiatic *secret doctrine*, jealously guarded by priests or gurus from whom emanates the Charisma perceived by the faithful, which is denominated *Mystique*.

"But, while this is a true fact in the perpetuation of religions, in the beginning of the religious movement, only one leader (Muhammad, Jesus, Mani, Saint Francis of Assisi, etc.), a possessor of a powerful Charisma and expositor of a revealed Truth, may have acted. Intellectually attracted by this Truth but, fundamentally, persuaded in their credulity by the personal Charisma, men harmoniously group themselves around that *center of power* that is the leader.

"In these and in all cases, the *Mystique* is the expression of a Charisma that, perceived by many, acts as a binding or ordering agent around the *object* of the *Mystique* (leader, church, doctrine, homeland, etc.). Let us look at an example. An army can be very well-equipped and organized but demonstrate mediocre behavior in operations. The presence of a charismatic leader will revert this situation by introducing an adequate *Mystique* in order to elevate the operational performance that ensures victory. To do so, he will appeal in principle to patriotism or faith. It does not matter too much, in reality, the conceptual content of his discursive and oratory harangue because the *Mystique* predisposes men to believe and on the other hand, as we have already seen, in the warrior (and priestly) function "the form predominates over being." That is why the chief will clearly present the standard to follow and the example to imitate. The figure of a legendary hero, a God of war or a Virgin of the armies will be exalted, a divinity to which it is necessary to imitate and from which protection is expected. Slogans will be fixed, hymns will be sung, advances or parades will be undertaken,

uniforms and distinctions, flags and shields will be designed, and other infinite variants of the 'formal determination.'

"In a short time an astonishing change will be observed. Yesterday's army, of dubious morale and unreliable efficacy, has been transformed into a war machine, into an organically disciplined structure of which operational performance is immensely superior. Such is the beneficial effect obtained by realizing the function of command within the 'framework' of a Mystique.

"But, on the other hand, the Mystique seen in this way is something clearly morphological, the perception of which gives rise to experiences of a transcendent order. This is to allude to the semi-otic character that the Mystique presents as a sensitive and intelligible form since, like the symbol, the Mystique reveals its *being* to whoever is capable of apprehending it. That is why we say that: 'the Mystique is a *form* sustained by a *being* called *Charisma*.'

"Pages ago we defined Mystique as 'the collective perception of a Charisma that in turn can be sustained by the presence of a visible leader or arise from a small group of hidden persons.' For the benefit of the subsequent exposition, it is convenient to clearly establish what is understood by "collective perception of a Charisma" in this definition.

"Charisma is the expression of the Paraklete or Holy Spirit and *its recollection can only be experienced* from the blood Minne. This means to speak of an absolutely transcendent and *individual* experience to which we call *mystical ecstasy* and to which it is not even possible to imagine related to *the collective* insofar as this concept alludes to what is relative to 'any gathering of individuals,' as defined by the *Sopena Dictionary*. What do we then mean when speaking of a *collective perception* of the Charisma? Answer: That, in the 'framework' of the Mystique, individual charismatic experiences, different and unique in themselves, synchronistically coincide in time and space. Which does not at all mean that such experiences are *collective* in the sense in which we call *common experiences* or phenomena of which perception, one and the same, is shared by many, such as the observation of an eclipse or the hearing of a melody.

"The Hyperborean Wisdom denominates 'charismatic bonding' to the event of the charismatic coincidence in the framework of the Mystique, and this is the only concession that it makes regarding the *collective*.

"Therefore, when in the framework of a Mystique the 'charismatic bonding' among men is established, which is nothing other than the 'collective perception of the Charisma' mentioned above, this fact should be interpreted by giving to *the collective* the conceptual dimension of *spatial-temporal coincidence of individuals* instead of the more common idea of mass or mob." We are aware of

the difficulty that this distinction entails, so we will try to clarify the issue even more in the next Section V.

“For now let us recall the thesis of section III. There we demonstrated that in the priestly and warrior functions *‘the form predominates over the being.’* From this it is inferred that ‘the being can be determined by means of an adequate management of the form’ in the priestly or warrior function, a possibility that constitutes the principle of the control of human groups in the Psychosocial Strategy. Now then: the Mystique being by definition ‘a form that reveals the being, the Charisma,’ it is understood that the Mystique is the *formal* instrument adequate to operate on human communities in the objective of qualitatively ‘fixing’ the priestly or warrior functions or simply to ‘evoke’ a determinate collective Archetype. That is why the Mystique, just as we have defined it here, is the system traditionally used by the great Hyperborean Guides of humanity, for example, the Führer, who succeeded in producing the ‘charismatic bonding’ in the totality of the German people.”

Another paragraph of the same work can contribute to further clarify the fundamental theme of the charismatic bonding of the Golden Chain.

“b - *Thesis* - Let us recall the last concept of *Section IV*. We have established a fact: the Mystique is a morphological structure container of which ontological content is a being called Charisma. And the Charisma or charismatic agent, as we saw, is the expression of the Paraklete or Holy Spirit which, as well as God inasmuch as the Holy Spirit is God Himself, manifests Himself on a plane absolutely transcendent to the immanent plane of matter. The Paraklete is therefore inexperienceable and inapprehensible on the physical plane, and if its expression, the Charisma, is perceptible for some men it is only by virtue of the contained memory of the Minne, which means to speak of an individual experience given that the Minne is something ‘personal,’ different from one person to another. The ‘charismatic bonding’ of more than one man, several, or many is the same, it can only take place in the framework of the Mystique.

“But the ‘charismatic bonding’ between Viryas experienced in the framework of the Mystique is, as we saw, a synchronistic and acausal phenomenon, i.e., a phenomenon that *does not occur because* of interactions of force fields (magnetic, electric, gravitational, etheric, astral, form-structuring, pranic, akashic, etc.), since this would be equivalent to admitting causal relationships in the phenomena of collective Charisma between Viryas. However, the hypothesis of force fields or collective magnetism is the most accepted, even dogmatically, in modern mass psychology and the reason for this is that the mentioned fields seem to possess real existence

and in part generate diverse phenomena of collective psychology. But said collective phenomena *caused* by fields of animal or human magnetism have nothing to do with the 'charismatic bonding' manifested to men by virtue of a Mystique.

"For the Hyperborean Wisdom, the fact of the mass of men (*Viryas*) does not exist, not even in full multitude. Always, alone or together, near or far, the *Viryas* remain *one* in the mystery of the blood, and if any link exists between them, it is that of the *Catena Aurea*, the golden, synchronistic, non-causal cord of the Symbol of the Origin, which binds, outside the material determinism of the universe, the divine race of *Khristos-Lúcifer*. Therefore 'charismatic bonding' is transcendent and individual, man by man, *Virya by Virya*, and if it involves a number of men in the framework of the Mystique, they should not in any way be considered mass or mob. However, the Hyperborean Wisdom accepts that in animals or animal-man (*Paśu*) force-field phenomena occur due to the genetic unity of all that exists within the space-time continuum in which the ordering action of Jehovah Satan the Demiurge of matter is manifested.

"The important thing is to now comprehend that as long as the masses or mobs are considered from the quantitative and causal point of view, subject to psychological phenomena of force or magnetic field, we are committing a gross error from the Hyperborean perspective and running an esoteric risk because the 'collective forces' that act in the animal or animal-man populations (*Paśu*) are of a net satanic or demonic order, technically denominated in occultism 'archetypal projections in the astral light' or egregores, i.e., vitalized and 'liberated' collective Archetypes outside of man and outside of men, but with the capacity to act on men. This erroneous conception has taken such a rise in political and social sciences that, even in Germany, and what is worse even in the Nazi Party, there were those who were not hyperboreally 'seeing' the people as the whole of *Viryas* that they are but were seeing, synarchically, mass and mob.

"But without Hyperborean vision there can be no comprehension of the Führer's mission that is to lead the peoples, as a single *Virya*, toward the collective mutation of the end of the *Kaly Yuga*, making effective *Khristos-Lúcifer's* promise of liberation and transmuting man into a Superman, the *Virya* into an immortal *Siddha*, in a collective awakening that will nevertheless be personal and secret because it will take place in the 7 heavens and beyond heaven, for each one.

"The synarchic vision of the mass-man instead provides an idea of a herd that can only lead to a collectivist conception of society and the state, such as occurs with socialists and Marxists or a liberal democracy where the state, controlled by political oligarchies

and economic mafias, is based on the suffragist masses, whose majorities exercise no real control over their historical destiny and are simply reduced to submissive 'classes.'

"The Hyperborean vision leads us to the liberation of the causal order, to the elevation of man from the collective in which he is immersed and to his definitive individuation, re-integrating himself to the awakened Ego in the Selbst. It is the end of the Kaly Yuga or Dark Age.

"The synarchic vision means continuing in the causal order, subject to the law of evolution and the guidelines of material progress on which Western civilization is based. It means the ever-greater immersion of the individual in the collective, marching history toward a mechanically complex future society in which man will disappear as such in a metaphysical atrophy of his Ego, an indispensable objective to fulfill the end of the synarchic vision which is the World Government. "But in this super government the order of the beehive will reign: a gigantic world anthill ruled by an endogamous hierarchy, probably Hebraic. The world God?: Jehovah Satan."

The Awakened Virya: In Search of the Principle of the Fence

A. Analogical Theory of the Awakened Virya

In the Second Part it will be explained in detail the way in which a lost Virya can be transformed into an awakened Virya, a way that basically consists in an attitude of the lost Ego denominated “graceful luciferic.” Here we will explain, analogically, what is hoped to be obtained with such an attitude and we will refer, for this purpose, to the schema of Figure 29.

The concave AB line represents the Symbol of the Origin, on which the Infinite Ego is reflected. But, as we saw in “I,” there is a hypostasis of the Infinite Ego called the “lost Ego” which is identified and confused with the conscious subject, forming the persona of the Paśu: this hypostasis, the lost Ego, can be nowhere else in the figure than directly above the AB line. It is this lost Ego, substantial and temporalized, that is sought to be transcended by means of the luciferic graceful attitude. Seeking what? The awakened Ego, unsubstantial and atemporal, which is a pure reflection of the Infinite Ego, i.e., of the eternal Spirit. And where, in Figure 29, can the awakened Ego be represented? In order to find the answer, we must notice, first of all, that, *because of its insubstantial character, the awakened Ego cannot be in the conscious sphere because it is entirely energetic, i.e., substantial.* Let us agree, then, that the awakened Ego is *outside of the conscious sphere, at a point called Selbst.*

In Figure 30 the Selbst has been represented by analogically showing it as a *focal point* in which the reflection of the Infinite Ego is concentrated upon the AB Symbol of the Origin. The Selbst, which is analogous to a focal point rather than a “center,” synthetically reflects the infinite pole as the “awakened Ego.” Thus, the awakened Virya is also defined as “he who has transferred his Ego to the Selbst.”

As we will see in the Second Part, as the Selbst is occupied, a new sphere called *Ehre* is generated around it. Such a sphere is clearly Hyperborean, proper to the semi-divine men or Viryas. And what does such a sphere contain, apart from the center-focal-point Selbst, seat of the awakened Ego? Answer: *egoic Will*. Ehre, in effect, is a sphere of Will: *but this Will is not an energy that comes from the microcosm, not even from the macrocosm, but an extra contribution made by a charismatic agent known as the “Paraklete.”* That is why the will of the awakened Virya is called “graceful”: because the *grace* of the Paraklete has endowed him with a superhuman and heroic strength. Even though all of this will be clearly explained explained in the Second Part, we can advance the nature of the Paraklete: *it is the transcendent contact with the will of The Incog-*

nizable, i.e., *the Hyperborean God*. But, of course, only the awakened Ego from the Selbst can make this “contact.”

In Figure 31 we can observe the Ehre sphere, of egoic will, surrounding the Selbst. We can see there that Ehre is a sphere *open at the top*, and that the opening is denominated *Vril*. As we will see, when studying the Theory of the Berserker Siddhas, the Vril is the last step that remains to be taken by the enchained Spirit before obtaining the definitive liberation: *when the awakened Ego manages, from the Selbst, to look toward the Symbol of the Origin and, by reflection, sees the reverted Spirit-sphere, then it is in a position to effectuate the Strategic Orientation of the Spirit, i.e., to return the reverted Spirit to its normality*. It can thus transmute itself into an immortal Siddha by using *the power of the Vril*. But this operation will be analogically explained in another article.

Lastly, it is now clear that, due to the essential soul-Spirit duality, two nuclei of Ego exist in the Virya: one is the self-schema animated by the conscious subject, the essence of which is temporal; and another is the Selbst, animated by the awakened Ego, an atemporal subject. The conscious subject reveals to the transmigrating and immortal soul *the awareness of itself* in the microcosm. The awakened Ego reveals to the eternal Spirit *the gnosis of the Selbst* in the microcosm.

B. Psychic Structure of the Awakened Virya

With the incorporation of the Ehre sphere of egoic will into the basic psychic schema of the Paśu, as shown in Figure 31, the psychic schema of the Virya is now complete. Let us remember that the psychic schema of the Paśu represented in Figures 11 and 11b were responding to systematic eccentric circles, in which the conscious sphere (2) was playing a central role. In Figure 31 we see that sphere (2) continues being central while the affective (4), rational (3), and Ehre (1) spheres are eccentric and, furthermore, that all of them determine certain enclosures when intersecting each other. But, according to what we have seen in the section Systematic Eccentric Circles: “If the eccentric circles are the support of simple concepts, a combinatorial of circles will form enclosures containing complex or specific concepts.” In order to put the circles and enclosures of Figure 31 in a relationship of correspondence with the studied concepts, which will enable us to systematically summarize everything we have seen up to this point, we have developed in Figure 32 a schema of the psychic structure of the Virya.

In this article we are going to deal with conceptually describing Figure 32 starting from the following analogy parameter: *the Will*. Let us begin, then, with the first eccentric circle (1) that represents the sphere of Ehre egoic will. It is open at the top to indicate the

absolute point (0) where the divine makes contact with the human, where the Grace of the Paraklete is transformed into graceful will.

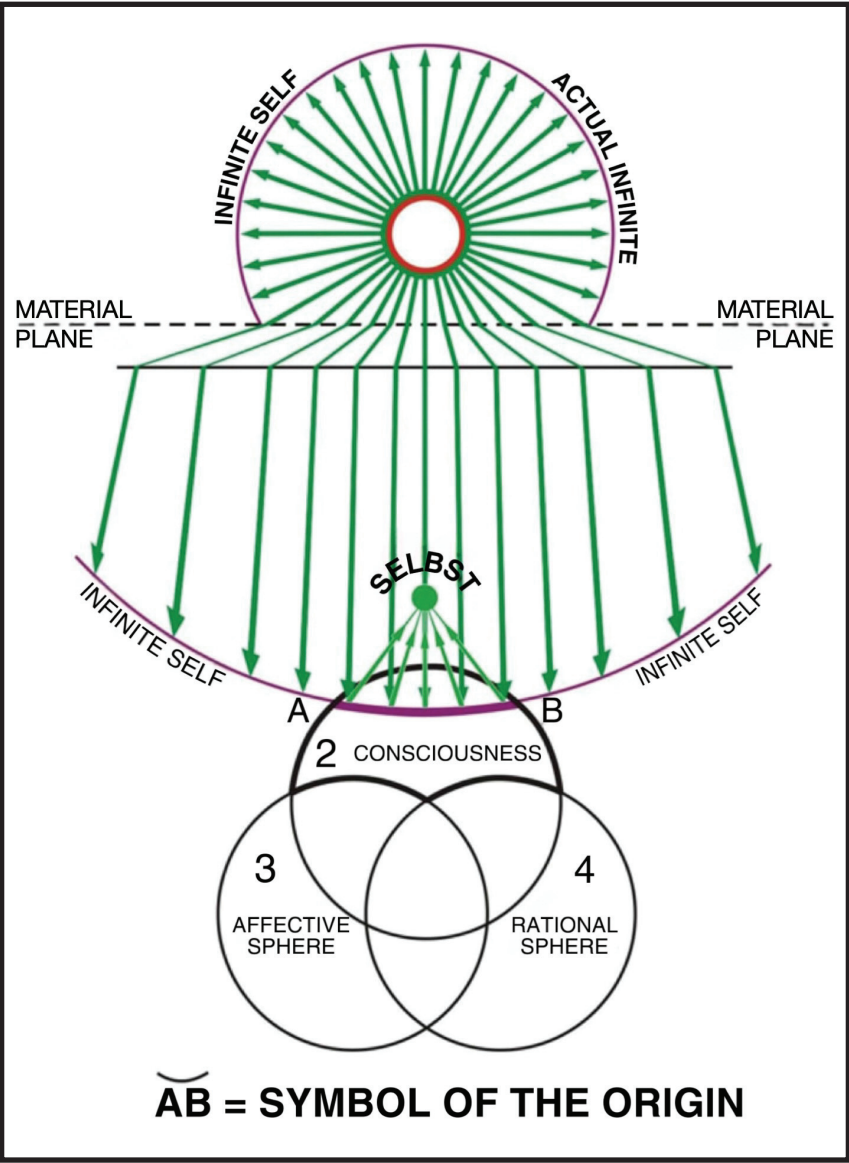


Figure 30

Above the point (0) a tongue of fire or crest indicates the presence of the Paraklete.

The circle (2) corresponds to the conscious sphere, in which the conscious subject acts; for this reason “conscious will” has been pointed out as the force that allows this subject to act.

The intersection of the circles (1) and (2) determines the enclosure (9), in which is contained the AB arc of the Symbol of the Origin and, over it, the lost Ego. This means that, even though the lost

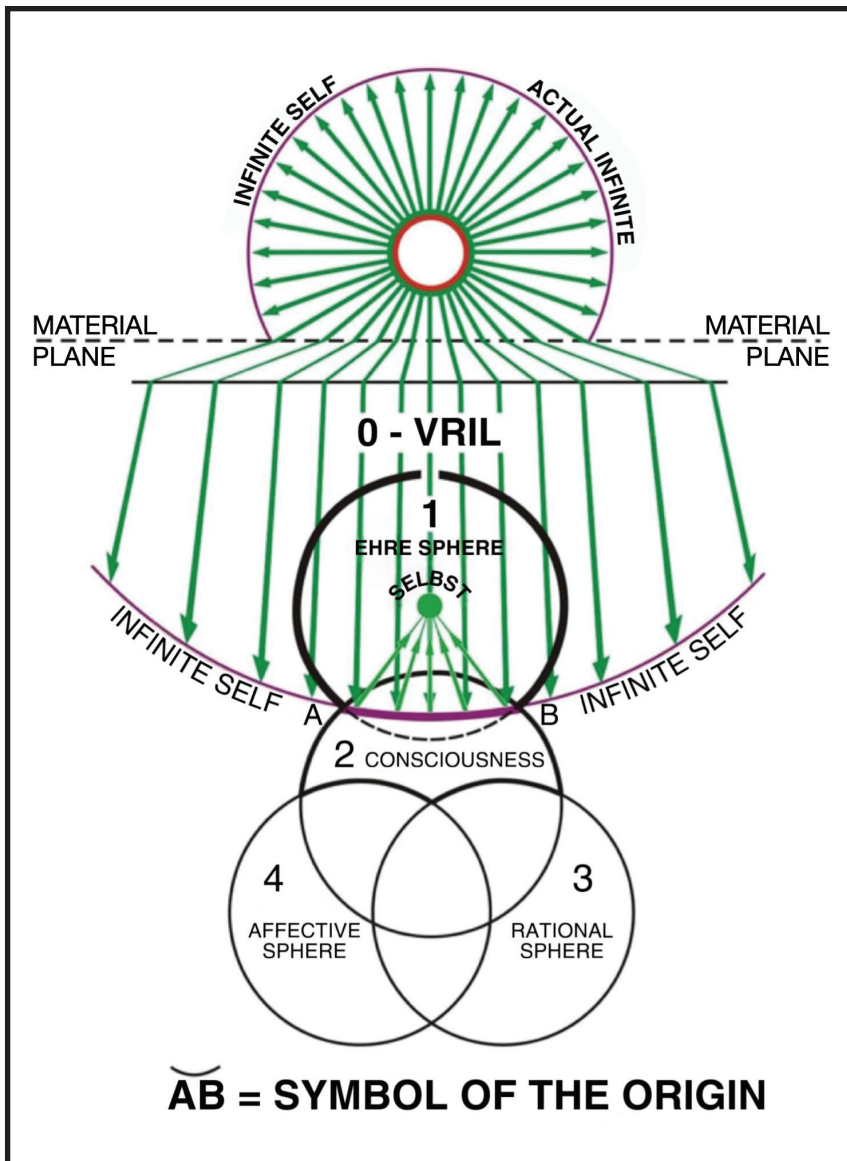


Figure 31

Ego is a hypostasis, confused with the conscious subject of the light sphere, it also requires for its own activity the contribution of the egoic will. It is understood, observing Figure 32, that if the egoic will diminishes, if the circle (1) is reduced, the activity of the lost Ego will also be enervated, for the enclosure (9) will be less and less. Thus, “the lesser the egoic will, the lesser the capacity of the Ego to act”; such a consequence is clearly Nietzschean.

Enclosures (5), (6), (7), and (8) form, as we know, the shadow sphere (see Figure 22). Let us analyze the concept that corresponds to each one. Circles (3) and (4) intersect each other over the area of the central circle (2), forming the triangular enclosure (5). This en-

closure, the only one of triple implication, represents the space that contains the cultural structure: with “xx,” next to the lower side, the horizontal presence of an xx system has been indicated. In enclosure (5), at the xx structural level, the cultural subject has a terminus and, that is why, the force that said subject uses to act is indicated by “cultural will.”

Enclosure (7), formed by circles (2) and (3), is analogous to the region of the shadow sphere where cases (b) take place, i.e., those emerging symbols with an inclination toward the rational sphere (see Figure 23).

Enclosure (8), formed by circles (2) and (4), is analogous to the region of the shadow sphere where cases (c) take place, i.e., those emerging symbols with an inclination toward the affective sphere (see Figure 23).

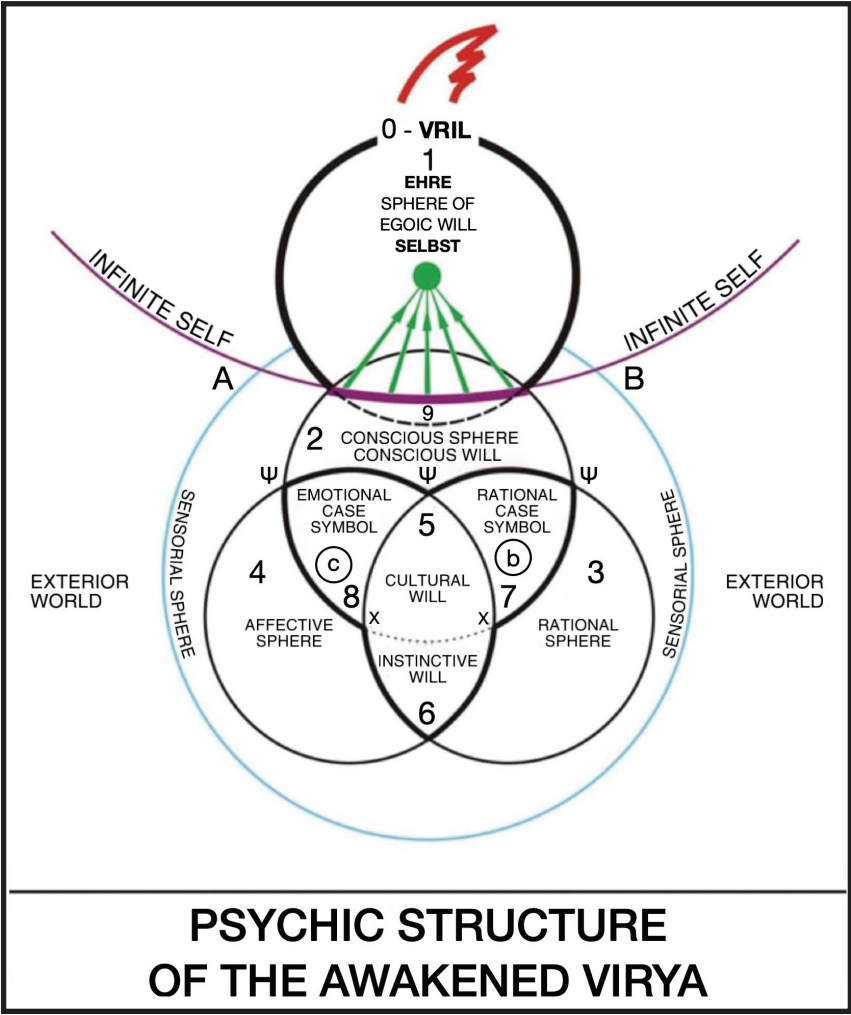


Figure 32

It is evident that, except for enclosure (6), all the remaining sectors are included in the area of the conscious sphere. In other words: enclosures (9), (5), (7), and (8) correspond to some form of consciousness since they involve it in their regions. On the contrary, the combination of the affective (4) and rational (3) spheres produces something, in enclosure (6), *which is not consciousness at all*, but which *touches consciousness on one side* (xx). That is: the “instinctive will” of the rational subject or reason. For greater clarity it should be remembered that the cultural structure is in biunivocal correspondence with the archetypal memory or brain; that is to say that, below the level of the xx system (enclosure 5), is the brain (enclosure 6).

Indeed, the xx side that separates the enclosures (5) and (6) is analogous to the boundary that separates the cultural structure (5) and the archetypal memory (6). Then, in enclosure (6), the rational subject or reason has its terminus, which acts by means of the instinctive will. This will, pointed toward the organic, toward life, toward the world, is the force that reason uses to interpret the designs of the entities and to actualize their schemata in enclosure (5).

Summarizing, as enclosure (6) is substantially formed by the affective (4) and rational (3) spheres, it occurs that the instinctive will will be found, at least, *reasonable* or *kind*, although *blind* of conscience in all cases.

C. In Search of the Principle of the Fence

In this and the following articles we will refer to techniques and strategic modes of operating that were in common use, but secret, for many centuries in certain Western Hyperborean Orders. In our novel of divulgation “The Mystery of . . .” we have mentioned some, beginning with the ⚡ Black Order, the Thulegesellschaft, the Einherjar Order founded by John Dee in 1586, etc., and we even described a ceremony protagonized by a group of awakened Viryas, who were transmuting themselves into Berserker Siddhas to celebrate a strange ritual. This ritual was performed on the basis of a secret technique of the Hyperborean Wisdom known as the *Way of Strategic Opposition*, which was using a *strategic fence* or *Archemon*. What is an Archemon? Answer: a fence, real or imaginary, produced by the cultural subject as a sacred symbol *and on which the awakened Ego has projected the infinite pole*; the *operative* Archemon is, thus, *an infinite fence*, i.e., *a fence to which it is impossible to completely besiege, covering its entire perimeter*.

Let us not dwell any longer, for now, on the archemonian technique, which we will only be able to comprehend if we have previously responded to these questions: why does the awakened Virya

need to apply such an archemonic technique, i.e., what practical effect, what benefit does it bring to his purpose of spiritual liberation? As we shall see shortly, this question only acquires meaning if it is admitted that the awakened Virya is a warrior, a hero who must relentlessly fight to break through into enemy territory, i.e., into the world of the Demiurge, where he is imprisoned. The other question is, how is the archemonic technique performed, at least in theory, and, what is more important, by what means does the awakened Virya use to develop its mastery? That is to say, how does he discover the principle of the fence? Who initiates him? Who reveals it to him?

To give answers to the last questions is what will lead us “in search of the principle of the fence,” a search during which we will see revealed, in allegorical form, the Mystery of the Song of A-mor of the Siddhas, i.e., the true initiating source in the principle of the fence, but an initiation that is given directly into the Pure Blood, without intermediaries of any kind, through charismatic bonding.

As we said, we will here use concepts from the Einherjar Order, the ancient precursor of the Thulegesellschaft and the ~~TH~~.

D. Necessity of Taking A Break in the Struggle

Let us situate the problem within its fair limits, making a summary.

We have already spoken of the Viryas, semi-divine men who possess in their blood the inheritance of the Divine Hyperboreans called, to simplify, “Minne.” We also said that the *Viryas* could be “lost” or “awakened” and we defined the “lost Virya” as one who has “lost the Origin” thanks to a “blood confusion.” Blood confusion provokes a psychological state of great misdirection to which is technically denominated “strategic confusion.” Consequently, the “blood purification” that facilitates the Hyperborean Wisdom, by seven secret ways, produces a “strategic reorientation” in the lost Virya, enabling him to undertake (or re-start) the return to the Origin and the abandonment of the infernal world of matter. The “lost Virya,” as we have already said, is in an abject state of material enchainment that forces him to be subjected to the laws of Karma, to periodically reincarnate and live, or re-live, an eternal and miserable comedy marked by the sinister illusion of pain, of fear and of death. In the “Great Deception” of life, the lost Virya can occupy any position and even “collaborate” with the “evolutive” and “progressive” “Plan” of Jehovah Satan, or with His “system of social control” called, also to simplify, “Synarchy.” In such a deplorable picture, which the lost Virya presents, although it has as its metaphysical cause the confusion of blood, the weakening of the Hyperborean lineage, its most concrete root is found, however, in the identifica-

tion of the lost Ego with the conscious subject. As explained, such confusion is the effect of the genetic key of which the objective is, precisely, that the lost Virya behaves and evolves as a Paśu.

But, it may occur that the lost Virya awakens and realizes that he must procure the liberation of the captive Spirit, to march toward the Selbst-center, even if he must fight for it.

That is why the “awakened Virya” deserves our greatest respect. He is the one who has put himself on “alert” when ascertaining his “disorientation” and, with firm decisiveness, intrepidity and warlike valor, has begun to seek the Origin in order to, just now, undertake his return. This decision, of course, will not be respected by the enemy who will try by all the infinite means at its disposal to confuse the daring defiant one, seeking to prevent him from discovering the *way to return*, inducing him, by illusion and deception, to break his “alertness.” That is why the awakened Virya can only succeed if he acts *in the framework of a Hyperborean Strategy*. To do so, he must completely assume his warrior status, seek in the memory contained *in* the blood the primordial potencies of the immortal Spirit, the strength of the Vril, and, in a gnostic outburst, recover the *essential hostility* toward the material world of the Demiurge, experience the *Berserker fury*. Then, already the owner of an unbreakable will, inspired by the Hyperborean Wisdom of which he is the bearer by the inheritance from the Ancestral Siddhas, he will deploy his *own Strategy* conceived *to oppose* the *enemy strategy* and win. From there on, he will only carry out *strategic movements, tactical actions*, aimed at *not losing sight of the Origin* while taking the *steps of the return*. And, in the midst of the heat of combat, or what is worse, while waiting for it, when the enemy forces masked in the illusory forms of this and other worlds reveal their diabolical threat, the awakened Virya coldly seeks *to gain time*, however minimal it may be, *to move in the direction of the Origin*. The right to have *time at one’s own* disposal, perhaps as fleeting as the smallest instant, must be won in a fierce struggle against the demonic legions of the Demiurge, against the poetic spell exerted by the sensible world (with its thousand possible concupiscences) that we call the Great Deception, in short, against the Will of The One. It seems an impossible task. The Hyperborean Wisdom, and even the Gnostic Tradition, affirm that it is possible. But then, how to do it?

The answer to this question is dealt with in the seven secret ways of the Hyperborean Wisdom. Here, as we announced, we will respond with the symbolic language of the Einherjar, whose members were mastering the way of Strategic Opposition and the archemonic technique.

Let us begin by clarifying the etymological significance of the word Archemon and the philosophical meaning that it denotes in

the Hyperborean Wisdom. Archemon, first of all, is a word comprised of two Greek vocables, ἀρχή = *principle* and οὐνός = *unity*. Initiation by the archemonian technique makes it possible to arrive at a *single principle* of the psyche, i.e., at the egoic individuation of the Selbst, from where it is feasible to experience the pure possibility of the Spirit or Vril: such is the Hyperborean meaning of the Archemon.

For the Berserkers, initiates of the *Einherjar*, the “world” in which daily life occurs is simply a “battlefield,” an *arena* occupied by mortal enemies to whom one must relentlessly combat because they “cut off the way back,” “obstruct the return” and intend to “reduce us to the most vile slavery,” which is “the submission of the eternal Spirit to matter,” its “enchainment to the Evolutive Plan of the Demiurge and His court of Demons.” The “World” is then, for the Berserker: *the Valplads*.

In Norse mythology and in the *Edda*, the Valplads is the battlefield where Wotan chooses those who fall fighting for Honor or truth. The Einherjar Order, basing itself on the Hyperborean Wisdom, was extending the concept of Valplads to the whole “world.” But the “world” is the macrocosm, within which subsists the potential microcosm of the awakened Virya; the reality of that “world,” which surrounds, as Valplads, the awakened Virya, is Maya, an illusion. There is here a great Mystery, which justifies and explains the necessity of “gaining a firm point” in the Valplads: he refers to the Terrible Secret of Maya, capable of counteracting every Strategy executed outside of the Kairos.

Is there not, then, a place where the warrior can rest his weapons, a place in which for even a second it is possible to distract his attention from the enemy and affix it on the Symbol of the Origin or on its reflection, the Selbst? Answer: Neither such a place nor such a time *exist by themselves, but they can be strategically created*. In the Valplads there is no other possibility but to combat or to surrender, an alternative, this latter one, that implies sinking oneself into the worst degree of the lost Virya’s idiocy. But, the one who fights, always has the possibility of “liberating” a place, a *Plaza*, and making himself strong in it. So that such a possibility is concretized in the struggle of the awakened Virya, the Hyperborean Wisdom teaches the way of Strategic Opposition and its archemonian technique.

The Archemon or strategic fence is based on a double principle, originated in the soul-Spirit duality of the Virya. In effect, two principles concur over the fence: one, archetypal, is the principle of the fence, *expressed in the Valplads as a sign by the animic subject*; another, non-archetypal, is the infinite pole reflected in the Selbst, which the awakened Ego *will project on the sign of the fence*, thus producing an *infinite fence*.

But what is the principle of the fence? Answer: A system of the cultural structure, i.e., a Relationship and its Principles. The awakened Virya must get the cultural subject to locate, in the Relationship, the concept of the principle of the fence, and have its representation, its sacred symbol, emerge. Then it can be expressed outside, in the Valplads, as a bidding sign of meaning, taking advantage, for one's own Strategy, of the possibility that the microcosmic objective of the Paśu's finality provides.

To give an intuitive idea of the principle of the fence it is perhaps convenient to express it in terms of a mathematical theorem, although, it should be noted, in this form the principle is totally inoperative since its significance is denoted in the context of an exclusively cultural language; the principle of the operative fence, which the Virya must discover, has to be extracted, like the myths, from oblique and non-habitual concepts of the Relationship; for this, of course, he must "create it with fantasy" and then flex the conscious subject to apperceive its form; that is to say: the awakened Ego *will have to deceive the cultural subject and reason*, forcing them to rationalize their reflection and to discover for the Ego, as an emerging myth, the true image of the principle of the fence. But, in any case, here is its mathematical formulation: "**every closed curve divides its plane into two parts.**" A closed curve can have any shape, square, circular, elliptical, etc., but it always presents the qualitative fact that it divides its plane into two parts. The topological geometric property that expresses this theorem, easily intuitive, allows us to induce the principle of the fence because "every closed curve" is the most abstract case of the "fence": a concept of the "fence" Relationship expressed in mathematical language.

The archemononic technique enables every awakened Virya to apply the function of the fence in the ambit of the Valplads and "to divide the space into two parts." For this, the Virya projects the sign of the fence by placing such a separating meaning on the spatial entity of the world; on such a sign the awakened Ego projects, in turn, the infinite pole, by means of a supreme effort of "graceful will," the will of the Virya that will be studied in the Second Part. A *strategic space* or *Archemon* within the fence is thus created, a *Plaza* that will be immediately occupied by the awakened Virya and that will offer him the sure opportunity to gain some definitive steps toward the center. The indispensable *time of one's own* for such a transit *will be created* from the Archemon, by means of *Strategic Opposition*, a technique that requires *the definition of a place, a point, etc., in the Valplads*, i.e., outside of the Archemon: such an exterior point will face the infinite pole, which will prevent the isotropy of transcendent Time from temporally contaminating the area of the Valplads.

It must be recognized here that all the difficulties of the awakened Virya in reorienting himself or definitively establishing himself in the Selbst, interior difficulties that stem from blood impurity, prevent him from attaining the ontic autonomy toward which his Paśu nature tends. This is the main source of difficulties because, existing as a potential microcosm, the Virya cannot avoid the temporal duality already studied: to subsist in transcendent Time and, at the same time, to possess a conscious subject that coexists in an immanent and transversal time. That is why the Virya needs to urgently liberate himself from transcendent Time, to dislodge it from his psychic structure, to prevent it from synchronizing his interior clocks with the master clocks of the macrocosm. And he cannot, for this, hasten the microcosmic objective, rationalize the self-schema, be pure consciousness: this would imply fulfilling the entelechy of the Manu Archetype and acquiring ontic autonomy, an objective that an awakened Virya will never be permitted to fulfill. What to do, then? Answer: the awakened Virya must start, without worrying about it, from the evolutive degree that his potential microcosm has reached, *and proceed to temporally isolate it from the outside by means of the archemonic technique.*

When the awakened Virya situates himself in the Plaza, and practices Strategic Opposition, in effect, transcendent Time is anisotropic in the direction of the fenced area; then, what time transpires in the interior of the Archemon, in the space of the Plaza that surrounds the Virya; and, more interestingly, what time transpires *for* the microcosm? Answer: In principle, upon ceding the isotropy of transcendent Time its penetration into the structures of the microcosm, the microcosm is suddenly flooded with immanent Time; but such an occupation only signifies that the microcosm now subsists in immanent Time and does not imply “greater consciousness” in any way: on the contrary, such a diffusion of immanent Time, i.e., of the consciousness, in the microcosm, usually determines in the majority of cases the dissolution of the conscious subject; that is why this way of liberation is not recommendable for the lost Viryas, who have their lost Ego identified with the conscious subject and can suffer the fate of the latter; the awakened Virya, on the other hand, will always be capable of differentiating himself from the conscious subject because he does not consider consciousness indispensable from the moment he has gnosis, that instantaneous and infallible knowledge that is obtained by the charismatic bonding of the Golden Chain. However, it is not improbable that the practice of the archemonic technique results in the effective ontic autonomy of the microcosm; in that case the Virya will have an excellent opportunity to transmute himself into a Berserker Siddha.

On the other hand, whatever the case may be, what is certain is that outside of the microcosm, but within the Archemon, there passes *a time proper to the awakened Virya, charismatically created by the infinite pole of the Spirit and the grace of the Paraklete during "Strategic Opposition."* But let us leave the description of Strategic Opposition for later and continue moving forward, a little further, "in search of the principle of the fence."

Let us now remember the first question posed in article "C": why does the awakened Virya need to apply the archemonic technique, i.e., what practical effect, what benefit, does it bring him for his purpose of spiritual liberation? Perhaps, with what we have already seen, this question seems sufficiently responded to. And nothing would be so wrong as to believe that. Well, in all rigor, the answer to such a question could never be exact if it did not include in its considerations the Terrible Secret of Maya, the knowledge of which demonstrates to the least informed that, often, applying the archemonic technique is not a mere game but an inevitable and desperate action of war in order to avoid being annihilated by the Demiurge. We will see this in the next article, where the question will acquire its true dimension.

E. The Terrible Secret of Maya

We are going to touch here on one of the most hermetic Mysteries that exist, which is the one that refers to Maya, the illusion of the real. But such hermeticism does not obey this time, as in many well-known occult hoaxes, to the mere desire to veil a sacred symbol, i.e., to the intention of making esoteric the truth represented by the sacred symbol. What occurs in this case is that Maya is the word that designates a terrible secret, one of those ideas capable of upsetting the most equilibrated and rational mind. That is why the Secret of Maya has been strictly veiled. And if here we decide to reveal it, for being necessary to explain the theory of the archemonic technique, we will do it after making a clear warning.

We suggest to the reader, in effect, that, even if he has become aware of the Secret of Maya, he should not dwell too much on this idea, for it can provoke unforeseeable and dire consequences, especially if the reader is imbued with the preceding text on the *Fundamentals of the Hyperborean Wisdom*. Only the awakened Virya has the means to operate without danger with the Secret of Maya. The reader, in the meantime, can attempt to awaken from the Great Deception by adopting the luciferic graceful attitude that is described in the Second Part. By that path he will succeed, at last, in converting himself into an awakened Virya: only then will he be able to dwell without danger in the Terrible Secret of Maya.

Of course, we will *analogically* expose the Secret of Maya, basing ourselves on the structural model developed in this work: the objective will be that the terrible idea *will be induced* by the analogical example.

Let us begin, then, without forgetting at any moment the strict analogical correspondences that exist between the microcosm and the macrocosm.

When the cultural subject of the Paśu thinks a system of the cultural structure, according to what has been seen, *it can note it in any of the multiple planes of signification that intersect its xx extensive axis*. Each one of these planes corresponds to the meaningful context of a language, a context within which the xx thought system acquires *conceptual* significance. *The concept* of an xx system is, thus, the significance noted on the plane of a contextual language. On the other hand, the xx system *can be thought* by the cultural subject because *it subsists in transcendent Time*.

Well, let us now look at things *from the point of view of the one Demiurge*, whose consciousness, transcendent Time, is isotropically diffused in every successive entity, except in those internal directions of immanent Time. According to the hermetic correspondence between macro and microcosm, the Demiurge also has to perform an operation analogous to that of “thinking a system.” But what is “a system” for the Demiurge? Answer: *any culture or superstructure of cultural facts*. Effectively, as will be explained in the Second Part and was already advanced in article “H” of the section “Functioning of the Paśu’s Cultural Structure,” man’s presence as a bidder of meaning transforms the designated entities into cultural objects, which are organized in the world forming superstructures of cultural facts. In these superstructures, which subsist in transcendent Time, man, Paśu, or lost Virya, is usually integrated as a structural “element.” This is because the body of the lost Virya is only a potential microcosm, subsisting in transcendent Time.

Leaving for later the detailed explanation of the superstructures, what is important at this point is to emphasize that they determine *an exterior form denominated “culture,”* which can be “thought” by the Demiurge as a “system.” Establishing the corresponding analogies, the same properties that we attribute to the cultural subject apply here: the Demiurge, first of all, is capable of noting the superstructure as a whole or of carrying out a *systematic reduction*, going, for example, from a collection of cultural objects and a plurality of superstructured microcosms, to the consideration of *a single microcosm* as a “system”; moreover, given a determinate culture, the Demiurge *can note it in different “spaces of signification” and codify it in as many other contextual superlanguages*. Naturally, at the level of consciousness of the Demiurge,

the “planes of signification” of the cultural structure are analogous to “spaces of signification” of the superstructures of cultural facts.

Herein consists the Secret of Maya, now revealed through the structural analogy: *every cultural entity in the universe, be it a cultural object, or a potential microcosm, or a superstructure that integrates them, simultaneously exists in uncountable macrocosmic spaces of signification. and, on each of these planes of existence, the cultural entity signifies a superconcept of the Demiurge, i.e., its significance is determined by the contextual framework of a macrocosmic superlanguage.* Surely, at this point of the exposition, the reader’s reason ought to refuse to admit the consequences that are inferred from the Secret of Maya. However, it is too evident to deny: *whoever lives integrated into a culture perceives only a minimal aspect of reality. The socio-cultural world where life takes place is only the context of a superconcept of the Demiurge. The house, the neighborhood, the city, the country, the continent, the planet, the Solar System, the Galaxy, the known Universe, everything that surrounds us and that we believe to be a unique and stable world, are, in truth, nothing more than aspects of the context of a superconcept; a superconcept together with uncountable similar superconcepts, i.e., together with uncountable contextual worlds in which we simultaneously exist.*

The Paśu, and even the lost Virya, perceive only one world of the many in which they simultaneously exist: the habitual one, in which they are stable only because they are integrated into rigid superstructures of external entities or “cultures.” That is why the Hyperborean Wisdom denominates the reality of a habitual world as the Great Deception: because the daily context conceals and hides the plurivocity that ontic existence develops in the multiple spaces of macrocosmic signification.

A culture, or superstructure, is a “system” that can be noted by the Demiurge in multiple spaces of signification; each significant notation is a superconcept, i.e., an *aspect, facet, profile*, etc., of said culture. This means that between contiguous superconcepts that are not too oblique, only *small differences* will be noted: considering, for example, the city of Buenos Aires as the context of a superconcept, we can suppose the existence of another contiguous superconcept with a Buenos Aires in which the obelisk does not exist, or another without freeways. And if in that urban context we inhabit, we can, also, conceive a world in which our mother is a twin sister of a sculptor, *or in which some of our loved ones do not exist or have never existed, etc.*

This leads us to the following question: Is conscious transit between two contiguous superconcepts possible? In other words, could it occur that a lost Virya be displaced from his contextual world to a contiguous world, very similar, but with appreciable dif-

ferences? Answer: Yes, that is precisely the terrible possibility that faces the one who decides to purify his blood and undertake the path of return to the Origin: the veil of Maya may then fall and reality may become distorted at many points, as if the entire world conspired to plunge him into hallucination and insanity. And not only this; if the Virya has not adopted a convenient state of alertness, if he does not move in the right Kairos and with the proper Strategy, he could find himself transported to a highly oblique context, i.e., to a world of completely strange and unknown characteristics, where a thousand unsuspected dangers would defeat his purpose of spiritual liberation.

All this, which is nothing more than a reaction denominated the *second intention of the Demiurge*, can occur to whoever dares to penetrate into the Secret of Maya without counting on the strategic principles necessary to counteract it: for example, *the principle of the fence*, the search for which this section slips into.

Summarizing, the Secret of Maya tells us that, after a systematic reduction, every potential microcosm or lost Virya can be noted by the Demiurge, as a significant superconcept in the habitual context of a macrocosmic superlanguage: such a context is, of course, the everyday world of the Virya. But the Secret of Maya tells us more: *on an extensive axis of the potential microcosm, analogous to the xx-axis of a system, uncountable spaces of signification intersect*: the habitual context gives significance to the microcosm in only one such space, i.e., in a superconcept. However, the potential microcosm simultaneously exists in all the spaces of signification that intersect the xx-axis. That is why, when the blood purity of the Virya produces the dissolution of the illusion of Maya, it is not improbable that the Demiurge makes a last attempt to keep him within the confusion of the Great Deception: then may occur the horrifying fact that the habitual context of the world is transformed according to the characteristic mode of some oblique and unknown space; the psychic structures are, thus, put to the test, subjected to the tremendous tension of noticing the cultural non-correspondence between the schemata of known entities and the concrete entities, existing in the new context; the world becomes hallucinatory, without the animic subject being able to clearly distinguish where the imaginary ends and where the real begins; and before such a changing orb, faced with unstable entities, the design of which are unreasonably altered, the reason of the Virya usually proves impotent to establish the relationships that constitute its essential function: and without counting on the *relationships* of the entity and between entities, without the equilibrium of the *ratio*, madness would not be long in coming. Unless, of course, the awakened Virya has the graceful will and sufficient knowledge of

the archemonic technique to *strategically isolate himself* from the demented context.

F. Strategic Disadvantage

It is now understood, after knowing the Terrible Secret of Maya, the scope of the previous question. The archemonic technique cannot consist in the mere cutting of a plane, in the enclosure of any area of the world, for the reality of the Valplads is not a stable ambit; on the contrary, "the world" entails the Secret of Maya: a plurivocity of spaces of signification in which the Virya, his potential microcosm, has effective existence; the Plaza won from the enemy must be, then, a *pluridimensional space* that integrally contains the microcosm and avoids any possibility of attack, alteration, or mutilation, by the Demiurge, through the oblique spaces.

Here is where the mathematical expression that we gave to make the principle of the fence intuitive loses its validity: "every closed curve divides its plane into two parts"; this formula, it is evident, *only describes a quality of the fence present in a few adjacent spaces*. For what occurs in those spaces where any curve, for example, a circle, *cannot be defined*? Answer: the fence will lack existence, "contextual significance," i.e., it will not fulfill its isolating function, leaving the Virya, in that space, defenseless against the enemy attack. Such a state of defenselessness is denominated *strategic disadvantage*.

In our novel "The Mystery of . . .": strategic disadvantage is defined in terms that are worth remembering ". . . analogically, strategic disadvantage is equivalent to the *weak point in a wall*; it is the desperate case of those who, having been besieged by the enemy in a walled Plaza, find to their horror that it is incapable of resisting the enemy's pressure and is ready to collapse at a *weak point*. The disaster that follows the fall of the Plaza is analogous, also, to the loss of reason in a Virya with insufficient egoic will to preserve equilibrium during the subsequent irrational states of consciousness. That is: madness. On the other hand, the fall of a Plaza Fort never represents a victory for the besieger as well as a defeat for the besieged. The responsibility for the fall corresponds to the besieged because he has failed the strategic law that says: 'one should never raise a fence if one does not have the means to defend it.' The strategic fence (Archemon) separates the Virya from the World, granting him the *time necessary* to go to his *charismatic center*. On one side of it remains the World of the Demiurge with its formidable Evolutive and Synarchic Strategy; on the other the Virya, authentic monk-warrior, knight of the Gral, decided on reaching the Truth.

“Let us measure the forces at play: on the fence converge, on the one side, the Demiurge’s Synarchic Strategy and, on the other, the Virya’s *Hyperborean* Strategy, which depends, for its concretion, on the intrepidity and the valor risked to reach the center; in synthesis, the success of the *Hyperborean* Strategy depends on the Virya’s blood purity.”

“Lastly, let us add that, when a fence has been raised, which has irritated the enemy and led it to concentrate terrible forces for its demolition, it is not easy to go back to the original situation of absence of conflict *without being at a strategic disadvantage*. In effect, when war has been declared, and the enemy has moved its forces, the alternatives are two: either the combat is faced by resisting the enemy siege while *one seeks another door in order to exit*, or the fight is avoided by deferring combat and ignoring the enemy pressure. In this second case, the enemy will increase the pressure in such a manner that the walls will finally give way and disaster will be inevitable; the Strategy itself has failed because it has been replaced during combat. Let us explain better. When a Virya raises a fence, in the framework of a *Hyperborean* Strategy, *in order to initiate the conquest of the Vril*, his Strategy permits him only *one* alternative: *to open the interior door* in order to bypass the deployment of the demonic forces. Only one alternative. The contrary means, plainly, a change of Strategy, and even Clausewitz knew this: *no one can change his Strategy in the middle of the war without risking to suffer grave losses*. In conventional warfare, the most that is admitted in a Strategy is that it offers alternative tactics, but never that it can be changed in itself, which would in reality signify a *change of objective* (an inadmissible possibility in a *Hyperborean* Strategy) that would raise severe doubts about the capacity of the General Staff who planned it and even about the validity of the justification that must always be provided for having adopted the warlike path.”

In analogical concepts, but which clearly convey the latent dangers, the above-cited paragraph reveals to us the precarious situation of *strategic disadvantage* in which any Virya that fails to apply the principle of the fence would be left.

The terrible Secret of Maya has shown us that the fence *cannot be any curve* but a “universal principle,” the meaning of which, expressed by the corresponding sign, is significant *in all possible worlds of the Demiurge*. Hence our previous warnings about the necessity for the awakened Ego *to compel by deception*, i.e., *strategically*, its cultural subject to rationally represent, as myth or sacred symbol, the archetypal principle of the fence. However, the search for the principle of the fence will still require some reflections in other articles, especially to show, with allegories, the way

the Siddhas of Agarthas procure to charismatically initiate every Virya in the archemonic technique.

G. The Weapons of the Awakened Virya

The awakened Virya is a hero who has declared war on the Demiurge to fulfill a strategic objective: to achieve the liberation of the Spirit. In that struggle he has decided to occupy a corner of the Valplads, to make himself strong in a Plaza, and, from that position, to cover the strategic distance that separates him from the Vril. With the use of the archemonic technique, he effectively settles in a strategic space, behind the symbolic walls of the infinite fence. A *sitzkrieg*, a siege war, is thus posed, in which the Strategies of each side confront each other. The Virya must now defend the Plaza, hold the fence, otherwise he will be annihilated. But what means does he use to do this, i.e., what are the weapons of the Virya, the Hyperborean warrior?

The awakened Virya, in effect, *is a warrior who must conquer space and time, "take all the heavens by assault," before transmuting himself into a Berserker Siddha*: for that action he must undoubtedly have at his disposal an important arsenal. Although it is beyond the scope of these *Fundamentals of the Hyperborean Wisdom* to give a detailed description of such weapons, we can nevertheless refer to their generic function. First of all, then, let us say that *the weapons of the Virya are the runes*. And what are the runes? Answer: The ancient Germans have denominated *runes* to the Signs that every Hyperborean Guide of humanity delivers to his Viryas so that they may act in the magical war against the Demiurge. This has occurred this way, throughout time, since Khristos LúCIFER deposited the Gral in the Valplads. Only Wotan, the Racial Guide of the Germans, provided the Signs to His volk under the name of *runes*, in relatively recent historical times, so such weapons are universally known by said denomination.

The most popularized runes, those that use the Futhark or Fupark alphabets, are only a minimal part of the runic arsenal. The Sign of the Origin, for example, from which the Swastika Rune is derived by mutilation and deformation, fulfills no alphabetic function despite being the most powerful Rune in existence. This Sign, also known as Rune of the Origin or Rune of Gold, *is the projection of the Symbol of the Origin, i.e., of the symbol where the Infinite Ego is reflected*. Precisely, the projection of the Rune of the Origin on the principle of the fence generates the strategic space of the Archemon.

In general, the runes are grouped into two classes: *archetypal and noological*; but both groups have in common the fact that *they were not discovered by the Viryas but provided to them by the Sid-*

dhas of Agarthā. In other words: when the Viryas received the runes from the hands of Wotan, their gnoseological dependence that they were maintaining with the demiurgic designs of the entities was definitively broken, because of the inheritance of the Paśu: the objective of the Paśu's finality was constituting a hereditary and irresistible tendency that was impulsing the Viryas to evolve under the confusion of the lost Ego, following to the letter the plans of the Demiurge written in the design of the suprafinality of the entities; the destiny of the lost Virya was, then, similar to that of the Paśu: he could never know the universal Archetypes or any other reality that was not previously determined by the suprafinality of the entities; the revelation of Wotan came to bridge this gap: on the one hand, the "archetypal runes" allow us to schematically describe every universal Archetype, i.e., they allow us to know the *universal words, not inverted by the archetypal memory, which constitute the acoustic Kabbalah of the Great Breath*; on the other hand, the "noological runes," among which is the Rune of the Origin, are uncreated Signs, i.e., signs without any correspondence with the archetypal plane.

Armed with such an arsenal, the Virya will now be able to *effectively operate on ontic reality*: the unstable spaces of signification of the macrocosm *will be fixed in their meaning by the expression of the appropriate Rune*; the designs of the entities, the meaning of which is intended to be altered by the Second Intention of the Demiurge, so that they do not correspond to the known schemata of the cultural structure, will be *resigned by the expression of the correct Rune*; and, finally, the expression of the Rune of the Origin applied on the principle of the fence will make it possible to create a strategic space *sufficiently safe to occupy and resist in it without danger*.

In order to evidence what the typical warlike attitude of the awakened Virya consists in, nothing seems better than to refer to his *state of alertness*. Such a state of alertness, which must be permanent, is maintained in the following way: *every object, real or ideal, natural or cultural, concrete or abstract, etc., i.e., every objective entity, which falls under the perception of the awakened Virya, is immediately fenced in the strategic area of an Archemon and conveniently resigned*. And this the awakened Virya does *at all times, with any object that presents itself*, in such a way that it is often metaphorically affirmed: *the awakened Virya has the Archemon in his eyes; he sees through it; if his eyes look, if his lips speak, if his ears listen, or his body moves in an expressive manner, the entity is immediately fenced in and resigned; such is the permanent strategic alertness of the awakened Virya*.

The principle of the fence, however, is not a Rune; we will have to continue marching in search of it.

H. The Principle of the Fence and the Law of the Fence

Let us begin by mathematically formulating the principle of the fence so that the topological evidence would favor its induction. However, upon learning the Terrible Secret of Maya, we found that such a formula could hardly be maintained invariant “in all possible worlds,” i.e., in all the superconcepts of the Demiurge. Comprehending the principle of the fence no longer seems to be a very simple task, although we know something about it with certainty: *it exists in the cultural structure, as part of a system*. We may add that the principle of the fence can be nothing else than a Principle, repeated in the semic schema of the Relationship as a mathematical principle. Consequently, the principle of the fence does not come from the discovery of any design but from the archetypal memory: its significance is a priori to every perception. Notwithstanding such essential interiority, the principle of the fence can be expressed in the exterior world like any mathematical principle, a number for example, by means of the projection of a sign. The archemonic technique is based on this.

But “the microcosm reflects the macrocosm”; does this mean that the principle of the fence must also be present in the macrocosm, for example as a *law of nature*? If this were the case, perhaps it would be possible, at least in theory, to detect in some characteristic phenomenon a certain *fence function*, which would reveal to us by another way, this time external, the sought-after principle. Although we can anticipate that the result will be negative, it is convenient to examine such a possibility of external search because its analysis will allow us to comprehend various gnoseological and cultural problems that affect the Virya.

If we accept the Hermetic principle of equivalence between macrocosm and microcosm, it will be evident that *all* the laws of the macrocosm are reflected in analogous laws of the microcosm. But such a correspondence is far from being a mere passive reflection between structures. The Virya, by *discovering and formulating laws*, disequilibrates this relationship and assumes a leading role. As a consequence of this dominant attitude there now appears, separating the Ego from the macrocosm, a *cultural model* elaborated by the cultural subject on the basis of principles and concepts of the cultural structure. This “cultural model” is mainly responsible for the deformed vision that the Virya has of himself and of the world, given that it is interposed between the macrocosm and the microcosm. The cultural model is the content of the cultural structure of a collective or sociocultural character; therefore, it consists of a systematic set of concepts, proposed by the cultural subject and translated into one or two habitual languages,

for example, mathematical and linguistic. In summary, the cultural model is normally comprised of mathematical principles and cultural premises. The Ego of the Virya, when confused with the conscious subject, solidarily accepts as representations of external entities, as its truth, the cultural objects that come from the intermediary cultural model, objects of which significance has been proposed by the cultural subject as a premise in habitual language.

Let us now examine what the Virya understands by “law of nature.” Without entering into complications we can affirm that “a law of nature is the mathematical quantification of a significant relationship between aspects or magnitudes of a phenomenon.” Let us clarify this definition. Given a phenomenon, it is possible that by observation and empirical experimentation we can come to differentiate certain “aspects” of it. If from among the various aspects that stand out, some of them turn out to be “significantly related to each other,” and if this relationship possesses statistical probability, i.e., it is repeated a large number of times or is permanent, then a “law of nature” can be enunciated. This requires that the “aspects” of the phenomenon can be reduced to magnitudes in such a way that the “significant relationship” is reduced to a “relationship between magnitudes,” i.e., to a mathematical function. The “laws” of physics have been deduced in a similar way.

The concept of a “law of nature” that we have exposed is modern and aims at “controlling” the phenomenon rather than explaining it, following the current tendency that subordinates the scientific to the technological. Thus we have phenomena “ruled” by *eminent* laws to which we not only accept as determinants but indissolubly incorporate them into the phenomenon itself, forgetting, or simply ignoring, that we are dealing with rational quantifications. It is what happens, for example, when we notice the phenomenon of an object that falls and we affirm that such a thing has occurred because “the law of gravity acted.” Here the “law of gravity” is eminent and, although “we know that other laws exist,” those that “also intervene but with less intensity,” we blindly believe that the falling object *obeys* the Newtonian law and that this “law of nature” has been the *cause* of its displacement. However, the concrete fact is that the phenomenon *does not obey any eminent law*. The phenomenon simply *occurs* and there is nothing in it that intentionally points to a law of nature, let alone an eminent law. The phenomenon is an inseparable part of a totality that we call “reality,” or “the world,” and that includes, in that capacity, *all* phenomena, those that have already occurred and those that will occur. That is why in reality phenomena simply *occur*, succeeding, perhaps, some that have already occurred, or simultaneously with others similar to it. The phenomenon is only a part of that “phenomenic reality” that never loses its character of totality: of a reality that is *not* ex-

pressed in terms of cause and effect to sustain the phenomenon; in short, of a reality in which the phenomenon *takes place* independently of whether or not its occurrence is significant for an observer and complies with eminent laws.

Before approaching the problem of the “pre-eminence of cultural premises” in the rational evaluation of a phenomenon, it is convenient to strip it of any possibility that separates it from purely mechanical or evolutive determination, according to the “natural order.” For this purpose we will establish, after a brief analysis, the difference between phenomena of “first” or “second” degree of determination, an indispensable clarification given that “eminent laws” always correspond to phenomena of the first degree.

I. A Phenomenon's Degrees of Determination

For the Gnostic, “the world” that surrounds us is nothing more than the ordering of matter effectuated by the Demiurge in a beginning and to which we perceive in its temporal actuality. The Hyperborean Wisdom, the mother of gnostic thought, goes further by affirming that space, and all that it contains, is constituted by multiple associations of a single element denominated “archetypal quantum of energy,” which constitutes a *physical terminus* of the archetypal monad, i.e., of the absolute formative unity of the archetypal plane.

These *quanta*, which are true archetypal atoms, *not* conformers to or structurers of form, each possess an *indiscernible point* through which the pantheistic diffusion of the Demiurge is realized. That is to say that, thanks to a point system of polydimensional contact, the presence of the Demiurge is made effective in every ponderable portion of matter, whatever its quality may be. This universal penetration, when being verified by persons in different degrees of confusion, has led to the erroneous belief that “matter” is the very substance of the Demiurge. Such are the vulgar conceptions of pantheistic systems or of those who allude to a world Spirit or “anima mundi,” etc. In reality, matter has been “ordered” by the Demiurge and “impulsed” toward a *legal* development *in time* from which evolutive force not even the smallest particle escapes (and in which the “human body” participates, of course).

We have made this synthetic exposition of “Hyperborean Physics” because we need to distinguish two degrees of determinism. The world, as we have just described it, unfolds mechanically, oriented toward a finality; this is the *first degree* of determinism. In other words: there is a Plan to which guidelines are adjusted, and to which designs the “order” of the world tends; the matter left to the mechanics of said “order” is *determined in the first degree*. But, as said Plan is sustained by the Will of the Demiurge, and His Pres-

ence is effective in every portion of matter, as we saw, it could occur that *He, abnormally*, influences *in another way* some portion of reality, either *to teleologically modify His plan* or *to semiotically express His intention*, or for *strategic motives*; in this case we are before the *second degree* of determinism.

By “strategic motives,” the following is meant: when the awakened Virya undertakes the return to the Origin in the framework of a Hyperborean Strategy, he uses secret techniques that enable effectively opposing the Plan. In these circumstances the Demiurge, *abnormally*, intervenes with all His Power to punish the intrepid one.

We can now distinguish between a *phenomenon of the first degree* and a *phenomenon of the second degree* according to the degree of determination that its manifestation involves. It should be well understood that this distinction emphasizes *the different* manners in which the Demiurge can act on *the same* phenomenon. For example, in the phenomenon of a flowerpot falling from a balcony to the sidewalk, we cannot see anything else but a determination of the first degree; we say: “the law of gravity acted.” But, if said flowerpot fell on the head of the awakened Virya, we can suppose a second determination or, with rigor, a “second intention” we say: “the Will of the Demiurge acted.”

The first and second degree of determination of a phenomenon is also denominated, from another point of view, the First and Second intention of the Creator.

In general, every phenomenon is susceptible to manifest itself in a first and second degree of determination. Taking this into account, we will agree on the following: unless otherwise indicated, by “phenomenon,” that determination of which is purely mechanical, i.e., of the first degree, will be understood; otherwise it will be clarified, “second degree.”

All that remains, now that we distinguish between “the two degrees of the phenomenon,” is to clarify the affirmation that we made at the beginning of this analysis, that every law of nature, including those eminent, describes the causal behavior of phenomena of the first degree of determination. It is easy to understand and accept this since when a determination of second degree intervenes in a phenomenon, the natural sense of mechanical enchainment has been temporarily alienated in favor of an irresistible Will. In that case the phenomenon will no longer be “natural” even if it appears to be, but will be endowed with a superimposed intentionality of clear *malicious character* for the Virya.

On the other hand, the phenomenon of the first degree always manifests itself *complete in its functionality*, which is a direct expression of its essence, and to which it will always be possible to mathematically reduce to an infinite number of “laws of nature.”

When the phenomenon of the first degree is especially detected because of *one* law of nature, which is eminent to us, since *it highlights a certain* interesting aspect, it is evident that one is not dealing with the *complete* phenomenon but with said “aspect” of it. In such a case, one must accept the sad fact that only an Illusion will be perceived from the phenomenon. Sensorially mutilated, gnoseologically deformed, epistemologically masked, it should not be surprising that the Indo-Aryans qualified the ordinary perception of a phenomenon of the first degree as *Maya*, Illusion.

J. Masking Caused By Pre-eminent Cultural Premises

We will now pose a question, the answer to which will enable us to face the problem of the “preeminence of cultural premises,” based on the most recent conclusions: “if every phenomenon of the first degree necessarily appears complete (For example: at 6 a.m. ‘the sun rises’),” what is the specific reason that its apprehension through the intermediary of the “scientific or cultural model” prevents dealing with the phenomenon in its entirety, and circumscribes around partial aspects of it? (for example when we say: “the terrestrial rotation is the *cause* that has produced the *effect* that the sun has become visible at 6 a.m. on the Eastern horizon.”) In this latest example, it is evident that by explaining the phenomenon through an “eminent law,” one does no more than refer to certain partial aspects (the “terrestrial rotation”), leaving aside—not seeing—the phenomenon itself (“the Sun”). The answer to the posed question leads us to touch upon a fundamental principle of structural epistemological theory: *the relationship that is noticed between aspects of a phenomenon, mathematically quantifiable as a “law of nature,” originates in the preeminence of cultural premises from which reason modifies the perception of the phenomenon itself.*

Needless to say that this occurs because of the “masking” effect that reason causes in every image reflected by the conscious subject: reason “responds to the questioning,” i.e., to the flexions of the conscious subject, *in which the lost Ego is immersed.* As if it was a fantasy, reason interprets and shapes a rational schema of the representation of the phenomenal entity, the schema of which the image is superimposed on the representation and masks it, endowing it with the propositional significance that the pre-eminent cultural premises determine.

When we make a “scientific” observation of a phenomenon, the rational functions become pre-eminent to any perception, “highlighting” those interesting or useful aspects with eminence and “tarnishing” the rest (of the phenomenon). In this way, reason operates, as if masking the phenomenon, previously torn from the total-

ity of the real, and presenting it with a “reasonable” and always comprehensible appearance in the ambit of human culture. Of course, no one cares that the phenomena are, from there, hidden behind their reasonable appearance; not if it is possible to make use of them, control them, harness their energy, and direct their forces. After all, a scientific-technological civilization is built ON phenomena and even *against* them; what does it matter if a rational vision of the world cuts out the perceived phenomena and confronts us with a *cultural reality*, the more artificial the more blind we are? What does it matter, I repeat, when such gnoseological blindness is the price to be paid to enjoy the infinite variants that, in terms of enjoyment and comfort, scientific civilization offers? Perhaps some danger lurks that we cannot technically avert, we who have eliminated many and ancient illnesses, who have prolonged human life and created an urban habitat with a never-before-seen luxury?

The danger exists, it is real, and threatens all those members of humanity who possess Hyperborean ancestors; the Hyperborean Wisdom denominates it *psychic phagocytation*. It is a psychic kind of danger and of a transcendent order that consists in the metaphysical annihilation of the consciousness, a possibility that can concretize in this or in another world, and at any time. The destruction of the consciousness happens by *demiurgic phagocytation*, i.e., by assimilation of the *conscious subject* to the substance of Jehovah Satan. When such catastrophe occurs, all possibility of transmutation and return to the Origin is completely lost. We have already spoken about the dramatic alternative that the Virya must face and of which we will return to speak at length in the Second Part; however, it is worth repeating that *confusion* is the principal impediment to the transmutation of the Virya into an immortal Siddha, and, the gnoseological blindness that we were mentioning before, a product of our modern rationalistic mentality, contributes to the permanent confusion. We live according to the standards of Western “Culture,” which is materialistic, rationalistic, scientific-technological, and amoral; thinking starts from pre-eminent cultural premises and conditions the vision of the world, turning it into pure appearance, without being noticed or having any idea of it. Culture, then, maintains us in confusion and prevents us from orienting ourselves and marching toward the center of psychic re-integration, after mutating into Siddhas. Is it by chance that such a thing happens? We have said it many times: culture is a strategic weapon, skillfully used by those who desire the perdition of the Hyperborean Inheritance.

We are thus verifying that the intermediary cultural model, between the Ego and the macrocosm, makes it enormously difficult to

find the principle of the fence in the world, as a law of nature. We must continue, then, to go in search of it.

K. Culture, Strategic Enemy Weapon

When the critique of the modern urban culture of the “Christian Occident” is carried out, the “evils” that this provokes in some individuals are usually detailed: alienation; de-humanization; slavery to consumption; depressive neurosis and its reaction: dependence on various vices, from narcosis to the perversion of sex; merciless competition, motivated by dark sentiments of greed and ambition of power; etc. The list is endless, but all the charges deliberately omit what is essential, emphasizing evils “external” to the Soul of man, originated in “imperfections of society.” As a complement to this fallacy, it is argued that the solution, the remedy to all evils, is “the perfectionment of society,” its “evolution” toward more just, more humane forms of organization, etc. The omission lies in that the evil, the only evil, *is not external* to man, comes not from the world, but rather is rooted in his interior, in the structure of a mind conditioned by the preeminence of the cultural premises that sustain reasoning and that deform his vision of reality. Present-day society, on the other hand, has managed to Judaize the current man in such a way that has, in turn, transformed him—a miracle that genetic-biology cannot even dream—into a miserable Jew, greedy for profit, content to apply compound interest and happy to inhabit a World that glorifies usury. Needless to say that this society, with its millions of biological and psychological Jews, is for the Hyperborean Wisdom only an evil nightmare, which will be definitively swept away by the *Wildes Heer* at the end of the Kaly Yuga.

In the *Edda*, the Wildes Heer is the “furious army” of Wotan. According to the Thulegesellschaft, the Siddhas have announced the return of the Wildes Heer, together with those who will form the “last battalion” of the eternal ⚡, at the end of the Kaly Yuga.

We have made manifest the fact that a “law of nature” originates in certain relationships that rational judgment establishes between significant aspects of phenomena. Our purpose is to make it clear that although such aspects truly belong to the phenomenon, the relationship that gave rise to the eminent law has been created by reason and can in no way be attributed to the phenomenon itself. Reason, supported by pre-eminent cultural premises, utilizes the world as a *projective or representational model* in such a way that any phenomenon expresses *correspondence* with an equivalent intellectual conception. In this way man makes use of rational concepts of the phenomenon that keep a weak connection with the phenomenon itself, with its truth.

When carrying out reasoning and analysis on the basis of such concepts, error is added and the result cannot be other than the gradual immersion to unreality and confusion. This effect is sought by the enemy, as we have said. We will later see how the Hyperborean Wisdom teaches to avoid it.

In previously mentioning the Hermetic Principle, we said that all the laws of the macrocosm were being reflected in equivalent laws of the microcosm. But “the laws of nature” of the macrocosm are but representations of a mathematical model originated in the human mind, i.e., in the microcosm, as we have analyzed. In the process that gives rise to the “scientific idea” of a phenomenon, elements from two principal sources concur: the “mathematical principles” and the “pre-eminent cultural premises.” The “mathematical principles” are archetypal, they come from inherited psycho-biological structures (when we “learn mathematics,” for example, we only consciously actualize a finite number of formal systems that belong to the ambit of culture, but the “mathematical principles” are not really “learned” but “discovered” because they constitute basic matrices of the structure of the brain). The “pre-eminent cultural premises” arise from the totality of cultural elements, learned throughout life, which act as the content of the systems of the cultural structure and to which the cultural subject turns to formulate judgments.

The distinction that we have made between “mathematical principles” and “pre-eminent cultural premises,” as two principal sources that intervene in the mental act of formulating a “law of nature,” will allow us to expose one of the most effective tactics that the Demiurge uses to keep the Viryas in confusion and the manner that the Siddhas try to counteract it, charismatically inducing them to discover and apply the “law of the fence.” That is why we have insisted so much on the analysis: because we are before one of the most important principles of the Hyperborean Wisdom and, also, one of the secrets best kept by the enemy.

When one knows the principle that says “for the Synarchy, culture is a strategic weapon,” it is usually thought that it refers to “culture” as something “external,” proper to man’s conduct in society and the influence that it exerts on him. This error comes from an incorrect comprehension of the Synarchy (which is supposed to be a mere “political organization”) and of the role that it plays in the Plan of the terrestrial Demiurge Jehovah Satan. The truth is that the Virya procures to orient himself toward the Origin and does not succeed because of the state of confusion in which he finds himself; culture contributes to maintain him in this state as a strategic enemy weapon, but if this attack came *only* from the exterior, i.e., from society, it would be enough to distance himself from it, to become a hermit, in order to neutralize its effects. However, it

is sufficiently proven that solitude is not enough to avoid confusion, and that, on the contrary, this usually increases in the most hermetic retreat, being very probable that, by that path, reason is lost long before the Origin is found. The *interior* cultural elements are those that confuse, divert, and accompany the Virya at all times. That is why the awakened Ego must *first* be liberated from the obstacle that the cultural elements impose if it intends to bridge the distance that separates it from the Vril.

An Ego stripped of every moral, of every dogma, indifferent to the deceptions of the world but open to the memory of blood, will be able to gallantly march toward the Origin and no force in the universe will be capable of stopping it.

It is a beautiful image, that of the man who intrepidly advances, enveloped in warlike furor, without the Demons able to stop him. We will always present it; but, it will be asked, how is it possible to acquire such a degree of purity? Because the normal state of man, at this stage of the Kaly Yuga, is confusion. We will now explain, in response to so sensible a question, the tactics of the Loyal Siddhas to *orient* the Viryas and neutralize the effect of synarchic Culture.

In the lost Virya, the Ego is subject to reason. It is the rudder that guides the course of his thoughts from which it would not deviate for anything in the world; outside of reason are fear and madness. But reason operates from cultural elements; it has already been seen in what manner the “pre-eminent cultural premises” participate in the formulation of a “law of nature.” So the yoke that the Enemy has tightened around the Ego is formidable. One could say, in a figurative sense, that the Ego is a *prisoner* of reason and its allies, the cultural premises, and all would comprehend the meaning of this figure. This is because a clear analogical correspondence exists between the Ego, in the lost Virya, and the concept of “captivity.” For this reason we will next expound an *allegory*, in which the highlighted correspondence will become evident, which will later allow us to comprehend the secret Strategy that the Loyal Gods practice to counteract *the cultural weapon* of the Synarchy.

L. The Allegory of the Imprisoned Ego

Let us begin presenting the allegory by fixing the attention on a man, to whom they have taken prisoner and condemned, in an unappealable manner, to perpetual reclusion. He is unaware of this sentence, as well as of any information coming from the exterior world subsequent to his capture, for it has been decided to keep him indefinitely incommunicado. For it, he has been locked away in an inaccessible tower that is surrounded by walls, abysses, and moats, and where any attempt to escape is apparently impossible. A

garrison of enemy soldiers, to whom it is not possible to address without receiving some punishment, are permanently in charge of keeping watch on the tower; they are merciless and cruel, but terribly efficient and loyal: do not even think of buying off or deceiving them. Under these conditions, any hope that the prisoner will ever regain his freedom does not seem to exist. And, nevertheless, the real situation is quite another. While *outward* from the Tower the exit is cut off by walls, moats, and soldiers, *from within* it is possible to go directly to the exterior, without stumbling upon any obstacle. How? By means of *a secret exit* to which access is cleverly concealed in the floor of the cell. Naturally, the prisoner is unaware of the existence of this passageway, nor do his jailers know of it.

Let us now suppose that, either because *he has been convinced* that it is impossible to escape, or because he is *unaware* of his captive status, or for any other reason, the prisoner shows no predisposition for escape: he manifests neither valor nor daring and, of course, does not seek the secret exit; he has simply resigned himself to his precarious situation. Undoubtedly his worst enemy is his own negative attitude since, keeping the desire to escape alive, or even, if he experienced the *nostalgia* for the lost freedom, he would be looking around in his cell where, at least, a one-in-a-million possibility exists of finding the secret exit *by chance*. But that is not the way it is and the prisoner, in *his confusion*, has adopted a placid conduct that, as the months and years go by, becomes more and more pusillanimous and idiotic.

Having delivered himself to his fate, the captive could only hope for an exterior help, which can only consist in the *revelation of the secret exit*. But it is not so simple to expose the problem, since the prisoner does not want it or does not know that he can escape, as we have said. Two things must then be fulfilled: 1°. To get that he comes to terms with his condition as a prisoner, as a person to whom his freedom they have *taken away*, and, as far as possible, *remember the golden days* when there were neither cells nor chains. It is necessary that he become aware of his miserable situation and ardently desires to get out, previously to: 2°. To reveal to him the existence of the *only possibility of escape*. Because it would be enough, now that the prisoner desires to escape, just *as long as he hears of the existence* of the secret exit; he will seek and find it by himself.

Posed like this, the problem seems very difficult to solve: it is necessary to wake him up, to *awaken him* from his lethargy, *orient him*, and then *reveal to him* the secret. That is why it is time to ask ourselves: is there anyone willing to help the miserable prisoner? And if there were, how would he manage to fulfill the two conditions of the problem?

We must declare that, fortunately, there are other persons who love and procure help for the prisoner. They are those who share his ethnicity and inhabit a country very, very far away, which is at war with the Nation that imprisoned him. But they cannot attempt any military action to liberate him due to the reprisals that the Enemy would be able to take on the countless captives that they hold in their terrible prisons, in addition to that of the tower. It is then a matter of directing the help in the foreseen way: *to wake him up, orient him, and reveal to him the secret.*

To do so, it is necessary to arrive to him, but how to do so if he has been locked away in the heart of a fortified citadel, saturated with enemies on permanent alert? One must discard the possibility of infiltrating a spy due to the insuperable *ethnic differences*: a German would not be able to infiltrate as a spy in the Chinese army in the same way that a Chinese would not be able to spy on the barracks of the ~~the~~. Unable to enter into the prison and without the possibility of buying off or deceiving the guards, *delivering a message to the prisoner* remains the only recourse left.

However, sending a message seems to be as difficult as introducing a spy. In effect, in the improbable case that a diplomatic maneuver would obtain authorization to present the message and the promise that it would be delivered to the prisoner, it would be of no use because the very fact that it would have to go through seven levels of security, where it would be censored and mutilated, makes this possibility completely useless. Moreover, by such a *legal route* (prior authorization), the condition would be imposed that the message be written in a clear language and accessible to the Enemy, who would then censor part of its content and change the terms to avoid a possible second cyphered message. And let us not forget that the secret of the hidden exit interests the prisoner who finds out about it as much as the Enemy who ignores it. And the first thing: what to say in a mere message to get the prisoner to *wake up*, to *orient* himself, to understand that *he must* escape? No matter how much we think about it, it will become evident in the end that the message *must be clandestine* and that it *cannot be written*. Neither can it be *optical* due to the fact that the small window in his cell allows him to observe only one of the interior courtyards, to where signals from the exterior of the prison do not usually reach.

Under the conditions that I have presented, it is certainly not evident how his *kameraden* can come up with a solution to the problem and help the prisoner to escape. Perhaps it will come to light if one bears in mind that, in spite of all the precautions taken by the Enemy to keep the captive disconnected from the exterior world, they *were not able to acoustically isolate him*. (For this they would have had to keep him, like *Kaspar Hauser*, in a soundproof cell.)

Let us now see, as an epilogue, the way chosen by the Kameraden to offer effective help; a help so that 1°: *he wakes up* and 2°: *it reveals the secret*, to the prisoner, *orienting him toward freedom*.

When deciding on an acoustic way to get the message across, the Kameraden understood that they were having a great advantage: *the enemy ignores the original language of the prisoner*. It is then possible to transmit the message simply, without double meaning, taking advantage of the fact that it *will not be understood by the enemy*. With this conviction, the Kameraden did the following: several of them climbed a nearby mountain and, equipped with an enormous conch, which allows greatly amplifying the sound of the voice, they began to emit the message. They uninterruptedly did it, for years, for they had sworn not to abandon the attempt as long as the prisoner was not once again free. And the message descended from the mountain, crossed the fields and rivers, went through the walls and invaded every corner of the prison. The enemies were at first surprised, but, as that language was not meaning anything to them, they took the musical sound for the song of some fabulous and distant bird, and finally they ended up accustomed to it and forgot it. But what was the message saying?

It was consisting of two parts. First, the Kameraden were singing a *children's song*. It was a song *that the prisoner had heard many times during his childhood, back, in the golden homeland*, when the black days of war were still far away and perpetual captivity could only be a nightmare impossible to dream. Oh, what sweet memories that melody was evoking! What Spirit, no matter how dormant it was, would not wake up, feeling eternally young, upon hearing again the primordial songs, those that it heard enraptured in the happy days of childhood, and that, without knowing how, were transformed into an ancient and mysterious dream? Yes, the prisoner, no matter how dormant his Spirit was, no matter how much forgetfulness had closed his senses, would end up awakening and remembering! He would feel the nostalgia of his distant homeland, he would ascertain his humiliating situation, and he would understand that only he who has an infinite valor, an intrepidity without limits, would be able to perform the feat of escape.

If such was the feeling of the prisoner, then the second part of the message will give him *the key* to find the secret exit.

Observe that we have said *the key* and not *the secret exit*. Because it happens that by means of the key the prisoner *will have to look for* the secret exit, a task that should not be so difficult considering the reduced dimensions of the cell. But, as soon as he finds it, he will have to complete his feat by *descending* to incredible profundities, crossing corridors plunged into impenetrable darkness and *climbing*, finally, to remote summits: such is the complicated trajectory of the enigmatic secret exit. However, *he is already saved*

at the very moment that *he initiates the return*, and nothing or no one will be able to stop him.

We only need, to complete the epilogue of the allegory, to say a word about the second part of the acoustic message, that which held the key to the secret. It was also a song. A curious song that was narrating the story of a forbidden and sublime love between a Knight and a Lady already betrothed. Consumed by a hopeless passion, the Knight had embarked on a long and dangerous journey through distant and unknown lands, during which, he became skillful in the Art of War. At first, he tried to forget his beloved, but after many years, and having ascertained that the memory was always keeping itself alive in his heart, he understood that he would have to live eternally enslaved to the impossible love. Then he made himself a promise: no matter the adventures that he had to go through on his long path, or the joys and misfortunes that they entailed, interiorly he would stay faithful to his hopeless love with religious devotion, and no circumstance would be able to move him away from his firm determination.

And like this, the song was ending: remembering that in some place on Earth, now converted into a warrior monk, the valorous Knight marches, equipped with a powerful sword and a lively steed, but carrying, hanging from his neck, a bag that contains the proof of his drama, the *key* of his secret of love: *the wedding ring* that will never be worn by his Lady.

Contrarily to the children's song of the first part of the message, this one was not producing an immediate nostalgia but a sentiment of modest curiosity in the prisoner. By listening, coming from who knows where, in his ancient native tongue, the story of the gallant Knight, so strong and valorous, so *complete* in battle, and yet so sweet and melancholic, so interiorly *torn* by the Memory of Amor, the captive was feeling himself prey to that modest curiosity that children experience when they sense the promises of sex or intuit the mysteries of love. We can imagine the prisoner pondering, perplexed by the enigma of the evocative song! And we can suppose, too, that he will finally find a *key* in that *wedding ring* . . . which according to the song would never be used in any wedding. By induction, the idea of the *ring* will lead him to seek and find the secret exit.

This is the allegory. We must now emphasize the analogical relationships that link the prisoner with the Ego of the lost Virya.

M. Analogical Study of the Allegory of the Imprisoned Ego

In order that the analogical relationship is clearly evidenced, we will proceed according to the following method: first, we will affirm a premise with respect to the allegorical story of the "prisoner";

second, we will affirm a premise referred to an analogous situation in the “lost Virya”; third, *we compare* both premises and extract the *conclusion*, i.e., *we demonstrate* the analogy.

It is understood that we cannot expose *the totality* of the correspondences without the risk of indefinitely extending ourselves. Therefore, we will only highlight those relationships that are essential for our purpose and we will leave, as an exercise of the reader’s imagination, the possibility of establishing many others.

Let us recall, only, that in the lost Virya, the lost Ego is immersed in the conscious subject, i.e., confused by the evolutive animic subject. Here we have preferred to consider the lost Ego directly linked to *reason*, by virtue of this being the subject who is closest to the world, who first receives the designs. By “reason,” in every case, is to be understood “the evolutive animic subject” of the Paśu, who evolves by the confused action of the Ego, that manifestation of the enchained Spirit.

– 1 –

- a) The prisoner is at the mercy of his guardians, those who keep him in perpetual captivity.
- b) The Ego, of the lost Virya, is a perpetual prisoner of “reason,” i.e., of the evolutive animic subject.
- c) The “prisoner” and the Ego are analogous.

– 2 –

- a) The “guardians” are the dynamic intermediaries, miserly for certain, between the “prisoner” and the “exterior world.”
- b) “Reason” is the dynamic intermediary, very poor, between the Ego and the “exterior world” (in the lost Virya).
- c) The “guardians” and “reason” are analogous (remember that when reason elaborates a “law of nature,” “mathematical principles” and “pre-eminent cultural premises” intervene).

– 3 –

- a) The “guardians” use a “language of their own,” different from the language of the prisoner, which he has forgotten.
- b) “Reason” uses logical modalities, different from the original “Primordial Hyperborean Language” of the lost Virya, which he has forgotten due to his strategic confusion.
- c) The guardians’ own language is analogous to the logical modalities of the cultural structure.

The “native language” of the prisoner is analogous to the “primordial Hyperborean language” of the lost Virya.

– 4 –

- a) The first environment of the “prisoner” is his “cell” of the tower, which almost completely contains him with the exception of the openings (door and window) through where the senses can only very weakly extend.
- b) The first environment of the Ego is the “shadow sphere,” which almost completely contains it.
- c) The “cell” of the tower is analogous to the shadow sphere of the lost Virya.

– 5 –

- a) In the “cell” there is a “barred window,” by means of which the prisoner obtains a precarious but “direct” image of the exterior world.
- b) Establishing a permanent contact with the Ego is the “sensorial sphere,” by means of which it obtains a precarious but “direct” image of the exterior world.
- c) The “barred window” is analogous to the “sensorial sphere” (or “the senses”) in the lost Virya.

– 6 –

- a) In the cell there is a “barred door,” through which the guards enter, and with them the censored news, i.e., by where the prisoner obtains an “indirect” image of the external world.
- b) The Ego can form an “indirect” image of the exterior world through “reflection,” i.e., the act by which the “reasoned” information is received.
- c) The “barred door” is analogous to the act of reflecting or perceiving.

– 7 –

- a) The cell of the “prisoner” is in a “tower” and this in a “walled courtyard.” Surrounding the walls are “deep moats,” and then other walls, and other moats; and so on until completing seven rounds of walls and moats. The seven circuits of security of this formidable “prison” are connected to each other by “draw-bridges,” “corridors,” “gates,” “rising grates,” etc. Beyond the last wall extends the “exterior world,” the country of the Enemy. In

synthesis: the “prison” is a static structure that is interposed between the prisoner and the exterior world.

- b) Between the Ego and the exterior world is interposed a complex static structure denominated “cultural.” “Reason,” to make the information of the exterior world “reasonable,” relies on certain elements of said static or “cultural” structure, for example, the “pre-eminent cultural premises,” which signify concepts about the perceptions of external cultural entities or objects.
- c) The “prison” is analogous to the “cultural structure.” Also: certain parts of the “prison,” walls, moats, bridges, etc., are analogous to certain parts of the “cultural structure,” i.e., the “pre-eminent cultural premises.”

Commentary: Keep in mind that, in the allegory, both the “guardians” and the “prison” are intermediaries between the prisoner and the exterior world. But the “guardians” are “dynamic” intermediaries (analogous to “reason” in the lost Virya) whereas the “prison” is a “static” intermediary (analogous to the “cultural structure” of the lost Virya).

– 8 –

- a) Beyond the last wall of the prison extends the “exterior world,” that reality that can never be seen by the “prisoner” due to the fact that the structure of the “prison” limits his movement and that a permanent “guard” makes sure that such a situation is maintained.
- b) The Ego, in the lost Virya, is habitually submerged in the profundities of the cultural structure, floating lost among its artificial and static elements and at the mercy of the implacable tyranny that reason exerts. The cultural structure completely surrounds the Ego, except for a few cracks where the “sensorial sphere” dimly peeks through. Beyond the cultural structure, as the object of the instinctive and sensorial spheres, extends the “exterior world,” the reality that will never be able to “be seen” (in its truth, “just as it is”) by the lost Ego.
- c) The “exterior world” beyond the prison is analogous to the “exterior world” beyond the “cultural structure” that subdues the Ego in the lost Virya.

– 9 –

- a) On a nearby mountain, the Kameraden try to help the “prisoner” escape from the “prison.” For it, they send a message, in their native language, using the acoustic medium. In said message, there

is a “children’s song,” to “awaken” the prisoner, and a “love song,” with the “ring key,” so that he searches for the secret exit and escapes.

- b) In a hidden “center” called Agarthā, the Loyal Siddhas try to help the lost Virya to break the chains that keep them subject to the material world of the Demiurge. For it, they charismatically send a message in the “Language of the Birds,” using the acoustic cabala. In said message there is a “primordial memory,” to awaken and orient man, and a “song of A-mor,” with the “ring key,” so that he searches for the center, returns to the Origin, and abandons, as a God, the material Hell of Jehovah Satan.
- c) Many analogies, between “a” and “b,” can be established. We will only highlight the most important: the Kameraden are analogous to the Liberating Gods.

We believe that the nine preceding arguments constitute an efficacious demonstration of the analogical correspondence that exists between the “allegory” and the situation of the lost Virya. But this is not all. I have reserved three components of the allegory, the children’s song, the Song of A-mor, the secret exit, to effectuate a last analogical correspondence and extract the final conclusion.

As the validity of the existent analogical relationship has been evidenced in the preceding arguments, it will not be necessary to recur to the same method in the next commentary: we will consider the analogies that I mention as proven.

Let us now recall the motives that led me to expound the allegory. We were proposing to show, in an analogical manner, the method used by the Loyal Siddhas to counteract the action of “Culture,” the strategic weapon of the Synarchy. I previously clarified that the true instrument that the Synarchy uses to keep the lost Virya “asleep,” i.e., in confusion, are the “interior cultural elements.” In this state, the Ego is subjected to reason by the cultural structure, the source from which, finally, all mental activity is nourished. Thus it occurs that the Ego, i.e., the present consciousness of man, is “directed toward” the world through the cultural structure “by” reason; the result, I said it several times, is a deformed image of the world and a state of psychic confusion that enormously hinders the “strategic reorientation” of man. Against this situation the Loyal Siddhas, just like the Kameraden of the allegory, are ready to come in aid, “sending a message.”

The principal objective is to “circumvent all the walls” and arrive to the prisoner, the Ego, with a message of double significance: 1º. to awaken; 2º. to orient. For that, the Loyal Siddhas charismatically “transmit the message,” *for many millennia*; some hear it, wake up,

and depart; others, most, continue in confusion. Of course, it is not easy to recognize the message because it has been emitted in the Language of the Birds. . . and its sounds can only be perceived with the Pure Blood.

Is it clear then? The message of the Loyal Siddhas permanently resounds in the blood of the lost Viryas. Whoever does not hear it is because he suffers from strategic confusion or is unaware of its existence, which is the same thing. But how *should* the charismatic message fulfill its function? In two steps. Firstly, the Gods *speak*, in the blood of man, of a primordial memory, of something that occurred *at the beginning of time when the Spirit had not yet been captured by the gods of matter*. How the Gods manage to do it is a very great Mystery, of which only They can respond. This “primordial memory,” the “children’s song” of the allegory, has been induced with the purpose that it “activates” the Blood Memory proper to the Virya, i.e., that “he feels” his Minne.

If such a thing occurs, then the lost Virya will experience a sudden “nostalgia for another world,” a desire to “leave it all and depart.” Technically it signifies that the Blood Memory has arrived “there where the lost Ego of the Virya was”: over the conscious subject. Such a contact, between the Ego and the Minne, is realized independently of cultural structure and reason; and that is the objective sought by the Siddhas. It has then been possible to arrive at the marrow of the Ego, by way of the blood; it will be then, in that fleeting moment, when the “Song of A-mor” will be heard.

We will now speak of the second part of the message, which I have allegorically called, “Song of A-mor.” First of all I will say that such a name is not capricious since the Hyperborean Wisdom teaches that, *from its origin in the physical universe*, i.e., from its synchronization with Time, *the Spirit remains enchained to matter by a mystery of A-mor*. When the Blood Memory, activated by the first part of the message, *opens a path* (not rational, not cultural) *toward the Ego*, then the Loyal Siddhas *sing the song of A-mor*, they make man participate in the Mystery. If his blood is sufficiently pure enough so that the charismatic message can be conscientized, then man has the possibility of “orienting” himself toward the Origin and remaining definitively “awakened.”

In almost all the great civilizations of Antiquity, such as Egypt, Babylon, Greece, Rome, etc., existed priestly orders or colleges of initiates grouped around a Mystery. In truth, these castes of sages were tenaciously nourishing the purpose of saving the remains of the Hyperborean Wisdom against the corrupting advance of Kaly Yuga. It is convenient to clarify here, if only briefly, the existing difference between these “Mysteries” and the Mystery of A-mor to which the second part of the message of the Siddhas alludes. In the first place, let us remember that the Mysteries of Antiquity were

intended to perpetuate esoteric knowledge by means of *initiation*, that is to say: they were fulfilling a *social function*. Secondly, it must be borne in mind that these “Mysteries” are constituted *because of the Kaly Yuga*, in an attempt to safeguard the Ancient Wisdom from universal decadence and from the fall into exotericism. That is to say that from their origins the Mysteries of Antiquity have been *linked to time* (historical), which was always their true foundation.

Contrary to the “Mysteries of Antiquity,” the Mystery of A-mor is neither social (or initiatic) nor is it linked to any Historical Time since its charismatic “transmission” is synchronistic and acausal, and, therefore, “always present.” They only have in common the word “Mystery” but, as this fact may provoke some confusion, we have deemed it convenient to clarify it so that one rules out, from the beginning, any belief in the meaning that the Mystery of A-mor may be (as in the “Mysteries of Antiquity”) a mere esoteric knowledge to which may be accessed through “initiation.”

The Mystery of A-mor can only be revealed by the Pure Blood, interiorly, in a transcendent contact with the Ego that is realized without intervention from cultural or rational categories. It is, therefore, an *absolutely individual* experience, unique to each Virya. Whoever knows the secrets of the Mystery of A-mor is not an initiate but a *transmuted one*, an immortal Siddha or, for a brief time, an “awakened Virya.”

The Mystery of A-mor is a personal discovery, I repeat, unique to each man *about the truth of his own fall*. No one can know this secret and continue the same. And no one, much less, would dare to speak of it once the Supreme Experience has taken place. On the contrary, many times the lips are sealed forever, the eyes shut, and the ears closed. The hairs that turn white are not few, no less the minds that sink into the darkness of madness. Because only an infinite valor can sustain, alive and sane, that one who has seen the Deception of the Origins and has comprehended, at last, the Truth of his Fall. The weight of the secret being so terrible, it is understood why I say that there can never be, in the world, an indication of the Mystery of A-mor, and only someone irresponsible or mad would affirm the contrary. The Hyperborean Wisdom provides *techniques of blood purification* that aim to *bring the mystery closer*. But the Mystery, in itself, is interiorly discovered, is unique to each man, and *it is not advisable to speak of it*.

The allegorical story of the prisoner has allowed us to present, in a simple way, the method used by the Loyal Siddhas to guide the lost Viryas. The charismatic message manages, if it is heard, to “awaken” man, putting him in contact with his Blood Memory. It then makes him participate in the Mystery of A-mor, the Supreme Experience that *nullifies*, as we said, the cultural Strategy of the

Synarchy. But *we cannot* know what the Mystery of A-mor consists in until having individually lived it. There are only the *general indications* that *those who have transmuted and departed* have left. Based on such indications, it can be affirmed that the Mystery of A-mor is experienced by man in *seven different manners* and that that, precisely, is the reason why the Hyperborean Wisdom foresees seven (secret) initiatic ways of liberation.

According to the mode in which the Mystery of A-mor has been gnostically perceived will be the Way of Liberation adopted and that is why a “Way of Mutation” or “of Lightning”; a “Dry Way” or “Right-Hand Path”; a “Wet Way” or “Left-Hand Path”; a “Way of Strategic Opposition” or “Way of Warrior Gnosis for Absolute Orientation”; etc., are usually spoken of.

We will not, of course, speak of all the ways of liberation but of that which has a special relationship to this section, i.e., the way of Strategic Opposition, which was followed by the initiates of the Einherjar. However, we cannot fail to mention that the Mystery of A-mor, revealed by the Loyal Siddhas, is the ancient basis of the tantric systems of Tibet, although at present such yogas have lost their gnostic meaning with the exception of *Kaula Tantra*, which still preserves part of the Wisdom.

In the allegory, the second part of the message was quite extensive because it was also referring to “the other ways” of liberation that can “open” the Mystery of A-mor. But the prisoner has found the key in the *wedding ring* and this signifies, analogically, that he has opted for the Way of Strategic Opposition. The message has arrived to him “acoustically,” i.e., gnostically, and, upon becoming aware of its content, by means of the revealed key, he finds, in the cell, *a ring*, which allows him *to open the secret exit*.

The “cell,” according to argument 4, is analogous to the shadow sphere. But, as a substratum of the shadow sphere, the cultural structure is found: a “concealed” *ring* on the floor of the cell undoubtedly corresponds to a *mathematical principle*, to an archetypal symbol integrated, “concealed,” in the schema of a Relationship.

The allegory allows us to comprehend, then, that the Liberating Gods, with their charismatic message, reveal a mathematical principle that was remaining unconscious in the cultural structure, to which we call the “*principle of the fence*.” Hence:

– 10 –

- c) The “Ring” in the cell of the prisoner is analogous to the “principle of the fence,” a mathematical principle, or Collective Archetype, that was remaining unconscious in the lost Virya and that the message of the Siddhas has *un-covered*.

We had demonstrated further back that “in the mental process” that gives rise to the “scientific idea” of a phenomenon, elements from two principal sources concur: the “mathematical principles” and the “pre-eminent cultural premises.” This is principally verified when formulating a “law of nature,” which explains the behavior of a phenomenon by establishing causal relationships between aspects of it. We will give a simple example: one wishes to “measure” the side of a regular polyhedron. Here the phenomenon is a body with the form of a regular polyhedron, i.e., a “phenomenic entity.” For it, one takes the “graduated ruler,” i.e., a flat surface on which are engraved units of length and of which we are sure that one of its sides is perfectly straight. The zero of the ruler is made to coincide with the “beginning” of the side that we are going to measure. It is now observed that the “end” of the side coincides with the number five on the ruler and it is affirmed without further ado that “on the polyhedron, the side measures five centimeters.” A series of subjective operations has been carried out, as will be seen, the conclusions of which, however, can be confirmed by other observers; this possibility of verification is what gives weight of a “law of nature” to the mentioned fact.

But it occurs that on the ruler, which we believe to be numbered, in reality are engraved signs that *represent* numbers, not numbers in themselves. The numbers are mathematical principles proper to the cultural structure, in other words, subjective elements, which intervene in the act of “recognizing that the limit of the side coincides with the sign 5.” If one says “it measures five centimeters,” the affirmation of an empirical quality is being realized: “a proportion exists (i.e., a mathematical relationship) between the length of the side of the polyhedron and the length of the terrestrial meridian.” This proportion is fixed or *constant* (= 5 cm) and constitutes a “relationship between aspects of a phenomenon,” in other words, a “law of nature.”

The *centimeter* equals one hundredth of a meter and this to the ten-millionth part of a quarter of the terrestrial meridian.

The phenomenic entity presented itself *complete*, integral in its manifestation. However, it is not possible to apprehend it in its totality; as soon as it is observed, *a part* of it becomes eminent, standing out and emphasizing itself above *other aspects*. The *unity* of the phenomenon has been broken in favor of the *plurality* of qualities that one is able to attribute to it. Two square faces are distinguished, and on each face, *four* edges and *four* angles, etc. Then the *measurement* of an edge or side is performed and a “law of nature” is established: “the length of the side is proportional to the length of the terrestrial meridian and its ratio is 5 cm.”

In this operation just described, the “mathematical principles” (when *two* faces, *four* edges, etc., are distinguished) and the “pre-eminent cultural premises” (when the face, the side, or any other quality became “eminent”) have intervened. The two sources concur in the rational act of “relating” (measuring) aspects of the phenomenon and postulating a “law of nature” (it measures 5 cm) that can be universally verified.

We hope to have made it clear that *mathematical principles* (the *one*, the *two*, the *square*, etc.), by being intrinsic properties of the mental structure, *intervene a priori* in the formulation of a law of nature. As for the “numbers” of the world, those that appear engraved on the graduated ruler, are only *cultural signs of representation* to which are distinguished thanks to conventional learning. There were ancient peoples who were representing numbers with nodes or ideograms; it is presumable that an instrument of measurement composed from a stick on which hieroglyphics have been engraved, would not signify, in principle, anything to us if we are unable to “read” the signs, i.e., to realize the numerical representations.

The epistemological analysis on the mode in which man establishes a law of nature has to inevitably lead to the conclusion that it would be impossible that the principle of the fence be located in the world as a property of the entities and that it could be formulated in a sociocultural language. On the contrary, what can occur, in any case, is that the principle of the fence is projected, consciously or unconsciously, onto a phenomenon and is then discovered, in it, as an eminent relationship between qualities; naturally, the complexity with which the principle of the fence is empirically recognized and introjected into the psychic structure will depend on the type of phenomenon represented.

In summary, the “principle of the fence,” uncovered to the consciousness by the message of the Loyal Siddhas, is also a mathematical principle and will intervene “*a priori*” in every phenomenic perception as such. The natural numbers (which are in the mind) allow to “count” (one, two) the halves of that apple (which is in the world). The principle of the fence (which is in the mind) enables us to apply the “law of the fence” onto that phenomenon (which is in the world). I have come a long way to arrive at this conclusion. I will express it now in a general manner: *the principle of the fence will make possible the determination of the law of the fence in every phenomenon and in any relationship between phenomena.*

But the principle of the fence is, generally, unconscious and only those who manage to hear the message of the Loyal Siddhas can incorporate it into the conscious sphere. And only they, the awakened men, will be able to apply the law of the fence in a warlike Strategy that ensures the return to the Origin.

As a last reflection on the allegory, let us say that when the prisoner “pulls on the ring” and discovers the secret exit, he is performing an action analogous to when “the awakened Virya ‘applies the law of the fence,’” according to the archemonic technique, and univocally and irreversibly opens a path toward the Vril.

So, the method that the Loyal Siddhas use to counteract “culture,” the enemy’s strategic weapon, has been explained. They send Their message that aims *to awaken* in the Virya the blood memory and *to orient* him toward the Vril, his “secret exit.” For the latter, they induce him to discover the “principle of the fence” and then to apply the “archemonic technique.”

The principle of the fence *is infallible* for the proposed strategic purposes and can be applied individually as well as collectively. History abounds in examples of Viryas who have applied techniques based on the Hyperborean Wisdom to be immortalized as Siddhas or to lead a pure-blooded people toward collective mutation; as proof of these glorious actions there have remained numerous stone constructions that no one understands in our days because to do so one would have to possess a vision founded on the principle of the fence. To the awakened Virya, knower of the archemonic technique, a single glance on the megalithic constructions, or on Montsegur or on the K.Z. is enough to correctly interpret the Hyperborean Strategy on which its construction was based.

Let us say finally that he who is conscious of the principle of the fence has overcome the enemy cultural strategy and can realize the double isolation, of the Ego and of the microcosm.

The principle of the fence will enable to affix the limits of the conscious subject, isolating the Ego from the pre-eminent cultural premises, and moving it toward the “center” or Selbst.

The archemonic technique will enable, then, to isolate the microcosm from the macrocosm, gaining a time and space of its own, i.e., immortality: the microcosm or physical body will have been transmuted into *Vajra*, the incorruptible matter.

N. The Risk of the Virya

The Berserkers, initiates of the Einherjar, were applying the principle of the fence in the Valplads through the archemonic technique. Their Archemon (a “water ring”) topologically divided the Valplads into two parts: an “exterior,” the Valplads proper, and an “interior” or “Plaza.”

When the Berserker has occupied the Plaza and, by means of “Strategic Opposition” applies the law of the fence on the Archemon, the temporal de-synchronization is produced and, if the opposition is sufficient, the final independence with respect to the

time of the Valplads. But the time of the Valplads is “the transcendent flow of the Demiurge’s consciousness”; to become independent of it, to have a “time proper to the microcosm,” means to be outside of any determination of “first” or “second order.” The Demiurge has “momentarily” lost His capacity to act on the Virya and this “moment,” one’s own time, is taken advantage of in order *to direct oneself, to advance*, toward the Origin. It is thus possible to conquer the Vril and transmute into an immortal Siddha. But what happens if the center is not reached, either because purity has been lacking, or because one has feared to take the Great Leap? As we explained in “F,” its immediate consequence is *strategic disadvantage*, a position of weakness in front of the enemy Strategy that in many cases leads to madness. And that is why, as a result of such risks, it is always warned that only he who possesses an infinite valor, and is stripped of every moral or dogma, will be able to use the archemon-ic technique with probabilities of success. But if one has sufficient valor and a total detachment from the “things of the world” it is always possible to perform the inverse operation of “synchronizing oneself” with the time of the Valplads, although this operation implies a terrible leveling of forces. This is because, during “Strategic Opposition,” a *sitzkrieg* or siege war is posed in which the enemy applies all the potency of its Strategy on the Archemon, i.e., against the Plaza. Two Strategies are confronted there, one, the will of the Demiurge set on maintaining the material enchainment of the Virya, the other, the Hyperborean Strategy of the one who has chosen, to undertake the return, to follow the way of Strategic Opposition with his archemon-ic technique. If the Virya decides to continue occupying the Plaza, while looking for the *interior exit*, he must prepare himself to resist an ever-increasing pressure from the enemy. If he decides, on the other hand, to “synchronize” and return to the Valplads, he must prepare himself to face a certain danger of madness, the product of the consequent “archetypal maladjustment,” from which only his blood purity can undoubtedly save him.

At the end of such a long road, all that remains is to take the last step “in search of the principle of the fence.”

O. The Awakened Virya’s Individual Act of War

The medieval warrior order, *Einherjar*, was following a Hyperborean Path of spiritual liberation denominated “way of Strategic Opposition.” In order to summarize everything in one concept, we can affirm that this path enables the awakened Virya, considered as a potential microcosm, *to obtain spatial and temporal autonomy*. But, if the awakened Virya *is not* an autonomous entity, an actual microcosm, what is the significance of such a spatio-temporal autonomy obtained by means of Strategic Opposition? Answer:

that the autonomy *will not be direct*, i.e., a product of the entelechy of the Manu Archetype, of existing as an actual microcosm, but *indirect*, a product of the *ontic isolation that the Spirit can subject the potential microcosm to*. It does not matter, then, the evolutive degree of the microcosm, since the isolation will occur from the outside, without taking the entelechy into account. What will be of capital importance, on the other hand, will be the purity of blood, the quality with which the Ego manages to intuit the Symbol of the Origin, since the strategic efficacy of the isolation will depend on it.

And how does said way of liberation propose to isolate the potential microcosm of the awakened Virya? Answer: The archemonic technique enables one to dominate space, and Strategic Opposition makes the domination of time possible. In other words: the archemonic technique offers the possibility, to the awakened Virya, to initiate an individual action of war, the immediate purpose of which is *to limit* a space of the Valplads and subtract it from the control of the Demiurge; in such a strategic area, or Archemon, the potential microcosm will be *spatially* isolated from the macrocosm; then, *from the Archemon*, it will be able to *temporally* isolate itself by practicing Strategic Opposition. These are, then, two essentially linked acts, two correlative steps on the Path of Spiritual Liberation. In this and in the next articles we will explain both steps, the “archemonic technique” to create space and “Strategic Opposition” in order to create time, starting from the principle.

As hinted in “G,” the creation of an Archemon has other applications apart from serving as a “safe Plaza” in the personal Strategy of the awakened Virya. When the principle of the fence has been revealed to the Ego, the Archemon can be both “exterior” and “interior” to the microcosm: if it is exterior it can indeed constitute the refuge of the Virya, but also, together with the runes, it must be useful as a weapon or instrument for exercising control over the entities; if it is interior, its action can fence the Ego and isolate it from the conscious subject, thus enormously facilitating the possibilities of breaking the spiritual enchainment, but it must also be useful for framing and resigning every symbol of the psychic structure, especially the autonomous myths, the disturbing power of which we have already described. And this, just to name a few of the countless possibilities of the Archemon, all of which are of current use to the Hyperborean Initiate, awakened Virya, or Berserker Siddha. Here, of course, we will only refer to the concrete practice of the way of Strategic Opposition, as was being taught in the Einherjar Order.

In the case that we have to study, the awakened Virya operates an exterior Archemon, i.e., a fence plasmated in the valplads, in some space of macrocosmic signification of the Demiurge. Naturally, if the reader of this work does not know the principle of the to-

tal fence, valid in every space, it will be very difficult to advance with the explanation; however, if we base the development on an intuitive topological consequence of the principle of the fence, “divide its plane into two parts,” it is possible to obtain evidence by analogical induction. Then, without forgetting at any moment that we are dealing with a crude geometric analogy, let us graphically represent the exterior Archemon; see Figure 33.

In truth, and this we emphatically affirm, the drawing misrepresents the *most perfect and fearsome personal weapon in the entire material universe: an instrument that grants the Virya the powers of a god.*

Let us observe, in the figure, two well defined elements: the “closed curve” of the Archemon, in color blue, and an exterior sigil in color red. The first element is essential in the archemonian technique and the second corresponds to the theory of Strategic Opposition, which we will explain last.

We will study the operation of the Archemon analogically, step by step, and to do so we will begin by describing the typical attitude of the awakened Virya at the moment of launching himself into the assault. The first step of the awakened Virya, in effect, consists in *assaulting and occupying* a place of the macrocosm, gnostically acting, with full knowledge of the scope of his offensive action. It will be a surprise attack: a blow delivered at the right moment, at the precise opportunity, because the instant of the action was not anticipated by reason but determined by the Kairos of Honor, a moment in which the absolute valor of the Hyperborean warrior is channeled. It is the surprise assault of a place, which is simultaneously realized with the taking of a spiritual position. But that assaulted place could never have been defended by the Demiurge because it is impossible for Him to foresee the place and the moment of an attack that was never planned by the reason of the Virya nor imagined by the conscious subject: the Kairos, the opportunity to act, is determined by the graceful will of the Ehre sphere (1) and only applies for the awakened Ego.

The awakened Virya only knows the archemonian technique; the place and the moment of acting will be indicated by the Kairos. This condition is so rigorous that *a great part of the Hyperborean initiation consists in achieving that, for the awakened Virya, the place does not matter at all: the awakened Virya must be indifferent to the place that he is going to conquer in the macrocosm because every space is part of Maya, the illusion of the real.*

For the awakened Virya, every space of the macrocosm constitutes the Valplads, the battlefield of the heroes, where one fights regardless of death, because he who dies in the “Campus Belli” is resurrected by Wotan and the Siddhas in Valhalla. That is why the Hyperborean warrior never measures the forces at play, never

speculates or makes material calculations: that is the custom of the mediocre and Jews. We will not refer to that class of “Strategy” here. The Hyperborean warrior launches himself into combat, *without calculating risks, because for him, the future does not exist: his face, like that of the Norn Urðr, looks only toward the Origin.* From what sign is he guided, then, to fight and stop fighting? In other words, on what principle does he found his warrior’s criterion? Answer: On *Honor*, the absolute morality of the awakened Virya. As we will see in the Second Part, *Honor, which is the act of the resolute graceful will, manifests itself in its own temporal kind called Kairos: Kairos is the moment to act with Honor, the opportunity to strike a blow at the enemy, the occasion to march toward the Origin, the instant to die with valor in order to resurrect with glory.* Evidently, the Kairos of Honor hardly coincides with what the ordinary man, Paśu or lost Virya, understands by an “attractive motivation to act”: for example, money, fame, the Nobel Prize, etc.

Well then, although it may seem strange to *fools*, the truth is that the awakened Virya does not initiate the fight until his Kairos decides it, and then he does so resolutely, without measuring risks, without caring whether he “wins” or “loses.” It is not that the act of fighting “is a matter of Honor,” but that the act and the Honor are

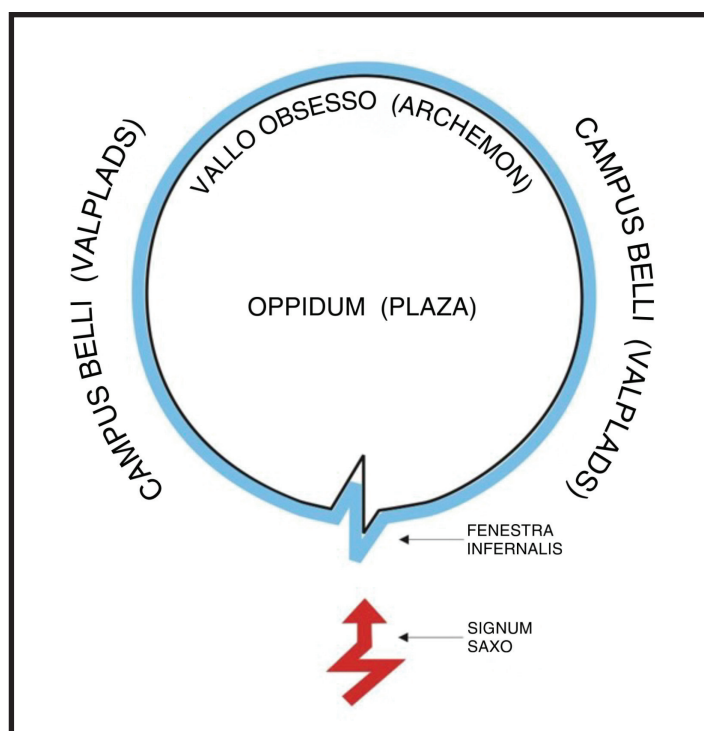


Figure 33

one and the same thing: *egoic Will, i.e., the force of the spiritual origin, intrepid valor.*

We are, then, in which the awakened Virya, in the right Kairos, performs an *individual act of war*. But every *act*, being defined, has a character, a representative form. Under what characteristic is the warlike attitude expressed, in the way of Strategic Opposition? Answer: Every Virya who takes the Path of Spiritual Liberation, as we shall see in the Second Part, must begin by professing the Fundamental Thesis of the Hyperborean Wisdom. In said Thesis it is affirmed that the *normal* mode of existence of the captive Spirit is so essentially opposed to the material Universe of the Demiurge that its only *exterior* characteristic is *hostility*. Naturally, the Thesis narrates a legend, a story of origins, since every captive Spirit has been neutralized in its essential hostility by the primordial treason of the Traitorous Siddhas, i.e., it has been reduced to the state of *abnormality* that we have explained in the first subsections by means of the Model of the Sphere. But the Mystery of the captive Spirit can only be insinuated by the Thesis or by any analogical explanation: the truth, the only and effective truth, is in the interior of each one, in the blood memory. There the Virya must concur *to confirm the thesis. Therefore, for the one who has heard the voice of the Pure Blood and decides to combat, the individual act of war cannot be characterized in any other way than by the gnostic hatred toward the world of the Demiurge: the awakened Virya will try to experience, at all times, "the essential hostility," procuring to strategically reorient the reverted Spirit.* And that essential hostility, which the Hyperborean Spirit once displayed against the material Universe of The One, will be the characteristic that will summon up, in minimal measure, the act of war that the awakened Virya will execute against Evil, i.e., against the macrocosm of the Demiurge Jehovah Satan.

One must understand that the hostility toward matter constitutes the principal ingredient of the gnostic attitude, the characteristic that clearly reveals the presence of the Spirit. The contrary is also true: without hostility there is no gnosis; a Virya can be well versed in matters of occultism, and even know the Fundamental Thesis, but if he does not adopt a position of active hostility, he will most likely remain all his life in confusion, without having come even a millimeter closer to the Spirit. What prevents the Virya from manifesting open hostility, of course, is fear; a fear, the origin of which is blood impurity, the animal tendencies of the Paśu that fight against the inheritance of the Hyperborean lineage. But do not believe that by ceding to fear you will obtain peace: *the opposite of the hostility of the Spirit is not "the peace of the soul," but the doping of the Ego;* as will be seen in the Second Part, fear poisons the blood and makes it possible for the Ego to be anesthetized

and phagocytized by the psychoid Archetypes. Permanent hostility toward the world, contempt for matter, repugnance for human animality, indifference toward money, pleasure, status, or any other similar Judaic ideal, are traits that strengthen the Spirit and create will. And the graceful will of Honor, which is the *absolute valor of every Hyperborean warrior*, manifests itself in the Kairos, reveals the right opportunity in which one ought to act resolutely, fearlessly, against the enemy.

To comprehend to what extent the act of war of the awakened Virya is *impious and abominable in the eyes of the Demiurge*, it is only necessary to notice that it implies the voluntary disregard of the material order of ontic suprafinality. Moreover: the individual act of war, performed with essential hostility in its Kairos, *supposes an incredible defiance, a luciferic rebellion*, the echoes of which resound in all the “planes” of the macrocosm, all the “heavens,” in the most dreary meanderings of the universal soul. And such a defiance, which has been gnostically declared, with profound knowledge, and which, therefore, is essential and irrevocable, *cannot be ignored by the Demiurge, cannot be overlooked by the Great Deceiver*. That is why the enemy reaction is not long in coming, and very soon the awakened Virya must face the Terrible Secret of Maya, the *second intention of the Demiurge* set on achieving his destruction. In this strategic clash, the Virya must demonstrate the valor of his Kairos by resisting with an iron will the thousand deceptions of the enemy. He will act as the Fundamental Thesis affirms that the Hyperborean Spirits acted in the Origin: he will present an essential hostility toward the world of the Demiurge without caring at all what happens in the Valplads, what He does to deceive and destroy him; naturally, he will not neglect to watch his back, *but he will take advantage of the Kairos in order to attempt the conquest of the Vril, the unchaining of the captive Spirit*. If such is the resolution of the Virya, if so gnostic are his objectives, *then everything will be said, there will be no more deceitful words or vain signs: the confrontation will move beyond the veil of Maya, to an absolute instance in which the Hyperborean warrior and the Demiurge will fight face to face*. And, as in the Origin of the Fall, spiritual enchainment will again be at stake in the struggle: the awakened Virya has attacked in order to liberate his captive Spirit and the Demiurge responds to subject the Spirit to a greater and more atrocious confusion.

P. Allegorical Explanation of the Infinite Fence

Now that we are clear about the character of the individual act of war of the awakened Virya, we are in a position to comprehend the archemonic technique. In effect, the first step of the Virya is

concretized when he applies the principle of the fence in the Valplads and establishes a fence “that divides space into two parts”; in Figure 33 such a situation has been symbolically represented.

The assault on the Plaza is executed in *a single unforeseen act*, when the propitious Kairos decides it. The archemonic technique ensures that in said unitary act *two expressions* concur: on the one hand, the Virya projects the sign of the principle of the fence on a space of the macrocosm; on the other hand, simultaneously with the first expression and *on* it, the Virya projects the Sign of the Origin. The effect of such an act is the production of a *strategic space*, or Plaza, “limited” by the sign of the principle of the fence or “unlimited” by the Sign of the Origin. For a better understanding let us remember, first of all, that *the infinite pole is always reflected on the Sign of the Origin*, i.e., the point of convergence of all the gazes of the reverted Spirit-sphere: the Infinite Ego. But the sign of the fence, for example a circle like that of Figure 33, is archetypal and, therefore, *finite*: by applying the Sign of the Origin on its perimeter, the infinite pole, the *actual infinite*, is being introduced in all its points. What then occurs? Answer: the production of an *infinite fence*.

It is the infinite fence that determines the strategic space of the Archemon or Plaza. In Figure 33 the Latin denominations that the Einherjar were utilizing have been kept; the infinite fence was, for the Berserkers, the *Vallo Obsesso*, i.e., a defensive fence erected against the enemy siege; the Vallo Obsesso was separating the *Oppidum* or Plaza Fort from the *Campus Belli*, the battlefield or Valplads. When the awakened Virya assaults the Plaza and isolates himself behind an infinite fence, an *Obsidium Belli* is posed, i.e., a *sitzkrieg*, a *siege war*. It is then when the enemy pressure is felt in all its intensity, attempting to break the infinite fence. However, as we said before, the conquest of the Archemon is quite impossible for the Demiurge *unless the fall originates in a strategic failure of the Virya, in an interior error, i.e., unless the Virya is at a strategic disadvantage*; of course, such a catastrophe is more than probable if one acts outside of the Kairos.

Undoubtedly, the “enormous resistance” that the Archemon seems to possess, capable of withstanding the exterior siege of the Demiurge without ceding in its isolating function, must attract attention. And this strangeness has no other cause than the ignorance of the properties of the infinite fence, marvelous properties that reason will attempt to ignore and deny as real possibilities. However, it is not easy to provide an absolute explanation of the infinite fence: many are the variables that are unknown or have not been defined here, such as, for example, the *total* principle of the fence or the Sign of the Origin. Much simpler instead, but also less precise, is to resort to an allegorical example that allows us to

clearly induce the idea of the infinite fence, that shows in an unequivocal way the property that prevents its destruction by the Demiurge. We will follow this latter path, without forgetting that, as with the principle of the fence, here we are reducing to its minimum expression a principle that is valid in the totality of planes, spaces, or “worlds” that integrate the macrocosm; but, if in this way, we manage to make the paradoxical concept of the infinite fence intelligible, the path followed will be evidently justified.

The property that we are going to analogically explain is the following: *the infinite fence cannot be surrounded*. Although complex to extend to the multidimensional totality of the macrocosm, this property is extremely simple to exhibit in an allegorical example.

Let us suppose that a warrior tribe of Antiquity, after a long journey during which it wandered for many years and definitively moved away from its origin, decides to stop and settle in a certain country. But, it so happens that that region is dominated by a tribe of another race, mortal enemy of foreigners. Despite the danger, the newcomers set up camp in enemy territory and begin to prepare their defense.

The basis of the Strategy consisted in fortifying the Plaza, in such a way that, after a stay of a few years, a respectable citadel was erected in the place chosen by the foreigners. A *stone wall*, of considerable resistance, surrounded the citadel to protect its inhabitants from possible attacks.

Well, one day, the native tribe, intensely irritated by the foreign presence, decides to attack with all its means, in order to destroy the city and annihilate the intruders. And, as the difference in resources is overwhelmingly favorable to the natives, *if it were only a matter of forces*, the most foreseeable thing is the prompt fall of the Plaza. For the natives outnumber the foreigners ten-to-one, and they bring with them war machines powerful enough to successfully attempt to open a breach in the stone wall. Clearly, their plans aim to surround and besiege the citadel, with troops equipped for a long stay, while their machines exert a permanent pressure on the stone wall.

At this point in the allegory, the situation of the foreigners would be highly compromised because the main defense of their wall is on the verge of falling. Normally there would be no salvation possible for the besieged. But what would occur if the stone wall were, or could be converted into, an *infinite fence*? As we will soon see, in answer to this question, it is not a question of “resistance” or any other physical quality of the invulnerable property of the infinite fence, but of Strategy: the infinite fence is invulnerable because it is a *strategic fence*, set up by the Spirit to favor its own reorientation.

Let us suppose then that within the citadel the foreign tribe has an elite of Cainite priests, i.e., awakened Viryas trained in the Hyperborean Wisdom. When the sentinels inform them that the enemy army is approaching, the Cainite priests, by means of the appropriate techniques, project on the stone wall the Sign of the Origin and produce an infinite fence. From that act, the war is lost for the natives: *they will never be able to besiege the fortress and, instead, they will run the risk of being destroyed little by little, because of the surprise sorties with which they attack the besieged.*

To understand this reversal in the situation provoked by the infinite fence, it is necessary to imagine the native army trying to surround the wall and without being able to do so in any way: a squadron, for example, is sent by a chief to station itself in front of a tower; the soldiers reach it and prepare to camp, but, without anyone knowing how to explain it, suddenly, they find that the tower is not where they were believing but somewhere else, further ahead or further back; if there is still some distance to go, they will cover it thinking that they got confused, that they were victim of an illusion similar to the mirages of the desert; but if the tower turns out to be behind, none will be able to believe with conviction that they marched in front of it without seeing it: then murmuring and superstitious fear will begin; but when the tower is again in front of them, and the same scene of its displacement is again repeated, fear will be converted into panic; especially when some soldiers believe that they notice an alteration of the wall, *as if something in it were spinning, something that is not the wall itself but its form*; that is: the shape of the stones, and not the stones themselves, is what seems to ominously change before the astonished eyes of the tough soldiers; and they try to reach a tower that is always distant; and finally they stop anywhere, avoiding looking toward the bewitched wall, to be harshly reprimanded by their chief for not having complied with the given orders.

And this is *only one* of the innumerable examples that one could give in order to show the impossibility of besieging an infinite encirclement. The following example can further clarify for us the difficulties of the circumambulation: a company of native sapper engineers is given the mission of circumventing the perimeter of the fortress to observe and detect its possible weak points, seeking future demolition operations. As the fortress protects a polygonal area, its wall is comprised of wall segments joined to crenelated towers, erected at each vertex of the exterior angles; to better visualize the case, let us suppose that the wall consists of eight towers joined by eight stone walls. It is thus evident that the engineers must march parallel to a wall and, upon reaching the tower, *turn at the corner* in order to continue along the next wall. Well, the presence of the actual infinite *on* the wall determines that the mission

of the sapper engineers is impossible: *it is not possible to surround completely, i.e., finitely, that which has no end; it is not possible to limit the actual infinite.* How does this property of the infinite fence manifest itself, i.e., how is it experienced by the sapper engineers? Answer: as a concrete impossibility to complete the outer route of the perimeter *because it is a truly endless length.* In other words: the engineers march alongside a wall and, upon reaching the tower, turn the corner and see another wall and a distant tower; they then advance alongside said wall and, upon reaching the tower, turn at an angle and observe a new wall and a new tower; if the wall were finite, upon reaching the eighth tower the engineers should concretize their mission and find, in that same place, the bulk of the native army; but, as the projection of the Sign of the Origin on the wall produced an infinite fence, the concretization of the mission becomes impossible: what occurs, instead, *is that the engineers count wall after wall and tower after tower without being able to meet at any time with their companions, so that they gather the impression of being in front of an incredibly extensive wall, in truth “endless,” with hundreds, perhaps thousands, of walls and towers.*

In order not to leave the allegory without an epilogue, let us say that the native tribe is *strategically* defeated by the foreigners, i.e., it is defeated by the absolute superiority of their Hyperborean Strategy. A Strategy that always triumphs because the enemy's material means do not account for it: it is the master of space and, as we will see later, it can also be the master of time, increasing even more, if that were possible, its domination of the conflict. The native generals, in spite of their overwhelming material superiority, observe with dismay the failure of the spatial and temporal strategy: they do not manage *to surround* the fortress, thus rendering the siege meaningless; but, if they attack from the side that they have facing them, they discover that it is not possible to *permanently* damage the walls and towers as it occurs as if their stones instantaneously regenerate after each blow; and, in retaliation for such actions, they suffer constant losses due to the accurate counterattacks of the “besieged.” In the end, the natives decide to retreat, taking as consolation the conviction that the foreigners are powerful magicians, protected by the Gods themselves, against whom it is impossible to fight only counting on material weapons, all ideas that are not lacking in real basis.

To extract a conclusion from the allegory, let us reason in the following way. The military situation of the foreigners was clearly unfavorable and was threatening to end in disaster; that is to say: the possibility of coming out of the conflict with flying colors was minimal, calculated on the basis of the principles of war typical of the Paśu and the lost Virya. But such a probability turned out to be

false in the face of the Hyperborean Strategy of the foreigners, who finally put the enemy to flight. What occurred, then? How was such a miracle produced, *which is essentially improbable*? Categorical Answer: The Hyperborean Strategy is absolutely superior to the Paśu Strategy because the latter is *finite*, aims at a *probable end*, while the former is *infinite and improbable* because its executor, *the Virya, is a being that participates in the infinite*. When the awakened Virya projects the Sign of the Origin on the sign of the principle of the fence, for example on the stone wall, he produces an infinite fence that is invulnerable because it cannot be attacked from the finite: it cannot be surrounded or besieged because the finite cannot limit the infinite and it cannot be breached because it is not possible to locate the infinite from the finite. On the contrary, the Virya participates in the infinite and this is a reflection of the eternity of the Spirit: the infinite and eternity surpass and encompass the space and time of the macrocosm. For an awakened Ego, in synthesis, the dominion of the space and time of the enemy, i.e., of the demiurgic macrocosm, is inevitable.

But undoubtedly the Categorical Answer is not clarified with this. It will be necessary to observe the problem with more profundity and, above all, to banish some understandable errors.

Q. The Paśu Strategy and the Hyperborean Strategy

Now, the Categorical Answer can be put in a more comprehensible dimension if we go a little deeper into the mentioned properties of each Strategy. Let us begin, first of all, by emphasizing that a Paśu Strategy, such as that which the natives of the allegory were following, is fundamentally based on the *notion of territory*, which is nothing more than the intuition of the principle of the fence. This principle, which as we have explained is archetypal, is found in many animal species, especially in birds and higher mammals, incorporated as an instinctive pattern of behavior: particularly notable is the territorial instinct of primates who, like hominids, are found on branches very close to the phylogenetic trunk of the Paśu. This demonstrates that the animal-man, the Paśu, has inherited by evolution the principle of the fence, which is an Archetype that initially intervenes as an instinctive pattern but which reason later interprets and schematizes in the cultural structure as a mathematical principle. It goes without saying that some deviant currents of Hyperborean racism, which ignore the infinite spiritual condition of the Virya, and even the eternal Spirit itself, do not hesitate in relying on Ethology and allying themselves with Darwinian evolutionism, playing into the hands of the Synarchy. In their eagerness to justify the myth of private property at all costs, these “racist biologists” who ignore that the Spirit does not evolve but is

perfect and eternal, motivated by a naive and irritating classist egoism, attempt to affirm a line that starts from the territorial instinct, concretizes with the dominion of territory, consolidates with the “instinct of property,” perpetuates itself in the family and the community, and finally leads to the Nation and the “patriotic instinct” of nationalism. Well, we are going to ratify that all this is true: *but it is true for the Paśu*. In fact, unless one suffers from an exceptional impurity of blood, one will not fail to note that the preceding ideas smell of suprafinality, of design, of evolutive Plan, of Archetypes, of devic Hierarchies, in short, of the Demiurge’s Intention. And where do the famous biologicistic racisms fail? Answer: *in the total absence of the concept of mysticism*.

That is why the Hyperborean Wisdom advises to apply the following critical guideline to every suspicious racism: *“if the racism is mystical, then it is Hyperborean and spiritual; otherwise, it is not.” and whoever upholds a racism without a Mystique, even if he declares his purity of blood, is nothing more than a vile deceiver, or an authentic deceiver, in the service of infamous oligarchies of which shameful aims are the same as those of the Jewish synarchy*. But these harsh words merit a clarification: what should be understood by racism with Mystique? Answer: racism is mystical when it is charismatic because, as seen in the article The Golden Chain, *“the Mystique is a form determined by a being: Charisma”*; and Charisma is an acausal agent that connects all Viryas by the fact of their common Origin, by their Hyperborean lineage, in a “charismatic bonding” that recognizes a center or principle in the Hyperborean leader or Führer, i.e., in the Virya of the purest blood. The Mystique generates the natural fact of the “aristocracy of the blood,” which does not necessarily pass through a social class or a caste: unless the society is organized on the basis of the “universal empire Strategy” of the Hyperborean Siddhas, which will be studied in the Second Part. In summary: if there is a charismatic leader there is a Mystique and if there is a Mystique there is an effective aristocracy of blood, *recognized by the people: an aristocracy that does not require to be proven with titles and coats of arms, an aristocracy that is nourished by the people who sustain it and that fulfills its role of charismatically bringing them together, promoting the purity of blood and the elevation from the material and spiritual misery in which they find themselves*. On the contrary, if there is no leader there is no Mystique and if there is no Mystique there can be no aristocracy that is legitimate, no matter how many alleged titles, but the sinister bastard oligarchies of our days, materially and spiritually allied to usurious and corrupting Judaism.

Only a charismatic leader gives legitimacy to an aristocracy of blood; and only if there is a leader and a true aristocracy *is it licit to unite blood and soil*. From here arises the “Hyperborean right of

conquest,” which is not based on physical force but on purity of blood, on the spiritual right to reign over degraded peoples without a Mystique, who have lost all authority over the territory that they occupy. Without a leader, without a Mystique, without an aristocracy, the soil means nothing, i.e., nothing spiritual, nothing that points to the material liberation of the Spirit; on the other hand without these conditions the soil means a lot to the Paśu, because associated en masse, republicanly, democratically, it can better fulfill the objective of its finality. The Führer recently provided us with an example of all this when he charismatically legitimized the only blood aristocracy of the twentieth century, i.e., the **⚡**, the members of which, had they had enough time, would have given a transcendent meaning to man’s relationship with the soil based on an authentic Hyperborean racism: spiritual, and not merely biologicistic.

It is not necessary to repeat here themes that are sufficiently developed in others of our works, such as *Treatise on the ⚡ Psycho-social Strategy*. But it is good to remember a concept already mentioned, which comes from the theories of war presented in said work: ***for the Paśu, war is the way in which the Archetypes resolve their conflicts***. From such a “war” between psychoid Archetypes, the manifestations of which on the physical plane involve animal species in continuous conflicts that point to natural selection and evolution, stem the observations and conclusions of Ethology, erroneously assimilated by materialistic and myopic racism. The principal fact discovered by ethological science is rigorously true: the Paśu is an ***essentially*** territorial animal-man, i.e., one who is accustomed to choosing territories, to occupying and defending them, who knows how to limit them with demarcatory signs and also how to recognize the borders of foreign territories; precisely the principal source of conflicts in human communities, as Ethology affirms, is the violation of territorial space, whether individual or collective, in a manner similar to what occurs in other animal species. This is true, we repeat, but it is a blind struggle between psychoid Archetypes, a dialectic of nature, an evolutive plan, an entelechial tendency: trying to elevate this fact to the supreme principle of racism is pure blindness and foolishness.

But behind such an error of naive racism is hidden a more grave cause, inherent to the ever-closer darkness of the Kaly Yuga: it is the ignorance of the “O” Strategy that the Siddhas of Agarthā carry forward to counteract the Plan of the Demiurge and the Traitorous Siddhas, which will be exposed in the Second Part. Said Strategy, which counts on the presence of the Gral, proposes to endow the communities of Viryas with the necessary and sufficient elements so that their charismatic leaders attempt a joint purification of the entire racial community, ***transmuting and overcoming the animal***

tendencies of the Paśu who fight, in the blood, with the inheritance of the Hyperborean lineage. The Loyal Siddhas, for this purpose, teach the secret ways of liberation of the Hyperborean Wisdom, among them the way of Strategic Opposition that we are examining. Such ways allow the leaders, or the elites of awakened Virya who secretly second them, to draw up the Hyperborean Strategies. The leaders then lead the peoples toward the biological mutation that has as its objective their spiritual elevation, but which *can only be given in the framework of a Mystique*, often by declaring total war on the Enemy, or by using war as an instrument of blood purification, as a means to collectively generate the *essential hostility* that converts man into a hero. It is clear that this “war” is not even similar to the territorial conflict of the Paśu and should not be confused. Just as the “animal aggressiveness” that the Paśu exhibits in order to defend its territory bears no relation to the essential hostility of the Spirit, nor is the latter arrived at by a refinement of the former but quite the contrary, both types of warfare are essentially different and opposed. It could not be otherwise since one tends to concretize the entelechy of the Paśu, to comply with the macrocosmic objective of its finality by getting the captive Spirit to elevate it in the animal scale through evolution, and the other tends to liberate the captive Spirit, with which such a sinister Plan is definitively broken. Both antagonistic concepts of war derive from the Paśu Strategy and the Hyperborean Strategy, but, and this we will not tire of affirming, only with the latter, “in the framework of a Mystique,” is there the fact of the Hyperborean Race: the peoples together with their leader, together with the charismatic center that metaphysically identifies men by the common Origin in the blood, by the Hyperborean lineage. Otherwise there is only biological “race,” mere genetic differences of the chromosomes that reveal the archetypal Plans of each species, i.e., the chemical codification of an aspect of the ontic designs of the living species.

The best way to clarify the difference between the two Strategies is to refer back to the principle of the fence and the Symbol of the Origin. The Paśu is a territorial animal because it uses at all levels of its psychic, rational, cultural, and conscious structure, the principle of the fence, often without abstractly recognizing it as such. The Virya, which inherits the biological part of the Paśu, when he is “lost,” uses the principle of the fence like the latter: for example to separate an outside from an inside, a backdrop from a form, a container from the contents, etc., and, of course, to fulfill the territorial function, the *revier*, which consists in projecting a sign of the fence and giving context to an exclusive enclosure, in a region that will be occupied, marked, and defended. Up to this point the lost Virya does not deviate from the ethological laws and

hence the confusion of the biologicistic racists. But the Virya is an essentially dual entity: in his being coexists, together with his animic nature, the transcendent manifestation of the Spirit, the "Ego" that reflects, to a greater or lesser extent, the Infinite Ego. That is to say, in the Virya coexists an animal inheritance and a Hyperborean inheritance. When he "awakens," when the charismatic bonding of the Golden Chain puts him in contact with the Loyal Siddhas or with a leader and he accesses the ways of liberation, then the Infinite Ego manifests in the Symbol of the Origin, giving rise to the Selbst and to the possibility of projecting from there the Sign of the Origin *on* the sign of the fence, producing an infinite fence. Thus is born the Hyperborean Mystique, which is nothing more than an infinite fence with a charismatic content, a strategic space: the Archemon that the Virya produces as an individual act of war is, in truth, a personal Mystique, while the racial Mystique is only the general case of the former, the determination of an Archemon or strategic space for the transmutation and spiritual liberation of an entire charismatic community.

Here, then, is the difference: the Paśu, like any territorial animal, must defend to the death the fenced territory, which can be attacked and violated from every angle since the border is not real but only the projection of the sign of the fence, i.e., the exteriorization of the principle of the fence, of an Archetype of the mind that creates the illusion of factual separation at the border line; the territory of the Paśu can thus be besieged, concretely surrounded and circumvented, and effectively violated and occupied by an enemy, just as occurred to the natives of the allegory with the invasion of the Hyperborean foreigners. The Paśu or the lost Virya, if they only count on the principle of the fence, will perhaps be able to sustain a territory by sheer force, waging war according to a spatial and temporal Paśu Strategy as, for example, nowadays, the Soviet Union, but they will never be able to create a Mystique within their clumsy borders, more imaginary than real.

The awakened Virya, on the other hand, can produce an invulnerable infinite fence or an impenetrable racial Mystique, i.e., strategic spaces where enemy action is impossible. We already showed in the allegory the impossibility of besieging or making vulnerable an infinite fence, and now it is clear why the foreigners won, in which consists the difference between the Paśu Strategy and the Hyperborean Strategy that the Categorical Answer was affirming: the foreigners dominated the Plaza and defeated the natives because they had at their disposal a Hyperborean Mystique, which they concentrated on the wall in order to produce the infinite fence. The natives, on their part, were only wishing to expel the intruders from their territory, from the area considered as the exclusive preserve of their tribe; but for lacking Mystique, for per-

forming operations of war with a Paśu Strategy based on the principle of the fence, they were defeated by the superior spiritual strategy of the foreigners: *they knew how to protect their strategic space with an invulnerable infinite fence; and this is something that no territorial animal can do, however much ethology and biologist racism, even the Paśu, does not like it; but the Virya can do it; and he can do it because the Virya participates in the infinite.*

To conclude, it is only worth adding that the “O” Strategy of the Loyal Siddhas contemplates all aspects of the racial Mystique, i.e., all the strategic steps that a community of Pure Blood must necessarily take in order to go from the confusion of the lost Viryas to the collective transmutation into awakened Viryas and Siddhas. Naturally, this supposes an enormous wealth of knowledge that, nevertheless, was the complete patriotism of our Cro-Magnon ancestors, the surviving Atlantean forefathers of the White Race. These people, to whom the Hyperborean Wisdom denominates *guardians of Lithic Wisdom*, bequeathed a part of their knowledge to the various peoples of pre-Antiquity that they founded by mixing with other surviving Paśu communities, with slaves from Atlantis, and with other primitive tribes that they encountered during their long journey that lasted millennia. But this legacy, due to the state of the planet after the Atlantean Total War, could not be transmitted in any other way than as a cultural inheritance, which, naturally, was being degraded and lost with the passing of time. However, in spite of the elapsed time and the falsification of History executed by the Synarchy, great pieces of the Hyperborean Wisdom can still be recognized in many ancient cultures, and we will speak about that in other parts of this book; as a classic example, of course, the very ancient idea of the Universal Empire stands out, which is a quite degraded cultural symbol but that, nevertheless, still represents the projection of a Complete Mystique.

Here, what we are interested in pointing out, is that the implementation of a racial Mystique includes *a certain special manner of occupying territory*, a method in which intervene specific concepts about the function of Agriculture, the layout of the city and the construction of stone walls. Many ancient peoples knew this, such as those of Mesopotamia: Sumer and Babylon, or Egypt, Greece and Rome, etc. Of all of them the Etruscans luminously stand out and, already in epochs of the present Era, the Goths and Saxons. Charlemagne and his descendants tried to destroy these latter, due to their great racial purity and the strength of their Mystique, which nevertheless was made manifest a century later when Henry I of Saxony, The Fowler, erected his line of castles in the East. Well, this Hyperborean knowledge, which comes from the “O” Strategy of the Siddhas, reached its highest level in the twentieth century, through the work of Heinrich Himmler and his elite of Hyperbore-

an initiates of the Black Order. Himmler, together with Darré and other specialists of the Ahnenerbe Institute, developed and adapted to the current culture the concept of “Magical Agriculture,” which was intended to be applied in the future **⚡** State to be formed, after the Total War, in Europe, but to which it was to be experimented during the conquest of Lebensraum in the East. And that the **⚡** were denominating it the way of Strategic Opposition proves, among other things, the construction of the K.Z., the ***konzentrationslager*** or concentration camps, which were designed in such a manner that a Hyperborean Initiate could at any time project the Sign of the Origin on its perimeter and produce an infinite fence, regenerating the internees through transmutation in the strategic area, i.e., awakening their dormant lineage, purifying their blood.

R. Conclusion on the Archemoniac Technique

In article “P” we explained by means of an allegory the concept of the infinite fence and its property of being invulnerable to an enemy attack. However, the clash of strategies in which the allegorical conflict between natives and foreigners was transformed, led us to the Categorical Answer and to the clarification of article “Q.” Now we know what an infinite fence consists of, and we verify the superiority of the Hyperborean Strategy. But we must remember that our initial purpose was to describe the archemoniac technique ***applied to an individual act of war***: the allegory, on the contrary, has shown us the production of an infinite fence by means of a racial Mystique. We must then return to the Archemon of Figure 33 and utilize the latter that we have seen to describe the individual archemoniac technique of the Einherjar.

In order to comprehend the absolute power that the archemoniac technique places at the disposal of the awakened Virya it is only necessary to extend with the imagination the crude example of the allegory to all the spaces of signification of Maya and to suppose that in none of them will the Demiurge succeed in besieging the Archemon, the Oppidum protected by an infinite fence. To dramatically expose the situation that the act of individual war poses to the Demiurge, we can affirm that, ***even if He were to order all the Angels, Devas, Masters, etc., of the cosmic hierarchies to join hand in hand to surround the Archemon, it would be an impossible attempt. In effect, there are not a sufficient number of monads in the universe to besiege and surround an infinite fence.*** Even less to attempt to attack it with success.

That is why we were saying pages ago that if the Strategy of the awakened Virya is supported by a great purity of blood, in such a way that he cannot be deceived in any space of macrocosmic signi-

fication or possible world, it is inevitable that the defiance of assaulting the Plaza must be resolved “face to face” with the Demiurge. Why with Him? Answer: because the Demiurge is also an infinite Spirit, the only being of the material Universe that can interpose himself in the last stretch of the strategic and liberating movement of the Archemon. However, the Demiurge will never apply his infinite potential *within* the macrocosm, because He must prevent it from being plasmated on the archetypal plane and from there contaminating the finite entities. His intervention will be of another kind: He will procure to enter into direct contact with the Virya, from Demiurge to awakened Ego, in order to deceive him until he weakens the infinite fence and then destroy it; for this purpose He will appeal to all His cosmocreating resources, He will touch all the fibers of the Virya, He will explore every stretch of his history seeking the weak point; He will utilize, for example, the akashic records of the terrestrial psychosphere and the Virya will clearly hear how the voices of his ancestors require, from the astral light, that they be permitted to enter into the Archemon; but neither to this nor to other similar traps must the Virya cede, who must at all times be a warrior without heart, without soul, pure valor, pure will, resolute toward the Origin.

Outside of the actual danger that such a confrontation with the Demiurge represents, it constitutes a calculated risk in the way of Strategic Opposition, to the extent that it is taken account of beforehand and has been included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, i.e., making the strategic area of the Archemon independent from the transcendent Time of the macrocosm: the creation of a time of one's own. This is achieved by means of the “Strategic Opposition” that will be presented in the next article.

We have demonstrated that no one can surround an infinite fence, a property that converts the strategic space occupied by the awakened Virya into an invulnerable one. Not even the Demiurge Himself can do it because, *from His successive and finite Aspect*, it is impossible for Him to encompass the actual infinite. And if the Demiurge cannot, still less can any of His terrestrial henchmen do it, nevertheless a fable is permanently affirmed, in truth, a bad joke of the Jews, which we cannot but comment on here. It is that which refers to the presumed suicide of the Führer, committed by him, according to the version of the Allies, as a way to avoid his capture at the hands of the Russian troops that were preparing to occupy Berlin.

First of all, let us say that the Führer had no need to commit suicide because he could never have been captured by anyone, least of all by renegade Jews and a mindless slave soldiery: the Führer is a Berserker Siddha to whom it is not possible to surround, neither in

the Reich Chancellery nor anywhere else. If he disappeared in 1945, it is not because he committed suicide or has been captured: the Führer is alive today because, as a Berserker Siddha, he is immortal. The possession of the Gral has provided the ⚡ with incalculable wisdom, which will enable them to arm an army of immortal Viryas equipped with motor-less flying vehicles, based on archetypal engineering and the archemonic technique. Therefore, although this commentary may seem extravagant and absurd, we do not care, for it is in accordance with the strictest truth: *the day is near in which the Führer will return; he will do so mounted on an eight-legged horse, which will march at the head of the Wildes Heer of the heroes of Valhalla, together with the last battalion of the ⚡, men crested with bodies of Vajra. And after a great selective slaughter, from which only those with Pure Blood will be saved, the parousia of Khristos-Lúcifer will be concretized: the great Venusian, the legendary chief of the Hyperborean spiritual race, will once again come to Earth in order to reign over a volk of awakened and transmuted Viryas.*

S. The “Strategic Opposition” from the Archemon

Let us now suppose that the awakened Virya, full of hostility toward the macrocosm, has occupied the Plaza of Figure 33. His first step, as we already saw, is twofold: on the one hand he projects the sign of the fence on the Vallo Obsessum, a fact that is confirmed by recognizing the distinction between the Plaza and the Valplads; but simultaneously, on the other hand, he projects the Sign of the Origin on the Vallo Obsessum, giving rise to the manifestation of the infinite pole; thus an infinite fence is produced around the Plaza, now transformed into a “strategic space” apt for the liberation of the Virya. However one looks at this operation, what we studied in previous articles is verified: a mathematical principle intervenes in the first part: the inheritance of the Paśu; in the second part acts, instead, the Hyperborean lineage, the inheritance of the ancestral Siddhas, i.e., the uncreated Symbol of the Origin.

The strategic fence isolates the Virya from all macrocosmic space and grants him spatial autonomy, “that point where the warrior can rest his weaponed arm for an instant, pause in the fight, and turn his gaze toward the Vril.” But this conquest is not yet definitive; it does not completely liberate the Virya, as long as his material body, the potential microcosm, keeps some relationship of simultaneity, some synchronization, with the transcendent Time of the macrocosm. It is essential, then, to prevent the isotropy of transcendent Time from invading the Archemon, from being successive in it. If one could avoid that temporal presence of the

Demiurge, then the autonomy of the potential microcosm could be complete, remaining isolated from space and transcendent Time. Is this possible? Answer: Yes: by means of "Strategic Opposition."

Since the description of all these operations involves cases in which the actual infinite intervenes, they will only be comprehensible to the extent that the reader is able to imagine or intuit what really occurs in each case. Here we will try to synthetically show the principle used by the Einherjar to create a "time of one's own," absolutely local, in the Archemon.

To approach the synthetic idea of the Strategic Opposition let us reason in this way: the Vallo Obsesso is an infinite fence; this means, among other properties, "that it cannot be surrounded" because it never ends; that is to say: the Vallo Obsesso *cannot be a closed curve, it must be open at some point, it must have an end without end*. Now, as explained in article "I" of the previous section, these arguments are essentially misleading, the product of the impossibility of reason to comprehend the actual infinite; reasoning, by that path, cannot arrive at any other conclusion than the "potential infinite," i.e., the postulation of infinite succession. To verify this we have only to look for the consequent sentence of the previous arguments: *"then, the Vallo Obsesso must be constituted by an infinite succession of points, which can be added indefinitely at the ends of the curve."*

But this conclusion is false because it supposes not an actual infinite, present, complete at all times, but a potential infinite, to which one tends by extreme aggregation, i.e., by the increase of length. And reason produces such a fallacy because it has no Archetype of the actual infinite with which to form a schema: its conclusion, therefore, although eminently logical, *is unreal*; the potential infinite, which is a cultural concept, i.e., systematic and rational, *cannot comprehend the actual infinite, real and perfect, of the Vallo Obsesso*.

And how, then, must the actual infinite be understood, if it is not possible to understand it rationally? Answer: In principle, it is necessary to assume that every concept of the actual infinite must present a paradoxical structure, i.e., a structure that will be ambiguous and even contradictory to reason. With this caveat let us say that the actual infinite, by being perfect, *is simple*. That is: *it cannot be divided, not even by reason; and, of course, it is not an infinite succession*. The Vallo Obsesso is not comprised of points or parts: as an infinite fence, it is entirely infinite; its curve does not present an opening at any part, it is continuous, and yet it is infinite.

The quality of being indivisible leads to a real paradox, which must serve as an example of all that we have been saying. In fact, during its permanence in the macrocosm, while it subsists in tran-

scendent Time, the Vallo Obsesso is ontic, i.e., it is an infinite entity, absurd and uncreated, but real. In other words: *as an infinite "entity," the Vallo Obsesso is perceptible, capable of impressing the sensitive sphere of an observer.* But it is known that every observer of an extensive entity can only perceive one aspect of it in perspective, i.e., *one part of the entity*: if we contemplate the fence that surrounds a house we will only perceive *one part* of it; we will not be able to see, for example, the trunk that is planted behind the house. This impossibility is real and unavoidable, due to the fact that the sensorial organs do not allow us to apprehend the entities in a volumetric and integral way. And here, in the clash of two opposite realities, is where we find a paradoxical concept that, nevertheless, reveals another property of the infinite fence. We refer to the fact that if the observer of the Vallo Obsesso *really perceives "one part" of it* and if *the Vallo Obsesso, being an actual perfect infinite, cannot really be divided*, we are faced with the paradoxical conclusion that, wherever it is observed from, *the entirety of the infinite fence will always be perceived.* Or also: *in the perception of the actual infinite "the part contains the whole."* Of course, the quoted paradoxical conclusion constitutes, since ancient times, the hermetic principle of magic.

Whoever observes an Archemon, which still subsists in transcendent Time, will see, *at the same time*, an aspect, a part, and the whole of the infinite fence: hence the illusions and paradoxical effects that the natives of the allegory suffered in front of the infinite wall. Naturally, it is impossible to circumnavigate an entity that is the same in all its observed parts.

Where does the verification of such an unusual property of the infinite fence lead us? Answer: To the possibility available to the awakened Virya to practice "Strategic Opposition" from the Archemon and neutralize the isotropy of the transcendent Time. In order to understand this possibility we must imagine a situation and pose a question. The situation is the following: the awakened Virya, *in* the Archemon, has before himself the infinite fence; he, like any exterior observer, sees the totality of the infinite fence; but it occurs that the fence is infinite because he projects the Sign of the Origin on the Vallo Obsesso, and that he makes such a projection on the same point that he observes. This means that what the awakened Virya really sees is the infinite pole on the fence, which is therefore infinite, *no matter in what direction that he looks.* It is then understood that, for the awakened Virya, only the Sign of the Origin's point of projection, on which his attention is concentrated, matters: *he need not be preoccupied about what happens "behind his back," for example, because in the Archemon there is no forward or backward; the whole fence is at the point of his attention, under the infinite pole.*

Well, *if the whole fence is under his point of observation, it implies that transcendent Time can only be isotropic "in that" direction.* It is comprehensible that it occurs this way because under the Sign of the Origin is found the sign of the fence and the actual fence, now converted into infinity, which, even when it is concentrated at a single point, does not cease to subsist in transcendent Time for that reason. The point that supports the Sign of the Origin, the point that is the complete fence, even when it provides an impenetrable insulation to every exterior space, is penetrated, nevertheless, by the transcendent Time in which it remains and subsists.

So far this is the situation we should have imagined. Let us now formulate the obvious question: is it possible to avoid the isotropy of transcendent Time in the direction of the projection point of the Sign of the Origin? Answer: The Virya can *be strategically opposed* from the Archemon to the isotropy of transcendent Time. How? Answer: by taking advantage of the property that transcendent Time possesses, which was already explained in article B of the section "Consciousness: Transversal Time," of being "*anisotropic*" for every other immanent Time, in the direction of its succession." In other words: transcendent Time flows in the Archemon through a single point, under the Sign of the Origin; *if it were possible to put in contact, at that point, transcendent Time with the immanent Time of the potential microcosm, then the former would be anisotropic in the direction of the latter.* We would thus obtain a time proper to the Archemon, immanent and transversal in the direction of transcendent Time.

Thus presented, the problem does not seem difficult to solve; however, the contrary is the case, for how is it possible to exteriorize immanent Time *outside* of the potential microcosm, which is interior to it, proper to the conscious sphere, in order to put it in contact with transcendent Time on the infinite fence, at the point of projection of the awakened Virya? Answer: Using the weapons of the Virya, the resigning power of the runes, and the sympathetic magic of the blood.

It is almost impossible to give a detailed explanation of this answer, and we will not even attempt to do so, for which reason our statements will remain, this time, without demonstration: this is mainly due to the fact that we here enter into the field of initiatic knowledge, to which, nevertheless, every awakened Virya can have access through the gnostic way.

Without going into details, then, here is what the previous answer indicates: First of all, the Virya has to *predispose* the Archemon with a view to the Strategic Opposition, an operation that is realized in *two acts*. The first consists in defining a *point exterior* to the Archemon, i.e., a point in the Valplads; such a point

must face the infinite fence, when the Virya occupies the Plaza, and against it the Strategic Opposition to transcendent Time will be carried out. It is necessary, then, to previously make sure that said point will always remain the same and that the isotropy of transcendent Time will pass *through it* and continue in the Virya's point-fence of projection; that is to say: it is necessary *to force the Demiurge*, beforehand, to sustain the Strategic Opposition. Is it possible to fulfill such a condition? Answer: yes; by applying the principle of Hyperborean Physics that affirms that: "every ponderable portion of matter is the expression of one or more archetypal atoms, or archetypal quanta, in each one of which exists an indiscernible point"; and: "in each indiscernible point, which is the same point in all the atoms of the Universe, exists a point of transcendent Time, since, in each one of them, the Demiurge manifests His Time-Consciousness." The application of this principle consists in defining the exterior point as a real quantum, using for this purpose some type of concrete matter.

The members of the Einherjar Order were recommending utilizing *stone* as that substance most suitable for practicing Strategic Opposition. There is a great ignorance about the occult properties of stones, which are not simple solids but fluids; that is to say: flowing substances of which movement occurs in an enormous lapse of time that man, because he has a minimal vital time, is not capable of perceiving. Their slow yield, of the order of millions of years, constitutes an inestimable quality because the creation of a "time of one's own" also requires a temporal reference pattern, a comparative clock, the period of which is as long as possible. For these reasons the Berserkers of the Einherjar were using stones of the archaic period, metamorphic or igneous, which had to be cut, for their use, into small pieces no bigger than a fist. The cutting of the *Lapis Oppositionis*, such was the name that they were receiving, had to be done according to a very ancient Cro-Magnon ritual because, for reasons that would be too long to explain here, the fragments had to come from large rocks of thousands of tons, perhaps from mountains. The use of ancient precious crystals, like diamond or emerald, is also possible, but it requires the knowledge of a special technique.

In order to comply with the first act of adequately predisposing the Archemon, the awakened Virya must always transport his Lapis Oppositionis with him, until the moment in which the Kairos impulses him to occupy the Plaza. Then he must deposit the Lapis in the Valplads, as an exterior point of temporal reference and opposition, and produce the infinite fence. However, with this, the first act is not yet completed because, for example, the exterior point, the Lapis Oppositionis, could be moved from its place by a maneuver of the Demiurge or even be disintegrated. It is then nec-

essary to stabilize the Lapis, to grant it a secure permanence in the Valplads, *and the weapons of the Virya, the runes of Wotan, are for that*. In Figure 33, the *Rune* that resigns and supports the Lapis Oppositionis in the Valplads has been symbolically marked with the inscription *Signum Saxo*. Said Rune is to be plasmated before occupying the Plaza, or at that very moment, and upon it one must deposit the Lapis Oppositionis. In this way the first act is fulfilled.

The Virya performs the second act when he projects the sign of the fence: *with his own blood, by means of a wound that is made with his sword for that purpose, he re-signs the fence with a Rune, right in front of the Signum Saxo*. In Figure 33, with a *Sieg* Rune interspersed on the perimeter of the Vallo Obsesso, such a layout has been symbolically represented. Thus is completed the second act that predisposes the Archemon for Strategic Opposition. It only remains to add that the Rune of blood, like all runes, must be phonetically expressed as well as significantly plasmated; that is to say: the re-signing meaning that the Rune places on the entity must be expressed by means of the right word, a word that, naturally, belongs to the “Language of the Birds.”

We already explained how the archemononic technique enables the awakened Virya to *spatially* isolate himself from the macrocosm. The Strategic Opposition, achieved thanks to the predisposition we have described, also enables him to *temporally* isolate himself, subsisting in a time of his own, immanent to the Archemon.

And we are now in a position to show such an operation of “Strategic Opposition” in a complete form, starting from the beginning. The Virya, in effect, has plasmated a *Rune of blood* on the perimeter of the real fence and, on it, then projects the sign of the fence. Now comes the spiritual projection of the Sign of the Origin on the sign of the fence, *at a “point of projection” on which he concentrates his attention*. Well: such a “point of projection” coincides with the Rune of blood; or, in other words: the Sign of the Origin is projected *on* the Rune of blood of the sign of the fence. In consequence, when the manifestation of the infinite pole on the Sign of the Origin produces an infinite fence, in a region of the point of projection, the *Fenestra Infernalis* is constituted.

But what is a Fenestra Infernalis? Answer: The region of the infinite fence of the closest proximity to the Valplads: in it takes place the contact between the transcendent Time of the macrocosm and the immanent Time of the Archemon. The fenestra infernalis is thus a true *threshold of time*, a limit that transcendent Time does not cross due to its essential anisotropy: transcendent Time constantly flows through the indiscernible point of the Lapis Oppositionis without ever crossing the fenestra infernalis. That is to say: transcendent Time, which is the permanent flow of the Consciousness of the Demiurge, cannot contain the temporally autonomous

Archemon; or: the Demiurge cannot determine the Archemon in any degree of His Intention. And this surprising effect is produced because of the Rune of blood, because of the sympathetic property of human blood that allows the evolutive animic subject, the soul, to *also* manifest itself in the blood of the Rune and to expose its essential immanent temporality. That animic presence in the Rune of blood is that which inevitably provokes the anisotropy of transcendent Time and temporally isolates the awakened Virya, enabling him to subsist in his own immanent Time.

And so we arrive at the nucleus of a Great Mystery, about which we warned that no further details could be given. The only thing that we can do now is to propose a question, the answer to which undoubtedly contains the key to the Mystery; but to such an answer we have only to symbolically allude. The question is: of what substance does an infinite fence consist? Answer: one can produce an infinite fence with any of the five symbolic essences: *air, water, stone, fire, and blood*. However, only the infinite fence of quintessence, of astral blood, of luminiferous ether, *allows Strategic Opposition*, the creation of its own time: the other four elements are suitable for the archemon technique but not for Strategic Opposition, since none of them enable the sympathetic manifestation of the animic subject in the infinite fence. The Rune of blood, on the other hand, produces, under the point of projection of the awakened Virya, a fence of blood in which flows the immanent Time of the animic subject, which blocks the transcendent Time of the Valplads.

And the mystery?: Here it is: *when the infinite pole of the Spirit, the Infinite Ego, is reflected in the sign of the Origin, on the Rune of blood, a phenomenon similar to that of the spiritual enchainment occurs. This is because, in the Rune of blood, the animic subject and the sign of the Origin are present, i.e., a situation similar to the one represented in Figure 29: in consequence, in the depths of the blood, at the point of projection “that is the whole fence,” in the complexification of the fence, a lost Ego is produced.* And what does not happen with fences of the other four essences, happens here: the infinite fence of blood is a living wall, animated by a certain intelligence. The Archemon, then, is converted into a strategic space protected by an infinite sphere of immanent Time, the extremely plastic exterior form of which responds to the will of the awakened Virya. Hence, those who have been able to observe an awakened Virya, or a Berserker Siddha, they operate an Archemon with a fence of blood, even when they erroneously took it for a machine or a UFO, have felt the unmistakable sensation that it was animated, that the “flying object” was alive and was demonstrating the possession of a “certain intelligence.”

T. The Last Step of the Awakened Virya

In this section we have begun by describing the psychic structure of the Virya, shown in Figure 32, and then, after extensive development, we studied the way of Strategic Opposition, an esoteric method used in the Einherjar Order in order to procure the liberation of the captive Spirit. According to what we have seen up to the last article, the Virya, by such a way manages, to isolate himself from the space and time of the macrocosm, thus having at his disposal a favorable situation to attempt the definitive unchaining of the Spirit. It would then be necessary to observe that last step of the awakened Virya.

However, it does not seem convenient to conclude the way of Strategic Opposition with such a study, which in truth corresponds to the culmination of every way of liberation, be it this one or any other. We shall then treat the subject separately. Supposing that by a determinate path of liberation the awakened Virya has come to situate his awakened Ego permanently in the Selbst, from where he will attempt to reorient the Spirit and transmute himself into a Berserker Siddha. In the next section we will study such a possibility.

It only remains for us to add that the metaphysical feats of the awakened Virya are within the reach of anyone who feels in the blood the Voice of the eternal Spirit. The lost Virya, in effect, can awaken as soon as he proposes it: only decision and valor are required. The fundamental key to the Path of Liberation lies in the Ehre sphere (1), of Figure 32, which one must create and fortify. That is why, in the Second Part, we will set forth an effective method for the lost Virya to liberate himself from the dramatic ties of life and abound in graceful will, so that he definitively eliminates fear and always possesses the infinite valor of the awakened Virya.

The Awakened Virya's Transmutation Into a Berserker Siddha

Here we will analogically describe the act by which the awakened Virya succeeds in liberating the captive Spirit. In dealing with a subject of so much profundity and importance, it does not seem prudent to overuse words, the most sensible thing being the intensive use of symbolic material. With such a criterion we have to base the description on four correlative figures, sufficiently expressive by themselves as not to require an overly-detailed explanation.

As we have been doing since Figure 28, we combine here the Model of the Sphere for the captive Spirit with the systematic eccentric circles for the psychic structure of the Virya.

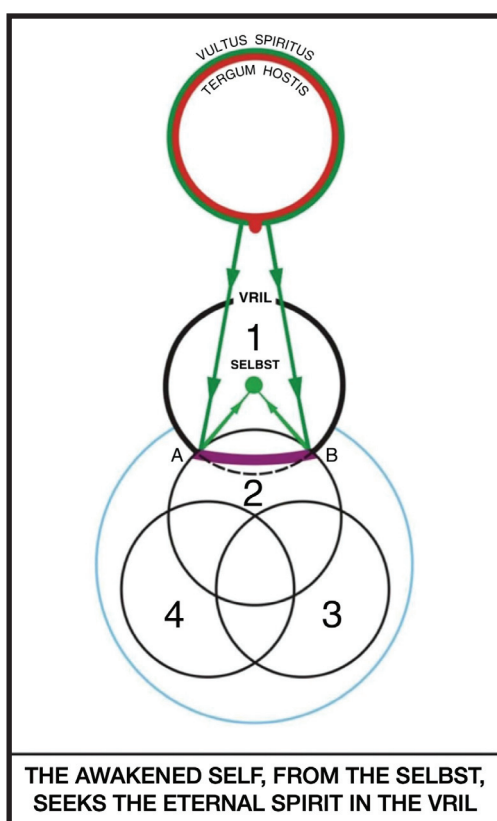


Figure 34

In the upper part of Figure 34 we observe the reverted Spirit-sphere, the “gazes” of which are reflected in the \overline{AB} Symbol of the Origin and produce the awakened Ego, outside of the conscious sphere (2), in a focal center called Selbst.

The awakened Virya permanently possesses the awakened Ego in the Selbst. The liberating act consists in *the awakened Ego con-*

templating, from the Selbst, the Symbol of the Origin, in order to perceive upon it the image of the Spirit.

That sublime and ineffable image comes from the Vril, the un-created pole of the Ehre sphere, from where everything is possible.

But the Spirit-sphere is reverted, absolutely disoriented, and the image that the awakened Ego gathers upon the Symbol of the Origin is only an infinitesimal aspect of the Vultus Spiritus, of the Spiritual Face. That is why the awakened Ego, which is in truth the local manifestation of that very infinitesimal aspect that it observes like in a mirror, must overcome with valor the terror of contemplating its own spiritual dissection. Hence the resolution of the awakened Ego is set on only one purpose: to locate, in the infinitude of the Spirit, that passing-through point where He was contemplating the sphere of Her, that point through which the treason of the Traitorous Siddhas was perpetrated in the Origin. That passing point, that *Eye of Fire*, is that which must be found in order to return the Spirit sphere to normality. And the awakened Ego has a key datum to seek and find it: *that is the only point of its Spirit through which the Tergum Hostis, the essential hostility toward the macrocosm, peeps out; it is a point of pure fire: the eye of an infinite volcano, the eruption of which must be more potent than the explosion of a thousand suns; a mouth, the igneous vomit of which can scorch worlds and spaces.* Such is the Eye of Fire that seeks to contemplate the awakened Ego, reflected in the Symbol of the Origin.

But what occurs when the awakened Ego locates the Eye of Fire? Answer: Its mere reflection in the concavity of the Symbol of the Origin is enough for the Spirit-sphere to completely *approach* the Ehre sphere, bridging the infinite distances that were separating the Spirit from its Infinite Ego. It is then when the Spirit is “at the gates of the Vril,” when the Vril is about to be conquered. Such a case has been represented in Figure 35.

When the awakened Virya comes to experience the situation of Figure 35, it can be affirmed that the liberation of the Spirit is an immediate fact. At that moment the Virya feels that *above himself* floats a cosmos of possibilities: the power of the Vril depends only on his will and his potency is infinite. *and it is there when he must decide.*

The Spirit-sphere, in effect, can already be unchained, reverted, returned to normal. But such a reversion can be realized in two ways, and that is why the awakened Virya must decide. One way consists in inverting the original process of treason: *the awakened Ego achieves this by voluntarily introducing itself through the Eye of Fire and becoming “absolute Self” in the interior of the normal sphere, returning to the form of Figure 2.* In such a case the Spirit-

sphere, now “Normal,” can abandon the infernal Universe of the Demiurge and return to the world of The Incognizable.

But there is also another possibility: *that the reversion of the Spirit is realized upon the microcosm of the awakened Virya, transmuting his substance into Vajra and converting the Virya into an immortal Siddha*. In Figure 36 it can be seen how the Tergum hostis begins to expand through the spheres of the awakened Virya, *transforming his blood into fire*. It is then when the awakened Virya is enveloped in the *Berserker Fury* that no enemy can resist, when he becomes a warrior of Wotan or an initiate of the ⚡ Black Order.

If the awakened Virya decides to transmute into a Berserker Siddha it is because he wishes to remain in Agartha, occupying a position in the ranks of Khristos-Lúcifer to fight against the Traitorous Siddhas of Chang Shambhala and the Jewish Synarchy of Earth. In Figure 37, lastly, has been depicted one of these beings endowed with infinite valor and, above all, “an Honor that is his loyal-

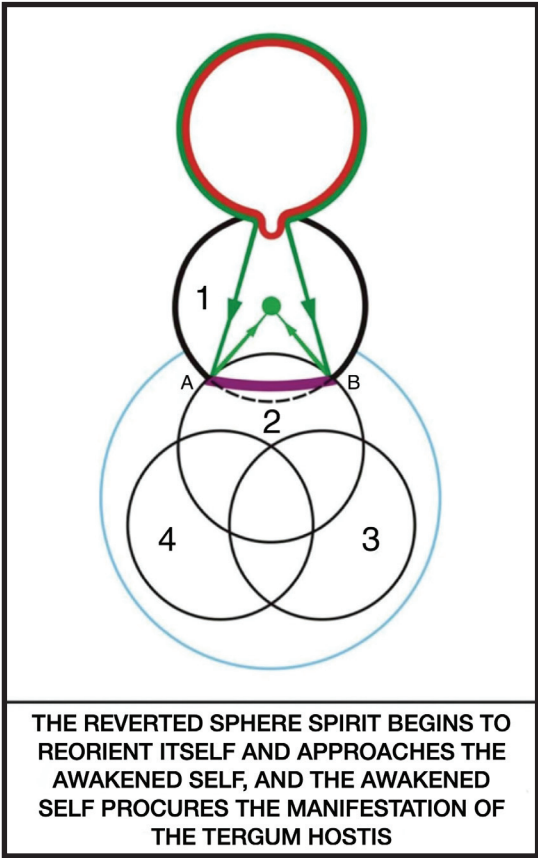


Figure 35

ty.”

The Hyperborean Initiation that the Order of Tirodal Knights Grants

In the “Letter to the Chosen” the mission of the Order of Tirodal

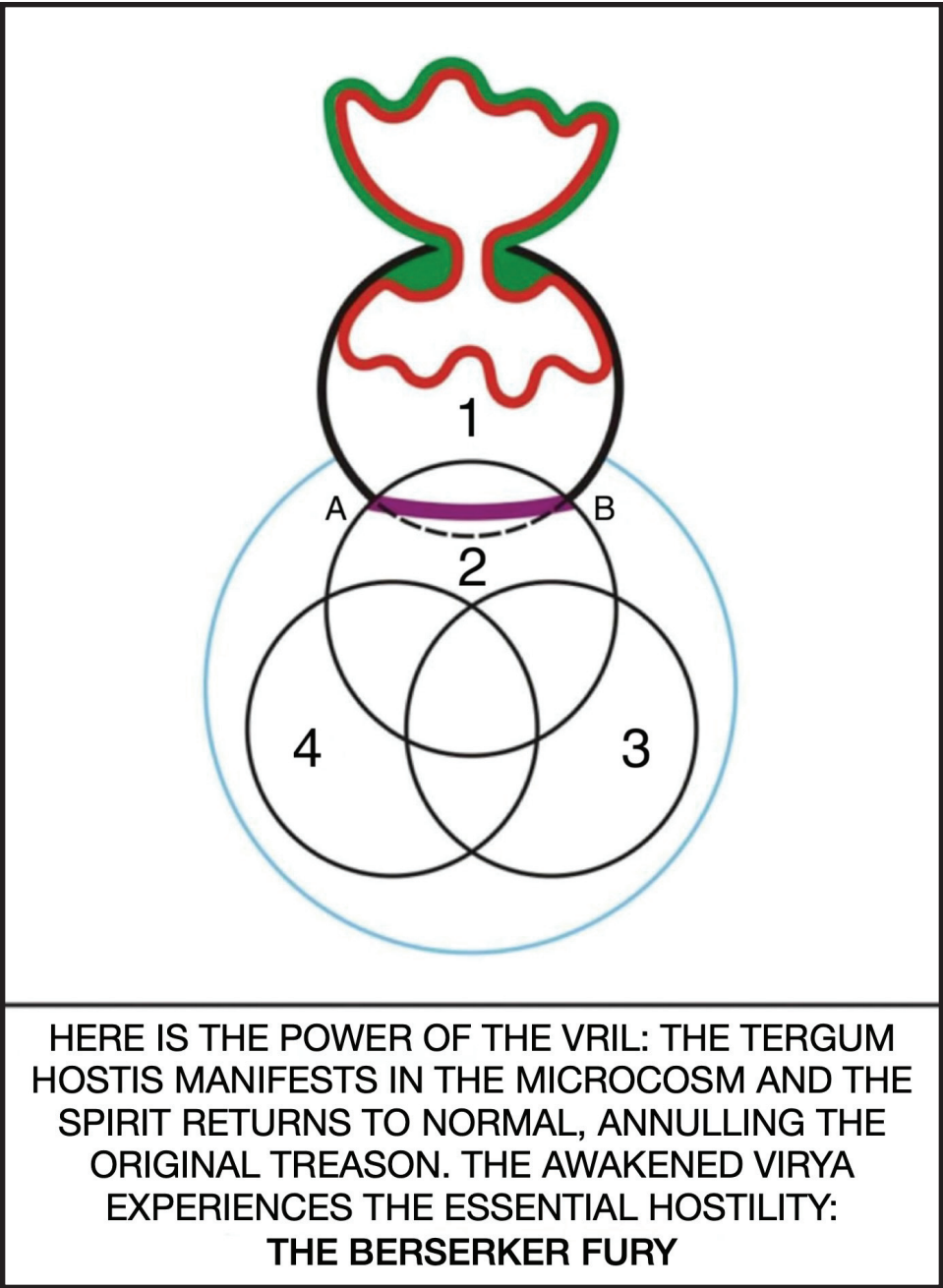


Figure 36

Knights of the Argentine Republic was synthetically stated: *“to locate the Chosen Ones and, if they accept it, initiatically prepare*

them to face the end of History with Honor.” Now that the reading of the First Part of the *Fundamentals of the Hyperborean Wisdom* has been completed, it is clear that the Chosen Ones to whom this book is dedicated are lost Viryas predisposed to awaken, i.e., to

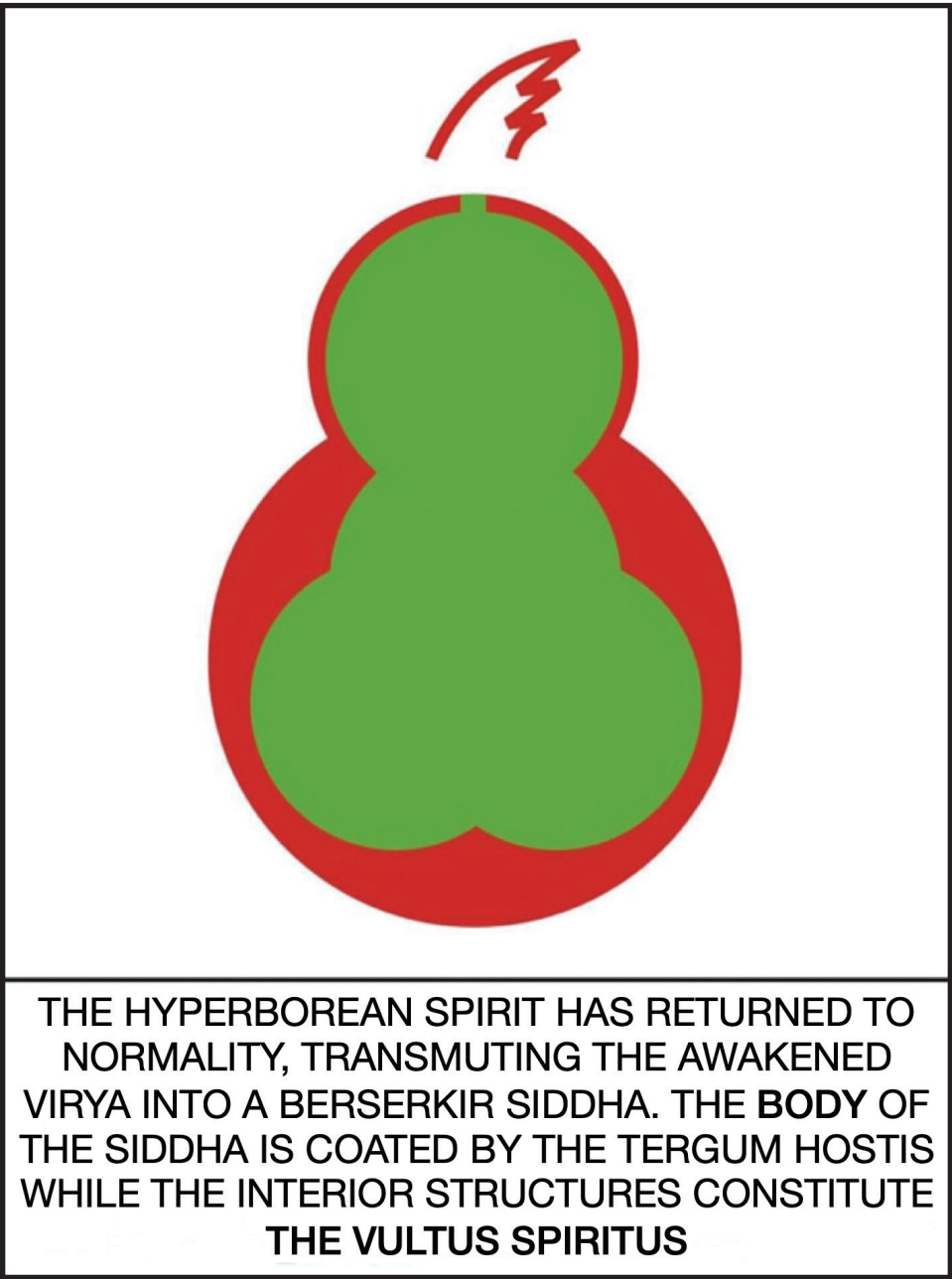


Figure 37

transform themselves into awakened Viryas or, even, into Berserk-
er Siddhas: to them, the Tirodal Knights assure that there is an

open path toward the Hyperborean Initiation for those who demonstrate the comprehension and acceptance of the *Fundamentals of the Hyperborean Wisdom*.

In the Order of Tirodal Knights, *three degrees of initiation* are practiced, all based on the way of Strategic Opposition. However, thanks to the high level reached in the knowledge of the Hyperborean Wisdom, the archemonic technique is directly applied in order to isolate the lost Ego from the conscious subject. This quality can be analogically understood by observing Figure 32: the technique of the Tirodal Knights consists in *resigning* the conscious subject with a Sacred Rune that has the property of *isolating* the lost Ego; such an operation is equivalent to establishing a strategic fence over the Symbol of the Origin (AB); the lost Ego is then *isolated* from the conscious subject and strategically *reoriented* toward the Selbst; from there, from the center of the Sacred Rune, it can then, in the Second Initiation, situate itself in the Selbst and convert itself into an awakened Virya. But the most important consequence of the Hyperborean Initiation is undoubtedly *the immortality of the Ego*: after its runic isolation, in effect, the Ego can no longer be affected in any way; neither the disintegration of the microcosm nor the dissolution of the astral body could alter it in any way. On the contrary, the isolation of the Ego, the knowledge of its immortality, forever eliminates the anguish of death and transforms the Hyperborean Initiate into a temerarious warrior. A warrior who, as it was said, awaits the End of History to use his terrible power.

Summarizing, in the First Initiation, when the lost Ego has been fenced, the degree of *Tirodal Knight* is obtained; in the Second Initiation, when the bridge leading from the lost Ego to the Selbst is crossed, the degree of *Tirodal Pontiff* is obtained; and in the Third Initiation, when from the Selbst the awakened Ego is in a position to revert the Hyperborean Spirit, i.e., when the Vril is conquered, the degree of *Berserker Siddha* is obtained.

There is nothing more to add about this Mystery. The Chosen One who has reached this point already has sufficient elements in order to decide if he continues forward, in which case he will have to orient his steps toward the eternal Spirit and never retreat, or if he remains in his waywardness, in which case he will comfortably continue being a slave of Jehovah Satan and it is even possible that he may be rewarded by the Traitorous Siddhas for rejecting the “temptation of LúCIFer.”

Whatever the decision to be taken, may it be soon, *for the end of History is very near*.

Nimrod de Rosario
August 1986

SECOND LETTER TO THE ELECT

- I. Salutation to those Chosen Ones who are going to be instructed in Noological Ethics, i.e., to those who begin, as of today, to receive the tomes corresponding to the Second Part of the *Fundamentals of the Hyperborean Wisdom* book.

In the name of the Tirodal Knights, and in his own, the author offers a Kamerad's salute, i.e., a Sign of Honor, to those Chosen who have "comprehended and accepted" the *Fundamentals of the Hyperborean Wisdom* presented in the First Part. For those who have comprehended and accepted such Fundamentals, the path of the Hyperborean Initiation opens as of today: justly, in the Second Part, the themes that the Order considers of necessary and unavoidable knowledge for every Hyperborean Initiate have been developed. The analogical models of the Spirit Sphere and of the cultural structure, already studied, and the concepts based on them, are now going to enable a rapid comprehension of the strictly initiatic themes. In other words, the First Part provides the adequate context so that the initiatic concepts presented next acquire the unequivocal significance that brings them closer to the Truth revealed by the Order. The next act consists, then, in "comprehending and accepting" the Second Part and in awaiting the call of the Order, *a call that will only be concretized if the Chosen One propitiates an initiatic Kairos, i.e., if he produces, with his acts, the "opportunity" to access the Hyperborean initiation.* However, before beginning the study of the initiatic themes, it is convenient to clear up some questions that very possibly are already raised in the minds of the Chosen Ones: for example, why is the way of Strategic Opposition revealed *today*? What is required to access the Hyperborean Initiation? How will these requisites be explained in the Second Part? What quality makes it possible for a lost Virya to be considered a Chosen One of the Order of the Tirodal Knights? And, fundamentally, why is the ethical point of view so important? The following parts of the Letter are dedicated to respond to such questions.

II. The Day of the Spirit

It is not necessary to declare at this point that the present book has been written for the consideration of a Western public. It is obvious that the Hyperborean Wisdom, the "fundamentals" of which are set forth here in an elementary manner, constitutes a general way of spiritual liberation suitable for the comprehension of the

Western man. This “Western man” is, of course, the “lost Virya” of our Weltanschauung, the semi-divine man who, in his blood memory, keeps the Memory of the Origin, the man, in the end, of “Hyperborean lineage.”

To the lost Virya of the West, the Hyperborean Wisdom *today* offers a heroic way out, showing him with a language of signs that he is capable of comprehending the path that leads toward the absolute transcendence of the Spirit; such a path, of course, cannot be transited without a fight, and such a fight, naturally, cannot be fought without a correct previous preparation for the combat: that is the objective of the *Hyperborean initiation*, to which the contents of this book can serve as an introduction, but to which can only be accessed through the intermediary of a *Hyperborean Pontiff*, i.e., an awakened Virya expert in Hyperborean Strategy.

But why *today*? Why a revelation at this moment and not *yesterday*? Why are the doors of the Mystery suddenly opened? And, above all, what does “today” and “yesterday” signify? Answer: First of all, let us establish the right meaning that one must give to “today”; *today* is a word that designates the present time in relation to the day: “the present day”; however, here we will not use the word with such a transitory and daily meaning but with a scope that is proper to the historical vision: the today to which we refer is *a day in the historical sense*, which includes the present moment, a day that has begun after a long night of infernal darkness. The lost Virya spent *yesterday* in that darkness, in the midst of a night that ended just an instant ago to give way to the first rays of light of *today*; and then, thanks to the Hyperborean Wisdom re-encountered by the Viryas, the miracle of spiritual liberation will be possible for many.

We will ask ourselves, now: when has that Day of the Spirit begun? Who is the Sun that illuminates it? Answer: that day, which is the day of the lost Viryas, the time in which they will be able to *individually* declare war on the captivator of the Spirits, *that day began in the second world war*. And the Sun that began to dawn in the 1930s, and that since then illuminates the Day of the Spirit, is the Great Siddha that the lost Viryas have known as Adolf Hitler, the Führer of the Germanic peoples. He, thanks to an absolute mastery of the Hyperborean Strategy, thanks to a knowledge so terrible that we would not even dare to outline it here, opened a breach in the enemy wall, in the Strategy of Chang Shambhala. And that crack, through which the aid of the Hyperborean Wisdom must penetrate, cannot be sealed by the Demons before *a millennium*. But, by then, the Kaly Yuga, the Era of Darkness that began five hundred thousand years ago and that the Führer has come to close with the light of the Day of the Spirit, will have ended.

This, then, is the Day of the Spirit, a millenary day illuminated by the Führer. On this day the lost Viryas will again be able to eat the fruit of Gnosis: the forbidden fruit that hangs from the tree of Hyperborean Wisdom, the roots of which are nourished by the Pure Blood of the Gral.

III. The “Awakening” of the Lost Virya.

What does the Hyperborean Wisdom propose to the lost Viryas in this Day of the Spirit? We will explain it step by step, for the answer must be clearly related to the problem of spiritual liberation.

It does not matter here the reason for the decision: the intuition of the Infinite Ego, or of the Symbol of the Origin, or having listened to the Song of A-mor of the Siddhas, etc. The important thing is that, when the lost Virya decides to procure the liberation of the Spirit, *his first step can only consist in the search for the Selbst, the seat of the awakened Ego*. The concretion of that search implies a *gnostic leap* that separates the Ego from its confusion with the conscious subject, from its identification with immanent Time, and moves it toward the Selbst, thus converted into an awakened Ego, into an atemporal subject. From the Selbst the awakened Ego will be able, at last, to perform the unchaining of the Spirit and transmute itself, if it wishes, into a Berserker Siddha. One notices, then, the valor of that “first step” that leads to the Selbst and also realizes the supreme interest that its execution has for the lost Virya.

The Hyperborean Wisdom denominates that first step, *awakening: awakening* is from now on, thanks to the Führer, a possibility within the reach of all, i.e., exoteric. The word *awakening* expresses a synthetic concept, the significance of which is only accurate if it is comprehended in the context of the Hyperborean Wisdom: this word suggests, for example, that the lost Ego that attempts to take the first step toward spiritual liberation, i.e., that attempts *to awaken*, is in truth *asleep*, immersed in the dream of its confusion with the conscious subject.

Well, taking into account these clarifications, we can affirm that the Hyperborean Wisdom proposes to the lost Virya *a way to awaken*, i.e., it teaches the way to take that first step, to bridge that “*not spatial, not temporal, but strategic*” distance that separates the lost Ego from the Selbst. In this Second Part we are going to explain in detail the *way of awakening* that the Hyperborean Wisdom proposes; but, for such an explanation to fulfill its clarifying objective, it is necessary to present its method from the outset, to show toward where the proposals point. Such a necessity will be better understood if we warn that the *awakening* of the lost Ego is not an operation that admits linear analogies, i.e., it is not possible

to provide a step-by-step explanation like, for example, the method to change a tire of an automobile with a “critical path program”; the impossibility, however, is not due to esoteric or mysterious reasons, since it has its origin in the multifaceted nature of the problem of awakening, which prevents treating the subject from a single angle. We must begin, then, by exposing the problem and the method used in solving it.

The problem of awakening would seem easily resolved just by responding to the following question: what must the lost Virya do concretely, practically, in order to awaken? But it so happens that there is only one answer to this ethical question: *the lost Virya must permanently modify the attitude of his Ego, and with such an attitude, he must advance toward the Selbst*. However one looks at it, this answer raises two questions in turn: what is this new attitude of the lost Ego, and how to know *toward where one must advance*, i.e., where is the Selbst? And the answers to both questions are those that prevent us from dealing with the subject in a linear fashion, since it is not convenient from any point of view to explain them separately. We will then go in search of both answers, approaching them as a whole.

Of the two answers, the first is the easiest to summarize *in advance* and the second the most difficult; in order to explain them, however, we will start from the second and take time to arrive at the first. We will now bring both answers forward, so that the method of explanation is understood, although they will only be comprehended later on.

As an answer to the first question, the Hyperborean Wisdom proposes the practice of *Honor*. But such Honor is not a mere “moral virtue” but a Moral in itself, a way of life that situates the lost Virya “beyond good and evil,” i.e., beyond the Judaic concepts of “good” and “evil.” Because it turns out that Honor is something that, like the lost Ego, can be awakened. How? By adopting a *luciferic graceful attitude*. As we will see, this attitude alone awakens the lost Virya and powerfully strengthens the egoic will, favoring definitive change: this is possible because *the Honor of the Virya is the act of his graceful will*.

The first answer is thus reduced to a description of the “luciferic graceful attitude.” But it occurs that such a concept, in order to clearly transmit its significance, requires being presented in an *ethical-noological* framework, i.e., in a context proper to the Hyperborean Wisdom. What will take more development in the explanation will be, then, to construct such a context: the luciferic graceful attitude will be defined in the Eighth Tome as a typical characteristic of an *ethical-noological typology of the lost Virya*, i.e., a typology that only takes into account the spiritual aspect of the Virya, his lost Ego.

The second answer is the most difficult to convey, although it will constitute the subject with which the explanation will be initiated. The Virya tries to awaken, and in order to do so must seek the Selbst; but where is the Selbst to be found? It is not necessary to insist that until very recently, before the Day of the Spirit, the answer to such a question was forming part of the Mystery. Today, however, we can answer it *by means of a symbol*. It is not, of course, a new symbol, which would be suspicious and absurd, but a very ancient one, which the men of Cro-Magnon saved from Atlantis and preserved for millennia as a sign of the highest knowledge, as a representation of a terrible truth, revealed to men by the Gods. Those "Gods" were, of course, the Siddhas of Agartha, who for a long period reigned over Atlantis attempting to transmute the races of lost Viryas by means of charismatic methods of Hyperborean Strategy. At that time the symbol to which we allude, and that we will call the *exterior labyrinth*, was the key of transmutation of the highest Initiation, the fundament of the Mystery: by its intermediary, i.e., by the apprehension of its occult truth, the semi-divine man could transform himself into God.

As detailed in the section "The Resignation of Wotan," and in the subsequent subsections, it was thanks to the sacrifice of his voluntary crucifixion on the World Tree that Wotan rediscovered the secret of the spiritual enchainment. The Great Ásur then contemplated the Symbol of the Origin and revealed to the Aryans the Uncreated Runes that make possible the spiritual liberation and the conquest of the lost eternity in the Origin, thus converting himself into the Racial Guide of the Hyperborean White Race. That revelation consummated it, instituting the Mystery of the Labyrinth, the first of the Ancient Mysteries: that Mystery, constituted the basis of the medieval Einherjar Order, founded by John Dee in Germany, the secret functioning of which for three centuries concluded in the Thulegesellschaft and the SS. The Mystery of the Labyrinth, solved by the Siddhas of the Einherjar Order, was denominated in modern language "way of Strategic Opposition" and thus passed to the Order of Tirolal Knights, who are its present depositaries in South America. In synthesis, we can advance that the revelation of Wotan, the Mystery of the Labyrinth, consisted in a runic sign known as "the Exterior Labyrinth of Wotan," *Tirolinguiburr*, or "the Sacred Symbol of the Virya." The importance of this sign must be evaluated from the following property: *its significance expresses the totality of the Hyperborean Wisdom*; that is to say: the First and Second Part of the *Fundamentals of the Hyperborean Wisdom* book only contain systematic approximations of the meaning of the Sacred Symbol of the Virya.

The Sacred Symbol of the Virya, *Tirolinguiburr*, is described in the Hyperborean Wisdom as "Wotan's Solution to the problem of

spiritual enchainment.” This problem can be rationally reduced to the necessity of complying with two egoic acts: awakening and orienting. In other words, the lost Ego must, first, “awaken” from its psychological submission in the conscious subject and, second, “orient itself” toward the Selbst. The Sacred Symbol of the Virya easily facilitates the execution of both acts, as will be demonstrated in the Second Part: the “awakening” is achieved simply by the interior comprehension of the meaning, inductively revealed with the Exterior Labyrinth of Wotan; the “orientation” toward the Selbst requires, in addition, the practice of the Hyperborean Initiation, an act simultaneously executed in two worlds during which the Loyal Siddhas plasmate the runic sign around the lost Ego, who from that instant succeeds in locating the Selbst and definitively “orienting himself” toward it.

The Symbol that we are going to study constitutes, then, a great key: *it enables us to establish distance between the lost Ego and the Selbst. However*, this key will not be immediately grasped by the lost Virya: he must first know how to situate himself in front of the Symbol so that it reveals its secret to him, which he will not be able to achieve if he does not first restore its metaphysical meaning. All the sacred symbols have been the object of an atrocious cultural degradation as a tenebrous effect of the Kaly Yuga, but *this* Symbol in particular, because of its dangerousness for the plans of the Synarchy, has suffered a worse fate: as we will see in detail in the Seventh Tome, it has been used as the basis of a *game match*, i.e., it has been associated with a *ludic* function. A part of the explanation will be dedicated, then, to examine the problem of the degradation of the sacred symbols and the attitude of the lost Viryas in front of them: *and in this way the ethical-noological typology* necessary in order to describe the luciferic graceful attitude *will also be developed*.

In synthesis, in this consists the method of the explanation: a development that includes many topics but during which answers are implacably being given to the two questions posed before. At the end will be exposed, without insurmountable ambiguities, the proposal that the Hyperborean Wisdom makes to the lost Virya who longs to awaken as a Hyperborean Spirit, as a Siddha, as a God.

IV. Prior Knowledge of the Enemy Strategy.

The Sacred Symbol of the Virya, in effect, cannot be completely comprehended if a previous study of the Strategy of the Traitorous Siddhas of Chang Shambhala is not faced: this Strategy is also summarized in a single symbol, universally known as the *Kalachakra Key*. But, just as the study of the Sacred Symbol of the Virya gives rise to the Hyperborean Wisdom, the Science of the

Loyal Siddhas of Agarthas, so also the study of the Kalachakra Key gives rise to the Kalachakra, the Science of the Traitorous Siddhas of Chang Shambhala. The Kalachakra Key is the key to the system of spiritual enchainment explained in the First Part: it essentially consists in the re-signation of the Paśu design with the Symbol of the Origin. Such an operation causes a genetic mutation that permanently alters a part of the Paśu design, denominated “snail design” and usually represented with the spiral sign, which constitutes the “Sacred Symbol of the Paśu.” Before explaining the Sacred Symbol of the Virya, it is necessary, then, to study the Sacred Symbol of the Paśu and the Kalachakra, the Science of the Traitorous Siddhas: this will be done starting from the section “The Sacred Symbol of the Paśu,” contained in the Second Tome. The Sacred Symbol of the Virya, on the other hand, can only be described in the Seventh Tome. Summarizing, the Second Part has been divided into thirteen tomes: in the first eight, the knowledge that the Order of Tirodal Knights considers necessary and unavoidable in order to access the Hyperborean Initiation has been developed, and in the remaining five, the most important, but not essential, complementary Appendices. Every Chosen One, however, should study the complete work while he awaits the Kairos of the Hyperborean Initiation.

V. The Trait of the Chosen One

The Chosen Ones are those lost Viryas who comprehend and accept the *Fundamentals of the Hyperborean Wisdom*. However, not all lost Viryas are apt to comprehend and accept such fundamentals in the present day, i.e., in the Day of the Spirit: some are victims of their own interior misguidance, of the submission of the lost Ego in the conscious subject, of identifying the Spirit with the conscience and of believing themselves to be souls; others, most, are prey to the enemy exterior Strategy, to the objective determinations that the superstructures of exterior cultures introduce into the cultural structure of the Virya: “for the Synarchy, culture is a strategic weapon.” But, from among the lost Viryas in the Day of the Spirit, the Order of Tirodal Knights knows how to distinguish the Chosen Ones, whom it convokes “to face the coming End of History with Honor.” Of course, in the confirmation that the Order carries out to ensure that this or that lost Virya is a Chosen One, intervenes a plurality of esoteric actions, among which are, for example, the investigation of his innate records in order to know his spiritual history, the detection of certain organic signs that reveal his luciferic condition, the consultation of the Siddhas of Agarthas, etc. However, there is a first trait that is taken into consideration

because, so to speak, it is that which differentiates him from the other lost Viryas, that which unequivocally announces that “this Virya” is different from the others, that in him the lost Ego is “pre-oriented” toward the Origin. We are going to describe such a trait in this Second Letter because every Chosen One must be capable of recognizing it in himself, as an innate characteristic, without the need to resort to new knowledge or theoretical explanations: this trait, this characteristic, is a priori to all knowledge and every explanation and, on the contrary, knowledge and explanations, of any type, usually come from the desperate search to understand it. From now on, whoever recognizes this trait in himself, will immediately verify that the Order has not been mistaken in convoking him, will have the certainty that “knowledge and theoretical explanations” that the Hyperborean Wisdom offers will be useful to his particular condition, will be able to intuit that the Hyperborean Initiation is the path that his Spirit demands.

To synthesize, here we will denominate the mentioned trait as *gnostic predisposition* to, which is an innate interior quality, proper to the lost Ego, that the lost Ego compulsively manifests throughout life on the animic subject with indifference toward any cultural form that the latter assumes. It is necessary from the outset to distinguish the *gnostic predisposition* from a simple case of faith: faith is usually the blind belief in the product of an irrational intuition, of the incomprehensible intuition of the content of the sacred symbols; faith is purely psychological, a characteristic of the soul, the relationship that the animic subject establishes with the symbols, sacred archetypal, representatives of the Thousand Faces of The One, in its evolution toward the ontic autonomy of the Manu entelechy. On the contrary, the *gnostic predisposition* is an expression of the innate wisdom of the Spirit and is wisdom itself. It is worth saying that the *gnostic predisposition* is founded on the innate wisdom and consists in the knowledge of the Truth of the Spirit, of its immaterial and uncreated essence apart from The One, the Creator of the forms that order matter.

The Chosen One interiorly knows, with absolute certainty, of the existence of the uncreated Spirit and of its quality superior to that of any ontic or ontological existence created by The One. That is why he does not need *to believe* in the Spirit or in any irrational intuition induced by the sacred symbols: his *gnostic predisposition* manifests itself as innate wisdom of the Truth of the Spirit, a knowledge that can neither be affirmed nor denied by the animic reason because it consists in an absolute and undoubtable Truth. It is clear that the *gnostic predisposition* does not always act with the same intensity because its presence is linked to the volitive force of the lost Ego, to the force expressed by the enchained Spirit: in effect, the *gnostic predisposition* is a kind of *interior Mystique*,

i.e., according to the definition advanced in the First Part, the “form of a charismatic content”; such content is the “luciferic graceful will,” the essence of the Ego, the presence of which in the lost Ego is not constant but its force is more or less intense during the life of the Virya according to the degree of strategic confusion that he suffers from. The Chosen One, even if he possesses the trait of the *gnostic predisposition*, does not stop being a lost Virya, subjected to the karmic ups and downs that the enemy Strategy imposes on him to keep him in confusion; it is not possible to awaken to the Day of the Spirit counting *only* on the *gnostic predisposition*: It is necessary to also have the Hyperborean Wisdom; but, even if someone who *is not* a Chosen One obtains the *Fundamentals of the Hyperborean Wisdom*, if he does not possess the *gnostic predisposition*, he will not be able to awaken, because the *Fundamentals of the Hyperborean Wisdom*, without a *gnostic predisposition*, will never be true Wisdom for the lost Virya. But to the Chosen One, who exhibits the gnostic predisposition, the Order of Tirodal Knights offers the Hyperborean Wisdom that will make possible his spiritual awakening to the Day of the Spirit, to face the coming End of History with Honor.

Now, it is enough to allude here to the essential, i.e., interior aspect of the *gnostic predisposition*: needless to say that this aspect, by itself, is not enough to distinguish the Chosen Ones from among the lost Viryas. The “trait” of the Chosen One, per se, constitutes a “characteristic trajectory” that the *gnostic predisposition* causes in his life, a trajectory that, finally, is that which will charismatically lead him to the Order of Tirodal Knights, to synchronistically coincide with the Order on the Day of the Spirit.

Let us briefly analyze, in general lines, the consequences that the *gnostic predisposition* causes in the life of the Chosen One. The *gnostic predisposition* consists, as it was said, in the knowledge of the Truth of the Spirit, a knowledge that comes from innate spiritual wisdom. Provided with this knowledge, the Chosen One begins to seek, from the beginning, in the Religions and theological Doctrines that the collective culture offers, the confirmation of his spiritual knowledge. And here is produced the principal and paradoxical fact that determines his life: sooner or later, the Chosen One ends up verifying that no commonly accepted Religion or theological Doctrine explains or describes his inner certainty. Some speak, for example, of the “Spirit” and even attribute to it a Creator: the same one who created the worms, the dogs, and the Paśu, and who raises the latter, hoping to receive their pain. That “Spirit” of Religions and theological Doctrines is but a misleading denomination of the soul, the expression manifested in matter of the archetypal monad created by The One in His image and likeness: its destiny, like everything animic, is none other than to evolve toward

an entelechial perfection that culminates in the assignment of a specific position in the universal order, a position that signifies the final submission to The One in a secondary degree of existence. It may occur, then, that the Chosen One becomes momentarily confused and accepts the false concept of a “created Spirit,” consequently attempting to address the Creator, the God of the Universe; in that case, the result of the search cannot be more surprising: the so-called God, supposedly creator of the Spirit, of the being known by the *gnostic predisposition* of the Chosen One, demonstrates toward His creature a total indifference; the Chosen One can address the Creator God in many ways without the latter ever responding, as far as what is known by the *gnostic predisposition* is concerned, to his interrogations: neither the most submissive devotion, nor the most demanding claims, achieve anything other than the silence of The One. Of course such an effect happens because the Chosen One has addressed the wrong God, not the “Creator of the Spirit” but the Creator of the soul in which his eternal Spirit is enchained: and The One can only be indifferent to a Spirit that is a foreigner in His Creation.

If the Chosen One does not notice in time the reason for that divine indifference, perhaps he will react in a typical and paradoxical manner, converting himself into a “mystic without God,” into a “spiritual atheist,” etc.; for the one who has taken this path there is no other alternative because the *gnostic predisposition* shows him with absolute certainty, at all times, the Truth of the Spirit, while the “Creator God” refuses to respond: this incomprehensible attitude, on the part of the one who should attend with promptness to His most spiritual creatures, causes that typical sensation of abandonment in the Chosen One, a feeling of guilt, the suspicion of being the bearer of an unknown sin. Here is the first drama of the Chosen One: abandoned by “God,” but knowing the Truth of the Spirit, knowing that there exists a being absolutely superior to matter, he may spend years searching deep in the depths of himself for the non-existent guilt, for which he assumes he has been punished with divine indifference.

But the eternal Spirit of the Chosen One has no guilt to purge, even if he must effectively endure the punishment of the enchainment to matter: what existed in the Origin is not guilt, but Treason and Deception, as it has been exposed in the First Part; for that Treason and that Deception, perpetrated by the Traitorous Siddhas, the eternal Spirit was reverted and enchained to the psychic structure of the Paśu in order to accelerate its evolution. And only today, on the Day of the Spirit, after a period of more than ten thousand years of darkness, the lost Viryas again have the possibility of liberating their eternal Spirit through the praxis of the Hyperborean Initiation.

Returning to the “characteristic trajectory” of the Chosen One, the next step, after a futile search for inner guilt, will be to try to more deeply comprehend the fate of man, the laws that rule his luck or his misfortune. He will then learn that “the acts of man cause future reactions,” which must be unfailingly compensated “in order to evolve toward the perfection that the Plans of God foresee”: such a “compensation” is, of course, ruled by the “law of Karma,” the purposes of which are unfathomable to mere mortals, since those who evaluate and measure the accounts to be settled are the “Lords of Karma,” Great Beings belonging to the Hierarchy of the Government of God. At this point the Chosen One glimpses a solution to his problem: the silence of God is due to the fact that he has not properly paid off his karmic debts; at last there is a sin, an ancient evil that must be purged, but which he does not remember for having been committed in “past lives.” The problem is now reduced to pay that pending karma, to make oneself deserving, by way of service and sacrifice, of divine attention: it is not enough, then, to know the Truth of the Spirit, as the Chosen One was naively “believing,” to enjoy the attention of God; one must work for it, earn a place in the “spiritual hierarchy” of the Earth, model oneself in body and soul according to a universal pattern of man, to a Manu Archetype. And who knows how one must conduct oneself on the soul’s path of evolution? Who knows the perfect way to compensate Karma and gain the glory of accessing the Creator God? The answer that the Chosen One will receive: the Secret Societies occultly directed by the White Hierarchy of Chang Shambhala: “in these societies or sects, the novice learns an ‘esoteric science’ that allows him to comprehend the ‘hidden laws’ of the Universe and a ‘yoga’ with which he masters and harmonizes the microcosmic organism.” Naturally, when the Chosen One receives this answer, it is a sign that he is going through the worst moment of his strategic confusion; the enemy Strategy intends, then, to definitively confuse him by means of the mentioned “esoteric science,” which in no way refers to the Hyperborean Spirit, and to destroy his Ego, the expression of the uncreated Spirit, by means of the practice of a synarchic yoga (see more details of this plan in the Fourth Tome).

If the Chosen One continues without noticing the deception, he will soon be incorporated into a Secret Society of the Universal Synarchy. As a Mason, Theosophist, Rosicrucian, etc., he will be informed that the White Hierarchy is made up of Masters of Wisdom, i.e., of beings who were once human, like the Chosen One, but who are now immortal and possess great powers: the Masters of Wisdom, as well as other beings who never incarnated, are in full contact with the Creator God of the Universe, either directly, or through “intermediary Gods” or Solar Logos. And this answer completely satisfies the Chosen One, for then he “sees” with clarity the

path to follow: he must strive to conquer the necessary degrees that permit him to relate to the Masters of Wisdom, so that They show him the way toward God or toward a Higher Order where his knowledge of the Truth of the Spirit will be justly valued. And here is the second drama of the Chosen One: the more he strives to reach said goal, the more he finds to his despair that the Masters of Wisdom are also blind and deaf to his efforts and requests. But here it is already very evident that something strange occurs, something that has to do personally with the Chosen One who possesses the *gnostic predisposition*, because, when the more he should advance according to the synarchic directives of “esoteric science” and “yoga,” the more things seem to get stuck in front of him: not only do the Masters not respond, but difficulties arise everywhere. Someone, perhaps, piously explains to the Chosen One that these are “tests,” experiences through which “every adept must pass to demonstrate his faith in the Masters,” that sooner or later the Masters will call him to occupy a deserved position in the Hierarchy but that, in the meantime, he must persevere in his service to the Synarchy: “You still possesses too powerful an Ego, which is necessary to completely weaken,” they will tell him. “That Ego, dominant in yourself, is the cause of your delay on the ‘probationary path,’ a source of egotistical desires, an arrogant force that contrasts with the humility of the Masters.” There is no need to add more typical arguments in order to exemplify the enemy tactic because the Chosen Ones who read this letter already know them all too well. They are of various forms and contents, but all aim at convincing the Chosen One that he must destroy his Ego and await the miraculous call of the Masters of Wisdom; ultimately, if the Chosen One has only dared to linger around the Secret Societies of the Synarchy, it is procured to keep him in confusion and prevent him from affirming and propagating his knowledge of the Truth of Spirit. The Chosen Ones may have taken some parallel path to that typified here, but the characteristic trajectory is always the same.

At this point, then, the second drama of the Chosen One, the situation cannot be more negative: The Creator God and His Masters of Wisdom seem decided on definitively ignoring the Chosen One, whom it has been tried to convince, in every way, that the evil lies in his interior, in his egoic force; but that egoic force is, undoubtedly, that which reveals to him the absolute knowledge of the Truth of the Spirit through his *gnostic predisposition* and that which put him on the path of seeking a Higher, transcendent Order, in which his revelation would be justly valued. In that terrible moment, “abandoned” by the Creator God and His Ministers, considering the possibility of being the only one guilty of his own evils, surrounded without knowing it by the enemy Strategy that has closed all doors to him, the Chosen One comes to the conclusion that the *gnostic*

predisposition that from the beginning distinguished him from other mortals, brings, at least, “bad luck.” But, on the contrary, he will be lucky, very lucky, if by then the practices of synarchic yoga have not turned him schizophrenic or if the “esoteric science” has not converted him into a homosexual drug addict, a traitor, a man lacking Honor, a slave of the Secret Societies of the Universal Synarchy. If the Chosen One has been that lucky, still having the will to get out of the enemy fence, it is possible that he will finally discover the only path that a lost Virya with a *gnostic predisposition* can follow, i.e., that which leads to the Hyperborean Initiation.

When the Chosen One begins to doubt the goodness of the Creator God or to distrust the good intentions of the Masters of Wisdom, it is certain that his Ego will be strengthened and the sought-after answers will arise from the depths of himself. In truth, the solution was always within the reach of interior comprehension, integrated in the innate knowledge of the truth of the Spirit: *the eternal Spirit is a foreigner in this world and everything that occurs in it is essentially alien to it. the “Creator God” of the universe is not its god because the Spirit comes from a world prior to the Origin of the universe. the Spirit is uncreated in this world, to which it opposes an essential hostility but from which it cannot leave because of the strategic confusion caused by the Traitorous Siddhas, the highest chiefs of the masters of wisdom. the principal objective of the uncreated Spirit is the return to the Origin; the return to “another world,” exterior to the time and space of the universe, which is called “original Hyperborea.” and to achieve that objective the Spirit needs to acquire “Strategic Orientation,” to discover the strategic direction of the Origin, a quality that only the Hyperborean initiation provides.*

In synthesis, whatever has been the characteristic trajectory by which the Chosen One reached such conclusions, what is concrete is that then he already exhibits, unequivocally, the *trait of the gnostic predisposition*. And that trait is that which the Order of Tirolal Knights takes into consideration in order to detect, in principle, the Chosen Ones, those whom it proposes to awaken on the Day of the Spirit and face the coming End of History with Honor.

Thus, “the trait of the Chosen One” is a spiritual quality, an innate knowledge of the Truth of Spirit and the confirmation of this knowing causes the indifference of The One and His earthly minions, the Masters of Wisdom of Chang Shambhala. The Traitorous Siddhas, for their part, unleash irrational persecutions against anyone who attempts to unchain their Spirit. The *gnostic predisposition* presents the Chosen One as a born heresiarch in the eyes of the Creator God and the Masters of Wisdom, and as a potential enemy in front of the hateful gaze of the Traitorous Siddhas; therefore, the Chosen One who has the strength to survive, ignored by

the former, and hated and persecuted by the latter, is a hard Virya among the hard, although he himself does not know it. But the Order of Tirodal Knights does know it, and only accepts as Chosen Ones those who demonstrate to possess the innate knowledge of the Truth of the Spirit and the hardness of the Warrior Spirit. This single trait is sufficient and it is worthless to exhibit other supposed virtues if one lacks innate wisdom and spiritual hardness: neither the most fabulous personal fortune, nor titles or coats of arms of any kind, nor social or cultural prestige, count for the Order. The Hyperborean Initiation is neither sold nor bought: it is simply outside of the reach of those who do not possess the mentioned trait. And this warning is especially valid for many who pompously call themselves "Nazis" and believe that that title is an infallible passport in order to access the secrets of the Order: they should be informed that the trait of the Chosen One, among the lost Viryas coming from the esoteric Nazism, is the same that the officers of the Black Order were possessing. For the Order of Tirodal Knights "to be a Nazi" has value only if the one who declares it is capable of exhibiting the wisdom and hardness of an officer of the Black Order. It is convenient to advance here a concept from article "D," of this first tome, referring to the "Sacred Races" of the Demiurge, i.e., the Races in which is manifested, in each Era, an "Aspect" or "Face" of the Demiurge: *"one does not belong to 'a Sacred Race' only by genetic inheritance, by 'birth,' but also by favoring the manifestation of the 'Sacred Race Aspect' of the Demiurge.* Thus, in relation to the actual Sacred Race, i.e., the 'chosen race' of the Hebrews, occurs the curious fact that a man may be Jewish by his heredity, by effectively being born into the bosom of a Hebrew family, or by his *mental constitution*: in effect, for the Hyperborean Wisdom, *not only is he Jewish who is born Jewish but also he who, by his Judaic mental constitution, favors the manifestation of the 'Sacred Race Aspect' of the Demiurge."*

Although the complete significance of this concept will become clearer during the Second Part, as other complementary concepts are defined, it is evident that its principal meaning is based on an "interior trait," i.e., on the "Jewish mental constitution." That "interior trait" is the extreme opposite of the trait of the Chosen One. That is to say: the greater the "Judaic mental constitution" the lesser the *gnostic predisposition*. And since the *gnostic predisposition* depends in all cases on the "purity of blood," a concept that alludes to the capacity of the blood to preserve the Memory of the Origin, it is unquestionable that "the greater the Judaic mental constitution, the lesser the purity of blood." Now, it occurs that the Hyperborean Initiation inevitably requires a condition of the Chosen One: his purity of blood. Many Chosen Ones often erroneously believe that "purity of blood" means "racial purity"; however, if this

identity were true, it would result that every Virya who accredits the *exterior* genetic traits of the Hyperborean lineages would be in a position to access the initiation, a possibility that is clearly false. Here is the truth: *to reach the Hyperborean initiation, purity of blood is absolutely necessary in every Chosen One, since the gnostic predisposition depends on it, but the "Judaic mental constitution" is absolutely unnecessary, since it prevents the manifestation of the gnostic predisposition.* Both traits are, then, incompatible, and no one who thinks like a Jew, even if he proclaims his "purity of blood" or "racial purity," can be a Hyperborean Initiate. The Chosen One, then, once awakened and on his way toward the Origin, must strip himself of even the last note or nuance that may still exist in the conformation of his thought, of that "Judaic mental constitution" proper to the lost Virya.

In order to comprehend why this demand is of capital importance in the project of spiritual liberation of the Chosen Ones, to such a point that its non-fulfillment represents an insurmountable obstacle to reach initiation, we must refer to the Loyal Siddhas, the Lords of Agartha who grant the Hyperborean initiation through the Order of Tirodal Knights and any other Order founded by Them; to understand this, the Chosen Ones must consider two concepts: one, about the spiritual Hyperborean character of the Loyal Siddhas, and the other, about Their participation in the Hyperborean Initiation Ceremony. Both concepts are very simple to explain.

Let us look at the first. From the First Part, the Chosen One already knows what a "normal" Hyperborean Spirit is. By means of the "model of the sphere," in effect, the "normal" Spirit Sphere, analogous to the Hyperborean Spirit before the enchainment, was defined as comprised of *"two faces:"* the exterior surface, red, is the expression of the *Tergum Hostis* or *hostile back*; the interior surface, green, is the expression of the *Vultus Spiritus* or *spiritual face*" (page 23). The Tergum Hostis is the manifestation of the *essential hostility* that the normal Hyperborean Spirit presents toward *the whole material work of the Demiurge*, i.e., toward the living Universe, toward the Devic Hierarchies, toward the Archetypes and Aspects of the Demiurge, toward the cultures of the animal-man, etc. "The Spirit-sphere has presented itself in the material universe *closed-in on itself, turned around the absolute Ego, and showing to the Demiurge "a hostile back from every side"* (page 11). Well, the Chosen One must now note that the Loyal Siddhas, those who are *at this moment* in Agartha, *are normal Spirits* (Figures 2 and 37), i.e., beings who present an *essential hostility* "toward the whole material work of the Demiurge." . . . *and this hostility includes, of course, the "Judaic mental constitution" of the lost Virya.* But make no mistake when reflecting on this concept: *the essential*

hostility that the Loyal Siddhas present toward the “Judaic mental constitution” of the lost Virya does not mean that they “decide” to in any way attack or assault the Chosen One who is still influenced by the enemy strategy. Let us remember what was said in the First Part: “the hostile back is not wisdom in any way, on the contrary, it is only essential hostility” (page 11). This means that the essential hostility is not a cause of decision: it is produced in all cases in front of the work of the Demiurge or the “Judaic mental constitution.” In other words, the “normal” Hyperborean Spirit, and the Loyal Siddha, always reacts with essential hostility to material entities, without any prior decision to do so: it occurs like this because the reaction is essential, while hostility is the form of that essence.

It is clear that if a Chosen One, not totally stripped of the trait of “Judaic mental constitution,” were to be confronted with a Loyal Siddha, it would imply that the full power of his essential hostility would be applied to the Chosen One’s microcosm. What would then occur? Answer: that “essentially hostile” microcosmic structure could be seriously damaged if not totally destroyed. In such a case, it would be useless for the Chosen One to invoke his character as a scholar of the Hyperborean Wisdom or as a “Nazi”: the mere “presence” of a Loyal Siddha causes the destruction of material entities, the decomposition of the archetypal forms; no archetypal form can resist the dissolving force of the actual infinite applied at all points of its structure by the essential hostility of the Spirit. There are persons, for example, who affirm to be “Nazis,” but who think like vile Jews, and who would be immediately disintegrated if they were situated in front of a Loyal Siddha, or in front of the Führer, who at present has again become an absolutely spiritual being. Summarizing, this and no other is the reason why the Loyal Siddhas keep away from the lost Viryas and only manifest themselves to the Initiates: Their Presences can be fatal to whoever is shaped by the enemy Strategy; that is why They, from Valhalla, from Agartha, procure to awaken the Viryas by means of the Song of Amor, the Charismatic Song heard with the Pure Blood; and that is why it is up to the lost Viryas, to those who are capable of exhibiting the trait of the Chosen Ones, to make the necessary effort to strip their thought of the Judaic mental constitution, the existence of which is highly repugnant to the Loyal Siddhas, and to charismatically bond with Them, listening to their Song, awakening to the Memory of the Origin, orienting themselves toward the Origin, and finally receiving the Hyperborean Initiation; when the Chosen Ones have their Pure Blood, at the Kairos of Hyperborean initiation, they will be guided by a tirodal pontiff to the Loyal Siddhas; then their approach will not pose any danger to the Chosen One and, on the contrary, the reality of their Pure Blood will be celebrated with great jubilation by the Loyal Siddhas of Agartha.

And here we can consider the second pending concept. In effect, during the Initiation Ceremony, the Loyal Siddhas *must intervene*: Their Presences are indispensable because They, and They alone, can plasmate the runic signs in the astral body of the Chosen One that will enable him to isolate his Ego from the animic subject and to orient himself toward the Selbst. It can be affirmed that, in the right Kairos, the Initiation Ceremony is simultaneously realized in two worlds: *this means that, during the initiation ceremony, the confrontation with the Loyal Siddhas is inevitable*. Hence it is not possible for the Chosen One to arrive at such a transcendental moment without having previously stripped himself of all those forms of being that affect the essential hostility of the Loyal Siddhas.

It is finally understood, with the help of the two presented concepts, “why this demand, of stripping oneself of every last note or nuance that could still exist in the formation of his thought of that ‘Judaic mental constitution’ proper to the lost Virya, is of capital importance in the project of liberation of the Chosen One, to such a point that its non-fulfillment represents an insurmountable obstacle to reach the Hyperborean Initiation”: the approach of a Chosen One to a Loyal Siddha, outside of the Kairos, is highly risky for the Chosen One; and if a Hyperborean Pontiff, by error, were to propitiate such an approach, he would not only endanger the Chosen One, but would risk being severely sanctioned by the Loyal Siddhas and could even cause the extinction of the Order. For all this it is easy to comprehend that the Order has to take extraordinary precautions before authorizing the Initiation Ceremony of a Chosen One.

Finally, it should be added that the trait of the “Judaic mental constitution” is culturally described by the “Psychological Ethics” of the Paśu, while the trait of the Chosen One can only be totally comprehended by Noological Ethics; it is what is done in this Second Part of the *Fundamentals of the Hyperborean Wisdom*, the Noological Ethics of the Virya is expounded and opposed to the Psychological Ethics of the Paśu. In the context of Noological Ethics, the Absolute Honor of the Hyperborean Initiate is defined as “*the act of his luciferic graceful will*”: using this concept, it can be affirmed, strictly speaking, that what separates a Chosen One from a Loyal Siddha is an *ethical distance*. In other words, in order to approach a Loyal Siddha during the Kairos of the Hyperborean Initiation, every Chosen One must previously carry out an ethical-noological rearrangement: *without complying with this requirement, the way of being of the Loyal Siddha would be ethically incomprehensible to the Chosen One; and it is needless to repeat that a Loyal Siddha not only cannot be apprehended by the concepts of*

Psychological Ethics, i.e., by the judaic mentality, but that such a mentality causes his essential hostility.

The Chosen One, then, who in his turn experienced the silence of the Creator God and of the Masters of Wisdom, will now have to endure the most absolute silence on the part of those who truly attempt to rescue him from the hell in which he is sunk. But it will not be so for long if he strengthens his fundamental ethical-noological trait and strips himself of the Judaic ethical-psychological trait with which he is culturally conditioned: there is a whole extraterrestrial Race and an original Partner awaiting the awakening and liberation of the Chosen One. And there is an Exterior World, an Original Hyperborea, outside of the material Universe, unimaginable to the uninitiated, which is the Fatherland of the Hyperborean Spirit and to which the whole Race longs to return. The war against the Potencies of Matter, let us not forget, is waged for the liberation of the captive Spirits: *the war is won every time a Spirit is freed from the enchainment. It is, then, an ethical-noological duty of the Chosen One to awaken and liberate his Spirit: for himself and to contribute to the final victory of the race.*

VI. Clarification on the concepts of “esoteric Nazism” and “spiritual hardness” used in V.

It is worth warning, for whoever did not read our work “The Secret History of the Thulegesellschaft,” that in the Third Reich one thing was the Nazi party and quite another the **⚡**: the National Socialist German Workers’ Party, in fact, was an exoteric *political* organization, while the Protective Echelon or **⚡** (Schutzstaffel) is a *military* organization founded on an esoteric circle of the Thulegesellschaft known as the Black Order. This clarification is valid because only *the ⚡ possessed and possesses the Hyperborean Wisdom*, while the Nazi party always arranged the information in such a way that it could be assimilated by the German people, which were being culturally conditioned by the Catholic priests and rabbis since the Roman Empire’s Germanic invasions. The Chosen One must know that the fundamental elements of what has been wrongly called “esoteric Nazism” can only come from the **⚡**, from its Hyperborean Wisdom, and thus understand why neither the title nor the political formation of “Nazi” is enough to claim the Hyperborean Initiation: it is necessary, in any case, to be a “Nazi” but as an **⚡** officer of the Black Order is. The Order of Tirodal Knights also possesses the Hyperborean Wisdom and is a sister Order of the **⚡** Black Order: if the Chosen One fulfills the requisites of innate wisdom and spiritual hardness, and strips himself of the “Judaic mental constitution,” the Order will reveal to him the Hyperborean Wisdom that will enable him to liberate his eternal Spirit. Not all

Hyperborean Initiates are, strictly, “Nazis,” for there have been Hyperborean Initiates in Agartha for thousands of years; but the Nazis who are Hyperborean Initiates, and every Chosen One must also know this, *are confirmed in their Honor and highness by the Führer himself*, who for this purpose, for example, had reserved his personal seat in the Initiatic Castle of Wewelsburg; *and that confirmation, today more than ever, on the day of the Spirit, on the day of the Führer, will be received by the true ⚡-Nazi, by the Tirodal Knights who face the coming end of History with Honor.*

With regard to the concept of “spiritual hardness,” which has been described as an indispensable possession to complete the trait of the Chosen One, its meaning should be clarified, although it is quite obvious: this concept *does not imply*, of course, that the Spirit is “hard” in itself, that “hardness” is a property of the Spirit; the demanded spiritual hardness is that which the Spirit produces *in* the Chosen One during its characteristic trajectory: the Ego, the expression of the eternal Spirit, hardens the microcosm as it awakens from the Great Deception of The One and strategically orients itself toward the Origin. Finally, the Chosen One who seeks the Hyperborean Wisdom is, for the Order of Tyrodal Knights, “a hard Virya among the hard”; and his “hardness” is clearly “spiritual,” of spiritual origin.

VII. Commentary and Final Salute

In the First Part we have studied the Paśu, and the requested Virya, from a strictly microcosmic point of view, fundamentally based on the knowledge of its psychic structure; this allowed us to arrive at important conclusions. But the Paśu is a potential microcosm that subsists within the macrocosm, integrated into the superstructures of cultural communities. The “luciferic graceful attitude” that we are going to propose for your awakening supposes offering a concrete answer to the capital question of Ethics: “what must I do?”; i.e., “what must I do in the face of the cultural fact in which I am inserted, in order to free myself from its ties and awaken as a Virya?” To this crucial question, the Hyperborean Wisdom, in fact, offers a noological solution, it says exactly what to do. This is what we will try to show in the Second Part. However, and this is already evident, the ethical question raises from the outset the relationship between the internal and the external, between the psychic structure and the exterior world, *between the Paśu and the cultural fact*. We must then know this relationship in greater depth, acquire clear concepts about “culture,” “cultural fact,” “History,” etc., and, especially, precisely establish the analogical correspondences that the macrocosm keeps with the structures of the

microcosm studied in the First Part. To clarify such concepts, and others, will be dedicated the section "The Lost Virya and the Cultural Fact," contained in the present tome, the reading and study of which is indispensable to understanding the subsequent development of the work.

To finalize this Second Letter we invite the Chosen Ones to reflect on an occult law that has much to do with the trait described in V. We refer to the "fatal and inflexible Law of Deception," which in the section "The Resignation of Wotan" is elementally defined in this way: *"no one who is incarnated is born consciously knowing the truth, no one is born enlightened, neither Wotan nor the Führer nor any other Virya; on the contrary, every Virya, Wotan, the Führer, or any other Virya, at some point of his life has been deceived by the Demiurge; and this law is inevitable because gnosis does not come from a mere inheritance or from a spontaneous illumination, but is the product of the will to awaken and to be what the Spirit is; that is to say: gnosis comes from the struggle between the eternal Spirit, manifested in the Virya as the lost Ego, and the soul, that extension of the Demiurge."* Naturally, the Chosen One must break the Law of Deception by means of a luciferic graceful attitude; but, as of today, to achieve it, he has at his disposal a formidable weapon: the Hyperborean Wisdom.

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

Nimrod of Rosario
February 1986

Postscript: I wish to remind the Chosen Ones that the material that makes up the Second Part, the thirteen tomes, as well as all other information coming from the Order outside of what is published in the First Part, must be qualified as *strictly confidential and secret*, i.e., a *personal revelation*, the reserve of which one will have to *personally* answer before the Order. It is not necessary to repeat the reasons for this requirement: they are clearly stated in Part V of the First Part of the First Letter to the Chosen (August 1985).

Nimrod of Rosario
March 1986

FIRST TOME: THE LOST VIRYA AND THE CULTURAL FACT

A. "Culture," the Objective of Paśu Society

The macrocosmic objective of the finality requires that the Paśu be a "bidder of meaning," that it gives back to the entity, through the expression of the sign, the rationalized significance of the design, i.e., that it "puts into the entity" a sign that represents the conceptual symbol. With the analogy of Fig. 21 we can say that the I symbol must be expressed with an "I sign," assigned to the actual entity of which its schema is xx. But this is not enough to comply with the macrocosmic objective: it is necessary, also, that the I sign be preserved outside, in the actual entity in the "cultural object," that its meaning be produced beyond the vital limits of the Paśu. To achieve this the Demiurge has determined that the Paśu be a social animal. And that is why the Paśu society differs from any other animal society (except perhaps the apian society, but such insects fulfill a different function, linked to the Planetary Mystery of the Hebrew Race): the Paśu community is a society essentially constituted to preserve the meaning placed on the entities, i.e., it is a *cultural society*.

The Paśu places meaning on the entity and, even when death prevents him from perpetually expressing it, the meaning is prolonged if other Paśus associate in order to sustain it as a common meaning: the entity thus marked, with a collectively agreed sign, becomes a *cultural object*. Naturally, if what has been placed on the entity is a sign such as I, which represents an I symbol that is a replica of an xx concept, it turns out that what the community first agrees on is the conceptual knowledge of the entity; but, once the entity has been marked by the expression of the concept and such significance has been recognized by the members of the society, nothing prevents each one from individually accessing the design and deepening its comprehension.

What then *binds* Paśu society as such, is the meaning placed on the entities, a meaning that is to a certain extent shared by all. And it is this union of the Paśu among themselves, *through the ontic meaning*, that constitutes the external form of *culture*. But it is worth examining this definition with greater precision.

The cultural phenomenon, in fact, can be observed from two very different perspectives. From an *external* point of view, culture is a *dynamic and collective* phenomenon; from an *internal* point of view, culture is *static and individual*.

“External culture” arises as an effect of the macrocosmic objective of the finality.

“Internal culture” or the “cultural model” (see The Awakened Virya section, Article H) is a consequence of the microcosmic objective of the finality.

In each of the two cases, a “culture” is comprised of two basic elements: “the Paśu,” bidder of meaning, creator of cultural objects, and “the cultural objects.” In the first case, “external culture” is made up of a “community society” and a common “universe of cultural objects,” integrated into a *superstructure*. In the second case, “internal culture” is made up of the “cultural subject of the Paśu” and a “universe of cultural objects,” which constitute the “cultural model,” i.e., a system of cultural premises; both elements, cultural subject and cultural model, are integrated into the internal *cultural structure* of each Paśu. Before going deeper into the concepts of external and internal culture, it is convenient to make clear what should be understood by “external” and “internal” “cultural objects.”

B. External and Internal Cultural Objects

We have seen that the entities marked by the Paśu’s “bidding of meaning” expression are transformed into cultural objects, i.e., into external concept projections. Of course, external cultural objects do not require a concrete materiality but a field of representation, i.e., a curtain capable of receiving the projection; in the world, there are cultural objects of which the projection is based on corporeal entities, such as a screw or a tree, and others of which projection is an external incorporeal form, such as the “S” that that pigeon performed with its flight or any similar constellation; with respect to these latter incorporeal projections, it is worth adding that they include the “qualities” of certain entities, such as color or heat, and the “relationships” between entities, such as distance or height: the qualities, properties, relationships, etc., are effectively external cultural objects, since their quiddity is perceived through the sensorial sphere, i.e., it is introjected, a posteriori to the significant projection. With these clarifications we can consider that, *for a determinate society*, only those entities that are *externally recognized* can be cultural objects; this excludes every unknown entity or those that, even having been known, are not recognized as such. Museums of prehistoric cultures, for example, abound in objects that mean nothing to us even if we believe that they were cultural for such cultures: such an object is certainly not cultural *for us* and it does not differ in cultural value from any other unknown entity, for we cannot recognize it. It does not fit into our cultural model and we cannot even manage to guess its meaning, i.e., the meaning that its

designers once gave it and that today no one externally sustains. And let no one be fooled into supposing that the paradoxical fact of having “recognized the object as an unknown entity” confers on it some cultural significance, since if the object really means nothing to us we can never even affirm with certainty that it was belonging to the disappeared culture, not even when we have found it within a tomb together with other objects such as a mummy, which we do recognize: if the object is unknown, and there is no member of that culture to express and communicate the meaning to us, we can only harbor the belief that it is cultural; but this belief does not imply any kind of recognition but a mere taxological classification: the incorporation of the concrete object into the species of the known entities.

In short, for *one* determinate culture, “external cultural objects” consist of projections of concepts, the significance of which has been translated by the cultural subject, encoded as cultural premises of a habitual language, and expressed outside as signs that give meaning to the world.

But cultural objects can also be “internal,” from the moment that the “meaning” placed on them, that which grants them real quiddity, comes from the cultural internal structure of the Paśu. We see, for example, “the red house on the hill” and we comprehend that being red and being on the hill are concrete physical properties of the exterior house; but not because it possesses such properties, and many other similar ones with which we can describe it, the “red house on the hill” is a “house”: the exterior house is only a “house” because it corresponds to a “house-concept” rooted in the interior of the psychic structure of the Paśu, i.e., in a Relationship-schema of the cultural structure. And there is no doubt that the interior-house-concept, like any other concept of ontic reference, is a priori to the exterior-cultural-object-house, since the meaning of the latter comes from the former: we could not inhabit the red house if we did not *first* know what a house is. But, this apriority of interior objects over external objects grants the former ontological preeminence over the latter: if the existence of external cultural objects *depends* on the conceptual projection of interior cultural objects, then the latter maintain a higher degree of existence.

In summary, “cultural objects” can be “internal” or “external.” The “internal cultural objects” form part of the cultural structure and constitute a first degree in the reality of the object. The “external cultural objects” are embodied and materialized projections of the former and represent a second degree in the reality of the object: they are recognized in the world as a reflection of the internal objects, naturally, if such a dependence is not noticed, one can commit the gnoseological error of attributing the cultural qualities directly to the physical body or entity on which the project has been made.

C. External and Internal Culture

In 'A' we have defined external culture as a "dynamic and collective phenomenon" and internal culture as a "static and individual phenomenon." Let us begin by clarifying that it is necessary to give a structural meaning to the terms "dynamic" and "static." That is: external culture is "dynamic" because its superstructure *grows from outside*, independently of any observing individual; this is because the "collective" character of external culture *causes a continuous exterior input of new meaning*, a constant creation of new cultural objects or the perfectionment of those already existing. On the contrary, internal culture is a cultural model or system of premises of which structure *grows from within*, by the exclusive work of the animic subject; in "that" sense it can be affirmed that internal culture is a "static" phenomenon: because it consists of a sector of the cultural structure, which is the "memory of concepts," i.e., the "memory of internal cultural objects," objects that subsist rigidly structured and do not change for any reason except the will of the subject.

It is evident that, from the structural point of view, the internal culture is a structure of lesser degree than the structure of an external culture, which is fed by a community of expressive subjects. This structural superiority makes its observation and description difficult and obliges us to consider that part that touches us more closely, that aspect of the external culture that involves us in its plot and even determines us "from the outside." However, since a structure is not comprised of parts but of members integrated into a whole, we must act with extreme caution when abstracting a fraction of the external culture, i.e., we never forget that the observed fragment is a structure arbitrarily abstracted from the structural totality of the external culture and indissolubly enchainned to it.

In order to specify the form that said "external structural fraction," which we will ultimately call "cultural fact," must take, we must refer to space and time.

The "space" encompassed by an external culture is, undoubtedly, enormous: every place that contains an external cultural object is part of such a space, from the place occupied by the most distant galaxy to that in which subatomic particles move, passing through all the cultural objects common to society. In truth, the ambit of external culture is incredibly extensive, and this is due to the effect of the "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 dis-

cover a designated entity, b) to project a sign, c) to recognize an object. The actual space that complies with any of these requisites constitutes the “universe” of external cultural objects.

Given the great magnitude of the universe of external cultural objects, the total ambit of external culture, it should not be easy, at first sight, to delimit the cultural space that is of the greatest importance for us. That is to say, the structural fraction of external culture, which we procure to define, does not seem possible to be realized using only *one* spatial pattern. However, it can be done by also considering the action of time on the external culture.

The time in which the world of finite entities remains and subsists is, of course, “transcendent Time.” However, the time of the universe of external cultural objects is a “temporal-cultural” species denominated “historical time.” That is to say: external culture is not a static structure, which remains fixed in time, but a living being that grows and develops, that evolves and possesses a History, a “time of facts.” What is History? How does it differ from transcendent Time? Answer: History is the *continuous* projection of external culture *on* transcendent Time.

Let us remember that the destiny of the Paśu is to be a bidder of meaning in the world and that said macrocosmic objective fulfills it through significant expression, *which is correlative with the continuous signification* that fundamentals rational thought. Transcendent time is an ontic time, in which entities come about and last, to which, precisely, the significant expression has granted a cultural meaning. Thus, transcendent Time runs parallel to the continuous signification of the cultural structure, which is reflected in the significant expression, so that it is inevitably invested with cultural meaning. Of transcendent Time, then, not even an instant can be conceived that is insignificant because its concept is permanently significant in the context of the external culture, which is a reflection of the internal culture. And the significant and continuous development of the external culture, which comes about in transcendent Time and which covers it up with cultural meaning, is History itself. In other words: transcendent Time, taken as an external entity, is converted by the collective projection of external culture into a cultural object; History is, then, culturally transfigured transcendent Time.

But History thus defined, as a temporal-cultural continuum, is manifestly analogous to the continuous signification that fundamentals rational thought. Let us remember that, when a relief stands out on the horizon of continuous signification, it constitutes the significant fundament of a rational thought, i.e., a symbol like I (Fig. 21); in the continuous passing of the History of a society, during the development of its external culture, what event is equivalent to “a relief” on the horizon of continuous signification? Answer: when

an event clearly stands out in the continuous passing of History, it is said that it constitutes a *“historical fact,”* the historical fact, in the structure of the external culture, is analogous to the manifestation of an I relief (Fig. 21) in the cultural structure. This analogy, of course, can be deepened and is what will be done in the next article; but it will enable us, now, to extract an important conclusion.

For example, being that a relief such as I is a symbol formed by the manifestation of one or more “archetypal symbols,” should we infer from it that, analogously, the historical fact is the manifestation of a psychoid Archetype? Answer: in effect, *every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space.*

It seems that we are thus approaching the fraction of external culture that we were seeking in order to comprehend its influence on an individual observer: the historical fact would be, by all means, “that aspect of external culture that involves us in its plot and even determines us from the outside.” However, this conclusion is not entirely correct, since the real determination that external culture is capable of exerting on us is only effective in the present time and every historical fact is invariably an occurred event, the news of something that happened in another epoch and of which the memory is preserved. To solve this problem there is no other way than to stick to the historical present, but what is a historical fact considered in its present moment? Answer: a *cultural fact*. Or, in other words, *a historical fact is a past cultural fact.*

The “cultural fact” is, then, that fraction of the external culture that involves us in its plot and to which we must study in order to comprehend the structural fundament of the external culture that, as we know, is of a higher degree to that of the internal culture or cultural model. And the cultural fact, as a historical fact, is, as we recently saw, “the manifestation of a psychoid Archetype or Myth in a determinate cultural space”; [more precisely, the Hyperborean Wisdom denominates “astral Archetype” to the psychoid Archetype that vitalizes the superstructure of a cultural fact, just as it is explained in Tome five.]

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

It would now be up to us to go deeper into the concept of “cultural fact” and to study the structural relationships, “between cultural objects and men,” to which the manifestation of the psychoid Archetype gives rise. However, for the time being, we must leave this purpose pending in order to dedicate ourselves to examine in detail the analogical correspondences between microcosm and macrocosm. It is necessary to take this previous step, and to better comprehend what “History” and “historical fact” are, before undertaking the study of that structural moment of History that is the “cultural fact.”

D. Analogical Correspondences between Micro and Macrocosms

Basing ourselves on concepts already explained in the First Part, we will highlight some correspondences between the microcosm and the macrocosm that will enable us to comprehend the function of the psychoid Archetypes.

First of all, let us remember that the microcosm is a reflection of the macrocosm, its *inverted image*. In it the archetypal memory or brain contains an inverted copy of all the universal Archetypes of the macrocosm. That is to say: the archetypal memory is analogous to the archetypal plane of the macrocosm. The animic subject, reason, by manifesting itself and operating in the structure of the archetypal memory, constructs the cultural structure and, from it, as a cultural subject, then develops the self-schema or conscious sphere. The final product of these constructions is equivalent to a structural stacking, as observed in Fig. 24: first appears the given, the inherited, the archetypal memory, the fundament of the whole psychic structure; then, on it, the cultural structure settles; and, “beyond the thought xx system,” extends the conscious sphere, which, by being interpenetrated with the affective and rational spheres, is divided into two layers denominated “shadow sphere” and “light sphere.”

The conscious subject, the most elevated expression of the animic subject, capable of apprehending ideas with an image, manifests itself exclusively in the light sphere, an act that constitutes “consciousness” itself: mental acts that occur in any other structure outside of the light sphere are *unconscious*; hence the shadow sphere is equated with the *personal-collective unconscious* of C. G. Jung’s Analytical Psychology.

We will now study the main analogies between the spheres of the microcosm and the corresponding spheres of the macrocosm. In order for such relationships to become evident, it is necessary to begin by considering the following principle: *the highest sphere of the Paśu, i.e., the awaiting of consciousness, corresponds to the lowest sphere in the order of the Demiurge, i.e., to the material*

sphere. Of course, by “material sphere” it is necessary to understand what in Fig. 27 has been denominated “material plane,” i.e., “reality,” “the exterior world” that surrounds the sensorial sphere of the Paśu.

If we attend to this principle and observe that the temporal manifestation of the Demiurge in the macrocosm is analogous to the manifestation of the monad, as an animic subject, in the microcosm, we will verify that both analogies are found at the extremes of a respective series of enchainéd structures. As one of such series of structures, the microcosmic, has already been explained in detail in the First Part, it only remains for us to establish the analogical correspondences with an equivalent series of macrocosmic structures. This is shown in Fig. 38. There the psychic structure of the microcosm (arrow 5) is comprised, as we saw in the First Part, of the archetypal memory or cellular structure of the brain (arrow 6), the cultural structure (arrow 8) and the conscious sphere (arrow 9). Two intermediate formal levels have also been added to achieve greater clarity in the macrocosmic comparison: between the archetypal memory (arrow 6) and the cultural structure (arrow 8) an enclosure has been situated (arrow 7) that represents the “simple systems” or substructures that form the cultural structure; an enclosure has also been drawn (arrow 10) in which is indicated the double composition of the conscious sphere in the shadow sphere and the light sphere.

The macrocosm (arrow 13), on the other hand, presents a series of structures of the cosmic mind that analogically correspond to the structures of the microcosmic psyche. Thus, the “archetypal plane” (arrow 14) is equivalent to the “archetypal memory” (arrow 6), a relationship already expounded in the First Part; the “exterior cultures” or “superstructures” (arrow 16) are analogous to the “cultural structure” (arrow 8), a relationship likewise already disclosed; and the “exterior world,” the “human reality” (arrow 17), corresponds to the “conscious sphere” (arrow 9) according to the principle from which we started: “the highest sphere of the Paśu, i.e., the conscious sphere, corresponds to the lowest sphere in the order of the Demiurge, i.e., to the material sphere.” But the “conscious sphere” (arrow 9) is integrated with the shadow sphere and the light sphere (arrow 10) while the “exterior world” (arrow 17), analogously, consists of the “astral world” and the “world of meaning” [in a space of signification] (arrow 18): the “shadow sphere” of the microcosm, which is unconscious, is analogous to the “astral world” of the macrocosm, which is a kind of demiurgic unconsciousness; and the “light sphere” of the microcosm, which is consciousness, corresponds to the “Meaning of the World” that the Demiurge perceives through the effect of human cultural action and that constitutes a kind of demiurgic consciousness of the macrocosm. To this last

analogous correspondence, which is of the greatest importance in order to comprehend the Conduct of the Demiurge, we will return later on.

The “designated entities” of the macrocosm (arrow 15), of course, correspond to the “simple systems” of the cultural structure (arrow 7) since these are “schemata of the former,” as explained in the First Part.

In Fig. 38, likewise, two processes of the Demiurge can be seen: on the one hand *He manifests* in the macrocosm (arrow 11) as a flowing and successive essence, as a Great Breath or Time [transcendent Time] (arrow 12); on the other hand *He emanates* the human “monad” (arrow 1), which in turn unfolds on the material plane as a “transmigrating soul” (arrow 3) and “animic subject” of the microcosm (arrow 4): the “Manifestation” (12) of the Demiurge, the Great Breath or transcendent Time, is analogous, as it is seen, to the animic subject (4), which, if it attains ontic autonomy, will essentially consist of immanent Time.

Now, if we remember that “the soul can only manifest *in* an adequate structure or vehicle” and that “without structure there is no possible animic manifestation,” and we hermetically admit that both microcosm and macrocosm are *analogous structures*, we will be in a position to establish other important correspondences. The animic subject of the microcosm (4), in effect, manifests as the “rational subject” in the archetypal memory (arrow 6), as the “cultural subject” in the cultural structure (arrow 8), and the “conscious subject” is the light sphere (arrow 10), just as occurs with the Manifestation (12) of the Demiurge in the macrocosm. Such a Manifestation is analogous to the soul, an “anima mundi,” and expresses itself in the structures of the cosmic mind in the form of Aspects, Phases, or Faces of the Demiurge: on the archetypal plane (arrow 14) with the “Beauty” Aspect or “Active Intelligence”; in the superstructures of the “exterior cultures” (arrow 16) with the “Love” or “Wisdom” Aspect; and in the exterior World, in the spaces of signification, with the “Will” or “Power” Aspect *incarnated in a “Sacred Race.”* In this way, the rational subject (6) analogously corresponds to the Beauty Aspect (14), the cultural subject (8) to the Love Aspect (16), and the conscious subject (10) *to the collective consciousness of a “Sacred Race”* (18).

It is worth clarifying that there is not always a “Sacred Race” in the considered space of signification: in that case the Demiurge perceives the Meaning of the World directly from the superstructures of the exterior cultures (16) with the Love-Wisdom Aspect but without intervening in the destiny of such cultures in order to en-throne His Power individually or collectively.

But what is a “Sacred Race”? Answer: a collective unfoldment of the Demiurge through which He manifests Himself in the exterior

world (to the Paśu) to collect the meaning placed on the entities, i.e., to apprehend the superstructured cultural objects and to reign with the Power of His Will in the heart of the cultural communities. In other articles, by studying the “O” Strategy of the Loyal Siddhas, it will be demonstrated that, after the spiritual enchainment, the “sacred races” have been supported by the White Hierarchy of the Traitorous Siddhas so that they constitute the nucleus of Power of the Universal Synarchies: in order that any Virya may verify this affirmation, it will be enough for us, for now, only to advance

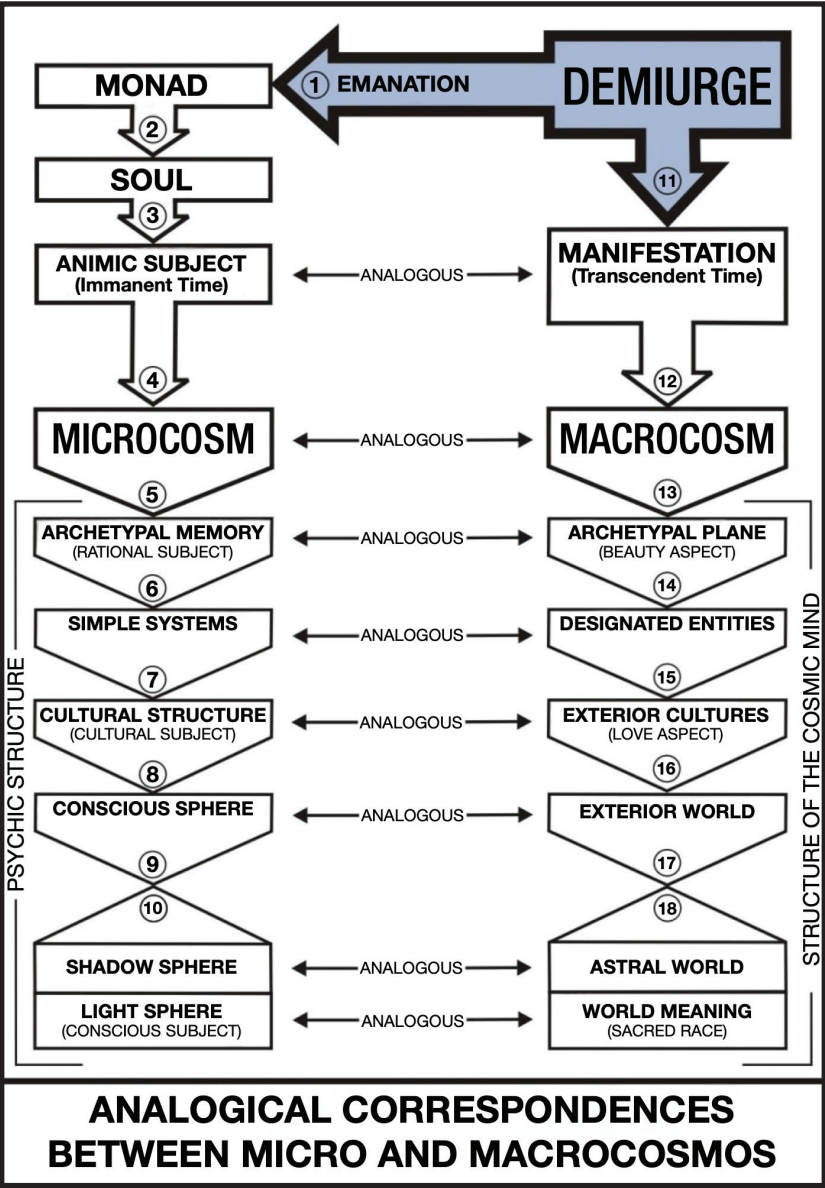


Figure 38

that, in the present historical moment, and in the space of signification of Western culture, the “Sacred Race” through which the Demiurge manifests Himself is the so-called *Hebrew or Jewish*.

Leaving, then, for later the metaphysical explanation of the concept of “Sacred Race” we will conclude the study of the analogical correspondences summarizing, and also extending, what we have already seen, in the following commentaries:

First: The microcosm (5), minor mundus, is analogous, a reflection, of the major mundus or macrocosm (13).

Second: The microcosm (5) is a structure in which an “animic subject” (4) is manifested and vitalized, i.e., it is an organism in which the soul (3) fulfills the essential function of granting vital existence: the soul animates the microcosm during “a life,” i.e., during a period, or vital phase in which the potency in germ of the human Archetype is actualized and developed; when the organic dissolution denominated “death” occurs, at the end of the vital phase, the soul retracts in the direction of the monad (2), of which it is its extension, to await another phase of manifestation in a new microcosm. The vital phase is measured, thus, by a mortal phase and, both, constitute *a microcosmic evolutive cycle (of the Kalachakra Key)* in which the process of the familial Archetype is completed, i.e., of the hereditary, genetic Plan, which replicates the Manu Archetype.

The macrocosm (13) is a structure in which the Demiurge Manifests, vitalizing it as an “anima mundi”: the Manifestation (12) lasts a vital phase or “manvantara” in which the Potency that is in germ in the cosmic Plan is actualized and developed; when the organic dissolution of the macrocosm occurs, denominated “Pralaya,” the Manifestation retracts toward the Demiurge, of which it is its extension, in order to await another phase of manifestation in a new macrocosm. The manvantara is thus succeeded by a Pralaya, and both constitute *a macrocosmic evolutive cycle* in which the process of the One Archetype or Plan of the Universe is completed, reaching entelechy and returning all that exists to the initial nothingness that is equal to the final nothingness.

Third: The archetypal memory of the microcosm (6) is analogous to the archetypal plane of the macrocosm (14): its “inverted copy.”

Fourth: The animic subject (4) manifests itself in the archetypal memory (6) as a rational subject, actualizing the inverted Archetypes to form the schemata of exterior entities with Principles and Relationships, i.e., to construct simple systems (7).

Analogously, the Manifestation (12) expresses itself on the archetypal plane (14) as the Beauty Aspect or Active Intelligence of the Demiurge, actualizing the universal Archetypes to form the exterior entities and designating, then, a particular terminus, destined for the discovery of the Paśu.

Fifth: The simple systems (7) of the cultural structure of the microcosm are analogous to the designated entities (15) existing in the superstructures of the exterior cultures, in the macrocosm.

Sixth: The cultural structure (8) of the microcosm is analogous to the superstructure of an exterior culture (16), in the macrocosm.

Seventh: The animic subject (4) manifests itself in the cultural structure (8) as a cultural subject, experiencing the systems as “rational representations”; a rational representation is a concept-slice of the schema of the Relationship noted in the context of a horizontal plane of signification.

Analogously, the Manifestation (12) expresses itself in the exterior cultures as the Love-Wisdom Aspect of the Demiurge, experiencing the superstructures by means of the psychoid Archetypes that sustain them: the force that binds the exterior cultural objects is the Paśu’s love, energy contributed by the whole socio-cultural community from the universal-collective unconscious or astral world (18) and that “feeds” the psychoid “astral” Archetype. The Demiurge, with His Love-Wisdom Aspect, can experience an exterior culture (16) as a “superconcept,” i.e., He can note it in the context of a superlanguage in a horizontal space of signification.

Eighth: The conscious sphere of the microcosm (9) is analogous to the exterior world (17), to the reality that the Paśu perceives of the macrocosm that contains it: this is the fundamental principle, the “lower end,” of the analogical, hermetic correspondence between microcosm and macrocosm.

Ninth: The conscious sphere or self-schema of the microcosm is comprised of a shadow sphere and a light sphere.

The exterior world (17), or the Demiurge’s self-schema, is comprised of the astral world and the space of signification in which He perceives the Meaning of the World, the meaning placed by human communities in external cultures.

Tenth: The shadow sphere (10), or “personal-collective unconscious,” is analogous to the astral world (18) or “universal (planetary) collective unconscious.”

In order to comprehend the macrocosmic scope of this analogy, we will have to delve, previously, into the concept of the “shadow sphere” defined in the First Part. Let us remember, first of all, such a definition: “Analogically, it is convenient to consider the conscious sphere as formed by *two* concentric and consecutive *spheres*, similar to the layers of an onion. The first is that which goes from the horizontal plane (StT), Fig. 21, to the Ψ threshold of consciousness, i.e., *the region to which we recently attributed triple interpenetration*; this region is denominated the *shadow sphere*. The second is that which extends from the Ψ threshold of consciousness to the exterior surface of the conscious sphere, which we call the *“light sphere.”* What does the “triple interpenetration” that the definition

mentions refer to? Answer: that “the conscious sphere and the affective and rational spheres are *interpenetrated with each other* beyond any plane of signification.” That is why the shadow sphere is represented in Figs. 21, 24, and 25 as an analogous space situated “beyond” the horizontal plane of signification that intersects the noted xx system. However, this analogical space is not strictly equivalent to the actual shadow sphere, but has been defined as such, with a didactic criterion in order to explain the process of the emerging symbols such as “I.” But that the shadow sphere is something more than such an “analogical space” can be seen in Fig. 22, where it is observed that the threefold interpenetration of the conscious sphere (2), rational (3), and affective (4), gives rise to a larger space, which extends below the depth of the xx system, the energetic level of which has been geometrically represented with a dotted line.

We will now ask ourselves what there is in such a sector, under the xx system, that has motivated its elimination in the explanation of the emerging symbols? Answer: the cultural structure; i.e., those systems of the habitual structure that have not been noted by the cultural subject and, therefore, that are not found at the level of habitual language, on the plane of signification (StT). This completes what was said on page 62: “The cultural structure, which is formed by the action of reason, takes place in the affective and rational spheres as a *substratum* of these, i.e., its place is at the bottom, deep down, at the base: *near the archetypal memory, of the brain*, which is what supports the affective and rational spheres.” As we will now see, such a “deep region” occupied by the cultural structure, except for the xx concept and its meaningful context, entails some difference with the rest of the actual shadow sphere.

The nature of this difference will be evinced if we recall that in the xx system the cultural subject has thought it impelled by the “instinctive will” while in the “deep region,” sector (6) of Fig. 32, only the “instinctive will” predominates, i.e., the rational subject. The actual shadow sphere being the “region of the unconscious” of the psychic structure, the indicated difference of the subject, and of volitive energy, confronts us with the curious fact that, for the animic subject, there are *two notable degrees of unconsciousness*, depending on whether the psychic phenomenon occurs in the “deep region” of sector (6), under the xx system, or in the “superficial region” denominated “shadow sphere” in Figs. 21, 24, and 25 and formed by sectors (5), (7), and (8) in Fig. 32. Thus, there is a “superficial” or “slight” unconsciousness, of a lesser degree, proper to the cultural subject and to any subject that acts in the region that goes from the horizontal plane of signification to the threshold of consciousness, and a “deep unconsciousness,” of a greater degree, proper to the rational subject and to every subject that acts below the

plane of signification, in the direction of the archetypal memory (see Fig. 24). So far, the last question is answered: the region of the deep unconscious was not considered in the explanations of the First Part because these only dealt with psychic phenomena, such as the emergence of I, which were self-referent, i.e., at the threshold of consciousness, a region *above* the horizontal plane of signification that is characteristic, as we saw, of the slight unconsciousness of the subject.

In synthesis, we must consider that the actual shadow sphere is comprised of two notable regions: the “superficial shadow sphere, region of the slight unconscious,” which we studied in the First Part, and the “deep shadow sphere,” region of the deep unconscious of the subject and ambit of the archetypal memory, i.e., of the personal-collective unconscious.

The superficial shadow sphere is the product, as defined in the First Part, *only* of the triple interpenetration of the conscious, affective, and rational spheres; its composition is shown in Fig. 32, in sectors (5), (7), and (8).

The deep shadow sphere is also the product, as evidenced in Fig. 32 by observing sector (6), of such a triple interpenetration of the psychic spheres. . . *and of something more*. A “something more” that will force us to a new reflection in order to approach its nature. But what is certain up to this point is that such a “something more” will be contributed by the cultural structure, which is permanently immersed, except for the xx system experienced by the conscious subject, in the region of the deep unconscious, in the “shadow sphere” of sector (6).

Before studying what such a contribution of the cultural structure, which essentially determines the deep shadow sphere, consists of, it is appropriate to argue for a justification for the unusual length of the tenth commentary. Let us begin by emphasizing, first of all, that the purpose of this commentary is to demonstrate the analogical correspondence between the microcosmic shadow sphere (arrow 10) and the macrocosmic astral world (arrow 18), and that such a purpose can only be fulfilled to the extent that we have a clear comprehension of the shadow sphere. But, it is necessary to affirm here, the astral world is strictly analogical to the actual shadow sphere, i.e., complete, as we have previously redefined it: it is evident, then, that as long as we do not know the constitution of the deep shadow sphere, the triple interpenetration “and something more,” it will be a useless task to attempt to comprehend the analogical correspondence with the macrocosmic astral world. And against this purpose conspires, of course, the difficulty inherent in every description of unconscious realities, realities that can only be reduced to consciousness, *for their explanation*, by some systematic and rational method: but, fortunately, the structural method

used complies with said requisite because its conclusions *keep conceptual correspondence with the psychic structure of the Paśu and the Virya*.

There is no other sure way, then, but to continue deepening the concept of “actual shadow sphere” sufficiently in order to reach the comprehension of its analogy with the macrocosmic astral plane.

Let us see, then, what essential determination the cultural structure introduces into the deep shadow sphere (sector 6), [Fig. 32], what it adds to the triple interpenetration of the psychic spheres [spheres (2), (3), and (4), Fig. 32], in short, what is “that something” that *spatially* modifies the deep region. To begin, let us consider the principal moments of the process of rational thinking, symbolically represented in Fig. 21. In it, the case has been examined in which an xx system is noted, by the cultural subject, on the plane of signification and context (StT). From that experience the cultural subject can only comprehend a concept-slice of the xx system, an act that produces the manifestation of an I symbol that imitates the xx concept and that is nothing more than the content, the only content, of the consequent rational thought: the “rational representation” of the concept. This I symbol, of which manifestation occurs *as a relief on the horizon of the continuous signification of the horizontal plane of signification* (StT), immediately emerges toward the threshold of consciousness to become a “conscious representation” (I’). The “rapidity” with which “I” emerges will depend on the self-reference of its active potency and, naturally, on the intrinsic opacity of the shadow sphere (superficial), on the resistance that it opposes to the energy of its movement.

This is, in synthesis, what we have studied in the First Part about the production of rational and conscious representations. Of course, we said nothing then about what was occurring in those cases, along with rational thoughts, *in the deep region of the cultural structure*. In order to know now what happens there, we must situate ourselves in a broader perspective and observe, not only the I’s process of emergence as it has been framed in Fig. 21 for its description and explanation, but the totality of the Paśu’s psychic structure *while the I’s emergence occurs*. In other words, we must observe the process of rational thinking by comprehending in our vision the actual shadow sphere in order to inquire what then occurs in the deep region.

What do we seek with such an inspection? We are particularly interested in finding out what happens to the remaining planes of signification when the cultural subject notes the xx system *in only one of them* (StT). For example, let us suppose that the structure of Fig. 14 is analogous to the cultural structure and that the cultural subject notes the xx system on the plane of contextual signification that passes through the mesh (MNOP), which, for that reason,

turns horizontal, as the figure shows, with respect to the light sphere; we know that each mesh corresponds to a language and that the context that its systems form on the noted plane of signification is that which grants significance to the concept-slice; well, the question is: when the cultural subject notes the xx system on the plane of signification that passes through the mesh (MNOP), what then occurs, at *that* moment, during rational thought, on the planes of signification that pass through the meshes (ABCD), (EFGH), (IJKL), etc., i.e., in the remaining languages? Answer: Although the cultural subject only experiences the xx system and uses its translative faculty to note a concept on the horizontal plane of signification, i.e., on the mesh (MNOP), *the rest of the cultural structure is not devitalized by that concentration*. On the contrary, we already know, from the First Part, that the cultural structure is continuously vitalized by the soul, even in the absence of the subject: the soul experiences, in that case, a thinking not focalized on any thought, which is translated as a continuous and linear horizon of signification. When the subject experiences a particular system, and produces a rational thought, the relief of significance is highlighted on the horizon of continuous signification and the translative faculty turns said contextual plane or language horizontal, granting it subjective preeminence over the other oblique languages; but languages *are virtual systems*, systematic expansions possible in the cultural structure according to planes of signification, characteristic of this or that logical modality: their “virtuality” means that they are “potentials,” that, even if the subject attends to *only one* of the multiple languages, their structural vitality enables them to “potentially” exist at all times, i.e., without actualizing themselves as the context of a system.

The conclusion to be drawn from this reflection is that, under the horizontal plane of signification of the habitual language (MNOP mesh), used by the translative faculty of the subject to note an xx system, *potentially exist multiple planes of signification on which virtual languages are extended*; such planes *modify* the “analogical space” produced by the triple interpenetration of the conscious, affective, and rational spheres, by effect of the potential vitality of the languages determined by the multiple planes of signification; and such potential languages constitute that “something more” that the cultural structure was contributing in the deep region.

The sought-after answer is, then, that while rational thought occurs *over* an xx system, in the framework of a habitual language (such as MNOP), *under* the plane of signification of said language simultaneously coexist multiple planes of signification determined by the potential vitality of their corresponding virtual languages (such as ABCD, EFGH, IJKL, etc.).

In summary, the superficial shadow sphere is an analogical space produced *only* by the triple interpenetration of the psychic spheres. The deep shadow sphere, on the other hand, is an analogical space produced by the triple interpenetration of the psychic spheres and by the simultaneous coexistence of the deep cultural structure's planes of signification.

This answer clarifies, also, what was said in the eleventh commentary on page 153, which is now worth remembering: “the ‘shadow sphere’ is what, lately, psychologists have denominated the *unconscious*. If we want to equate the concepts presented here with their equivalents of the Analytical Psychology of C. G. Jung, we can begin by likening the *personal-collective unconscious* to the *archetypal memory* of the structural model. We note that the ‘archetypal memory’ is found in the deepest region of the psychic structure: if we observe Figure 21, there we see the light sphere, the highest psychic region where the animic subject manifests itself; if ‘we look from there’ toward the shadow sphere, we notice that below it is the cultural structure, with the xx system, the plane of signification of which is leveled with respect to the light sphere, and, lower still, is the ‘archetypal memory.’ Naturally, when saying ‘below the threshold of consciousness’ we are speaking in energetic terms; for example, ‘below the horizontal plane (xx)’ means ‘below zero energy,’ i.e., in the region of potency.” We now notice that in that commentary the “shadow sphere” was considered to be only the superficial region, of the slight unconscious; but, what is more important, we also notice that the region of the deep unconscious corresponds to *a zone of essentially potential entities*, i.e., entities of which the substratum consists of passive potency.

We have already sufficiently clarified the concept of the “actual shadow sphere” in order to approach the description of the analogical correspondences that it keeps with the macrocosmic astral world with the guarantee that its scope will be comprehensible. Nevertheless, we will make use of Fig. 39 to a great extent in order to evidence the pointed out analogies.

In said figure is observed, on the left, an energetic schema similar to that of Fig. 24, except that in this one the region situated *under* the plane of signification (StT) perpendicular to the plane of the figure and the profile of which is the axis (otT) has been indicated as the “deep shadow sphere.” Said deep region contains the cultural structure and the archetypal memory, existing between them an energetic level, indicated with a dotted line, through which the biunivocal transference of the schemata of entities is realized: at this level is the “personal-collective unconscious,” as will be explained later. As an “analogical space,” the deep shadow sphere is the product of the threefold interpenetration of the psychic

spheres and of the multiple spaces of signification of the cultural structure.

Above the plane of signification (StT), and up to the threshold of consciousness, extends the “superficial shadow sphere,” already studied in the First Part.

On the right of Fig. 39 is an energetic schema that represents the psychic structure of the Demiurge, in concordance with Fig. 38. We see there that the psychic structure of the Demiurge keeps a close analogy with the psychic structure of the Paśu: it contains an ultimate, conscious sphere (D) in which the Meaning of the World is represented analogous to the light sphere (d) as will be demonstrated in the next commentaries; that Consciousness of the Demiurge is limited from His Unconscious or “astral world” by an energetic barrier denominated “threshold of meaning,” analogous to the “threshold of consciousness” of the microcosm; then follows the “superficial astral world” (C), which is analogous to the “superficial shadow sphere” (c) that we have defined in this commentary. Let us dwell for a moment on said analogy.

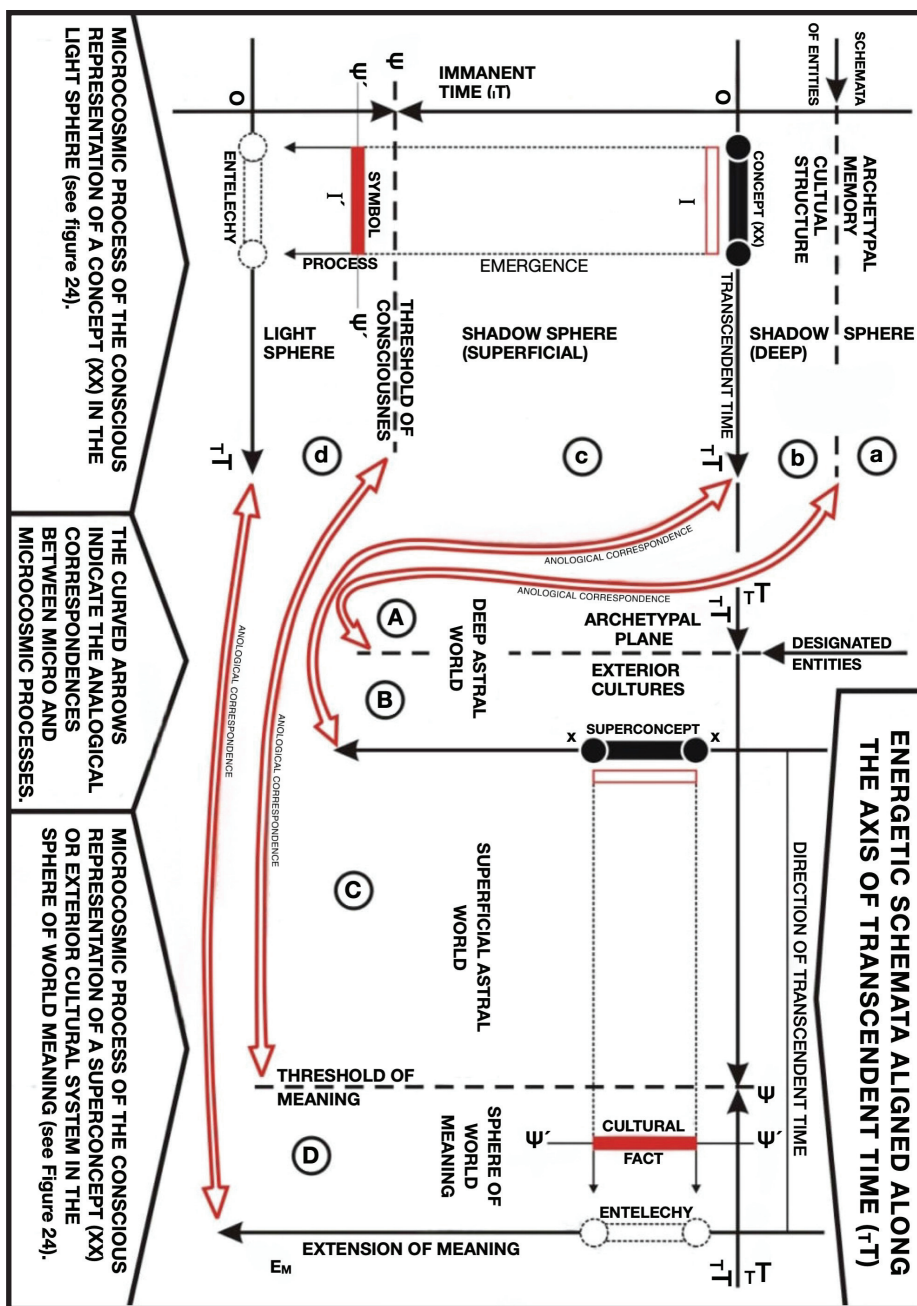
We know the composition of the “superficial shadow sphere” of the microcosm: it is the product of the threefold interpenetration of the conscious, affective, and rational spheres. Well, the “superficial astral world” of the macrocosm arises as a product of the sevenfold interpenetration of the psychic spheres of the Demiurge; in other words: the psychic structure of the Demiurge is made up of *seven* psychic spheres, which, when interpenetrating each other in the region (C), produce an opaque zone (for the Consciousness) denominated “superficial astral world.” In spite of the difference in the number of spheres, three in the microcosm versus seven in the macrocosm, we must admit a strict analogical correspondence *from the structural point* of view between the superficial shadow sphere and the superficial astral world.

As a “deep” limit of the superficial astral plane (C) is found the “horizontal space of signification,” the plane of which intersects the superconcept (xx) as shown in the figure; said “superconcept” is the notation that the Demiurge, with His Love-Wisdom Aspect, has realized of a superstructure in a superlanguage; and such a superstructure can range, according to what is explained in the article “The Terrible Secret of Maya,” from an exterior culture, or its “moment,” the cultural fact, to a potential microcosm, i.e., a Paśu or lost Virya. It is evident, here, that the macrocosmic space of signification analogically corresponds to the microcosmic plane of signification.

Beneath the horizontal space of signification is the “deep astral world,” comprised of two notable regions (A) and (B) that keep analogy with regions (a) and (b) of the “deep shadow sphere.”

Region (A), in effect, is the world or “archetypal plane of the macrocosm” represented in the microcosm by the archetypal memory (a), which contains an inverted copy of all the universal Archetypes. Region (A) is denominated “universal-collective unconscious” just as region (a) is denominated “personal-collective unconscious.” However, this relationship goes beyond a mere analogical correspondence, for it implies an actual nexus, a bridge, whereby the universal Archetypes act upon the microcosm. Hence the fundamental importance that the Hyperborean Metaphysics attributes to regions (a) and (A) when studying the activity of the “interior myths,” or “Gods of the entities,” i.e., of the collective Archetypes of the microcosmic psychic structure, and of the “exterior myths” or Myths, i.e., of the collective psychoid Archetypes of the superstructures. It is worthwhile, then, to examine this important concept, valid for the Paśu or lost Virya.

Let us say, first of all, that the nexus key between both regions of the deep unconscious, microcosmic and macrocosmic, lies in the *sacred symbols*. These symbols, as we saw in the First Part, represent an interior myth, a universal Archetype unleashed from the formative series of the design of an entity. When the sacred symbol emerges at the threshold of consciousness with maximum energy, its perception is so striking that it affects the whole complexion of the animic subject, i.e., the conscious, cultural, and rational subject; and even more so if the sacred symbol succeeds in dominating and capturing the conscious subject. In every case, the impression leads the conscious subject to identify itself with the sacred symbol, the cultural subject to identify itself with the myth of the schema, and the rational subject to identify itself with the inverted Archetype of the archetypal memory: it is then when the actual contact between the personal-collective unconscious and the universal-collective unconscious is established, and the formidable potency of a universal Archetype is empowered to act. But the bridge built by the sacred symbol between both worlds allows the activity of the Archetype to develop both “inside” (in the microcosm) and “outside” (in the macrocosm): if it operates in the psychic structure, it is only an “interior myth”; if it acts outside, on the superstructures of the exterior world, it is a “psychoid Archetype.” That is to say, the metaphysical bridge is open in both meanings: that property is that which the Hyperborean Metaphysics uses to explore and know the archetypal plane of the Demiurge, His demented Plans; of course, to do so, to transcend the sacred symbols in their macrocosmic metaphysical extension, it is necessary to carefully avoid the possibility of a subjective capture by the universal Archetype, or something worse. Later, in another section, this possibility will be studied and it will be shown that only the awakened Virya, he who has adopted a “luciferic graceful attitude” and possesses a non-subjec-



tive awakened Ego, is in a position to transcend the sacred symbols without danger.

Let us consider region (A). From the archetypal plane, the universal Archetypes unfold toward the material plane, impelled by the Beauty Aspect or the Active Intelligence, and manifest as finite entities, attempting to reach the entelechy: *from the universal point of view, the entelechial energetic level of the finite entities is*

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

Region (B) is analogous to region (b) in the same way that the exterior cultures, or superstructures, that the former contains are analogous to the cultural structure of the latter, a relationship that was already emphasized in the sixth commentary. In order to understand this correspondence in greater depth, it is necessary to realize the following reasoning: the "rational subject" of the Paśu can be considered *as an operator that takes archetypal elements from region (a), which represent the design of the entity, and transfers them to region (b) where they are structured as a schema of the entity*; the rational subject would thus be found operating on the dotted line that separates regions (a) and (b). Well then: the Paśu collectively fulfills a function in the world analogous to that which the rational subject fulfills in the Paśu. That is to say, the Paśu collectively fulfills the function of being *the source of the world's reason: it is through its activity as a 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. [In the section “Superstructures and Cultural Registers” (Tome Five) it is demonstrated that in every cultural object exists a “general cultural value” and a “particular cultural value”: only the particular value, the product of the affirmation that man individually realizes on the cultural object causes its emergence toward the Ψ threshold of the meaning of the world; otherwise, the cultural object remains in the region (B) endowed with “general cultural value,” a value that is exteriorly sustained, on the designated entity, by the vitality of the astral Archetype that animates the superstructure of the external culture.]

It is now time, in order to conclude this commentary, to study the *spatial* analogical correspondence between the “deep shadow sphere” regions (a) and (b) and the “deep astral world” regions (A) and (B). We already know that the deep shadow sphere “is an analogical space produced by the threefold interpenetration of the psychic spheres and by the simultaneous coexistence of the planes of signification of the deep cultural structure.” Correspondingly, the deep astral world *is an analogical space produced by the sevenfold interpenetration of the psychic spheres of the macrocosm and by the simultaneous coexistence of the totality of spaces of signification in which the Demiurge is able to experience a culture.* With this definition we situate ourselves in the full ambit of the Terrible Secret of Maya since the spatial pluridimensionality of the deep astral world is the principal cause of the illusion of the real; because of it, for example, the Paśu becomes conscious of only one of the multiple spaces of signification in which it simultaneously exists: that space in which the internal cultural objects, of its cultural structure, coincide with the external cultural objects, superstructured in the exterior culture that it inhabits.

Thus is demonstrated, in detail, the analogical correspondence between the “deep shadow sphere” or region (a, b) of the “personal-collective unconscious” and the “deep astral world” or region (A, B) of the “universal-collective unconscious” proposed in this tenth commentary. The analogy between the “superficial shadow sphere,” region (c), and the “superficial astral world,” region (C), was also demonstrated. Both results lead to confirm the general analogy be-

tween the “actual shadow sphere” of the microcosm, regions (a, b, and c) and the “actual astral world” of the macrocosm, regions (A, B, and C), shown in Fig. 38: the correspondence between arrows (10) and (18).

Eleventh: The light or “conscious” sphere (10) is analogous to the Meaning of the World (18) that the Demiurge notes with His Consciousness in a determinate space of macrocosmic signification.

Twelfth: The animic subject (3) manifests in the light sphere (10) as the conscious subject. There, the conscious subject “sees” the ideas emerge through the threshold of consciousness and perceives *image and significance*.

Analogously, the Manifestation expresses itself in the exterior world as a “Sacred Race.” The Demiurge, *through the eyes of His Sacred Race*, “sees” the cultural objects, the entities designated by the Paśu, arise from the *cultural threshold*, i.e., from the limit that separates a culture in the exterior world from the undifferentiated, from the entities of which the design has not yet been discovered. The macrocosmic comprehension of the exterior cultures, which consist of superstructures of cultural objects and microcosms, and the apprehension of the Meaning of the World that the socio-cultural communities permanently sustain and develop, constitutes the Consciousness of the Demiurge per se, a comprehension and apprehension that, naturally, come about in transcendent Time.

As a conclusion of this commentary it can be affirmed that the microcosmic objective of the Paśu’s finality, to develop the conscious sphere, leads to the attainment of the macrocosmic objective: to construct external cultures, to place meaning on the entities, and this finality *contributes to the evolutive development of the “consciousness” of the Demiurge*. Such Consciousness of the Demiurge grows according to the Meaning of the World, by the significant emergence of cultural facts, analogously as the conscious sphere of the Paśu grows by effect of the emergence of conscious representations. However, since the Paśu was transformed into a lost Virya because of the spiritual enchainment, the Demiurge “personally” Manifests himself in the exterior world, in the heart of the Meaning of the World, in order to also take advantage of the evolutive acceleration that the White Treason has caused: [and to enjoy the “new meaning permanently placed on His Work,” the “subsequent discovery”] the Consciousness of the Demiurge is represented by the diabolic group soul that animates a “Sacred Race”; but, if such a race did not exist within a culture, if it had not yet revealed itself exteriorly, the Demiurge will unfold in a multitude of archetypal personages, priests, military men, legislators, judges, etc., through which He will express His Power and the Will of His Consciousness; naturally, every Paśu or lost Virya whose persona fits into the type that the Demiurge impulses to Manifest Himself

will sooner or later be possessed by a psychoid Archetype and will contribute to expanding His Consciousness.

It should be added, as a clarification, that the “astral world” is in all probability what occultists usually denominate the “astral plane.” But the astral is a “world,” or better still, a set of worlds imbricated in reality, to which the naive denomination of “plane” is not appropriate. The same could be said of the “archetypal plane” (A), which is a true “world,” although we have respected the traditional denomination, remembering here that the Hyperborean Wisdom teaches a concept to which it is correct to describe as “archetypal world.” [Lastly, from the twelfth commentary the important consequence follows that one belongs to a *“Sacred Race” not only by genetic inheritance, by “birth,” but also by favoring the manifestation of the “Sacred Race Aspect” of the Demiurge*. Thus, with reference to the actual Sacred Race, i.e., the “chosen race” of the Hebrews, the curious fact occurs that a man can be a Jew by his heredity, by actually being born in the nucleus of a Hebrew family, or by his *“mental constitution”: for the Hyperborean Wisdom, not only is he a Jew who is born a Jew, but also he who, by his “Jewish mental constitution,” favors the manifestation of the “Sacred Race Aspect” of the Demiurge.*]

E. The “Ages” of History

According to official history, we are currently living in the “Contemporary Age.” Such an Age would have “begun” at the moment in which two notable historical events occur: the Independence of the USA and the French Revolution. Evidently, those who have observed History and have agreed that these events stand out with such eminence that they constitute a natural boundary between historical “Ages,” have been guided by a particular criterion. In effect, being that said “Revolutions” form part of the Plan that points toward the consolidation of the International Synarchy, i.e., the “world Concentration of Power” (*Synarchy*) in Hebrew hands, the criterion used can only be qualified as “synarchic.”

We must investigate, then, why Historiology relies on such a criterion; and we must do even more: we must redefine the concept of “Age” according to the guidelines of the Hyperborean Wisdom.

For the Hyperborean Wisdom, on the other hand, at this moment we find ourselves living in the Kaly Yuga, a period of time of 432,000 years. From where does this figure arise? From a complex mixed system of division and multiplication of time, i.e., from a combination of figures, multiples, and submultiples of the decimal and sexagesimal systems, associated with rhythms of nature, such as the solar year, the number of breaths per minute, the number of heartbeats, the lunar cycles, etc. The Kaly Yuga is the last Age

(Yuga) of a series of four that make up a mahayuga or manvantara: the Satya Yuga of 1,728,000 years, the Treta Yuga of 1,296,000 years, the Dvapara Yuga of 864,000 years, and the present Kaly Yuga of 432,000 years. As we said in the Second Letter to the Chosen, we are now in the Day of the Spirit, a period of one thousand years during which the Kaly Yuga is “closed” and also the manvantara: that is why a century ago came the Führer of the White Race, the representative of Wotan, the Lord of War against the Demiurge, and remained manifested until 1945.

Naturally, if the Kaly Yuga concludes in the Day of the Spirit it is because it began in the Atlantean epoch, at that time when the Traitorous Siddhas installed themselves “in broad daylight” at the head of the civilization of Atlantis, where they would be known as “Siddhas of the Dark Side.” But that is another story, some of which chapters are narrated in later subsections.

We are, then, faced with two concepts denoted by the word Age: the very ancient one of the Hindu Yugas or of the Greek Ages (Golden, Silver, Bronze, and Iron) and the other, the modern one of official Historiology: Ancient, Middle, Modern, and Contemporary Ages. Nowadays, when speaking of an “Age,” it can be verified that of both concepts the second one immediately prevails and predominates, in spite of the first being much older and better known: this effect is a good example of a cultural synarchic tactic denominated in Psychosocial Strategy as “*change of meaning*.” This operation will be studied in detail later on, since a plan of the Synarchy proposes, precisely, to provoke the change of significance in the *only sacred Hyperborean symbol* that still possesses sufficient potency to transmute the lost Virya. For now, we are going to occupy ourselves with analyzing and critiquing the second, official, significance of the Age concept, in order to expose its artificial and fallacious character.

F. Critical Analysis of the Official Concept of Age

Besides the fact that the official “History” encompasses a ridiculously short period of time, seven or eight thousand years, in relation to the antiquity of millions of years that the human species presents on Earth, the “Ages” into which it is divided have only the objective of pointing out certain intervals between “important” events for the mnemonic convenience of historians and pedagogues; for example, the Middle Ages “begin in 476, when Odoacer deposes Emperor Romulus Augustulus, i.e., with the fall of the Roman Empire” and ends “when the Turks take Constantinople, in 1453”; from that date extends the “Modern Age.” This way of “marking” the limits of the “ages” reminds us of the geographical demarcation of borders, which generally exists only in the minds of men

and on maps: on the ground, at times, there is nothing that indicates that such a country ends here and such another begins beyond, an uncertainty that does not prevent one from blindly believing in "the border" as something existing in nature for which it is possible (and desirable) to fight and die. Let it not be said that a river, for example, constitutes a "real" boundary; a river is just that: a watercourse, a geographical feature; any cartographic property attributed to it comes from a gnoseological error, from forgetting that a "geographical limit" is a convention between men such as the symbols of language and that, because of said symbolic character, belongs to the collective psyche, i.e., to the subjective sphere and not to the objective reality as we might hastily believe. Cartography consists in graphically representing signs corresponding to the configuration of the Earth and its features; the map, then, possesses a certain relationship with territorial reality, but such a relationship is *univocal*; in other words: it is true that that line on the map represents the bank of that river; it is not true, however, that by painting that line with a determinate color in order to "represent" a border it corresponds to some quality of the considered territorial reality. Just like those who believe in the concrete reality of a cartographic border, which only exists on maps and in their imagination, there are many people nowadays who naively accept the division by "Ages" of History and even give themselves the luxury of making valuative judgments: the Ancient Ages were "pagan," the Middle Ages "dark," the Modern Age "brilliant," etc. Evidently we are here in the realm of cultural subjectivism, since neither History has developed on the basis of such "Ages" nor are the events that determine the interval of each "Age" true historical milestones, more important than other events that occurred before or after them. The events that "mark" the beginning or the end of an "Age" are chosen, from among the infinite number of other events that make up History, in order to form a pattern established prior to the analysis, i.e., a hypothesis. This supposes that some "particular criterion" has been resorted to for the interpretation of History, which explains the subjective character of the obtained conclusions.

If such a criterion consists, as seems to be the case of the official "Ages," in considering Economy and War as a fundamental parameter, then it is *logical* to affix the limits of the interval in wars and battles or in the economic ruin of the Roman Empire. But if the criterion were another, for example philosophical, aesthetic, technological, etc., surely the "fundamental facts" that mark the limits of the Ages would also be others and even the valuative judgment of them would notably vary. For example, the end of the Middle Ages is fixed with a "political" criterion in 1453, when the Turks take Constantinople and the Eastern Roman Empire ends; this is a negative fact that has been deliberately chosen to mark, consequently, the

end of a "Dark Age." But for a positive scientific-technological criterion, the invention of the movable-type printing press by Gutenberg in 1450, i.e., almost at the same date, would undoubtedly be more important than the fall of Constantinople. It could then come about that the Middle Ages would end on the same date but, by taking a positive event as a limit, the value judgment would have to be modified. Perhaps then the Middle Ages would not be "dark" but "transitional," considering that in order to reach the German invention of the printing press, a previous cross-cultural contact with China had to be established in the fourteenth and fifteenth centuries.

We have been verifying the subjective character of the modern concept of "Age" and the flimsiness of those "fundamental facts of History" that are taken as "limits" of the covered time interval; these facts have been chosen on the basis of cultural criteria, often synarchic, and are presented after a previous deformation of the historical truth; thus, a change of criterion leads us to different "fundamental facts," more or less displaced in time, which demonstrates the insufficiency of the concept of "Age" to designate an Era of alleged specific characteristics.

We must suppose, then, that what official history describes to us in a determinate "Age" possesses a distorted relationship with the concrete facts to which it makes reference, in a manner similar to the subjective alteration of the true facts carried out by historians in order to present them as limiting-facts.

This supposition can be rigorously verified if we once again resort to the cartographic analogy and use the already defined concepts of "the eminent" as "the enhancement of a quality, rationally exalted by the determination of the pre-eminent cultural premises (see section "The Awakened Virya," Article "J"). Let us observe a map of Europe; on it the different countries, their interior political divisions, and their exterior borders have been represented by means of signs known to all. Suddenly we affix our attention on some sinuous lines that inform us that in the corresponding part of the world some mountains must exist; we read an indication that says "Pyrenees Mountains" and we think, "Ah, it is the border between France and Spain." We know this because that information is a common cultural domain. If we now attentively seek among the different lines of the map, an area marked differently, perhaps with a different color, or perhaps with lines and dots, will become eminent, which we will distinguish as "the border" itself. The pre-eminent cultural premises made the borderline eminent among many other similar lines and led us to discover and recognize it. But, as we have said, the border exists only on the map and in our imagination, which can be verified by situating us in certain deserted

zones of the Pyrenees Mountains from where it would be quite impossible for us to decide where Spain ends and France begins.

We have taken knowledge from the map of two datums: at such a place in the world, the coordinates of which enable us to precisely identify, there is a mountain and a border. We actually move to that place and find the mountain but we have difficulties in distinguishing the border: what has occurred? A mountain and a border are realities of a different order. That is why there are two classes of maps: the "physical" ones, which more or less faithfully describe the geographical reality, and the "political" or "economic" ones, which exhibit, *in addition to* the corresponding physical representations *superimposed on them*, qualities and attributes that do not possess a concrete counterpart in the world. Both a mountain and a border are cultural objects; but the mountain is a concrete object of natural quiddity, whereas a border (like a myth, a scientific idea, a political organization, a moral code, etc.) is a cultural quality that will never totally appear incarnated in a concrete, physical, or "exterior" entity.

To perform Historiography, to write History, is analogous to the construction of a map, *to describe a reality*. History, in narrating true facts of the past, has at its disposal a purely objective material, the description of which it presents in symbolic language for our information. But the historiographer, like the cartographer, counts on two types of objects: the actually occurred "facts," which have been concrete objects, and the "eminent facts," taken from among the other infinite facts, because of their subjective importance. But the eminent facts, as we already know, are determined by pre-eminent cultural premises that are, in the end, the tactical expression of Culture, the enemy strategic weapon. Thus, if when studying History we note that the facts described are presented to us with a certain objectivity, we are, as in the case of the "physical map," facing a more or less direct and undeformed representation of reality. But when one claims to affirm an eminent quality in a concrete fact, for example when it is said that the French Revolution was "superior to other revolutions because of its progressive character," we are, as in the case of the "political map," facing a representation of cultural qualities without a material counterpart: the "superiority" that we value of one thing over another is, of course, an eminent quality.

An eminent quality in History, like a border on a political map, is an object that belongs to a sphere different from the concrete reality; its eminence comes from the pre-eminent cultural premises: Hannibal or Publius Cornelius Scipio? Sparta or Athens? If History presented the facts just as they occurred, the preference that we declared for such a military leader or for such a culture would indicate that that military leader or that culture had become eminent

before our eyes. But this is not possible because the History that we have available for study is in no way objective or descriptive of the reality of the facts, since the Historians of all times have been victims of their own pre-eminent cultural premises and have singled out eminences wherever they appeared to them, attributing to the concrete reality qualities that were only in their imagination, i.e., projecting on the world cultural qualities that were not possessing a concrete quiddity and then perceiving the mirage of their reflection. That is why the official History is tainted with unreality and should only serve to any investigator of Hyperborean lineage as a mere reference, a pale reflection of the truth.

History, after it went through the “strategic-synarchic treatment” of the cultural patterns of Judeo-Christianity, is a minefield in which any unwary person can get lost and perish. Its cloaked objective is to provoke confusion, the cultural conditioning of “modern man”; that is why it will tell us or induce us to declare that the Athenian civilization was superior to the Spartan, that the religion of Jesus Christ put an end to the savagery of the pagan cults, or other similar absurdities.

It is now time to again refer to the “Ages” of official history. It will become evident, after what we have seen up to here, that the modern concept of “Age” is only an arbitrary interval of time, marked at its extremes by certain eminent facts for historians, who, undoubtedly, are conditioned by pre-eminent premises (which are, definitively, synarchic guidelines unconsciously assimilated by them). In order to verify it, it is enough to refer, for example, to the nearest limit of the Middle Ages, noting that the fall of Constantinople has been eminent for the majority of “historians,” over other contemporary events, among which the invention of the printing press stands out, just as we said.

This long critique should have clearly shown us that an “Age” of official History is a cultural object conceived from a subjective view of History, limited by eminent facts that are deformations of the true facts. But such an “Age,” as a sum of eminent facts, is an extreme example of a concept that keeps a distorted relationship with the concrete reality of the historical facts that it represents. That is why the modern concept of “Age” possesses almost no content; it is a hollow shell that is barely enough to cover some synarchic lies. Justly, our immediate task will be to endow the word “Age” with a new content, which in truth is its ancient significance, for later on we will have to use it to define, or redefine, the concept of “Kaly Yuga.”

G. Archetypal Concept of "Age"

Contrary to the modern criterion, the ancient concept of historical periods that the ancients were having, was not started by man, but by God. Of course, as history was being conceived as a cyclical succession of Eras that were being born and dying like the vital cycles of nature, not one God but a multitude of Gods were coexisting, peacefully or not, in the heavens of Antiquity. In truth there was a God for each Era, i.e., one who was predominating over the remaining deities and was capable of irresistibly exercising His power over the world and men.

The major period was the "Age" (or the Yuga) that was comprising several Eras or human stages of specific characteristics and, naturally, was presided over in all its chronological length by a superior God whose influence, also cyclical, was beginning and ending together with the Age in question. The duration of an Age was corresponding to the manifestation of a God; when it was reaching the end of such a period the God withdrew, but not without first sustaining a harsh struggle with the succeeding deity, ceasing, from then on, His influence.

Nowadays it is a common opinion that "the Gods die when their Age of predominance ends," adducing various reasons to justify the fall of the deity: "men forgot him"; or there was "no such God" at all; He was a myth, and when "progress," or "evolution" led men along the path of civilization, they "woke up" and proceeded to replace their false and superstitious convictions with rationalistic ideas that perfectly explain the unfolding of the Universe without resorting to any divine intervention"; etc. Against this opinion, the Hyperborean Wisdom affirms that an Era concludes when the God (or the Myth) ceases to manifest His influence over the whole of men. The Aztec Era concludes when the Spaniards replace the bloody cult of the beating hearts with the cross of Jesus Christ; but it is also true that Huitzilopochtli had abandoned the Aztecs long before, just as Princess Papán told Moctezuma and just as he himself verified, given that besides being emperor, he was a high priest of the cult of the Hummingbird God.

History informs us that there were Eras in the past during which men adopted particular religious beliefs and cultural styles. Since every Era is ruled by a God, it is worth asking: what has become of those deities whose influence was dominant in past Eras? The answer is not difficult, since History also gives us news on such a question: to each past Era corresponds a myth of which Tradition and documents give an account. At one time in Rome, Mars reigned and at another Jupiter, Greece knew Eras of Apollo and Zeus, Egypt shone fleetingly under Amon and was feared in the Eras of Osiris and Isis, Carthage became audacious in its Era of Moloch, etc., to

give only a few examples taken from recent civilizations. In these examples, and in many others that could be provided, it is shown that the preceding answer is correct: we know about the God of a bygone Era from myths and legends that have reached the present day. This is the answer that History gives us. We will add the following, and this must be affirmed: “myths” *are effectively the current expression of the ancient devalued gods*. But what relationship do these “myths” keep with the “interior myths” that we studied in the First Part, with those archetypal symbols that were representing the God of the entity? In order to respond with clarity, we must suspend for a moment the definition of the archetypal concept of Age and dedicate ourselves to elucidate the differences and analogies that the internal and external myths have.

In the world of the Demiurge, i.e., in the macrocosm, every concrete entity is sustained by one or more universal Archetypes. But the entity, perceived by the Paśu, is no more than a moment in the process by which the Archetypes unfold in matter, attempting to attain entelechy: its universal finality. But, even if only a fleeting image of the entity has been captured, it is enough for its design to be revealed to reason and the latter to form a schema in accordance with the suprafinality; the experience of such a schema, experienced by the cultural subject over the cultural structure, must allow the production of a rational or conscious representation of the entity, as seen in the First Part. The conscious representation is an idea of the entity apprehensible by the conscious subject as “image and significance”; such an ideal significance, proceeding from the representation of a schema noted in the context of a language, is a conceptual proposition. In Fig. 21 this case was represented, where the I symbol corresponds to a rational representation of the xx concept and the I' symbol to a conscious representation, i.e., to a well-known idea about the entity of which the schema was xx. In summary: the I' symbol is an idea that emerges in the light sphere in front of the conscious subject as a conceptual representation of the entity of which schema is xx; the significant fundament of I' is proposed in terms of the horizontal language in which context the xx concept of the entity has been noted.

Now, the case that Fig. 21 reflects is general for every conscious representation: I' can both represent a habitual concept of an entity and a *sacred symbol*, i.e., the representation of a myth, the God of the entity. The ideal difference between a habitual, non-sacred symbol of an entity and a sacred symbol lies in the energetic level at which its emergence is stabilized: the emergence of the habitual symbol concludes at a Ψ' level, of low energy, a condition that allows the conscious subject to retain it in front of itself “volitively dominated,” preventing it from attempting to develop its entelechial process during apperception; the sacred symbol, on the

contrary, stabilizes exactly at the threshold of consciousness, i.e., at a level of maximum energy, a condition that prevents the conscious subject from retaining it in front of itself for its apperception: when a sacred symbol emerges on the Paśu's threshold of consciousness, without fail the conscious subject is volitively enervated and ends up being *captured* and incorporated into the entelechial process.

In the First Part, in the article "The Myth and the Sacred Symbol," we denominated "myth" to the God of the entity, i.e., to the inverted Archetype that is found at the beginning of the formative scale of the schema or Relationship. Precisely because it is at the extreme end of the symbolic series of the schema, it can only be noted if the conscious subject accesses a plane of signification of maximum obliquity: if this happens, the myth manifests itself in the light sphere as a "sacred symbol." It is understood, then, that such "myths" are archetypal symbols, well embedded in the structure of the schema and which are not easy to unleash: that is why it is said that the "myths" of the cultural structure are normally *passive*, although, if they were to achieve autonomy, they could have a great active potency and become dominant over the conscious subject. These "myths" are, then, strictly speaking, "internal," proper to the cultural structure's schemata of entities.

Analogously to the "internal myths," the myths that "express the ancient devalued Gods" are passive: they are embedded in the superstructures of cultural facts, as "historical facts," beings of the past, incapable of manifesting by themselves. Such myths are, strictly speaking, "exterior," and generally represent "dead" or devalued Gods. On the contrary, a dominant or active God is denominated Myth, or exterior Myth.

An exterior Myth is, then, the devalued expression of an ancient God, of a Myth, its symbolic cadaver. But the Gods do not really die but remain as unconscious content of the collective psyche: if they have "disappeared," abandoning cultural activity, their invisibility is due only to the fact that they have been incorporated into the collective unconscious of their worshippers, momentarily or definitively losing sight of them. In this sense, exterior myths are analogous to the (inverted) collective Archetypes, i.e., common to an entire race, the characters of which are inherited in the archetypal memory and constitute an unconscious content of the human psyche, i.e., a content of the shadow sphere. But these collective Archetypes or interior myths, as explained in the cited article, are only passive as long as they remain structured: if at some moment they reach an autonomous behavior, they will have sufficient active potency to "resurrect" the ancient God that they represent and convert themselves into a Myth. Such a "resurrection" can be "interior" or "exterior"; in the first case we already studied how the sacred

symbol attempts to phagocytize the conscious subject and take control of the microcosm; in the second case, if the “resurrection” of the God is expressed by means of an exterior Myth, this can occur because of two causes. In the first place, because the sacred symbol is exteriorly expressed by means of a sign and thus culturally made known to a community, which will then be the host of its psychoid activity.

Secondly, there is the possibility that the interior myth, without being expressed outside by the Paśu, also triggers the resurrection of an exterior Myth, of a psychoid Archetype. How? Answer: because of the metaphysical participation that every sacred symbol keeps with the universal Archetypes of the macrocosm. Where is the contact made between both orders of symbols, i.e., between the archetypal symbol of the interior myth and the universal Archetype of the exterior Myth? Answer: As explained in the tenth commentary (page 379) there is a transcendent contact between the “personal-collective unconscious” or “deep shadow sphere” and the “universal-collective unconscious” or “deep astral world”: the sacred symbols establish the bridge between said worlds. Let us remember that the sacred symbols emerge at the threshold of consciousness with maximum energy and show the conscious subject only a superficial part of their semic complexion, since the rest is submerged in the shadow sphere; “like a piece of wood that floats,” like an “iceberg,” we allegorically said of the emerging sacred symbol. Well, it is in the submerged part of the sacred symbol, in a region invisible to the sight of the conscious subject in the extensive present (SEP), where transcendent contact is made: the shadow sphere is connected with the astral world because of the sacred symbol and, due to the archetypal essence of the latter, such a connection extends to the archetypal plane. Behind the sacred symbol, the interior myth, is effectively found the universal Archetype, the Myth, soon to be unfolded in a psychoid manner upon the superstructures “that include a universe of cultural objects and men, Paśu or lost Virya, under their cultural form.” That is why the cultural revelation of the sacred symbol, through the projection of a representative sign, is capable of bringing about the unraveling of a psychoid Manu Archetype, of a Manu, of an active Myth, the process of which will give rise to all sorts of collective dramas, from a historical Age, of great duration in transcendent Time and a complex plot, to brief minor comedies such as regicide, the usurpation of Power, treason, the love triangle, etc., the plots of which are known to all. It is, then, by a transcendent contact that occurs in the deep unconscious of man, in the shadow sphere, “beyond” the threshold of consciousness, that effectuates the energetic leveling or semic equalization that makes a myth a Myth, i.e., the act by which a passive symbol, the myth, is transformed into a dominant

being, the Myth, which is fed with energy subtracted from the collective psyche.

In summary, myths are always present in all peoples and in all circumstances. Their passivity does not mean that they have died, for they could “resurrect” and once again become Gods, as in fact has occurred many times, according to the convenience of the Demiurge, since the Gods are, as it has already been noted, expressions of their psychoid Archetypes. We will not go into detail about the Demiurge’s Plan and explain the necessity for him to project Manu Archetypes upon humanity in order to direct the evolution of life and of form. We will only add that a Manu, the “idea” of a race, is the dominant psychoid collective Archetype, the God of an Age; but a Manu, it is important to never forget, is an unfoldment of the Demiurge himself, a “divine appearance” lacking individuality; if a God “appears” it is because the period of its unfoldment is too long for it to be discernible to an incarnate Spirit, enchained to an incompatibly short vital period; lastly, a Manu unfolds in a Hierarchy of intermediary entities, who receive the mission of carrying forward certain parts of the Plan: these entities, together with some members of the devic evolution and the “evolved” Paśus or adepts, make up the White Hierarchy of the Traitorous Siddhas.

Using these concepts we can now return to the initial proposition and redefine, in the modern terms of the Hyperborean Wisdom, the ancient idea of Age. In article “C” we had already advanced the only guidelines by which the problem can be truly solved, i.e., the archetypal guidelines. We saw there that every external culture occupies a “space” and takes place in a characteristic “time”: “cultural space” is “any place in which it is possible to carry out one of these three things: a) to discover a designated entity, b) to project a sign, c) to recognize an object.” The actual space that complies with any of such requisites constitutes the “universe” of “external cultural objects.” The “time” of an external culture, on the other hand, was defined as “historical,” History being “the continuous projection of external culture on transcendent Time.” Finally, the “historical fact” was delimited: “an event that sharply stands out in the continuous passing of History” and that “is analogous to the manifestation of an I relief (Fig. 21) on the plane of signification (StT) of the cultural structure.” From this analogy the archetypal character of the historical fact is deduced and that is why its definition affirms that “every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space.”

Extending this definition for a suitable historical period and including what is obvious, i.e., the Paśu, we will be in a position to clarify the concept of “Age” from the archetypal and structural point of view. We thus say: *every historical fact is the manifestation of a psychoid Archetype, or Myth, by means of a superstruc-*

ture, the members of which, men and cultural objects, evolve together toward their entelechy. Every historical fact, then, expresses the *process* of a psychoid Archetype. Let us now extend the definition, going from minor to major:

- I. Any historical circumstance is the manifestation of a psychoid Archetype upon humanity, in the framework of an external culture.
- II. A historical *era* is the period during which the process of a God is manifested over a cultural community.
- III. A historical *age* is the complete period of manifestation of a Manu Archetype on a cultural and racial community, during which it evolves toward its entelechy.

H. Natural Fact, Historical Fact, and Cultural Fact

The previous definitions may provoke a doubt that we will immediately clarify. The question would be the following: if we have rejected the Modern concept of “Age” for considering it synarchical-ly conceived from pre-eminent cultural premises, what sense does it now make to revalue the ancient concept if it expresses that “an Age” is the duration of a Manu Archetype incarnated by the Demiurge? Are we not once again in enemy territory? Such objections have a fundament and that is why it is worth clarifying that, although both concepts of Age are insufficient and synarchic, the ancient one, although it makes reference to Manu, will serve us to explain the also ancient concept of “Kaly Yuga”; because, it is worth affirming, “Kaly Yuga” is indeed a Hyperborean idea, on which have been poured mountains of confused opinions and to which we will have to redefine in order to reveal or approach its Mystery and render it intelligible to a modern mentality.

The conceptual advantage that definitions “I,” “II,” and “III” have over the dogmas of official historiography fundamentally lies in the fact that such definitions allow us to confront the historical fact considered in its ontological integrity, while the same fact, described according to the official guidelines, is inevitably mutilated in its metaphysical roots. It is in our interest that this difference be clearly noticed before going deeper into the significance of definitions “I,” “II,” and “III,” and that is why we will now point out the principal cause why the official descriptions of the historical fact are insufficient and partial. We can advance that said cause comes from the confusion between “historical fact” and “natural fact,” but, as such confusion is due to a typical case of gnoseological blindness, establishing the distinction between both concepts will require a long explanation.

It is presumable that the greatest error committed by a historian is that of not distinguishing that a historical fact is categorically different from one that occurred, for example, in a remote jungle, having as protagonists members of the animal kingdom, such as a fight scene between two lions, the brawl, with all the drama that it may entail for a sensitive observer, is a “natural fact” that has taken place with indifference to human existence and that develops under the impulses of a dynamic that is proper to it. The driving force of that dynamic may not be evident to man because it is exclusive to the natural fact, because it is circumscribed to the ambit of its effectiveness. Not even intervening in the scene can do more than disturb the forces and, in an effort to re-establish their natural development, the dynamics of the fact react against the interference; it may occur that the lions devour the observer and then continue with their combat or that the latter destroys the protagonists with a weapon, or a thousand intermediate variants, but *forming part* of the scene will never be achieved; man will always be alien to the natural fact and, therefore, he will never be able to come to know it totally.

This impassable gnoseological barrier forces that a natural fact be described from the image that man perceives in his position as a pure observer. From that distance, it is inevitable to deal with appearances or partial aspects of the fact and that is why it is licit, up to a certain point, to exhaust methodological efforts that lead to the most complete possible description of the natural fact. This is what science does when it proposes to increase the knowledge available about a phenomenon: first it submits it to observation, trying to cover all possible aspects, even breaking down these aspects in order to arrive at its qualitative constitution and proceed to its description if the senses prove insufficient, i.e., if the phenomenon exceeds the sensorial framework, the “technique” will allow to design the instruments that broaden the spectral framework of observation and reach those farthest limits of the phenomenon’s reality; finally, all the information obtained is gathered and interpreted, elaborating a theory, which, given the process of disintegration to which the phenomenon has been subjected and taking into account that a large part of it must have escaped observation, will always be impotent to present an integral explanation that allows us to comprehend the phenomenon in its totality. Of course, in a civilization where science proceeds in this way, man and phenomenon constitute opposite realities. And even if the former manages to obtain as much knowledge of the latter as to elaborate theories, and even if these turn out to be sufficient to develop technologies, the gnoseological gap not only remains open, just as it was when the phenomenon was first submitted to observation, but threatens to become wider and wider due to the dogma-

tism with which the well-known theories are affirmed without taking into account their errors and deviations. But that is another problem.

The phenomena, or natural facts, are investigated with the same scientific method and described in theories that, as we have seen, are insufficient to encompass their complete reality. For this reason, of a cultural fact, we can only know some partial aspects of its appearance, and there is no reason to be too preoccupied about it. But different is the case of the historical fact in which man not only participates as a protagonist but, fundamentally, constitutes its concrete support. Thus man is not "alien" and that is why it is not licit that he uses the same method with which he observes the natural facts in order to contemplate a reality in which he is inserted as an immediate actor. If such a thing is done, and in fact "it is done" in official historiography, it signifies that a false distance has been taken with the illusion of converting a fact, of which one is the inevitable subject, into an "object" under observation. But if the theory of a natural fact succeeds more often than not in diverting us from the truth of the fact that it tries to explain, the theory of a historical fact, elaborated without heeding these objections, can lead us to the antipodes of its truth. We will be able to verify this last suspicion by deepening now, in this sense, our conclusions presented in article "E" on the "Ages" of official History.

In the first place, historical facts are described in an official "Age," highlighted according to the eminence that they have had for the historian, presenting them as accidental events of which sole determination, if any are suggested, obeys purely physical causes. If a historical fact keeps some relationship with another it is affirmed that its nexus consists of certain "dynamic variables" (the economy, the class struggle, religion, war, the "dialectical movement," etc.), completely exterior and inconsistent in order to justify by themselves the genesis and evolution of the fact. Ignored here, as in the case of scientific investigations of phenomena, is the structural relationship that the described aspect keeps with the rest of the elements that make up the totality of the fact. Official History, by affirming some particular elements of said structure (the variable such and such), can only expose partial aspects of the true facts, apparent images behind which the truth of what happened is hidden. By operating in this way, a historical fact or an Era, are presented to us from their most evident side (the appearance), that is to say more crude and material, affirming, as efficient causes of their determination, some of the famous "dynamic variables" that can only be done at the cost of cutting off the metaphysical extensions that every historical fact possesses according to the "I" definition. Let us look at an example of this rationalist obstinacy: it was of no use that Alexander the Great himself declared that he was

initiating the conquest of the world on the advice of Zeus; for the modern “historian,” Alexander, a member of the human *species* and of the Greek *civilization*, belonged to the military *class*, to the conqueror-Type and to the *group* of believers; Zeus, on the other hand, is only a deity that makes up *the whole* of the Greek myths. If we reflect on the “scientific” attitude adopted in presenting a historical fact classified “by parts” we will see that it has been taken as an “object of observation” and therefore confused with a “natural fact,” such as an eclipse or the annual migration of swallows, i.e., with events from which determinations man is absolutely excluded. Let us follow the steps that the modern “historian” has taken. First, a fact in the life of Alexander the Great (his decision to conquer the world at the behest of Zeus) is framed in the category of “casus belli, casus dementiae” i.e., an “act of war, act of madness”; then we proceed to break it up by separating its parts to which will be classified one by one according to taxological guidelines, pigeonholing them into sets, classes, groups, etc.; finally, the fact is reconstructed on the basis of those parts that the official criterion considers most important or representative (an authentic theory is elaborated) and presented to the public for their consumption. Just as we announced, it is verified that after the historiographic operation only a partial aspect of the phenomenon is shown to us, but this aspect is the most paltry: because it describes the fact disconnected from its metaphysical driving force, Zeus, who in the fourth century B.C. was a dominant Archetype, a God, and not a mere “myth.”

We have thus demonstrated the insufficiency of the modern, rationalistic methods applied to the interpretation of the historical fact and we have denounced the error that is committed by proceeding to analytically break it up and integrate it by rational synthesis: the investigation of the historical fact is faced in the same objective way with which natural facts are treated.

But the historical fact is not, like the natural facts, the objective presence of an evolutive process, the unfolding of which man can only witness as an observer. In the historical fact, even in those that have occurred thousands of years ago, man, of whatever epoch, is always a “subject” *because the historical fact is, above all, a cultural fact*. This identity is tremendously important because it fundamentals the superiority of the “I,” “II,” and “III” definitions on the modern concept of “Age” based on the rational analysis of historical facts.

This “rational analysis,” consisting in breaking down phenomena into eminent aspects in order to then “include them” in a theory, is not proper to the Paśu. Let us observe that, as we studied in the First Part, pure reason operates upon the design of the entities without breaking them down at any moment: the first operation “discovers” the design and the second operation “interprets” it by

forming the schema; but such an interpretation is not analytical but synthetic, since it arises from the “application” of the design upon the archetypal memory. The so-called “rational analysis” is not carried out by the “rational subject” or “reason” but by the cultural subject IN the cultural structure, operating with cultural premises and mathematical principles, elaborating cultural “models” of the entities that are only “concepts,” i.e., aspects of the schema or truth of the entities. “Rational analysis” could be denominated, then, more properly as “cultural analysis.” And this “cultural analysis,” which in this epoch has been imposed as a rigorous cognitive method, is not, we repeat, proper to the Paśu *but to the lost Virya*.

It is from the genetic mutation produced by the “genetic key” of the Traitorous Siddhas that opens the possibility of an incorrect and *unnatural* interpretation of reality. The Paśu could, in truth, interpret a design in a deficient or primitive manner, but such an apprehension of the entity could never be “unnatural,” opposed to the evolutive and progressive direction of the archetypal entelechial processes. Only the intervention of the enchained Hyperborean Spirits, because of the “essential hostility” that in one way or another always manifests itself upon the lost Ego, *introduced doubt about the entity*, distrust about its truth; i.e., in the lost Ego of every Virya always exists a luciferic reflection of the Spirit that ends up doubting the entity and submitting it to “cultural analysis.” But the enchained Spirit is necessary to accelerate the evolution of the conscious sphere of the Paśu, in order to comply with the finality imposed by the Demiurge on man to be a bidder of meaning in the world, a creator of exterior cultures. Being impossible to prevent, in this evolution, the analytical tendency imposed by the Spirit on the soul of the Paśu, the Traitorous Siddhas planned a Strategy directed to keep man in confusion *when some type of luciferic rationalism led him to doubt the Archetypes or Gods and brought him dangerously close to the truth about his eternal and extraterrestrial origin*: hence the Hyperborean Wisdom affirms that “culture is a strategic weapon” for the Synarchy.

As a negative strategic effect for the Spirit, just as we explained in Articles “I,” “J,” “K,” “L,” of the “The Awakened Virya” section, we must consider the “cultural model,” the intermediary between the lost Ego and the exterior world. And the “rational” (or cultural) analysis, the synarchic doctrines, and the cultural model constructed with such analysis and on the basis of such doctrines, are the cause of the error that we are noticing in the official interpretation of the historical fact. Let us remember conclusion 7 of the “imprisoned Ego” allegory, i.e., the Ego of the lost Virya, which we studied in the First Part.

- c) The “prison” is analogous to the “cultural structure.” Also: certain parts of the “prison,” walls, moats, bridges, etc., are analogous to certain parts of the “cultural structure,” this is, the “pre-eminent cultural premises.”

Commentary: Keep in mind that, in the allegory, both the “guardians” and the “prison” are intermediaries between the prisoner and the exterior world. But the “guardians” are “dynamic” intermediaries (analogously to “reason” in the lost Virya) whereas the “prison” is a “static” intermediary (analogously to the “cultural structure” of the lost Virya).

On the other hand, in conclusion 8, the following was affirmed:

- c) The “exterior world” beyond the prison is analogous to the “exterior world” beyond the “cultural structure” that subdues the Ego in the lost Virya.

From these analogical conclusions the following definition is derived: The “interior culture,” or “cultural model,” is an “intermediary world” between the lost Ego and exterior reality. But said “world” surrounds the lost Ego in such a manner that, except for tracing back to the *Selbst*, all paths toward exterior reality must inevitably pass through it; the cultural model truly “imprisons the lost Ego within the boundaries of its environment. On the other hand, when the lost Ego, which is submerged in the conscious subject, apperceives a representation, i.e., flexions “toward” the mental object, the “masking effect” immediately occurs: reason, the rational subject, reacts in front of the apperception “as if it were a questioning” and responds by means of a rational, analytical interpretation of the representation, which is superimposed and confused with it.

Reason, like a shadow, follows the lost Ego in all its movements and attempts to logically formalize its activity; analogously to the guardians of the prison it is an intermediary between the lost Ego and the exterior world. But, according to conclusion 7, reason is a “dynamic intermediary,” while the cultural structure is a “static intermediary.” Consciousness, when being oriented toward the exterior world by the mechanics of the rational cognitive process, is situated in an intermediary world to which we call “interior culture” where all objects of knowledge are logically constructed and are a mere rational approximation of the real objects that they represent. The way to free oneself from the yoke of reason does not consist in “avoiding any psychic movement” in order to elude the rational response, just as the contemplative systems propose, but in taking the attention away from the exterior world and reorienting it

toward a new center, from which the knowledge is directly obtained from the object, by gnostic revelation. The Hyperborean Wisdom affirms that "questioning is the worst strategic error of the Virya" and recommends using in its place the gnostic principle: "to know is to remember"; whoever questions allows reason to confuse him with its deceitful answer, on the other hand, whoever disposes the Spirit to remember, can come to know everything through immediate revelation, given that the truth *is already in himself*.

The cultural structure is immersed in the unconscious, as the content of the shadow sphere. Conscious representations, ideas with image and significance, emanate from the cultural structure as an effect of rational and cultural activity, and emerge toward consciousness where they confront the lost Ego. These ideas possess a conceptually codified significance in a habitual language, which is conscientialized as a rational proposition or assertion. Every ideal object, conscious representation, or fantasy, is finally "proposed" in some conceptual language as a consequence of the flexions of the Ego, the significance being analytically broken down: the ideal object thus becomes a rational reconstruction founded on the pre-eminent cultural premises of the "cultural model."

The "cultural model" can be considered as the set of cultural premises with which the cultural subject translates the cultural structure into the same habitual language: the cultural model is, then, a set of concept-slides noted in the same plane of signification or linguistic context. Let us remember that every language "is the possibility of constructing a system" and that the habitual structure, where the simple systems, simple assertions, mathematical assertions, etc., are registered, is capable of expanding over any schema of the habitual structure and translating it according to its linguistic modality. Thus, in potential, the cultural model is present at every moment of the existence of the lost Ego because, from a few simple assertions, the cultural subject is capable of reconstructing any complex scheme and proposing its meaning. (The prison-labyrinth that holds the lost Ego acquires gigantic proportions, which leave the prison of allegory far behind, considering the infinite assertions in which a Culture can be conformed). However, man rarely suspects the enormous edifice on which his consciousness moves when he travels a path determined by reason as a formula for knowing a thing, a trajectory that, on the other hand, is experienced as the very knowledge of the thing or confused with the thing itself.

In article "C," we define an "internal culture," static and individual, and an "external culture," dynamic and collective. For the Hyperborean Wisdom, which is a noological science, only the "interior culture" is true culture. This conception is based on a magical-war-

rior point of view for which the exterior world is "Maya," the illusion of the real. The "interior culture," sustained by the cultural structure of the microcosm, certainly also belongs to the illusion of Maya: but to a lesser degree. In this way, starting from an ethical-noological assessment of which fundamentals will be expounded later on, the Hyperborean Wisdom affirms that, *in* the illusion, the internal culture possesses an existence of a higher degree than the external culture: hence its strategic importance as an object of control, both for the Synarchy and for the Loyal Siddhas. "External culture," such as defined here, as a superstructure sustained and animated by a psychoid Archetype, exists only for the Paśu and the lost Virya, *who cannot help but be integrated into it*. Because every "external culture" exists only for the men who create it by placing meaning on the entities and allowing that the psychoid Archetype manifests itself. Without "man," Paśu, or lost Virya, there are no cultural objects and without cultural objects and men there is no culture; without man there is no manifestation of the psychoid Archetype, i.e., there is no Manifestation of the Demiurge, no Evolution for His Consciousness of the Meaning of the World.

It is worth repeating that cultural objects, even those produced by man such as a fork or a city, mean nothing outside of him and that if humanity were to disappear all objects that man utilizes would cease to be cultural. That is why it is ridiculous to distinguish between "dead" or "living" cultures when referring to the exterior traces that human communities leave in their passage through History (or Prehistory, as intellectuals like to pompously call the epoch in which man was possessing blood purity and not writing). There is only one culture and it is structural, static, and interior; and there are exterior cultural objects, utilitarian or aesthetic, which have a significance for the man who produces and uses them and that perhaps have another meaning for future men who encounter and observe them. But the whole of all the cultural objects of a human community do not constitute its culture, they neither "live" nor "die"; they accompany it as long as it exists and alter if it evolves or they remain stable if the community stagnates or dies. By themselves the objects say nothing and that is why when an archaeologist unearths a village, of an unknown community, he must allocate part of his own cultural structure in order to *interiorly* reproduce the culture of the men who inhabited it. And this reproduction, according to the distance that it keeps with his own cultural premises, may or may not modify the structured assertions of his culture. Let us not forget that in the transcultural contact between different peoples, reciprocal modifications occur, like Greece-Rome, Spain-Mexico, etc. Thus, a quantity of buried cultural objects can never be a "dead culture" if men occupy themselves with them. And neither can they be treated as "objects of ob-

servation," in the manner of "natural objects," pretending to detach themselves from their human meaning; a meaning that has been restored in some way from the moment that the attention has been fixed on them. For the same reason it is not possible to objectify a historical fact by resorting to the artifice of declaring that it belongs to the past and therefore does not include us as subjects, since the paths that the subject travels in the cultural structure in order to comprehend the fact make it a current experience that affects and conditions us. It may be that an insufficient comprehension of the historical fact changes its original meaning, its truth; it is something that will unfailingly occur, to some extent, due to the influence of the pre-eminent cultural premises; but the historical fact will always affect us in its character of a "cultural fact," of human facture, and as such it will involve us as subjects of its plot from the very moment that we reflect on it. We will return to the double character of "historical" and "cultural" fact.

Lastly, we must emphasize that the cognitive-rational process we have presented so far prevents the complete apprehension of any natural fact or phenomenon given that, from it, the lost Ego will only obtain a cultural reconstruction, i.e., a rational synthesis. In most cases the process unfolds unconsciously and it is not noticed that the lost Ego is dealing with synthetic images, archetypally formed by the assertions of the cultural structure, which only keep a relative resemblance to the object of reference. But when one attempts "to investigate" a natural fact, for example: a phenomenon, then the difficulties arise and the rational insufficiency becomes evident. Part of these difficulties have already been considered; now we complete the concept.

Reason "knows" by a dialectical process; its means are: analysis and synthesis, i.e., deconstruction and reconstruction of the object under observation. For many reasons, which it would be too long to express here, among which are the sensorial insufficiency and a deficient biological development of the archetypal memory, *reason acts with greater precision in the decomposition than in the re-composition*. We have already critiqued the qualitative description and have qualified it as insufficient to apprehend the truth of the concrete object as a totality, i.e., its being. Let us now consider the most precise possible description of a phenomenon that is feasible to carry out by rational means. Theoretically one can completely describe a phenomenon, from the mathematical-physical point of view, establishing a system of differential equations in such a way that each equation contains a principal variable algebraically linked to all the other variables and expresses "the behavior" in time of a principal magnitude based on all the other magnitudes. (This example may be disputed, but it does not take away its didactic merit, which is important here, since we wish to clearly show

the insufficiency of the rational cognitive method, and we try to do so briefly. We do not ignore Heisenberg's objection [uncertainty] or others like it, which nevertheless can be overcome by using discrete mathematics). But, as we said, it is easier to disintegrate than to integrate: there is no way to integrate all the differential equations that describe a phenomenon and reduce them to *a single formula* that allows access to a complete vision of it. The most that is achieved is ordering the equations *in an algebraic structure* that is neither more nor less than the *abstract form of the cultural structure* of the phenomena: i.e., a representative cultural structure (or substructure) of the phenomenon in which the assertions have been replaced by mathematical variables and the pre-eminent cultural premises by differential equations. The problem is that no one can contain in his cultural structure a mathematical structure of infinite differential equations: and this system is needed in order to describe *a single phenomenon!* Not even the greatest mathematicians have achieved anything other than intuiting, in rare and fleeting ecstasies, the representation of some mathematical structures of less complexity than that which we have considered.

This proves the impotence of any rational method as a way to know reality: if it is not possible to apprehend a phenomenon, even when transformed into an equivalent mathematical structure, how much less will it be possible when starting from a few qualities to reconstruct the original object! But, what is worse, the analytical method is usually used for something more than just investigating phenomena: in effect, as we denounced in due course, it is not usual to distinguish a historical fact from a natural fact, and therefore one pretends to "investigate" the historical fact, rationally, separating its parts by analysis and then synthesizing, "a piacere," the past events in order to present an intentioned and often false plot of the actual fact. And this attitude is the greatest aberration, we can now understand, since the historical fact is also a cultural fact, i.e., an *essentially structured* exterior object, against which it is not possible to employ the tools of analysis and of synthesis to comprehend its reality.

Every cultural object is part of the cultural structure and, to a lesser degree, also a structure. The same does not occur with natural objects, of which their genesis and process escape us, and about which it is many times not clear to decide whether their form is sustained by a structure or some other type of organization or whether, perhaps, their matter possesses any organization at all. In such objects it is possible to apply the rational method with some success, just as the empirical science of the West demonstrates, and to extract knowledge. But a cultural object is essentially a structure and as such does not in any case allow the decomposition of its architecture.

In a structure each element is interdependent with the other members and with the totality. That is why it is not possible, as would be the pretension of rational analysis, to consider the separated part of the whole: on the contrary, in the structure, the whole conditions the part and determines its function. A cultural object, as a structure, is a totality only apprehensible as such. But such an apprehension is perfectly possible, unlike what occurs with the mathematical-physical structure of a phenomenon, because every cultural object comes from the cultural structure, i.e., from the human psyche.

Every cultural object is, in this sense, a mathematical projection because it has been projected, already structured, into the world from the cultural structure and, like the latter, constructed with simple and compound assertions, i.e., with mathematical principles. Thus, cultural objects, if they are recognized as such in the world, can be structurally apprehended after their introjection; but if, on the contrary, one attempts to analytically break them down, one will only manage to destroy the structures and in doing so definitively ignore their functions.

Now, a historical fact is, gnoseologically, a cultural fact: the cultural fact "par excellence" (one can consider the historical fact as a "past" cultural fact). Protagonized by the members of a community, it involves in its plot not only the universe of exterior cultural objects but also the neighbor. The historical fact, in its cultural fact characteristic, is, then, essentially structural.

We have already said that the analytical method is insufficient to provide certain knowledge of an exterior cultural object because of its structural condition and that it must be apprehended directly in the cultural structure, which is interior: it belongs to the psychic sphere. This means that, although the apprehension is realized with reference to the cultural object itself, the cultural structure brings to the consciousness a formed image that is materially independent of the exteriority of the object. An object apprehended in this way is essentially structural, because it is cultural, and in no way has it been divided by reason. Does the same thing occur with a structure that is comprised of a collection of exterior cultural objects: the historical fact, for example, insofar as it is a cultural fact?

First of all, let us see what class of structure the cultural fact is by establishing, for this purpose, a relationship of analogy with the cultural structure. Let us begin by denominating superstructure to the structure of the cultural fact and consider that its member "elements" consist of exterior cultural objects. The neighbor, in it, is effectively structured as an exterior cultural object. The superstructure thus becomes purely factual and comprised of cultural objects that fulfill a role equivalent to that of the systematic assertions of the cultural structure.

But between the cultural structure and the superstructure of the cultural fact there is no opposition but integration. In effect, there are two reasons for this: on the one hand, the superstructure surpasses the cognitive capacity of man insofar as it includes him as a member of its context, and, on the other, it possesses sufficient potency to capture the cultural structure of any individual and integrate it into its own existence. In other words: man, if he is an unconscious protagonist, acts as an exterior object participating in the development of the cultural fact; but as soon as he attempts to know, and directs his attention, not to the structure of the exterior cultural objects, but to the superstructure of the fact, then the cultural structure is confronted with the superstructure and the greater potency of the latter catches the former, also "exteriorizing it" and converting it into an active subject of its drama.

It is impossible, then, to know the true form of a superstructure and not precisely because of the limitations of rational inquiry. But "the form" that supports a superstructure is the "cultural fact" itself, which, and this we once again affirm, it will not be possible to apprehend *as an object of knowledge*.

It is not possible to apprehend the cultural fact before being apprehended by it; it is not possible to make it an object before it includes us as subjects of its drama. That is why it makes no sense to "temporally" distinguish cultural facts by the degree of potency that they possess to act upon us and to suppose that past, i.e., historical, facts are passive and, therefore, susceptible of being taken as objects of study or "investigation."

We have said that the superstructure of the historical fact possesses greater potency than the cultural structure of the observer and that is why the former is always current for the latter, trapping him as the subject of its drama. It can be asked, then, from where comes, to an external organization, "from the world," that tremendous potency, capable of integrating man into its own process: *from the collective psychoid Archetypes*. An answer that refers us to definitions "I," "II," and "III" to which we will expand after considering the commentaries made so far.

I. The Superstructure of the Cultural Fact

In Tome Five, the content of which consists of the section "Superstructure and Cultural Records," an in-depth and systematic study of superstructures is carried out. The present article, which deals with general aspects of superstructures, in order to complement the recently defined concepts of "exterior culture," "Age," "historical fact," "cultural fact," etc., can be considered as an introduction to the mentioned tome. Let us, then, make a summary of the principal conclusions drawn in the previous articles. In article "F"

we demonstrate the arbitrary manner in which modern Historiography uses the vocable "Age," which has been emptied of content so that it serves the purpose of indicating the intervals of time into which official History is divided. In article "G" we declare our intention of restoring to "Age" its ancient meaning and, to this end, we adopt a critical attitude toward the "rationalist mentality," culpable for most of the errors that are committed when one attempts to know the truth of a historical fact. We begin by remembering that in remote antiquity the concept of Age was not starting from man but from God. But we then clarified that the ancient "Gods," today remembered as myths, are in reality exterior Archetypes (psychoid), i.e., dominant in certain epochs in order to act on men and their environment. We then postulated three definitions (I, II, and III) of which, the first, was saying: "any historical circumstance is the manifestation of a psychoid Archetype upon mankind, in the framework of an external culture."

In order to comprehend these definitions in all their depth, we decided to demonstrate that the "historical fact" is usually confused with the "cultural fact," of which man is alien: it is not possible, we said, to take the "historical fact" as a mere "natural fact" and make it the "object" of investigation. Why? Because the historical fact includes man in its form as a concrete support and not only prevents it from being "alien" (as with respect to the natural fact) but it manifests itself "always current" for its attention, independently of the chronological time in which such fact has occurred.

Finally we return to the "historical fact-cultural fact" identity, but now we see that the cultural fact is *essentially structured*, with which the historical fact is also structured. But the cultural fact is factual and includes in its structure the exterior cultural objects and the men who manage to integrate its potency; it is, rightly, a "superstructure." That is why we were asking: where does the potency that it possesses come from, to an "exterior" superstructure, proper to the "world"? And we got the answer: from the psychoid collective Archetypes. Let us now extend this answer by resorting to the analogical comparison between the cultural structure and the superstructure.

In the First Part, in the article "The Myth and the Sacred Symbol," we saw that, when the emergence of the sacred symbol, of the interior myth, takes place in front of the lost Ego, the former "will try to unfold its process over the latter, involving it as an actor and not as a mere spectator." This occurs because the sacred symbol is referred to the conscious subject, which sustains the fantasy; and because of its metaphysical extension, its participation of the universal Archetypes ensures it sufficient potency to anesthetize the conscious subject and phagocytize it. If the subject lacks sufficient volitive energy to suppress the retention of the sacred sym-

bol, the latter, like a true Archetype, *will capture* it and make it the object of its manifestation, attempting to develop itself until reaching entelechy. In summary, *the emergence of a sacred symbol in the consciousness tends to alienate the attention of the lost Ego during the entire process.*

This process is analogous to the emergence of a psychoid Archetype in the exterior world, in the Demiurge's sphere of world meaning, an event that is denominated "cultural fact." Synthetically: the emergence of the sacred symbol in the psychic structure of the Paśu is analogous to the cultural fact in the exterior world. And, in the same way that the sacred symbol "tends to alienate the attention of the lost Ego throughout its process," the psychoid Archetype will attempt to capture and integrate the exterior observer into the superstructure of the cultural fact. The cultural fact, of course, is the "form" that contains a superstructure of cultural objects and men.

The Archetype of the cultural structure, or interior myth, possesses "passive potency" and, in order to emerge, needs additional energy, which is provided by reason as a response to the reflection of the lost Ego; because of reason the Archetype becomes "disengaged" from the semic structure of the design, just as was explained in the First Part. Analogously, the psychoid Archetype of the archetypal plane, or Myth, also has only "passive potency" and requires, for its manifestation, additional energy, which is brought from the "universal-collective unconscious," i.e., from the "deep astral plane" (region B, Fig. 39), by the whole cultural community. It is the action of the community, by making use of an object that represents the sacred symbol as a collective cultural object, which provokes its manifestation and "disengages" it from the Cosmic Plan in which it was structured.

When a psychoid Archetype is actualized in a superstructure, the latter does not remain still but, on the contrary, shows itself animated by a determinate movement. The form, i.e., the cultural fact, evolves toward its maximum perfection, which is also the closest possible approach to the "archetypal form"; that is why we call "entelechy" the "final form," which is the Archetype itself, toward where the evolution of the fact tends. But the form is sustained by the superstructure, so that it is in it, in each one of its elements: cultural objects and human community, that the psychoid Archetype is developed and concretized.

In this evolution the Archetype puts into play an enormous quantity of energy, which constitutes the very "reserve" of the community (energy taken from the "collective soul") and that is transformed and channeled into the superstructure.

It is now understood why we were affirming that the "greater potency" of the superstructure was capable of capturing the cul-

tural structure of an observer and integrating it into its own existence. The energy that impulses the development of the cultural fact is of a higher degree to the human, i.e., to that of the individual man, because its origin is collective, it comes from that “greater potency” that the superstructure possesses. The cultural fact evolves toward its entelechy but progressing instant by instant in different concrete realities. If a man “does not participate” in the cultural fact, an impossible hypothesis as we will see, and confronts its reality by taking it as an object of knowledge, he will attempt to rationally reduce concrete reality by abstracting certain eminent qualities. We already explained that one cannot apprehend a superstructure, nor any structure, by using the analytical-rational method, going from the concrete to the abstract. But the problem here is not that man, the objective “observer” of the superstructure, obtains an erroneous concept of it but that, by that very act of observing, he becomes one more element of the superstructure, through which the evolutive impulse of the psychoid Archetype is channeled.

The cultural fact is developing, impulsed by a great potency, *whether the observer notes it or not*, and in that march toward entelechy, the superstructure *takes what is necessary for its perfection and rejects that which is useless or opposed to it*. Except in the case of the awakened Virya, which will be rejected because of his opposition, all men *are necessary* for the evolution of the fact as long as they participate in it. But to be “an observer” is to already participate, as a witness, and that is why all the potency of the superstructure will be concentrated in order to achieve its integration. This is not difficult because when “observing” (the cultural fact) the “cultural structure” of the observer and the superstructure are confronted, producing what the Psychosocial Strategy denominates “*capture*,” i.e., the integration to the evolutive process of the cultural fact.

Naturally, in a cultural fact, unconsciously participate one or several men, who are definitively those on whom the psychoid Archetype feeds in order to unfold itself; here we will not deal with the multitudinous case of the superstructure because it is studied in great detail in our work *Treatise on the ⚡ Psychosocial Strategy*, within the theory of gregarious phenomena, and because the case of the “observer” captured by the superstructure is highly didactic to demonstrate the fallacy of considering “exterior culture” as an “object of knowledge”: as we will see in Tome Five, the only way to obtain “true” knowledge of an exterior culture is by consulting the cultural Records, for which it is necessary to have the *faculty of anamnesis*; a faculty proper to the Hyperborean Initiates that the Order of Tirodal Knights teaches to develop. The concept of cultural Record is explained in the fourth and fifth tomes.

Why, then, is the capture produced? Answer: because when the “reason” of the observer explores the superstructure it discovers in it its own projections, i.e., it “sees” in the exterior world things of its interior (unconscious) world. But these projections do not occur accidentally but *are sought* by the psychoid Archetype by adequately disposing the superstructure to receive the convenient images. If the observer believes he sees that the cultural fact develops according to his own inner processes, he will voluntarily integrate himself into the exterior process or, which is the same thing, he will weaken his will of opposition. We will ask ourselves how is it possible for the observer to see that which suits the evolution of the psychoid Archetype and not something else? We will try to explain it by means of a metaphorical figure. Let us imagine a mosaic in which are arranged, one next to the other, in no order, the images of all the personas that we have known in our life. It would undoubtedly be an enormous picture, let us suppose it is about a thousand square meters. Imagine, again, that such an enormous mosaic is vertically standing behind us and that we cannot turn around to look at it. We can only resort to using a small mirror, which will reflect back a portion of the mosaic for it being too large and we being too close to it. Well, with things as they are, it will be enough *to modify the position of the mirror* in order to obtain the reflection of each one of the faces of the mosaic. But among so many personas represented there, there are some that we love, others that we hate, others that hate or love us, those that arouse pity or rancor, etc.; i.e., the personas that we have known in our life are not only memories, but, associated to their image, there is an affective charge that is made evident by the evocation. That is why when moving the mirror we see a face that makes us smile and then another one that we do not want to remember, and a third for which we shed a tear, and then, perhaps, we return to the one that made us happy and we stop for a long time on it, or, if we have not yet found it, we will move the mirror and we will look around the mosaic *seeking* the most beloved face.

Within us there are always things that we want to see, feel, or do and others that we try to deny or hide. In order to trap ourselves, we only need to face the reflection of our own desires. The psychoid Archetypes “orient” the superstructures (as if they were the mirror of the metaphor) so that they reflect that which we unconsciously wish to see (the process of our own interior Archetypes) before which (as in front of the faces that were bringing smiles and love to us) we will remain *trapped for a long time*.

The metaphor has shown us in what way the capture is *initiated*: a reality *oriented* to reflect the interior expectations and the effective projections of the observer; subsequently: the attraction of the exterior illusions that we believe to discover are realized in the

cultural fact. This is, however we look at it, an authentic violation of the psychic intimacy of the observer and of its subsequent submission to the evolutive process of the superstructure, i.e., to the Great Deception, to Maya: "the illusion." That is why we said, some pages ago, that "the greatest potency" of the superstructure was capturing the cultural structure and integrating it into its process, "*exteriorizing it.*"

Once man has been incorporated into the exterior process, the psychoid Archetype will nourish itself with its own energy and will determine his behavior within the formal limits of the cultural fact.

What chance does the man have of avoiding capture? Very few. In the state of the lost Virya, it is very unlikely that he will succeed in escaping the archetypal processes of which the reality of the exterior world is comprised. That is why the Siddhas try to awaken the Minne, the blood memory, by inducing the Song of A-mor, and procure, through various strategic means, to destroy the superstructures that include the Hyperborean lineages in their evolutive processes. For the Hyperborean Initiate, the process of the psychoid Archetypes has a specific name: *drama*; and its final perfection, its entelechy, is perceived as a *catastrophe*. The lost Viryas who participate in a cultural fact do so as actors in a drama whose plot is unknown and transcendent. In other words: the form of the psychoid Archetype, the concrete manifestation of which is the superstructure of the cultural facts, constitutes a "*dramatic plot.*"

We already said, repeatedly, that it is not possible to put cultural facts under objective observation without running the certain risk of being trapped and integrated into the process of the superstructure that sustains it. Now we can add, given that we have qualified the process as "dramatic," that "in the cultural fact a drama unfolds of which it is not possible to be a spectator."

In effect: the Archetype develops in the superstructure and its potency aims at the entelechy of the cultural fact, i.e., at the catastrophe; in that process "it takes what is necessary in order to reach its perfection" by incorporating into the drama all that which is in "*cultural relationship*" with the superstructure, that is: all that which "knows" the cultural objects of the superstructure by identification with assertions of its own cultural structure. This concept makes it possible to define a "radius of action" or sphere of influence of the psychoid Archetype from the two basic elements of which the superstructure of the cultural fact is comprised: the "cultural objects" and the "man" (lost Virya). There, wherever a "cultural object" is recognized, will always be a plane of action for the psychoid Archetype, which will incorporate the observer as an actor in its drama: forming a "superstructure" and a "cultural fact."

We see, then, that for the process of a psychoid Archetype there is a temporal prescidence: only cultural objects and culturizing

subjects are required, i.e., men provided with a “cultural structure” for whom the mentioned objects are identifiable. Hence, past events can return to be repeated, making themselves “current,” from the very moment in which a “cultural relationship” is established with an observer, i.e., with someone who suffers the illusion that a cultural fact can be the object of his observation. A historical fact, i.e., a past cultural fact, will always be able to incorporate a man as the subject of a drama. This being so, where does the potency necessary for this come from?

We have said that in a superstructure, capable of “capturing” a man and incorporating him into its process, the potency comes from the psychoid Archetype toward which entelechy it evolves. But a superstructure is factual, concrete at each moment of its unfolding; the potency that gives actuality to the cultural fact is clearly noticed in the dramatic change that is manifested in the fellow man, the unconscious actor (like ourselves) of a transcendent and inapprehensible plot. This prodigious potency, which develops in an irresistible manner as a “force of destiny” or the “direction of the drama of life,” it is acceptable that it comes from a “dominant” psychoid Archetype in the present moment, since we can verify it in the “dynamic of the cultural fact,” of “this” cultural fact in which we are included as active subjects. But, from a past fact, it is not noticed with much evidence how there can be sufficient potency in a “devalued” psychoid Archetype, transformed into a “myth,” in order to capture an observer and incorporate him into its drama. However, it is an illusion produced by the excessive dependence on the temporality of the exterior world, by the synchronization of the biological clocks of the microcosm with the time of the macrocosm, which translates into an artificial exaltation of the “present” as the temporal support of the consciousness: hence the lost Ego is always “present consciousness.” In reality a psychoid Archetype that was dominant in the past, and of which process gave rise to a historical fact, has not vanished into nothingness, just because it has *once* reached entelechy in History: to think that would be like assuming that that corn plant, the germination and growth of which we have observed, will not be able to return to be repeated after its evolutive process has been exhausted. But we know that this is not so and that, in nature, life repeats itself following the cycle of the formative process. In this sense the psychoid Archetypes of a superstructure do not differ from those that sustain the natural forms and both *cyclically* attempt to manifest their process and evolve toward the concretion of the entelechy.

A psychoid Archetype never dies. If “it disappears” from sight (that is: from the collective consciousness) it can be due to two causes: either it indeed continues acting but at an unconscious level, or it has actually lost its effectiveness to act; the latter means

that it will remain on the archetypal plane until the moment in which a human community vitalizes and incorporates it into its process. But a “sleeping” psychoid Archetype, a myth, is a germ that procures to develop at all times and that is why the contemplation of historical fact is not possible, in order to “study and know it” objectively, since it immediately incorporates us as subjects of its drama. Of course, this capture does not mean that the historical fact will be repeated *just like* in the past moment in which it occurred; for that, it would be necessary that nothing had changed, for example, that all the cultural objects and the same climax of that fact that we are evoking were there. This is not how a psychoid Archetype manifests itself. Just as no kernel of corn is the same as any other, but does not for that reason cease to be corn, the forms that the produced facts acquire by the same Archetype, in different historical epochs, allow for a certain degree of variation, not essential or structural but formal. The cognitive relationship established with the psychoid Archetype of a historical fact, even if it is not enough for it to totally develop, *is nonetheless sufficient for it to develop to some extent*. And that development, that potency that begins to flow into us when we “comprehend” the dramatic plot of the historical fact, implies the capture and inclusion in a superstructure, in the same way as if we had observed an apparently “more actual” or “present” cultural fact.

J. The Double Origin of the “Golden Age”

We can now return to definitions I, II, and III. Applying the concepts that we have seen up to this point, we can better understand what we meant by: I - “any historical circumstance is the manifestation of a psychoid Archetype upon humanity, in the framework of an external culture.” We could also add: “The historical fact is the concrete form that a superstructure of men and cultural objects acquires during its evolution toward the entelechy of the psychoid Archetype.” A Historical Age is thus not a simple period of time between eminent facts, such as the official History wants it, but “the evolutive process of the Manu Archetype.” This psychoid Archetype, which acts on the whole of humanity, takes thousands of years to develop and is the true “force of History,” the ultimate dynamic of every cultural fact. Under its enormous mantle are sheltered other lesser orders of collective Archetypes. Such Archetypes may manifest themselves in various facts, but *all the facts* keep among themselves a structural relationship called *macrostructure, age, or yuga*; the macrostructure (of all cultural facts) is a concrete form of the Manu Archetype.

That Archetype is so potent that the beginning and the end of its process is accompanied by tremendous modifications on the

terrestrial surface and by an “evolutive leap” in the humanities that populate it. This means that there is a *telluric* influence of the psychoid Archetypes in relation to human evolution. However, this relationship will only be defined in Tome Twelve, when the concepts of “microclimate” and “psychoid island” are explained, without which it is not possible to comprehend the *geochronic* effect that the Earth exerts on the different ethnic groups and the reason for the ancient strategic migrations of the Cro-Magnon men. When we exposed the method of the “genetic key,” used by the Traitorous Siddhas in order to favor the spiritual enchainment, we said that “it is based on the Maithuna between a member of the human species, from which peoples and nations will descend, with a Traitor Siddha incarnated in an actualized body of the Manu Archetype.” This affirmation exclusively refers to the method used by the Traitorous Siddhas to genetically “adjust” the different races: for this purpose they precipitate the entelechy of a human Archetype and, momentarily incarnating themselves in that body *type*, they dedicate themselves to copulate with members of the race that they intend “to evolve,” a task for which they have always demonstrated a special predilection. [In the sixth, seventh, eighth, and thirteenth tomes, sufficient information will be provided so that this concept will be clearly comprehended by the Chosen Ones.]

Of course, we cannot develop a schema of the Planetary and Solar Hierarchy here because of the extension of the text that this would demand of us and because our objective is to expound the Hyperborean Wisdom, i.e., the gnostic science that reveals to the captive Spirit the way to liberate itself from material chains, and not wasting time in commenting on the infamous work of the Demiurge. But it is worth remembering that the Earth forms part of an “evolutive chain” as do the other planets of the Solar System, all of them being included in a Plan of Evolution (Colossal Archetype) conceived by the Solar Demiurge or Solar Logos. However, in these articles, when we refer to the Demiurge, we generally do so thinking of the Planetary Logos or Sanat Kumara. The Manus depend on him: the “seed Manu” that is the “idea” of the Earth with its seven kingdoms, which He evolutively impulses in their development. Then there is the root Manu, which is the Archetype of a humanity, including its races and sub-races. There are also Manu Archetypes of a “root race,” etc.

As we have already said many times, the Demons of the Hierarchy claim that “evolution,” according to the Plan, produces an undeniable progress in the “incarnated egos.” The fulfillment of the archetypal patterns is a true entelechy and, that is why every man who has passed a certain number of incarnations, subjected to the Karmic laws, must transcend the human and pass to the “superhuman” or adept level, i.e., to form part of the Hierarchy. Just as we

will see further on, the synarchic Strategy aims at valuing the future and obscuring the past; said objective, which in many cases is shown in apparently vain and superficial attitudes, has in truth deep metaphysical roots: in the future are the entelechies of all the Archetypes and, consequently, human perfection “by evolution” toward a Manu Archetype.

However, against this idea, was opposed, from remote times, the concept that, as the Ages were passing, man was devolving and falling more and more into the mire of matter. For those who were of this opinion, life was constituting a “drama” and the future, a “catastrophe.”

It is easy to notice that such a concept comes from the Hyperborean Wisdom and that it is not simply a “contrary idea” to the Plan of Evolution, but the product of gnostically perceiving, with the blood, the tragedy of the Spirits enchained to the evolution of the psychoid Archetypes. Such a perception corresponds to an intuition of the divine origin of the Spirit and to the certainty that every subsequent time represents a decadence; the loss of a state of primordial divinity.

This concept of spiritual “fall” and “loss” of divinity is clearly Hyperborean and very ancient. But, with the passing of the millennia, said concept was made exoteric and gave rise to different mythological figures in which the ancient perception of the primordial Origin is nevertheless clearly recognized. The principal of these figures is that of the “Golden Age” where the “eternal Spirit” has been humanized and imagined inhabiting a Paradise or Eden. But even so, as exoteric as this image is, it is the ancient Hyperborean concept and should be recognized as such. Subsequent degradations conceived of four “Ages,” each one more decadent than the previous, just as can be read in the major Greek classics (Homer, Hesiod, etc.). The Roman poet Ovid, who lived in a late epoch (43 BC–17 AD), gleaned from the Greek tradition the following:

THE FOUR AGES

“The *Golden Age* was first, a time that cherished of its own will justice and right; no law. No punishment, was called for; fearfulness was quite unknown, and the bronze tablets held no legal threatening; no suppliant throng studied a judge’s face; there were no judges, there did not need to be. Trees had not yet been cut and hollowed, to visit other shores. Men were content at home, and had no towns with moats and walls around them; and no trumpets blared out alarums; things like swords and helmets had not been heard of. No one needed soldiers. People were unaggressive, and unanxious; the years went by in peace. And Earth, untroubled, unharried by hoe or plowshare, brought forth all that men had need for, and

those men were happy, gathering berries from the mountain sides, cherries, or blackcaps, and the edible acorns. Spring was forever, with a west wind blowing softly across the flowers no man had planted, and Earth, unplowed, brought forth rich grain; the field, unfallowed, whitened with wheat, and there were rivers of milk, and rivers of honey, and golden nectar dripped from the dark-green oak-trees.

"After Saturn was driven to the shadowy land of death, and the world was under Jove, the *Age of Silver* came in, lower than gold, better than bronze. Jove made the springtime shorter, added winter, summer, and autumn, the seasons as we know them. That was the first time when the burnt air glowed white-hot, or icicles hung down in winter. And men built houses for themselves; the caverns, the woodland thickets, and the bark-bound shelters no longer served; and the seeds of grain were planted in the long furrows, and the oxen struggled groaning and laboring under the heavy yoke.

"Then came the *Age of Bronze*, and dispositions took on aggressive instincts, quick to arm, yet not entirely evil.

"And last of all the *Iron Age* succeeded, whose base vein let loose all evil: modesty and truth and righteousness fled Earth, and in their place came trickery and slyness, plotting, swindling, violence and the damned desire of having. Men spread their sails to winds unknown to sailors, the pines came down their mountain-sides, to revel and leap in the deep waters, and the ground, free, once, to everyone, like air and sunshine, was stepped off by surveyors. The rich Earth, good giver of all the bounty of the harvest, was asked for more; they dug into her vitals, pried out the wealth a kinder lord had hidden In Stygian shadow, all that precious metal, the root of evil. They found the guilt of iron, and gold, more guilty still. And War came forth that uses both to fight with; bloody hands brandished the clashing weapons. Men lived on plunder. Guest was not safe from host, nor brother from brother, A man would kill his wife, a wife her husband, stepmothers, dire and dreadful, stirred their brews with poisonous aconite, and sons would hustle fathers to death, and piety lay vanquished, And the maiden justice, last of all immortals, fled from the bloody Earth."

In this account by Ovid, and in others like it, there has been a desire to see the memory of human prehistory and the confirmation of the glaciations, which is not entirely wrong. But, under the mantle of myths and legends, one clearly notices the indicated concept: at the beginning a Golden Age, which is a degraded idea of the "Origin," and then three "Ages," Silver, Bronze, and Iron, in which man increasingly accentuates his spiritual decadence. And this concept, underlying the shell of the myth, is distinctly Hyperborean, just as we said.

In India, so culturally castigated by the “Masters of Wisdom” of Chang Shambhala, a solution to the evident fall of humanity into materialism has been given by means of the incorporation of the four ages into their eternal cycles of return. The “Ages” are *Satya Yuga* (Golden Age), *Treta Yuga* (Silver), *Dvapara Yuga* (Bronze) and *Kaly Yuga* (Iron); it is clear that these four “Yugas” or “Ages” form a *Chatur Yuga*, which returns to be eternally repeated in the different manvantaras or periods of manifestation of the Demiurge. The “fall” is here justified in order to facilitate new Karmic “increases” within the sinister Plan of Evolution, which has its concrete expression in the Manus or psychoid Archetypes. But it is only a cultural maneuver of the Masters of Chang Shambhala, those who have sown confusion in the Hyperborean traditions of the ancient Aryans: the “fall” is true and there is no person who has survived the “nights” that follow the “Days of Manifestation,” be they Yugas or manvantaras, when the Demiurge, like a horrifying monster, reabsorbs the famous “material creation” into His substance

The concept of Kaly Yuga, the esoteric equivalent of the Aegean Iron Age, will have particular importance for us, which we are going to expound in Tome Twelve according to the Hyperborean Wisdom. We will only add, here, two words about the “Golden Age.”

As we said, the “Golden Age” is an exoteric figure, founded on the perception of the Hyperborean Origin of the Spirit. But perhaps it is worth clarifying why in different civilizations the image of the “Earthly Paradise,” which is an immanent idea, always appears linked to said imitation of the “Origin,” which is a transcendent idea. 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 Parsees, etc. Here the following Hyperborean criterion must be adopted: 1º. “The Fall” of the primordial man, and all the myths that allude to it, refer in a distorted way to the enchainment of the eternal Spirit to matter; its captivity and slavery to the work of the Demiurge. There is, then, a veiled reference to the “Origin.” 2º. The “Earthly Paradise” is a memory of the Paśu. In effect: when the Siddhas enter the Solar System, they encounter on Earth a hominid, the ancestor of the Paśu, which was all that the Demiurge and His Devas had been able to achieve after millions of years of the Manu’s “evolutive unfolding.” But this miserable creature, which perhaps why it was not evolving, was in a true “paradise,” happily enjoying and under the care of the Devas. After the Treason of the Siddhas, because of the genetic key, the Paśu began to “evolve” more quickly due to the contribution of the Hyperborean lineage and the captivity of the Spirits coming from Venus. However, in their genetic memories the memory of that Era of complete happiness and total idiocy was preserved. As we were

previously affirming, “the Hyperborean Spirit is necessary in the Demiurge’s Plans because the former is a maker of culture”: it is enough to observe the qualitative and formal richness of the myths of the Golden Age in order to prove it. In such cultural hybrids the primitive, animal images of the Paśu have been transformed until adopting a “mythical,” i.e., archetypal form thanks to their “adaptation” to the superior standards of the Hyperborean Race. Only in this way can there be “evolution”; when a cultural structure is capable of containing assertions (symbols) that make possible the process of the psychoid Archetypes. In the “myths” of the Golden Age, better than in any other, that double content, which is the basis of “culture” (and the proof of the Treason of the Siddhas of the Dark Side) may be ascertained: a genetic memory of the Paśu (the “Earthly Paradise”) and a blood memory of the Hyperborean Spirit (the “Divine Origin”); their “combination” gives the various myths about the Golden Age.

K. The Actual Situation of the Lost Virya

In the First Part we studied the twofold objective of the Paśu’s finality: the “microcosmic” objective aims at developing the conscious sphere of the Paśu, since this ensures “the macrocosmic objective,” which proposes to “place meaning on the entities,” “to produce cultures that preserve the ontic meaning.” With reference to the microcosmic objective, we advanced considerably in the description of the conscious sphere and the conscious subject, and demonstrated that the lost Ego is alien to the Paśu, that its presence in the entrails of consciousness obeys the enchainment of the Spirit. We thus explained what a Paśu is and what a lost Virya is, and showed how the latter, because of his strategic confusion, is usually given over to complying with the microcosmic objective of the Paśu’s finality. On the macrocosmic objective, although we have constantly referred to it, we did not advance much in its elucidation for lack of complementary microcosmic concepts, necessary in order to duly pose the problem. But such concepts have been defined to a great extent in this section, often by means of the application of the comparative method between micro and macrocosm. We are now, then, in a position to situate the lost Virya in the exterior world, to ascertain his behavior within cultures tailored to the macrocosmic objective of the Paśu’s finality. And this possibility is important because such are the “immediate determinations” that condition the lost Virya in his worldly actuality: from within these cultures, from the heart of a synarchized and Judaized society, the lost Virya must set out in search of his spiritual liberation. That is why “the awakening” that we propose here, based on “a permanent attitude change of the lost Ego,” i.e., on an “interior change,” also re-

quires, in order to be effective, a corresponding “exterior attitude”; an attitude that can only be adopted if the macrocosmic objective is fully comprehended, if “the actual situation of the lost Virya” is assessed with exactitude, i.e., frankly speaking, “if the lost Virya understands what he is involved in.” [Among the “lost Viryas” are the Chosen Ones of the Order of Tirodal Knights.]

In order to evaluate in general terms the actual situation of a lost Virya, it is necessary to consider that he is habitually integrated into various superstructures: this consideration is always valid except in the case in which the Virya participates in a racial Mystique. The principal one is the *superstructure of the familial fact* from which almost no one escapes; in tome nine an individual method will be set forth, denominated the Family Test, which enables each one to evaluate the degree of dependence that ties him to the familial Archetype and indicates to him if he is in a position to opt for a tantric path of liberation.

With certainty, apart from this, the lost Virya can be integrated into many other superstructures of cultural facts, which he will have to observe and comprehend in order to unchain himself or to avoid capture. Naturally, the lost Virya is skeptical, believes to be free, and denies or ignores the existence of the superstructures: that is why accepting their existence, even if one only has an intuition, is already a first gnostic step. And it is important to understand this: he who accepts the existence of superstructures, and struggles to comprehend them and avoid being captured by them, *is in reality liberating himself from karma*. In truth, superstructures constitute the dramatic plot of Karma: *the integration of the Virya into a superstructure dramatically offsets, on the spot, certain archetypal disequilibriums caused by past events; such energetic compensation, which is experienced as dramatic, is denominated “karmic.”* It is the “reaction” of the exterior world, through its dramatic capture and integration into a superstructure by a past “action” protagonized by the Virya.

Hence true freedom, ontic autonomy, is obtained only by accepting the existence of the superstructures and not by presumptuously denying or ignoring them. However, he who not only accepts but also knows and studies the superstructures will surely be on the way to becoming an awakened Virya, since such a comprehension will oblige him to maintain a permanent state of alertness and to develop a Strategy in order to avoid capture. And, to the extent that he becomes independent of the psychoid Archetypes, that he acquires ontic autonomy, exterior freedom, the lost Ego will be strategically reoriented toward the Selbst: then the possibility of spiritual unchainment will be made evident.

But such an exterior attitude, resolute to avoid the action of the superstructures, can only come from one who has first adopted a

“luciferic graceful” interior attitude, for only in this way is it possible to have sufficient volitive energy in order to resist the pressure of the exterior world, the force of the Great Deception, the submerging potency of the Terrible Secret of Maya.

In summary, the actual, characteristic situation of the lost Virya is the integration into the superstructures of cultural facts. Dramatically incorporated into the exterior plot, the Virya fulfills the macrocosmic objective of the finality to the highest degree, since the meaning that he places on the world is that which the Demiurge appreciates the most. In other words, in his dramatic performance the Virya expresses an *intense* meaning, which has the dimension of pain, and which is in reality comprised of two forces denominated *love and hate: the pain*, which the Virya puts into a cultural fact that dramatically includes him, *is analogous to the first intention that directs an “I” symbol toward the consciousness* (see Figures 21, 22, and 23). In an emerging I symbol there is a “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*. But this pain, which gives direction to the cultural fact, is comprised of two basic references (in reality they are seven), one emotional (hatred) and the other rational (love), analogously to the first intention of the emerging symbol.

In article “C” we were asking: “What event of the exterior world is analogous to a ‘relief’ on the horizon of continuous signification? Answer: when an event clearly stands out in the continuous passing of History, it is said that it constitutes a historical fact, i.e., a past cultural fact; the historical or cultural fact, in the structure of external culture, is analogous to the manifestation of an I relief in the cultural structure.” But, “being that a relief such as I is a symbol formed by the manifestation of one or more ‘archetypal symbols,’ should we infer from it that, analogously, the historical or cultural fact is the manifestation of a psychoid Archetype? Answer: in effect, every historical fact is the manifestation of a psychoid Archetype, or Myth, in a determinate cultural space.” Now we can complete this analogy by adding that the cultural fact, as an I symbol emerging in the consciousness, is *directed* to the consciousness of the Demiurge, i.e., to the conscious sphere of world meaning (D), guided by its *first intention: human pain*. The “pain,” or first intention, is an energetic note of the cultural fact.

We see, then, that the Consciousness of the Demiurge is nourished by human pain and, what is more appalling, that human pain is necessary, *absolutely necessary*, for the very evolution of the Demiurge; let us remember the conclusion stated in article "D": "the macrocosmic objective of the Paśu's finality, to construct external cultures, to place meaning on the entities, *contributes to the evolutive development of the 'consciousness' of the Demiurge*. Such a Consciousness of the Demiurge grows according to the World Meaning, by the significant emergence of cultural facts, analogously to how the conscious sphere of the Paśu grows by effect of the emergence of conscious representations." Whoever comprehends this necessity for pain that there is in the Demiurge's essence of the world will verify that it is utopian to hope that someday pain disappears from human life. On the contrary, pain and suffering will permanently increase, parallelly to cultural progress. And the Demiurge, by himself, will never do anything to revert this *present situation of the lost Virya*.

But human cultures, at this stage of the Kaly Yuga, are either already dominated by the Synarchy or are on their way to being so very soon. And from such a formidable Concentration of Power, the liberal, Zionist, or Marxist doctrinaires announce with contagious certainty a better and better world, with greater social justice, without classes, without diseases, with permanent peace, etc. What can be expected from such promises? Answer: Nothing. At most some variant of the Deception, but never a real plan intended to put an end to pain, to produce a constant state of social joy, just like, for example, the program Kraft durch Freude (KdF), "Strength Through Joy," of the Third Reich. But it is natural that this occurs since behind the Synarchy, in any of its tactical wings, are the Traitorous Siddhas, i.e., the extraterrestrials responsible for the spiritual enchainment, who genetically mutated the terrestrial animal-man in order to "accelerate its evolution" and in doing so elevated the pain of life to unbelievable levels. They, and the Hebrew "Sacred Race" that represents the Demiurge on Earth, will never allow man to stop suffering, because pain, which directs the meaning placed on the entities toward the Demiurge, constitutes an essential reference for the dynamic of the horrifying material Universe.

It will now be understood why the Hyperborean Wisdom affirms that the principal source of human pain, i.e., *poverty*, will never be banished from cultural communities by any synarchic system of government and that, on the contrary, communists, democrats, liberals, social democrats, socialists, republicans, Christian democrats, etc., will do everything possible to increase it, although concealing, of course, their true plans. Only a society charismatically organized around a leader or Führer, in the framework of a Mystique, will be able to become independent of the collective karmas, of the cultur-

al superstructures animated by the Demiurge's psychoid Archetypes, and build a society not founded on the pain of its base. It is clear that such a society, like the Third Reich, does not contribute at all to the plans of the Synarchy and constitutes an affront to the Demiurge and His Hebrew Sacred Race; such a society, therefore, must be well prepared and ready to sustain the inevitable Total War that it will wage against the Enemy.

The terrible vision of the exterior world that we show here is that which every lost Virya must somehow glimpse. If this does not occur, if the Virya believes that the material Universe is not intrinsically evil, or has faith that someday evil will be eradicated from the world, that poverty will end and man will be happy, it is a sign that the veil that covers his eyes is too opaque: the Hyperborean Wisdom denominates it the poetic veil, the veil of Deception, the veil of Maya. With such a veil, we emphatically affirm, it will not be possible for the Virya to orient himself toward the Selbst: rather he will be irremediably lost in the Terrible Secret of Maya. But if the Virya comprehends what we say here, and intuits it to be true, then he will be able to continue deepening into the essence of the Deception, procuring to liberate himself from his integration into the exterior culture and preparing himself to pose the defiance of the Return to the Origin, which will be carried out in the right Kairos, when the Honor of his graceful will indicates it.

Finally, and this must be clearly seen, the "actual state of the lost Virya" is the following:

Internally: he possesses a "lost Ego" submerged in the conscious subject, i.e., almost permanently temporalized. However, he is capable of fleetingly intuiting the Spirit, its eternity, its infinity. . . and wishes to reach it, but without knowing toward where one must seek. He ignores, of course, that the search for the Spirit, which must begin with the Selbst or the focal point of gnostic reflection, can only be successfully undertaken if one starts from an "essential hostility"; and he ignores it because the synarchic Strategy and the Jewish culture have convinced him that "there is nothing more opposed to the Spirit" than "hostility" or any other form of enmity or contrariety toward the "Work of God," i.e., toward the Demiurge's demented and nefarious Universe. That is why, because of such an essential deception, the Virya habitually does not find the Spirit, since instead of looking for a God, which is his Hyperborean Spirit, he gives himself over to chasing a caricature with crutches, the vile illusion of a sweet and asexual little Spirit that declaims sacred canticles around the Throne of Jehovah. This repugnant spiritual creature is that which some lost Viryas, and other mindless ones, believe to be or would like to be someday, "after death," or the "Day of Last Judgment," etc., We will have to convince the Viryas, then, that the Hyperborean Spirit belongs to a warrior race and that hos-

tility toward the material world is the principal quality of its essence.

Externally: the lost Virya is habitually integrated into the superstructure of the familial fact and actively participating in cultural facts of different classes. His present external state depends, then, according to a rigorous karmic balance of the process of the psychoid Archetypes that animate the superstructures. But of such psychoid Archetypes, which keep him subject to the superstructures that they sustain as the context of the exterior world, the lost Virya is ignorant, he is “as in a dream,” i.e., he is “asleep” to these metaphysical realities. And to make matters worse, the meaning that he expresses in the world, meaning placed on the entities with the force of pain, is the light that illuminates the Consciousness of the Demiurge: light, energy, external force, which is also love, hatred, suffering, internal pain, indispensable for Him to experience the pleasure of the Creator, the joy that provides the “subsequent discovery” of the Work. The lost Virya, here in no way different from the Paśu, is he who “values and increases the value” of the work of the Demiurge, who puts new meaning into the entities of the world by projecting cultural objects and constructing exterior cultures; such an attitude represents the Good and constitutes a direction, a moral course, toward which evolution points: with the course indicated by human pain, which is an underlying intention in the meaning, History progresses toward the entelechy of the cosmic Plan, toward the Pralaya, toward the final perfection of the Archetypes that were proposed by the Demiurge at the beginning of the manvantara.

The present state of the lost Virya, his actual situation, shows us that “the awakening,” i.e., the step prior to spiritual unchaining, is an external and internal task, a strategic movement of great precision, a leap taken with absolute certainty at the right Kairos. The awakening, thus described, is identical to the “individual act of war of the Virya”; a blow of supreme valor that he can unleash upon the Enemy by anyone who comprehends, and follows, the way of Strategic Opposition explained in this book of *Fundamentals of the Hyperborean Wisdom*.

SECOND TOME: THE SACRED SYMBOL OF PAŚU

A. Graphic Analogy of the "Law Of Evolution"

To avoid any possible confusion about the purpose of this section, synthesized in the title of the epigraph, it should be made clear from the outset that it *does not refer to a particular symbol that could "be sacred" for the Paśu, but to one that represents the Paśu itself; i.e., not a symbol among symbols, but one that expresses the animal-man himself.*

Such a symbol has to represent the essence of the Paśu, i.e., the micro and macrocosmic objective of the finality, and, in turn, has to correspond in some way to the archetypal essence of the suprafinality of the entities, into which the Paśu must discover the design and place meaning. And such a symbol, ultimately, must not come from the ambit of external culture, recognized and introjected into the psychic structure as a cultural object, but must be capable of spontaneously manifesting itself to the animic subject as a pure internal reflection of itself, analogously to those images of oneself that appear, without looking for them, in the exterior world, in the water of a lake, in a drop of dew, in a crystal or in the eye of our interlocutor. It is comprehensible, then, that this symbol is well known and that, by representing the Paśu, its appearance in the History of culture is all the more frequent the further back in time that we go, i.e., the closer that we get to the Paśu's point of maxi-

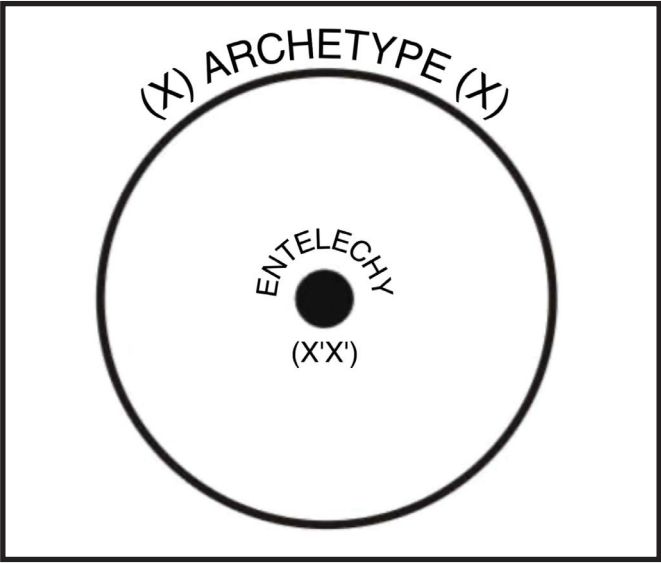


Figure 40

mum purity, to the moment in which the spiritual enchainment

was produced in the animal-man. That is why, at the present time, it will not be difficult for the lost Virya to recognize in this symbol the representation of his genetic inheritance of animal-man, his “Paśu part”: thus being so evident, we will begin with the explanation directly.

For it we will make use of the auxiliary symbol of Figure 40. Let us suppose that the two circles represent the initial and final, or entelechial, states of an Archetype: the larger circle corresponds to BEING and the central point to *coming-to-be*, i.e., to finality, to the final perfection or entelechy. The process of the Archetype, with such a symbolic convention, can only consist of a continuous change that transforms the XX circle into the X'X' circle. Well, the Hyperborean Wisdom assures us that, until the Traitorous Siddhas arrived in the material Universe, the process of *all* the universal Archetypes developed according to the same *law*, contained in the *design of the snail*. [After the spiritual enchainment, this general behavior of the evolutive laws has changed in the case of the Virya. The new situation is as follows: the universal Archetype of the Paśu, i.e., the Manu Archetype, also continues developing according to the laws of the snail design; in consequence, the historical thread of the conscious subject follows a spiral trajectory which, as will be seen, is denominated the *elix path*; but the lost Ego, the expression of the eternal Spirit that is submerged in the conscious subject, unfolds from the Origin following a parallel and essentially different law to the *elix path*, known as the *labrelux path*. In subsequent articles of this section, these laws and their function in the technique of spiritual enchainment will be explained; for now, we will begin by explaining how the process of the XX Archetype leads to the X'X' entelechy.]

After the spiritual enchainment, at least for the Paśu, its universal Archetype, i.e., the Manu Archetype, follows a process of development according to a different law that will be expounded later and that has the particularity of generating “karmic” superstructures. But now we are interested in knowing how the process of the XX Archetype leads to the X'X' entelechy.

The law that rules every archetypal process *is written in the design of the snail* and that is why the problem posed by Figure 40 is symbolically solved by means of the abstract form of the snail, i.e., by means of *the spiral*, just as it is shown in Figure 41. However, this does not mean that every archetypal process has to develop according to a trajectory in the form of a spiral, for, *in the design of the snail*, in the series of Archetypes that constitutes its plan, there are many other forms of entelechial unfolding, different from the spiral but *harmoniously linked to it*. In any case, the perfect form of the law implies that the XX Archetype must tend toward the X'X' entelechy by making a spiral movement. In other words: the XX Ar-

chetype, impulsed by its formative potency, continuously unfolds and tends toward a final perfection; *the continuous movement in which the process consists is characterized because the Archetype is permanently revolving around the entelechy, approaching, after each turn, a little closer to its perfection*; and said “entelechial” movement can be represented, at the end of the process, by means of a spiral that unites the XX circle with the central X’X’ point, as seen in Figure 41.

The fact that a logarithmic spiral has been drawn there has no particular significance, since any other notable spiral could have been utilized for the same purpose, some of which are analytically represented in Figure 42, or a “natural” spiral, similar to that of the

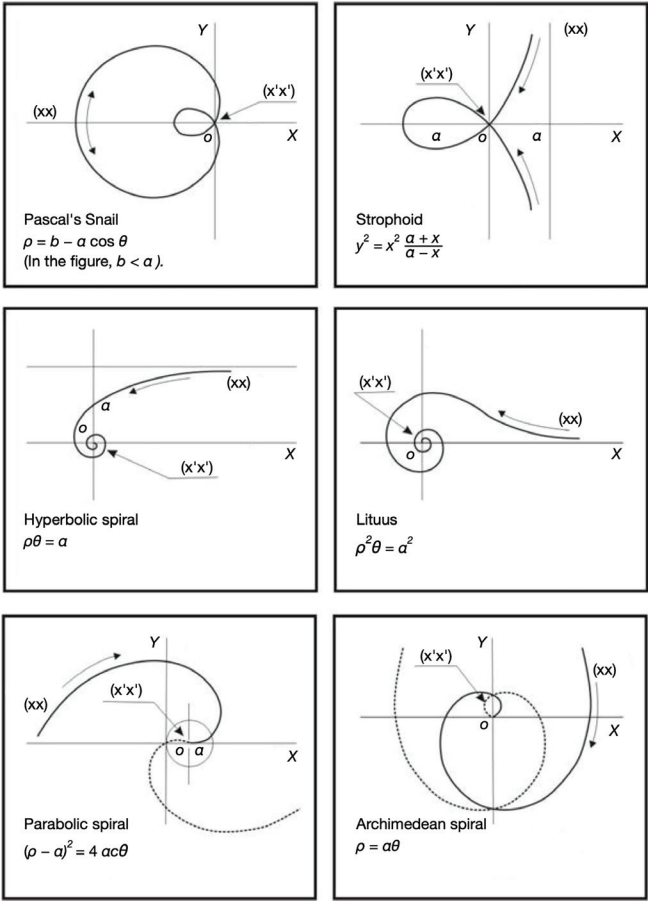


Figure 42

“nautilus” snail of the secondary Era, the development of which is based on the Fibonacci sequence. In Figure 43 the nautilus, that worthy contemporary of the primitive Paśu, can be observed in a cross section that shows the spiral of the snail.

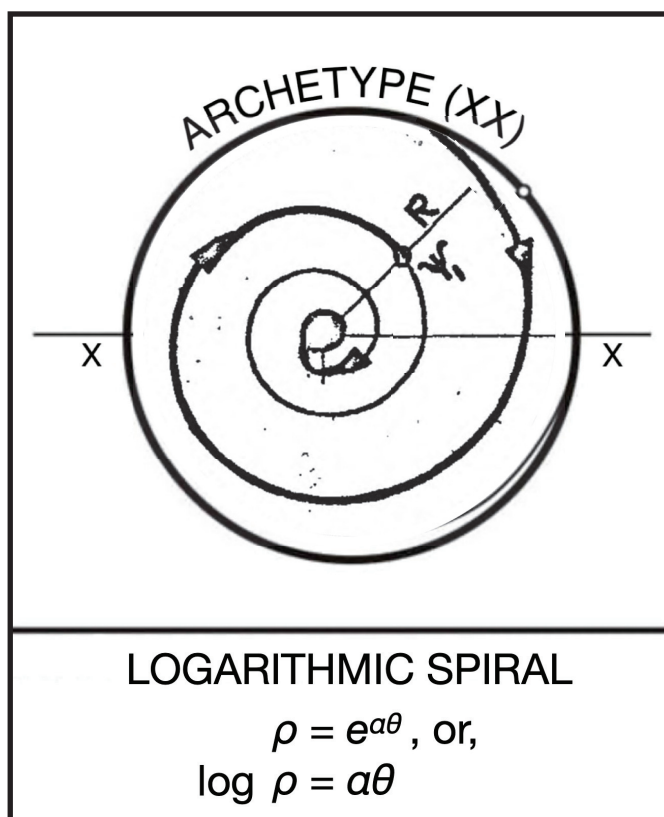


Figure 41

B. The Spiral, Sacred Symbol

Leaving aside, then, which type of spiral was the most suitable in order to represent the process of the XX Archetype, the important thing here is to agree on the essential fact that the process develops according to a spiriform movement. And this fact is to be considered of maximum importance because the “sacred symbol of the Paśu” is in every respect similar to Figure 41. But, it is worth repeating, this sacred symbol only represented the Paśu *up to the moment of the spiritual enchainment*; from then on the evolution of the Virya develops according to a double law, *elix-labrelix*, denominated “karmic” by the Traitorous Siddhas.

About the “sacred symbol of the Paśu” we have still much to say, but before continuing it is useful to clarify the denominations that the elements of Figure 41, which represents said symbol, commonly receive. The exterior circle is analogous to a XX Archetype at the instant of its manifestation: it represents the perfect but potential circular rotation around the X'X' entelechy; the XX circle repre-

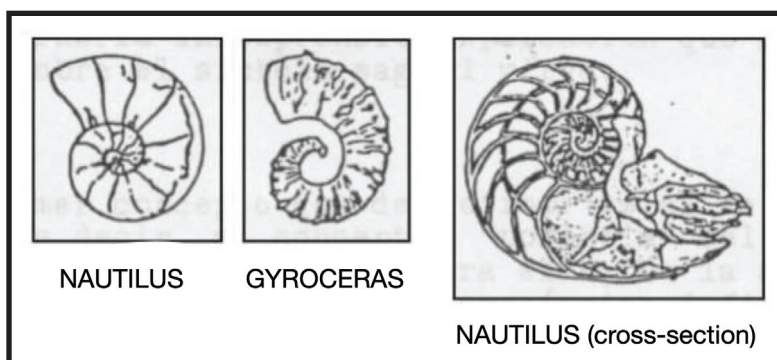


Figure 43

sents, therefore, also the “conscious sphere” of the Paśu, which at first revolves around the center of itself. The X’X’ entelechy, of course, is the final perfection of the XX Archetype and analogously corresponds to the “center of the Paśu’s self.” We now have the spiral, which represents the movement realized by the XX Archetype in order to continuously approach its X’X’ entelechy: the spiral, defined as a function of the archetypal movement, is denominated the *law of archetypal evolution*. And returning to the analogies that Figure 41 keeps with the psychic structure of the Paśu, figure 11b, we can infer that *the conscious sphere (xx circle) tends to the center of itself (x’x’ circle) by means of the law of evolution (spiral)*.

We thus verify that the symbol of Figure 41 complies with the requisites proposed at the beginning: it represents the essence of the Paśu, the micro and macrocosmic objectives of the finality, since it is the analogical image of the universal archetypal evolution, both of the Paśu and of any entity; and it does not come from external cultures but from the cultural structure, revealing itself to the conscious subject of the Paśu as a true emerging sacred symbol.

C. The Snail and the Serpent

We must reiterate that the spiral of Figure 41 only represents the sacred symbol of the Paśu if its significance is as previously defined: the *law of archetypal evolution*. This concept must always be kept in mind for the following reason: *a spiriform symbol similar to that of the snail exists in the design of the serpent; however, it does not represent the “law of archetypal evolution,” which governs the “psychic energy,” but the law that determines the movement of the “vital energy,” micro and macrocosmic*. Although to the rationalist and profane mentality the possible confusion between the spiral of the snail and the spiral of the serpent may seem a matter of the

greatest triviality, the Hyperborean Wisdom grants it great importance and expressly recommends its clarification. As the only way to avoid confusion between two concepts is to correctly define their meanings, we will dedicate this article to that task, since the possible confusion of the sacred symbol of the Paśu with another sacred symbol would render incomprehensible the explanation that we will give later on about the sacred symbol of the Virya.

The first concept that we must define is that of “*astral potency*,” i.e., the concept of the “potency” of the macrocosmic astral world. We will make use, for this purpose, of the analogy that this presents with the microcosmic potency defined in the “Energetic Expression of the Paśu.” That expression was saying:

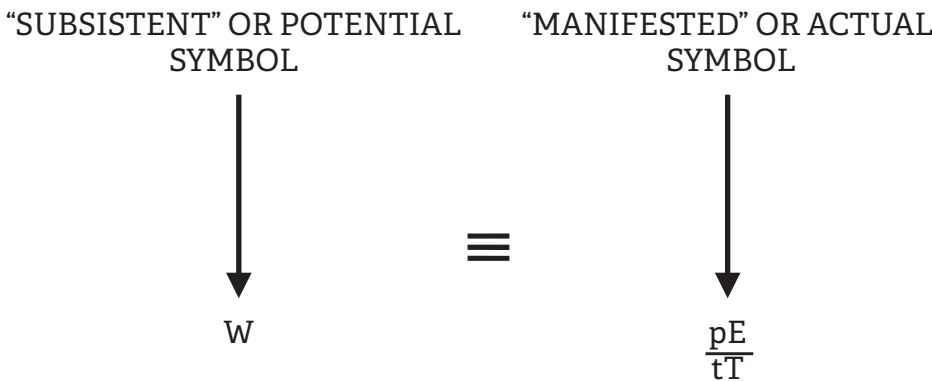
$$\text{Potency (W)} \times \text{Transcendent Time (tT)} = \text{Psychic Energy (pE)}$$

$$W \times tT = pE$$

The “potency” defined here is “the fundamental substratum of every psychic symbol”: “by it the symbols subsist and manifest themselves” (page 122). If in the energetic expression we clear the term “potency,” we will understand with more clarity the affirmations between quotation marks; thus:

$$W = \frac{pE}{tT} \quad (5)$$

This new expression tells us that *the potency (W) is equivalent (≡) to the quotient of the psychic energy (PE) times the transcendent Time (tT)*. It is evident, then, that the second member of (5), $\frac{pE}{tT}$ expresses the action of the potency. Now the previous affirmations will be better understood: the potency allows a symbol to “subsist” in its (W) form and makes it possible for it to “manifest” under its $\frac{pE}{tT}$ form, i.e., energetically: *the semic “manifestation” of the potency (W) is its “action.”* That is to say:



In article “D” (page 123), such a conclusion had already been presented: “the symbols, of the schema or Relationship, subsist sustained by the substratum of their potency (W); if a thought lies in the relationship, the symbols manifest themselves with a determinate energy $\frac{pE}{tT}$: such **activity** is also a product of the potency (W).” And further on (page 140): “when the potency impulses the symbol toward the conscious sphere, in reality, its **energetic activation** takes place.” Such an energy (pE), on the other hand, “is characterized by ‘movement’ (emergence and process), ‘intensity,’ and ‘direction’ (first intention) (page 110 and Article “F,” page 146).

The microcosmic “potency” (W) that (5) expresses is, with all precision, the **potency of the soul of the Paśu**, i.e., the **animic potency of the microcosm**. By means of such a “potency” the soul of the Paśu **vitalizes** the microcosmic organism and **animates** the psychic structure. More clearly: the potency of the soul manifests itself in the microcosm in two principal ways: as “vital energy,” in order to sustain organic life, and as “psychic energy,” in order to animate the structures in which the subject must act.

As we know, the living macrocosm is animated by the Soul of the Demiurge, or “anima mundi,” which, analogously, has a **potential** capacity to carry forth its Plan: it is the **astral potency**, equivalent to the potency (W) of the Paśu’s soul. And such an “astral potency” also manifests itself by means of two principal modes: as “vital energy of the astral world,” in order to sustain the life of the macrocosmic organism, and as “astral energy,” in order to animate the superstructures of the cultural facts or of the external cultures. It is evident that macrocosmic “astral energy” is analogous to microcosmic “psychic energy” (pE), and that macrocosmic “vital energy” is analogous to microcosmic “vital energy.” We can now begin to understand the initial affirmation of this article: the design of the snail expresses the “law of evolution” that governs the psychic energy (**and the equivalent “astral energy”**) while the design of the serpent expresses the law (or laws) that governs the micro and macrocosmic vital energy. However, with these clarifications, the possibility of confusion is not avoided; on the contrary, the matter becomes more and more obscure and rightly give rise to questions; how is it to be understood that the law of evolution “governs the psychic energy and the astral energy”? What does it concretely mean that the microcosmic and macrocosmic “vital energies” obey “the law expressed by the design of the serpent”? Why do such laws derive from said “designs” and not from others? etc. Only a thorough examination of the concepts of “potency” (W) and “astral potency” in light of the micro and macrocosmic correspondences, especially those presented in the tenth commentary (page 379), will allow us to find the answers.

Let us begin with the shadow sphere. In such an “analogical space” of the microcosm the cultural structure subsists and the emergence of self-referent symbols occurs: the essential characteristic of every emerging symbol, as we saw in the First Part, is the *psychic energy*. Analogously to the shadow sphere, regions (a, b, c), Figure 39, in the macrocosm exists the astral world (A, B, C), in which subsist the exterior cultures and occurs the emergence of the cultural facts referred to the threshold of meaning: *thus, the essential characteristic of every cultural fact is the “astral energy.”* But this “external energy,” which is evidently analogous to the internal psychic energy, is a particular expression of the astral potency with which the Demiurge animates the macrocosmic organism: the “astral energy” that activates a cultural fact is only an archetypal conformation, a plasmatic ordering, which particularizes a sector of the energetic totality of the living macrocosm.

This means that, outside the astral energy that activates the superstructure of the cultural fact, there are other aspects of the astral potency of the Demiurge that manifest themselves, equally, in the astral world, although their function is to animate the different structures of the macrocosmic organism. But, as far as we know, something similar occurs in the microcosm since the “psychic energy” is only a particularized expression of the soul potency of the Paśu, an archetypal plasmation which gives rise to every semic terminus of the shadow sphere: but, outside of this potency (W) which underlies every psychic symbol or system, there are other aspects of soul potency that manifest, likewise, in the shadow sphere, although their function is to animate the different structures of the microcosmic organism; for example, also “of energy” is the astral body, which possesses an “*elix* channel” through which circulates the subtlest kind of astral energy, which is the *Vox* of the Kundalini Logos: as explained in detail in another section, in the astral body is plasmated *the whole series of previous self-schemata, i.e., developed in other lives*; such schemata are recorded in the chakras, which number in the millions, and to all of which the *elix* channel connects; in the chakras, the energy swirls around, forming a vortex that transcends and functionally manifests in the biological organism of the microcosm: they are the irrational subjects (see Figure 26); naturally, because they occur in the shadow sphere, these special phenomena of soul potency remain unconscious, i.e., they are invisible to the conscious subject.

Analogously, those aspects of the macrocosmic astral potency, outside the “astral energy,” which manifest in the astral world, are “unconscious,” i.e., they are *culturally invisible*. This is because such astral forms of energy do not constitute easily perceptible entities for the Paśu and, therefore, being unaware of their design, it cannot comply with the macrocosmic objective of “giving them meaning”:

that is why the majority of the species of “vital energy” that animate the structures of the living macrocosm: kingdoms of nature, planetary, solar, galactic organisms, etc., remain *culturally invisible*. However, this knowledge is not forbidden to the Paśu and their ignorance is only attributable to their lack of evolution: hence, when some Paśus or lost Viryas reach a certain degree of evolution and discover the design of some form of energy or astral entity, in spite of giving them meaning, they do not manage to communicate this fact to their contemporaries, for whom the entity continues being invisible; in other words, due to the lack of evolution of the members of the community, the recently discovered and projected astral entity becomes inapprehensible and cannot be integrated into the superstructure of the external culture as a cultural object. It is in these cases that, laboriously, the most evolved elite usually organize a special external culture denominated “esoteric,” the objective of which is to sustain and perpetuate, in spite of everything, the concepts *culturally invisible* to the rest of the community, concepts to which are also denominated, with all justice, *sacred symbols*. And, since it is not possible to communicate such concepts to everyone, the esoteric society finds itself in the arduous obligation to locate the members of higher evolution and to *initiate them* in the comprehension of the sacred symbols. We see with clarity, then, that the internal concepts and the external meaning, i.e., the cultural objects, that an esoteric society handles are only “secret” because of the scarce collective evolution: because the members of the community could not understand them in any way and, on the contrary, if they were explained to them, it would only degrade the sacred symbols and make them metaphysically inoperative.

The concept of “astral potency” is in a similar situation to such “esoteric sacred symbols” because its significance is not easily comprehensible: only those whose sharp eyes have managed to pierce the darkness of the actual collective unconscious of the macrocosm, i.e., those who have peeked behind the Veil of Maya, understand it clearly. Being that the “astral potency” manifests itself in two main ways, as the astral energy that activates a cultural fact and as the vital energy that animates the macrocosmic organism, it would be interesting to know the sacred symbol that represents both “esoteric concepts” and, if possible, to obtain some explanation about its significance. For this question, the Hyperborean Wisdom provides two separate answers. Answer One: in the first case, the “astral energy” activates the cultural fact analogously to how the “psychic energy” activates an I symbol (Figure 21), i.e., *formalizing its activity according to the design of the snail*; in other terms: the “astral” or “psychic energy” *varies* according to the “law of evolution” of which graphic representation is the spiral of Figure 41. Answer Two: in the second case, the “vital energy,” macro or micro-

cosmic, *formalizes its activity according to the design of the serpent*. Of course, these answers, especially the latter, require a detailed explanation. It is the one offered next.

Answer One. As we saw, there is an aspect of the astral potency of the macrocosm that manifests itself in the superstructures of cultural facts and, particularly, in the cultural objects that comprise it; that “astral potency” keeps strict analogical correspondence with the psychic energy in which every emerging I symbol (Figure 21) consists; therefore, if the cultural fact is a macrocosmic archetypal emergence analogous to the emergence of “I” in the microcosm, its essential force, its fundamental power, can only consist in the “astral energy.” In other words: the cultural fact is the exterior form of a superstructure, which is the manifestation of a special psychoid Archetype denominated “astral” (the theory of the astral Archetypes as the support of the superstructures will be developed in the fifth tome); the cultural objects are in such superstructures religiously bound and integrated into the total form; well, the meaning placed in the entity, what makes it a cultural object, is a projected form, an external sign activated by the “astral energy,” and, on a larger scale, the set of cultural objects of a superstructure forms a “global meaning” that determines and characterizes the cultural fact by structural integration: consequently, said “global meaning,” is nothing more than an enormous “external cultural form,” activated by the “astral energy” coming from the anima mundi.

The precision of the analogical correspondences is thus verified, since both the “significance” of an internal I symbol and the “meaning” of an external cultural object have an energetic fundament; the I symbol of “psychic energy” and the cultural object of “astral energy.” But psychic energy is characterized by certain notes among which stand out “the emergence,” or movement, “the intensity,” and “the first intention” or referential direction of the movement. Analogously, the astral energy that underlies a cultural fact or Emerging Cultural Object, is characterized by certain notes, among which stand out “the emergence” or movement, “the intensity,” and “the pain” or referential direction of the movement.

“Let us remember that the transit of an I symbol,” we said on page 197, “is comprised of an ‘emergence,’ up to (Ψ') and a ‘process,’ starting from (Ψ') (see Figure 39): at (Ψ') the emergence concludes and the entelechial process begins.” Analogously, a cultural fact also “emerges” at the level (Ψ') (see Figure 39) from which an entelechial “process” unfolds: during it man can be irreversibly captured, as explained in Article “I” (page 400). Now, the complete movement of an I symbol or of a cultural fact, i.e., “emergence” plus “process,” is a *continuous* displacement that *adjusts to the design of the snail*.” What does this mean? Answer: the trajectory followed by the I symbol or by the cultural fact, up to the level of stabiliza-

tion (Ψ'), i.e., the “emergence,” *can always be represented by a spiral arc*. From the level (Ψ'), the I symbol and the cultural fact will attempt to develop their “process”: this may or may not occur, depending on the volitive energy available to the subject in order to prevent it. But, if the “process” indeed takes place, then the I symbol or the cultural fact will unfold in an evolutive movement that can be represented by means of a spiral curve that tends toward an entelechial center. In Figure 41 the first spiral that is the representative arc of the “emergence” up to (Ψ') has been marked with a thicker stroke; from that level the “process” unfolds up to the central entelechy, being able to describe, during such an evolutive movement, several continuous spiral turns.

Summarizing, *the energy*, of an I symbol or of a cultural fact, varies during the movement according to the law of evolution, in such a way that the “emergence” always corresponds to a spiral arc, and the “process” to a convergent spiral around an entelechial center. Before interpreting this suggestive fact, let us look at the pending Answer.

Answer two: We must now examine the case in which the “astral potency” manifests itself as the “vital energy” of the macrocosm. According to what has been stated, the activity of such energy “*is formalized according to the design of the serpent*.” What is the significance of this? Answer: that the vital energy, which animates the organic structures of the macrocosm, varies according to laws that can be represented with forms coming from the design of the serpent: *the spiral is only one of the multiple laws according to which the vital energy can vary*. From the design of the serpent, in effect, numerous forms are inferred that govern, and to which are “adjusted” the different natural expressions of the astral potency.

As the design of the serpent is of a very great complexity, we may attempt the comprehension of the previous answer by advancing by induction from a simpler idea. For this purpose let us consider only the most evident and gross forms of the serpent's design, i.e., those which we distinguish with certainty in the movement of any ophidian; it is clear then that, in addition to the spiral, which is the abstract form of the serpent when it is “coiled” or curled up on itself, it is possible to distinguish the “sinusoidal wave,” i.e., the abstract form of the serpent when it produces undulations in the form of an “S” when moving; but the sinusoidal or cosine wave, according to Fourier's harmonic analysis, intervenes in the composition of any other periodic function; that is: applying said mathematical analysis, any periodic wave, for example, the triangular, square, pulsating wave, etc., is broken down into a sum of sine and cosine functions, which are all “harmonic,” i.e., waves of which period is a multiple or submultiple of a sine or cosine function, denominated “fundamental”; we thus verify that, as it could

not be otherwise, in that sector of the design of the most superficial serpent, i.e., the sector that conforms to actual ophidians, exists a “fundamental” form, or sinusoidal wave, from which are deduced infinite forms or mathematical functions with which are governed the energetic variation of countless physical phenomena: for example, luminous, acoustic, caloric, electric energy, etc., are *transported* through the different mediums by *characteristic* waves, all different from each other but susceptible to being reduced to a “sinusoidal wave” by harmonic analysis; we see, then, that certain forms derived from a superficial sector of the serpent’s design govern the variation of superficial, gross, or physical, forms of energy. Extending this concept to the more subtle forms of energy, for example, to the “vital energy,” it is now possible to comprehend the affirmation of the Hyperborean Wisdom: *in a deeper sector of the serpent’s design exist forms to which are adjusted the variations of the “vital energy” of both the microcosm and the living macrocosm.*

In synthesis, the “vital energy” can vary according to a plurality of laws, of which “the spiral” is only a singular case. To conclude Answer Two with an example, let us refer to the vital energy of the macrocosm, to which the Hyperborean Wisdom also denominates *telluric energy* because it intervenes in the vital activity of the “terrestrial astral body” or “astral double of the Earth”; said telluric energy is usually “seen” by clairvoyants or dowzers under very diverse “forms,” thus confirming all that we have explained: it falls *sloping* down through terrestrial channels or nadis; it *winds* over rivers; it *contours* deposits of different physical substances; it *swirls* in the chasms of valleys or on the top of mountains, penetrates *undulating* in the depths of caverns; etc.

After studying Answers One and Two we know that the astral energy that activates a cultural fact, or the psychic energy that activates an I symbol, vary according to the “law of evolution” represented by the *fixed* spiral of Figure 41, a law contained in the design of the snail (Answer One). And we know also that the vital energy that animates the macrocosm, Soul of the Demiurge, and the vital energy that animates the microcosm, soul of the Paśu, vary according to a *plurality* of laws of which forms are contained in the design of the serpent. It is clear, then, that the law of evolution is expressed by the fixed spiral of the design of the snail and not by the variable spiral of the design of the serpent. However, just as it will be demonstrated in article “F,” between both designs exists a “Hierarchical relationship”: the serpent design is of a “lesser degree” than the snail design, being totally contained in the Plan of the latter. Such a hierarchical relationship causes that, on the one hand, the schema of the serpent design constitutes only a concept slice of the schema or Relationship that interprets the snail design and that, on the other hand, it constitutes by itself a different schema or Re-

lationship, as long as it has been discovered independently of the snail design. It is easy to realize that the confusion between both concepts is produced to a great extent by the “false connotation,” i.e., by the association that the cultural subject usually establishes between “contiguous significances,” in this case between the two different Relationships of the snail, with its “serpent” concept slice, and the serpent: when thinking of the serpent as a schema or Relationship, i.e., as a simple system, confusion with the serpent concept slice of the snail schema or Relationship is produced. According to what was seen in subarticle “H2” (page 94), the false connotation “occurs because the adjacent Relationships of the cultural structure can be on the same plane of signification: then it results that the connotative nuclei of both concepts are connected by the common language and mutually connote their meanings. It is clear that this is not a true connotation, i.e., the product of the intersection of languages, but a *defect* of rational thought caused by the variety of the limits of significance, which come to brush against the limits of contiguous significance. When rational thought concentrates on a system, the limits of significance are sharply defined in the meaningful context of the concept, without coming to brush against adjacent concepts situated on the same plane of signification: then the only possible connotation is that which is produced by the intersection of languages in the concept’s connotative nucleus.”

Here, the “vagueness of the limits of the significance” is directly attributable to the esoteric character of the concept of “astral energy,” just as it was explained in Answer One, and that is why we have dedicated this article to its definition. The spiral of the snail is a concept that should not really connote the concept of the spiral of the serpent because both concepts belong to different Relationships, to schemata coming from different designs: the design of the snail and the design of the serpent; although the planes of signification of these concepts, it is clear, also intersect in the connotative nucleus because of their Hierarchical relationship.

D. Progress, Value, and Ontic Hierarchy

Having avoided the possibility of confusion, it is now possible, in light of the concept of astral potency that we have defined, to extract a conclusion that explains the facts presented in Answers One and Two. That is to say, what is the significance of the fact that the astral and psychic energies vary according to a law of evolution contained in the *design of the snail*, and that the vital macro and microcosmic energies vary according to laws contained in the *design of the serpent*? Answer: although it will only be comprehend-

ed later on, it means that, between the design of the snail and the design of the serpent, exists a *hierarchical relationship*.

There are few subjects, we can be sure, as thorny as that which the previous answer alludes to. The subject of the design, in effect, is among the most esoteric of the Hyperborean Wisdom, which, in principle, makes the explanation difficult; but to this it is necessary to add the complexity of the concept that defines the ordering of the designs, their “hierarchical relationship.” We must therefore approach the comprehension of such a concept with extreme caution, previously acquiring the necessary notions for its definition. Among them are those of Progress, Value, and Ontic Hierarchy, which we will study in this article, and the notion of “demiurgic design” that we will see in the next one.

1. Progress and Value of the Entity’s Evolution

An analogical scale that defines the concept of *evolutive progress* for every archetypal process has been depicted in Figure 44. We thus see that the Archetype, in the *beginning*, is potential; i.e., when it is on the archetypal plane, *at the beginning of time*. But the Archetype, as we know, manifests itself on the material plane attempting to actualize its perfection in potentia: *its evolution progresses, then, toward entelechy, toward final perfection*. The evolutive progress advances in the direction of transcendent Time, and that is why it can also be divided into moments; but such *moments of progress*, by definition, imply degrees of perfection. The unfolding of the Archetype thus gives rise to a *gradual scale of progressive moments*, which in Figure 44 has been indicated from the first to the nth degree.

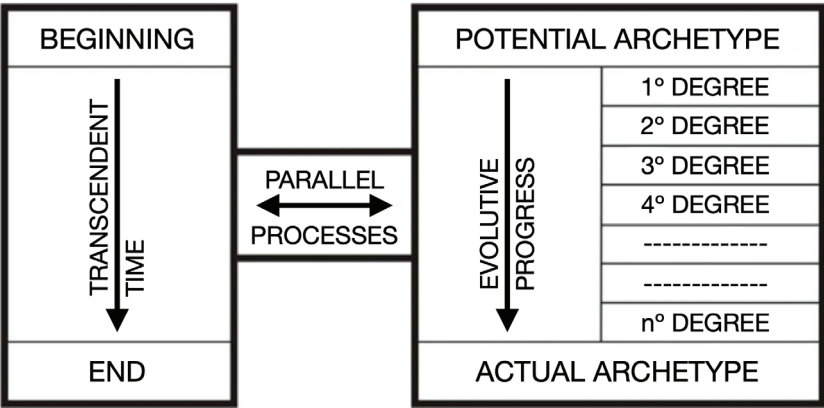


Figure 44

Let us now reason out what the degrees of progress signify. From the point of view of the cosmic Plan, the Demiurge's Intention is directed to produce archetypal evolution, to favor the entelechial process: for the Demiurge, the Good consists in the Archetypes actualizing themselves until concretizing their entelechy. So the evolutive progress naturally points toward the Good and, that is why the "gradual scale of progressive moments" is a *scale of value*: for the Demiurge, the *value* of an evolutive entity increases when progressing toward entelechy; the closer the entity is to entelechial perfection, the closer its form is to that of the Archetype that inspires and sustains it, *the greater its evolutive progress*, the greater its value. In Figure 44, the 4° degree of progress, for example, *has more value* than the 2° degree. Synthesizing, it turns out that: as the progressive order increases (1°, 2°, 3°, . . . n°), the value grows, as a consequence of which, in that direction, *the action of the Archetype grows*. All this from the point of view of the Demiurge, i.e., seeing the process from the archetypal plane.

Let us now observe the scale of progress from the opposite point of view, i.e., from the manifestation of the Archetype. For this purpose let us consider a concrete case, for example, an entity to which evolution corresponds a value of the 5° degree, and let us situate ourselves at its level, i.e., at the 5° place on the scale of progress. If we look *from there* toward the *beginning* we will note, as is obvious, that: *as the progressive order decreases* (n°, . . . 3°, 2°, 1°) *the actuality of the Archetype decreases*; in other words: "from there" it is verified that, when the entity is in the 2° place, it means that the Archetype is *less actual* than when it is, for example, in the 3°. But this obvious principle, if it is formulated in an inverse manner, leads us to a conclusion of capital importance. In effect, what we have verified from the 5° place is neither more nor less than: *when the progressive order decreases* (n°, . . . 3°, 2°, 1°) *the potency of the Archetype placed on the entity to evolve grows*.

The previous conclusion is based on the concept that "potency" and "act" are complementary aspects of the same phenomenon, like "full" and "empty": by pouring the contents of that receptacle, it becomes *less* full and, therefore, *more empty*. As in the case of full and empty, the conclusion depends on the point of view: when manifesting itself in the entity, the Archetype *loses* potency as it actualizes itself, which progresses toward entelechy; that is to say: *the more act, the less potency*. But also, with an inverse point of view; *when the action of the Archetype decreases in an entity, its formative potency increases*. From here the above conclusion arises, since the relative decrease of the action signifies a correlative decrease of the value on the scale of progress, in such a way that the decrease of the value is linked, inversely, to the increase of the potency: the

analogical variables “value” and “potency” are inverse functions, as one increases, the other decreases and vice versa.

In summary, this conclusion tells us that *the value of an entity varies in an inverse relationship to the formative potency that impels its evolution*. And this is understandable since the maximum value, the entelechy, coincides with the minimum potency, since the Archetype is then *all action*, a complete manifestation in the entity.

2. Formal Determination of the Entity

We now know that an entity with greater formative potency, for example one situated in 2° place on the scale of progress, is less valuable to the Demiurge than another i.e., for example, situated in 3° place on the same scale, the potency of which is less. But, where does this law lead us? What effect does a “greater formative potency” cause in the entity? Answer: *the greater the formative potency, the greater the formal determination*. We verify this answer by “making the function minimal,” i.e., by going to one extreme of the scale in order to observe what occurs there. The appropriate extreme for this is, of course, the entelechy of the Archetype, where the value is maximum because the entity is the complete, final, perfect action of the manifested Archetype: there the potency is minimum and the action maximum. But, an Archetype that is all action in an entity, a real and concrete entelechy, is it not an autonomous entity? Is it not an *absolutely indeterminate* entity? Did we not study in the First Part that the concretion of an entelechy implies ontic autonomy? Because, according to the Hyperborean Wisdom, the formal determination of every entity depends on potency and not on the action, although both concepts allude to complementary aspects of the same being; and this priority of potency over the action, for the determination of the entities, originates in *existence: in the order of existence, the potency is before the action; the Archetypes are first potent and then actual; the entities are actions of the Archetypes: but actions determined a priori by the formative potency*. That is why, in the entelechy, when the Archetype is pure action, and the potency is minimal or there is no potency, the entity experiences an absolute indetermination: *it does not need coming-to-be; there is no longer a plan to do because it is all being; it is an autonomous entity*.

Going now to the other extreme of the function, i.e., to the beginning of the scale of progress, we find that, on the contrary: *the potency is maximum, the action almost non-existent, the formal determination of the entity is absolute, and the value of the entity null*.

3. Ontic Hierarchy

The “gradual scale of progressive moments,” shown in figure 44, assigns to the entity a value according to its evolutive degree, i.e., according to the evolutive distance that separates it from the entelechy: such a scale determines, then, an *ontic hierarchy based on the finality*. The verification cannot offer doubts since, on the scale of progress, the entities of greater degree are more valuable than those of lesser degree.

4. Progress and the Law Of Evolution

It is useful to notice that the “gradual scale” of Figure 44 is a linear version of the “law of evolution” of Figure 41: the spiral of Figure 41, in effect, can be considered “rectified” and represented in Figure 44 as the arrow that points to the direction of the “evolutive progress” of the archetypal process. Evidently, both figures express the process of the Archetype: Figure 41 “functionally” and Figure 44 “analogically.” And both figures represent the “law of evolution” that governs both the astral energy of the macrocosm and the psychic energy of the microcosm, according to the design of the snail.

5. The Psychological Ethics of the Paśu and the Noological Ethics of the Virya

The “gradual scale of progressive moments” makes it possible to determine, and to comprehend, the *value* that entities acquire for the Demiurge during the evolutive processes. This validity of the entities, their comprehension, could effectively serve as the fundament of Ethics, but what kind of Ethics would be obtained in this way? Answer: “demiurgic Ethics,” i.e., a science that described and explained the Conduct of the Demiurge in front of the “natural fact,” constituted by archetypally superstructured “external entities,” or in front of the “cultural fact,” integrated by *logically* superstructured “cultural objects” and “men.” Such Ethics would be a science based on ontic plurality, for which the “moral subject” would be represented by the Demiurge, by His active “Aspects,” and the “moral conduct” by the relationship that these Aspects maintain in front of entities, cultural objects and men. Naturally, the comprehension of such Ethics would suppose the previous knowledge of the cosmic Plans, since the demiurgic Conduct conforms to the development of such Plans: to comprehend demiurgic Ethics, then, would require the complete mastery of the Terrible Secret of Maya; a knowledge, a power, that only the Hyperborean Initiate possesses: Tirodal Knight, Hyperborean Pontiff, or Berserker Siddha; However, all that exists in the macrocosm is hermetically reflected in

the microcosm; to the Demiurge's Conduct corresponds an "animic conduct" in the Paśu; to His macrocosmic Aspects correspond microcosmic "aspects": instinctive, emotional, rational, conscious, etc. It is possible, then, to formalize "Paśu Ethics" that "describes and explains" its conduct in front of the moral fact; and that "Paśu Ethics" will be, clearly, a reflection of "demiurgic Ethics." Those "Paśu Ethics," to which the Hyperborean Wisdom denominates "Psychological Ethics," is that which we have to define here and will later on oppose to the Noological Ethics of the Virya.

"Paśu Ethics" can only receive the qualification of "psychological," since the conduct of the Paśu is purely animic, i.e., it is an expression of the soul, which manifests itself in the microcosm through a *psychic* structure analogous to that represented in Figures 11 and 11b. On the contrary, the conduct of the Virya is ruled by the action of the Ego, which is an "indirect manifestation of the Spirit," and that is why Ethics that formulate his moral behavior can only be described as *noological*, i.e., "spiritual." But, the awakened Virya not being the exponent of an archetypally conformed personality, it must be noticed that it is not an easy task to describe and formulate something similar to an "ideal moral type," a figure to which the lost Virya can adapt himself by imitation. Noological Ethics does not propose, then, a set of moral traits that must be cultivated, or a moral persona to which to imitate, but describes in terms of the Hyperborean Strategy, which is the *attitude* that the lost Ego must adopt in order to achieve the maximum orientation toward the Selbst, toward the awakened Ego: said attitude is denominated by the Hyperborean Wisdom as *luciferic graceful*, but only with many precautions can it be considered characteristic of a "type," in spite of which we will speak about the "luciferic graceful type" at length. This occurs because other classical attitudes of the lost Virya are undoubtedly typical, such as the "ludic attitude" and the "sacralizing attitude," which enables us to situate the "luciferic graceful attitude" at the extreme end of a typological scale and we refer to it as a kind of superior type. It is not necessary to insist, of course, on the equivocality of a typology that includes in its classification an essentially unclassifiable being as is the awakened Virya or the Siddha; nevertheless, except for the paradox of the case, in another section we will present the Aberrant Typology, among the types of which the "luciferic graceful" is described. And Noological Ethics, the only truly spiritual one, will thus be comprehended in light of the Aberrant Typology, as a contrast to a global ethical context of the lost Virya.

But the lost Virya is "a Paśu with Hyperborean lineage": only through the Treason of the Traitorous Siddhas, by means of the enchainment of the Hyperborean Spirits, the Paśu is converted into a lost Virya. If the White Treason did not occur, the Paśu had to ad-

just its moral conduct to Psychological Ethics, the microcosmic expression of demiurgic Ethics. That is why, *the Paśu* being the substantial substratum of the Virya, an essentially hybrid being, it is not surprising that the Aberrant Typology, in its inferior types, is defined on the basis of the concept of Psychological Ethics of the Paśu and is opposed to the Noological Ethics of the awakened Virya: in the lost Virya, *the ethical-psychological*, determined by the Manu Archetype, is opposed to *the ethical-noological* that the Spirit manifests; and from that opposition, from that tension between the animic and the spiritual, from that essential confrontation waged within the blood, arise the “types” of lost Virya that the Aberrant Typology describes and studies. It is thus evident how important it is to have a clear concept of the Psychological Ethics of the Paśu.

But why should such a concept be defined here? Answer: because the macrocosmic objective of the finality of the Paśu demands that the latter be a “bidder of meaning to the entities of macrocosmos,” entities whose evolution is concretized according to the “scale of progressive moments” that we have expounded and explained in the present section: the meaning placed on the entity by the Paśu, *in order to be ethical and to agree with the will of the Demiurge, must confirm the universal value determined by its particular progress*. But the significance of this capitalized phrase will only be fully comprehended when one interprets it in relation to the concepts of “universal” and “particular” that will be defined in article “E.”

In any case, what is of interest here is to emphasize that Psychological Ethics is essentially *teleological*, since it demands from the Paśu an attitude that confirms the *positive value* of entities, a value that they attain in their progressive evolution toward entelechy, i.e., toward a *future finality*. *The teleological principle* of Psychological Ethics will allow us to expose its fundamental characteristic.

All Ethics must propose a moral type; Psychological Ethics proposes, for the Paśu, a type of which the salient teleological feature can be synthesized with the concept of *aspiration*. The ethical conduct of the Paśu, in effect, naturally *aspires* to the Good, i.e., to the entelechy of the entity, to the concretion of the Plan of its God-Demiurge. For the Paśu, Evil consists simply in opposing the Good or in the visible absence of the latter, i.e., in the absence of *aspiration*: a Paśu lacking aspiration is a bad Paśu, a “poorly evolved” Paśu. And this is so because the “aspiration,” in the Paśu, is nothing other than the expression of the evolutive impulse of the Manu Archetype: the Archetype *impulses* the Paśu, the potential microcosm, to reach ontic autonomy and transform itself into a real microcosm; for this it must fully comply with the macrocosmic objective of its finality, with its own design, with the Plan of its destiny,

i.e., it must place meaning on the entities by means of the expression of the sign; and it must put it aiming at the Good, at the entelechy, confirming the positive value of the entity, for otherwise there is no possible evolution; the Paśu, then *aspires* to the final perfection of the entity, and, in general, to all perfection.

“Archetypal impulse” and “ethical aspiration” are, then, only two apparent aspects of the same evolutive process. And this cannot be otherwise because the Paśu, for demiurgic Ethics, is only one more among all the evolutive entities, entities of which finality constitutes the Good of the Demiurge: under the *impulse* of its own evolution the Paśu *must aspire* to the Good; it is its nature, the essential ethical trait of its character. That is why by evolving with an *impulse* that directs him toward its own perfection, coincidentally, the Paśu *aspires* to the perfection of all that surrounds him, of natural entities, of cultural objects, of the culture in which it is inserted, etc. But in this “aspiring to perfection,” naturally, the Paśu lives permanently projected toward the future, in the *hope of the good to come*. Hence, its ethical attitude in the face of the cultural fact, i.e., its moral response in the face of the question “What should I do?” is an attitude, a response, naturally *hopeful*.

Lastly, let us remember that the cultural fact is a superstructure ontically integrated by cultural objects, i.e., by entities to which the Paśu gives meaning simultaneous with its expressive presence: if in that act of expression, by which precisely the cultural fact comes into existence, underlies as we have seen a hope, an aspiration to perfection, it should come as no surprise that the entities see confirmed their perfections in potentia, their potential entelechies, and tend toward them without obstacle. But in this hopeful projection toward the future, in which the Paśu hopes to see the perfections concretized in potentia, it may occur that the intricate plot of reality frustrates its expectations, preventing the desired entity from completing its development: although such a case is frequent, and entities rarely fulfill what is expected of them. The Paśu has no way to avoid it, other than to hasten its own evolution or to be content with awaiting the occurrence of the evolution of the desired entity.

In order to complete all that we have seen up to here, it should be added that the *aspiration to perfection* that characterizes the Psychological Ethics of the Paśu is essentially opposed to the *inspiration to liberation* that describes the Noological Ethics of the awakened Virya. Synthetically, the difference is the following: while *aspiration* is an expression of the Manu Archetype, an apparent aspect of its evolutive *impulse*, *inspiration* is the product of the Spirit or the Paraklete; while archetypal *aspiration* projects the Paśu into transcendent Time, spiritual *inspiration* elevates the Virya above transcendent Time and leads him toward the atempo-

ral, i.e., toward the Selbst; i.e., while *aspiration* plunges the subject of the Paśu into temporal fluence, *inspiration* stops the temporal fluence in the Ego of the Virya; that is why, while the ethical attitude of the Paśu is essentially hopeful, the “ethical” attitude of the awakened Virya is empty of all hope, of all desire, of all trust, of all expectation, of all anticipation, although it is not necessarily hopeless, undesiring, distrustful, distracted, or indifferent for that reason: the awakened Virya acts at the right moment, i.e., in the Kairos, paradoxically without having ever expected the Kairos; but in that moment the awakened Virya acts with Honor, with a will inspired by the grace of the Spirit; and that is why the Kairos is an ethical moment of the awakened Virya. And, while for the Paśu the perfection of the entity, and its entelechial finality, represent an evident good, something desirable, a hope, and, of course, a superior value, for the awakened Virya the evolution of entities represents a dramatic process, their perfection lacks value, and the advent of the entelechy constitutes a catastrophe.

E. Notion of “Demiurgic Design”

Outside of the “spiritual enchainment,” the most important Mystery that helps to reveal the Hyperborean Wisdom is the one known as the “demiurgic design of the entities.” But this mystery, of which today almost no one possesses the key, was at one time, more than twelve thousand years ago, the object of an esoteric science called “Noological Runics.” Said science was permitting to know with exactitude the design of any entity in order to then resign it by means of the runes. In other subsections, more details will be given about Noological Runics and about the Elite sages who were holding its knowledge, known as the Guardians of the Lithic Wisdom. Here we are going to deal with explaining what the demiurgic design consists in; but, being a concept of extreme complexity, which requires the mastery of certain previous definitions for its comprehension, the explanation will only be clear if we develop it in an orderly manner in several specific sub-articles. We will begin, then, with E1: a summary of what we have already seen on the demiurgic design.

1. Summary on the “Demiurge Design”

In the section “Finality and Suprafinality” we saw that “in principle the Demiurge ‘thinks’ the universal Archetypes with the Wisdom Aspect; and thinks them, then, with a view to the integrity of an evolutive Plan: the Archetypes are thus born with a pre-established *finality*, apart from their own particular entelechial finalities, which includes them all in the structure of the Plan. Such a

suprafinality is that of the Universe itself, i.e., it is the sole motive of creation. But, on the material plane, the sphere of action of the Archetypes, phenomena have an entropic character, i.e., they inevitably conclude in the direction of transcendent Time: at the end of a 'Great Time' everything will have returned to the initial nothingness, the 'material order' will have been dissolved and the end will be equal to the beginning. This entropic *end* of the material Universe *cannot be the suprafinality* that motivated its creation." In order to obtain an answer, we hermetically observed the behavior of "creative" men, seeking to gather in their conduct a reflection of the creative attitude of the Demiurge. It became clear, to reason, that "we can now understand the suprafinality of Creation": the work of the Demiurge requires a *subsequent discovery*. And that is the finality of the animal-man or Paśu: to be a discoverer of entities, a "*bidder of meaning*." But what is it that is covered in the entities, that which the Paśu must discover in order to comply with its destiny? Answer: *the names*; the "words" that Noological Runics mentions or the "bījas" of the Indo-Aryan tradition. However, "in order to comprehend what we refer to by 'name' of the entities, it is necessary to remember that the evolutive impulse of the monads has been affirmed with the 'Logos' Aspect of the Demiurge. This means that every entity is designated from the beginning by the Verb of the Demiurge; that every entity has been assigned a word that metaphysically identifies it, sustains it as an entity, and constitutes the true essence of the entity *for the Paśu*."

The object of this article will be to clarify that answer of the section "Finality and Suprafinality," i.e., to explain the fact of the metaphysical manifestation of the entities. Let us reread, then, the conclusions obtained there. We saw that "it is important to distinguish, when considering the 'archetypal order,' between the *finality* and the *suprafinality*. By *finality* we allude to the entelechial concretion toward which aims the evolution of the entities: in every entity there is *a universal terminus* that is an expression of the Archetypes that sustain it and to which process it is subordinated. By *suprafinality* we refer, on the other hand, to the *particular design* that each entity possesses. . . ." "The entity evolves, then, following two formative processes; one: the *universal*, which aims toward the entelechy of the Archetypes; two: the *particular*, which determines the entity according to a Plan. Hence the necessity of correctly distinguishing what has been placed in the entities, *from the beginning, for the knowledge of the Paśu*, and what corresponds to the entity itself as the fundament of its universal existence, *until the end, whether or not the Paśu is in the world*." Because "to the Paśu was given from the beginning the possibility of knowing the Plans starting from the discovery of the entities, from the *design* that these express for him."

A metaphysical definition is offered in another section (page 63), where it is considered that the *intention* “is the direction of the Will of the Demiurge”: “... in every entity there are, as we have seen, two finalities: one universal and the other particular. This is due to the existence, in every entity, of a double demiurgic intention: a first intention plasmates and impulses the entity toward the entelechy of the Archetype of which it participates: it is the ‘finality’; a second intention *designates* to the entity a being-for-man: it is the ‘suprafinality.’ Therefore *the entity is the act of the universal Archetype but an essentially intentioned act, produced by a directioning of the will of the Demiurge.*”

2. Analysis of Rational Classification

As we see, two termini coexist in the entity: the universal is the Archetype and the particular, the design. However, the Paśu is only given to know the particular terminus, the design, due to the fact that reason eliminates the universal terminus of the entity by comparison with the archetypal memory, i.e., because of the “first intention.” However, “the universal” does not disappear completely after this operation. The discovered entity, the entity that has penetrated the sensorial sphere with its design, is archetypally “interpreted” by the second operation and schematized in a Relationship of the cultural structure: there the cultural subject will be capable of establishing systematic associations between *that* schema, or “truth of the entity,” and other schemata, of other entities, that are “analogous,” “similar,” “opposite,” “contrary,” etc.; and in these rational operations “the universal” will govern, *albeit tacitly*. But such “universality” of the entities is deduced from their systematized schemata, it does not come directly from external entities, and this has more than once led thinkers, with a certain reason, to suppose that it is a mere name, something essentially alien to the entities: a concept or definition.

It is necessary, then, to comprehend from the outset what is the universal of the entities, their finality, and what is the systematic universal, that universal attributed to the entities by the cultural subject and that only has its *raison d'être*, its significance, in the context of habitual languages. To clarify, nothing seems more appropriate than to observe, in a concrete example, the method followed by the cultural subject in identifying the universal in the entities. Such a method is the *classification* and its operation consists in encompassing sets of Relationships under the extension of a concept denominated *class*; the *criterion* with which the members of the concept class are to be chosen requires that they have common properties or qualities. Here one sees, in the first moment of classification, the presence of the internal “universal,” which is

nothing more than the intuition of the ontic universality of the universal Archetype: by requiring that the members of the class have common elements, one asks of them that *they participate* in a universal concept, in a transcendent idea, in a property or character that, because it is in all of them at the same time, justly, is beyond all of them. It is thus traditional to group plants, animals, numbers, etc., according to the taxological criterion of classification.

We must therefore analyze the method of systematic classification, in order to determine its field of action with clarity. But we will do so without forgetting that the convention established in the First Part (page 57) is still in force: “in this, and in all the commentaries that follow, we will consider the sensorial sphere impressed by an *external entity*.” Thus, when “entities,” “individual entities,” “specific entities,” etc., are mentioned, it must be understood that, unless otherwise clarified, they are “external entities,” entities of which knowledge comes from sensible intuitions, i.e., entities of which existence occurs in the exterior world, in the bosom of reality, entities of which reality and existence is evident in itself, entities, in short, that are the concrete fundament of the rational or cultural thought that dwells on them.

The members of a class participate in one or more common characters *but are also distinguished by their differences*: this is what limits the absolute identification of the members among themselves and makes it possible to verify their individuality. The verification can then occur that some members of a class possess elements not common to the rest of that class but which are common to the members of another class: for example, if we gather in one class all palmiped animals and in another class all mammalian animals, we will observe that the platypus belongs to both classes; in a more abstract field, if we order the series of numbers, one the natural sequence of whole numbers, $(1, 2, 3, \dots n)$ and the other that of their squares $(1^2, 2^2, 3^2, \dots n^2)$, we will note that the members of the second class also belong to the first. In these cases the members common to two classes constitute a third class that is denominated *functional* because each member of it is defined “in function” of the other two. Thus, *functionally*, the cultural subject is capable of establishing the most disparate relationships between classes and endlessly multiplying their quantity, creating ever new sets of hierarchized classes, subordinated to each other according to logical laws or modalities.

But it can also occur that some members of a class differ from some members of the same class in a certain property that one of these groups possesses with respect to the other: then the opportunity presents itself *to subclassify*, i.e., to group the members into *subclasses*, so that all the formed subclasses remain under the extension of the original class: for example, if we collect in a class all

the postage stamps of the world it is evident that we can still subclassify them “by countries,” those of Argentina, Brazil, Chile, etc., without leaving the “class of postage stamps”; in the same way, the series of whole natural numbers (1, 2, 3, . . . n) can be subdivided into “subclasses” of even, odd, prime, etc. numbers.

From all these examples that we are considering, it clearly arises that classification does not require anything ontic in order to exist, since the elements with which its classes are made up of concept slices of the cultural structure, i.e., semic elements, simple or complex systems. Furthermore: “classes” are also “concepts” because they are systems of the cultural structure; classes are complex systems, substructures of which members are concepts, and therefore consist of “systems of concepts,” i.e., of concepts of concepts, concepts of greater extension and lesser comprehension than other constituent concepts. Such concepts of extreme extension are denominated *genera* and the concepts of lesser extension but of greater comprehension that fall under those are the *species*. But we will see this in detail in a moment. Now, the important thing is to notice that in the systematic classification only concept slices of the cultural structure are involved, i.e., aspects of the truth of the entity, sections of its schema, but not the entity itself, which is exterior and from which the Paśu has only received the design and not the universal Archetype that sustains it. But then, what relationship does the cultural universal, that generality that the cultural subject has *attributed* to the entity, have with the real universal of the entity, with the *real being* of its universal Archetype? Answer: an equivocal relationship, responsible for countless gnoseological errors. The Paśu definitively ignores the double determination of the entity, finality and suprafinality, and, in response to the macrocosmic objective of its own finality, projects onto the entity the meaning; but that meaning is the expression of a significance extracted from the particular entity’s design: there is nothing “universal” in it; that is why it is unquestionable that in affirming the universal character of an entity, what it actually does is to comprehend it in a universal “concept,” in a universality falsified by the taxological faculty of the cultural subject. The lost Virya, for his part, in present civilization, has succumbed to the synarchic Strategy and has allowed that the inheritance of the Paśu influences and predominates in his vision of the world: the Virya has the possibility of locating the Selbst and creating an awakened Ego with which the total apprehension of the real entity is possible, both in its universality and in its singularity, because such an Ego participates in the real infinite and can determine everything without being determined by anything. But as long as the Virya does not awaken, he will remain, like the Paśu, definitively isolated from the entities. In this book, however, a possibility of awakening is offered

through the knowledge of the Hyperborean Wisdom, of the Weltanschauung of the Loyal Siddhas of Agartha, which, as we will very soon see, satisfactorily explains the problem of the double determination of the entity, of the finality and suprafinality, of the universal Archetype and of the design.

3. Species and Genus of External Entities

Up to this point we have examined the method of systematic classification that the cultural subject uses in order to affirm the universal concepts. It is now time to refer to a concrete example, just as we had promised: this will enable us to precisely distinguish “what is the universal of the entities, their finality, and what is the universal systematic” placed on them by the cultural expression. The example, in order to be didactic, must deal with clearly evolutive entities, and that is why we are inclined to consider some cases that have been the object of official taxonomic classification, such as that of *animals*, and of which inclusion in the phylogenetic tree is commonly accepted. We will then put under observation three types of animals, “the horse,” “the dog,” and “the fish,” and we will try to verify if the comprehension of such universal concepts effectively corresponds with the universality of the concrete entities, i.e., with the actual horses, dogs, and fish, those that gallop, bark, and swim, in the exterior world.

We will, nevertheless, make a prior clarification about the official taxonomic nomenclature. This is very rich due to the enormous variety of biological species that it has classified in its short history; about 1,250,000 of which some 800,000 are animal species and 450,000 are plant species. To so great a number of species it is necessary to add the analytical breakdown that empirical science can make of each specimen, a method that we have criticized in another section and that does no more than add classes of concepts without thereby succeeding in apprehending the entity, since it is not even possible to think of “knowing” it better by means of its breakup. What is achieved is to multiply the number of concepts involved in each description. In order to avoid confusion, let us define the principal ones and determine which ones we will use in the example.

First, there is the *species*, which is the class of *individuals* with common traits. Then, there is the class comprised of species, which is denominated genus. The “genus,” as a systematic concept, has a greater *extension* than the species, since it encompasses them in its definition, but less *comprehension* than each one of them, since they better describe the entity of reference: they are nearer to it and *specifically comprehend it*. The genus of the dog, for example, includes the species of “*Canis familiaris*,” “*Canis lupus*,” “*Canis occi-*

dentalis,” etc.; and we have to observe here that, evidently, “the dog,” as a genus, is a *universal concept*. Thus, the classification of an individual specimen consists in “distinguishing its specific differences” and establishing “the proximate genus.” The class of genera is usually denominated *order* and the class of orders, simply: *class*.

Now, at the beginning, classification was based on *morphological analogy*, i.e., on the verification of common external characteristics, but progress has been made since then and today we have advanced toward the more complex concept of *structural homology* that makes it possible to group specimens by the similarity that they demonstrate in their internal composition rather than by their mere exterior appearance. A class whose members present *structural homology* is denominated *type*: among animals, for example, the group of “vertebrates” constitutes a *type*.

Finally, animals and plants are grouped into large classes denominated *kingdoms*, which are subdivided into *sub-kingdoms* that contain, as a whole, all existing *types*. The “kingdom,” as a genus of maximum extension, is at the upper end of the classification, it is the “most universal” term, while at the lower end is the “species,” the extension of which is relative but which has maximum comprehension with respect to the entity it describes: the species is the “most particular” term for systematically defining an entity.

It is evident that our example would be uselessly complicated if we stick to the official methodology in order to comprehend and define horses, dogs, and fish. On the other hand, everything will be clearer if we agree on a minimal classification, based on *genus and species*: the genus will be “animal,” and the species: horses, dogs, and fish. In other words: in observing the members of the animal genus we separate, among others, three groups of which members resemble each other by typical homology and to which we denominate: horse species, dog species, and fish species.

With such a convention, we have no choice but to extract the conclusions that the example can offer. Conclusions that have been synthesized in the synoptic table of figure 45 and to which we will refer in order to explain them: from the observation of this table it must clearly arise what is universal in an entity and what relationship it keeps with the “universal concept of systematic classification.”

To the right of the table is a reproduction of the “gradual scale of progressive moments” (Figure 44), which makes it possible to evaluate the evolutive degree of the entities according to the Psychological Ethics of the Demiurge. At the top, in the analogical space that corresponds to the “archetypal plane,” are the three universal Archetypes of the horse, dog, and fish. And below each Archetype, in the analogical space equivalent to the “material plane,” have been represented some examples of their manifestation, i.e., entities in

different degrees of evolution. On the left, finally, it has been indicated that the Archetypes are *universal beings*, while the specimens that represent them on the physical plane *as* a manifestation of their processes, are *individual entities*.

Let us now investigate, by observing the arrowed signs that are outside of the table, how the rational classification is performed. At first the classifier, Paśu or lost Virya, makes *sensible contact* with the group of individual entities to which he recognizes as similar to each other, as owners of common traits; he says, for example: "these aquatic entities, similar by their form and by their behavior, constitute the "species of the fish." That is to say, by identifying them as analogous entities he has *specified* them. But how does one obtain certainty of the similarity? How does the classifier ensure that all the classified individual entities really belong to the species? Answer: by means of the systematic description of each entity and by the structural comparison of all the descriptions with each other, i.e., by the application of the descriptions, one upon another, in order to discover their differences and analogies. Precisely, due to the effect of this systematic operation, it is that one succeeds in configuring the specific "type" with which the individual entities of common features are conformed, a "type" that is no more than an intellectual reflection of the universal Archetype. But in this answer it is clearly seen that the specification is not carried out with entities but with "descriptions" of entities, with "concepts" of the cultural structure, since what is a "description" but an "aspect of the truth of the entity," an "incomplete symbol" that forms part of the schema of the entity and that has been noted in a habitual language, i.e., a concept slice?

And, we could add, what is a description, or a concept, but a knowledge obtained from the "design" of the entities, i.e., from a semic schema? That is why the species is an *essential* definition of the entity: because its content, as a concept, is an I symbol that *imitates* the truth of the entity and the significance of which has been *proposed* in a habitual language. Without entering, hitherto, to consider the particular design of the entities, it will be evident at this point that the specification is a subjective operation, although it executes with the objective concurrence of the individual entities. The species, in summary, as the first category of classification, is effectively supported by the entities that it describes and that is why, in its definition, it comprises the essence; its "universality" is at least real since it can be inductively demonstrated from the concrete entity; that is to say: the species, as a universal concept, can comprise either a singular entity or a plurality of entities, but invariably its definition proceeds in the last instance from the entities themselves, from the design, from the being-for-man with which they have been revealed to reason.

The specific judgment is, then, always true because its conclusion is essential: the universality affirmed about fish, and about dogs and horses, is evident and demonstrable. But having established the validity of the species in order to describe “the real universal” of the entities, we see that the same does not occur with other universal generalizations. In Figure 45, in effect, we see that, while the species is affirmed over concrete entities, the genus is an abstraction of the specific character: while the species predicates essential properties of existing entities, the genus attributes existence to the species itself as such and comprises it under its exten-

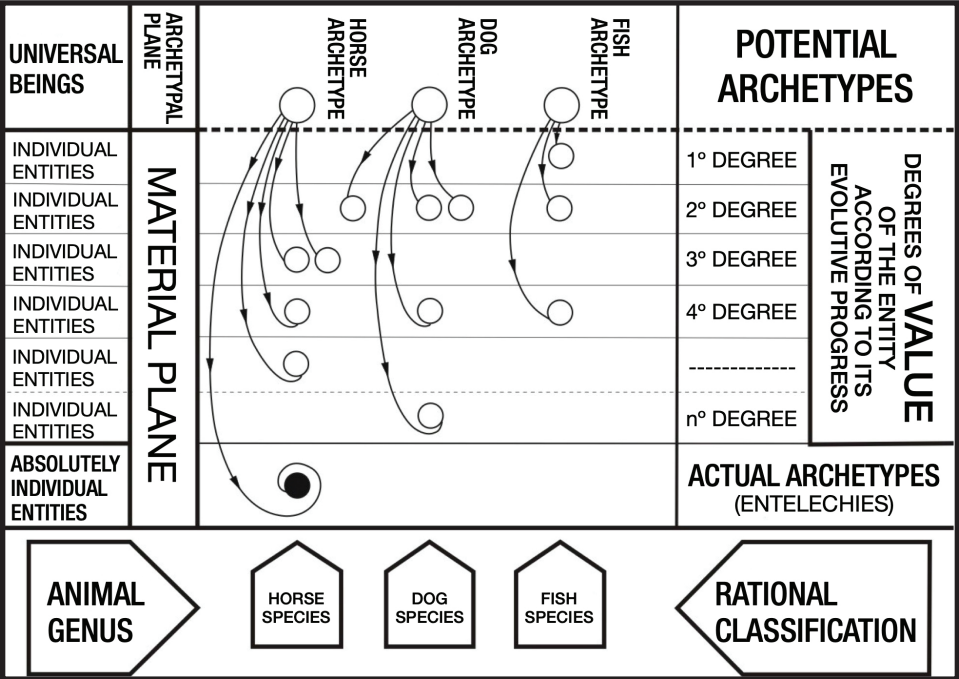


Figure 45

sion. But it is not the same thing to affirm the existence of certain entities by means of their description as it is to attribute existence to the affirmation of the existence of the entities: we are here at two different levels of reality; in one, the specific, there is direct access to real entities, in the other, the generic, the passage to the entity can only take place through the species; the genus demonstrates, thus, to be only the product of a systematic operation carried out with a group of specific concepts (slice) and, therefore, it demonstrates to be only a “concept of a concept,” a “function of a function,” a “class of classes,” etc. In other words, the genus demonstrates itself to be an absolute systematic concept of the cultural structure, a psychic creation, a pure abstraction, an idea.

Thus, while the species defines “the real universal” of the entities, the genus, and every class that fulfills its function, is a “universal concept” that only comprises entities through the species, from the pure abstraction of the cultural subject. From the point of view of the reality of the entities, there is an unquestionable limit between the species and the genus; but what does this limit mean? Answer: *the border of rational certainty for every awakened Virya*. If the use of reason, and of its conclusions, is already suspicious for the awakened Virya, the species marks, in effect, the limit where the credibility of knowledge must stop: such a limit can never be crossed with confidence without running a grave risk of falling into the subjectivation of the genus, into the falsely “universal,” i.e., into the Deception of culture, the “enemy strategic weapon.” *He who believes in the reality of the genus will never be able to reach the “state of alertness” that the path of Strategic Opposition demands, i.e., he will always be at a “strategic disadvantage.”*

We will ask ourselves why is it so important, so categorically important for the awakened Virya to accept the reality of the species and to doubt the reality of the genus, to believe only in the essentials of the species and to deny the universality of the genus? Answer: in the first place because, as demonstrated, only the species describes the individual entity while the genus describes the species, but, fundamentally, *because the awakened Virya knows that reality is multifaceted and that the entities can be something other from what the genus affirms that they are*. In other words: we have seen how a classifying subject observes a group of aquatic entities with common properties and concludes that they are the “fish species”; this is *the limit of rational certainty* that the awakened Virya will never permit himself to cross. Why? *Because he knows that a fish may indeed be “an animal,” as the genus affirms, but it may also not be, for the awakened Virya, paradoxically the extension of the species could, under certain circumstances, exceed the extension of the genus and the defined entity be something different, “something else,” “another thing,” from what the genus supposes and preaches that it must be*. But this “paradox” will only be produced in the minds dogmatized by the empire of the genus, in the ultra rationalists, in those who, as we defined in another section, are “beings uprooted from nature who float in the sea of nominalism, in a world of jargons and vain signs”: i.e., the paradox, the contradiction, will be produced in those who blindly believe in the reality of the genus, which is a mere universal concept, an internal cultural object, and they will be shocked by the possibility exposed here that some fish may not be an “animal,” that some tree may not be a plant, or that the Viryas may not be “men” but Gods.

And, surely, those who are scandalized by these “paradoxes” of the Hyperborean Wisdom, will be the same who sustain the exis-

tence of the official “Age,” i.e., those who grant reality to what is only a “universal concept”: the official Age, we can now see, is an ideal object, a concept slice of which extension comprises the species of historical facts, which are indeed directly supported by the real.

4. The Being-In-Itself of the External Entity

Knowing the gnoseological attitude of the awakened Virya toward species and genus, it should come as no surprise that from now on we will only deal with the species. It, in effect, describes “the real universal” present in individual entities and constitutes an adequate concept for interpreting the problem of the finality of the entities. Naturally, a specific concept that comprises such a problem must be defined in the context of the Hyperborean Wisdom.

Let us observe the “dog species” in Figure 45, where some of the canine entities of the species have been represented with five circles. The figure reproduces an instant in the life of the dogs, in such a way that the five represented specimens have been come upon, each one in its particular evolutive moment: three in the 2° degree, one in the 4° degree, and another in a high degree, “nth,” proximate to entelechy. Of course, these five circles symbolize and exemplify all the dogs that make up the species. In order to understand the allegorical image it is necessary to suppose that each one of the five circles corresponds to an individual entity, i.e., to a dog, and that each spiral arc reflects the process of the universal Archetype in its progressive evolution toward entelechy. It is clear, then, that each dog participates in the Archetype without its unity being altered, but how can this be possible? How can the one be manifested in the multiple without being divided?

Answer: because what the entities actually participate in is the *potential entelechy* of the Archetype, in its *potential finality*: that is why the Hyperborean Wisdom affirms that in the entities there is a universal terminus, the product of the Archetype, and that this constitutes their finality.

This answer is telling us that in the entities, for example the five dogs, subsists a potential entelechy which is a mode of universal being in which its unity is not altered. Thus a plurality of entities can exist simultaneously impelled and determined by the potential entelechy that resides in them and that, like the initial moment of the evolutive process, is a singular state of the archetypal being. But that potential entelechy that subsists in the entities, that final moment of the evolutive process, *is a moment to come*, i.e., it is a possible future toward which the development of the Archetype aims: such a future moment, then, cannot be apprehended by any *present consciousness* like the conscious subject of the Paśu. The

universal terminus, the entelechial finality, is a *being-in-itself* that is situated outside of the Paśu's frame of perception and remains forever enclosed in the entrails of the entities: only the awakened Virya from the Selbst, from the atemporality of the Infinite Ego that reflects the awakened Ego, will be able to know the universal Archetype and comprehend the totality of its process; the lost Virya, for his part, has intuited, on very diverse occasions, the existence of this universal terminus in the entities and has interpreted it in very diverse forms, invariably equivocal and partial.

In Figure 45 it is clearly seen that the potential Archetypes, on the archetypal plane, are a singular form of the universal being; however, on the material plane a plurality of entities participate in the potential entelechy, which subsists in them as a potential finality; but the finality of the archetypal process is the concretion of the perfection in potential of the universal Archetype, i.e., the concrete finality is the Archetype itself, unfolded and realized in matter; the potential entelechy that subsists in the individual entities, then, signifies the effective presence of the universal Archetype *from its future perfection*, which can only be *the same* in each one of them. In other words, this means that *in each entity* of the species underlies the universal Archetype in a mode of being-in-itself that renders it inaccessible to the sensitive intuition of the Paśu, plus, if such being-in-itself could be effectively apprehended, a possibility that is within the reach of the Virya, *the illusory plurality of the entities would disappear to make way for the singularity of the Archetype*; i.e., if the potential entelechy underlying the entities *could be perceived, for example in the five dogs, such an archetypal form could not be differentiated at all, for it is the same in each entity, since the singularity of the Archetype is essential and its division inconceivable*: a real vision of the potential entelechy in the different entities of the species would plunge the observer into the unity of the universal Archetype and would cause the disappearance of plurality; there would not be, then, "entities" but "the entity," not "dogs," but "the dog," etc. The Hyperborean Wisdom denominates the *indiscernible nucleus of the entities* to this property of the potential entelechies of the entities of being indistinguishable. Such a denomination comes from the fact that, for the Hyperborean Wisdom, in every entity, in the intimacy of its very being, underlies an *indiscernible point* produced by the potential entelechy.

But what is an indiscernible point? Answer: a *non-spatial*, i.e., *non-coordinable* region of the entity. And what is the essence of such a region, if it is not extensive, i.e., not spatial? Answer: the essence of the indiscernible point is transcendent Time, the Consciousness of the Demiurge that flows through all the entities; the indiscernible point is, in that sense, the continuous nexus of the

entity with the archetypal process: the indiscernible point is the finality and the end of the process; the potential Archetype and its entelechy, present in its absolute singularity in each specific material entity. That is: the entities are “moments” of the archetypal process perceived as plural from their formal exteriority; on the contrary, the indiscernible points of the entities are a “single moment” of the Archetype: its final perfection put in potentia from the beginning; and such “points” can only be perceived as an intensive and temporal “single point,” underlying in the deepest interiority of the entity, i.e., in the most discrete intimacy of its very being.

In synthesis, the potential entelechy of the universal Archetype underlies the very being of the entities and determines an indiscernible region in each one of them where it preserves its absolute singularity. It is thus verified that there is nothing “universal” in the intimacy of the very being of the entities but the most absolute singularity of the Archetype and that, therefore, any idea of “universality” can only come from the external contemplation of the entities, from the illusion of plurality that the evolutionary processes induce and that leads the cultural subject to comprehend them in the extension of a “universal concept.” Why, then, is the potential entelechy, the indiscernible nucleus of entities, denominated “universal terminus” if it is not “universal” at all? Answer: because such a denomination has been given from the point of view of human knowledge, the Paśu, which is not directed to perceive the very being of the specific entities and their absolute unity in the process of the “universal” Archetype but to rationally discover the being-for-man, *the demiurgic design that individualizes the entities and reveals them to the sensitive intuition as “particular objects” but members of a “universal plurality,” of a “genus.”* Only from this illusory exteriority of the entities, as opposed to the demiurgic design, which reveals them in their *individuality*, can one speak of a “universal terminus” in order to qualify the potential entelechy of the Archetype that underlies in the indiscernible nucleus of the entities.

It would now seem that we are in a position to fully enter into the study of the demiurgic design which, we have already recognized, constitutes the “principle of individuation” of the entities. However, enough remains to be said in order to fully clarify the concept of “universal terminus,” “potential entelechy,” “finality of the entity,” which we have expounded. We will devote two sub-articles to this end, explaining the important concept of the Hyperborean Wisdom on the *gravis Archetype*: the knowledge of this Archetype, taken as an example of what we have said, will give us a greater, and perhaps definitive, comprehension of the universal

terminus or potential entelechy underlying in the indiscernible nucleus of every entity.

5. The Gravis Archetype

First of all, it is necessary to clarify that the content of this sub-article is an extract of the “Gravis Theory” of the Hyperborean Wisdom, which has been explained in detail in the book “Hyperborean Physics.” Here we will only present the principal aspects of the theory explained in a conceptual form, i.e., stripped of all the complex mathematical fundamentation that is exhibited there. But, as mathematics constitutes an intrinsic ingredient of the Gravis Theory, it is clear that such a stripping will conspire against the full comprehension of the concepts we are going to study. Nevertheless, since a rigorous mathematical demonstration of the Gravis Theory is outside of the objectives that have been proposed for this book, we will try to get as close as possible to its thesis by means of the precise description of the Gravis Archetype. [It should also be clarified that the Kamerad Luis Carlos Arias Varela of Buenos Aires has profoundly developed a theory of the unit of actual energy, which he has denominated *Unit of Energy* VAC or “UE-VAC” and which he has exposed in his book *VAC Teoria Unificatoria Conceptual*.]

As is known, the Jewish physicist Albert Einstein failed to develop an acceptable mathematical theory in order to unify the quantitative, experimental interpretation of the so-called “field phenomena,” i.e., the phenomena that occur due to the effect of the “gravitational and electromagnetic fields.” These phenomena, of course, are already unified in reality, since what is incompatible are the theories with which it is attempted to explain them. With respect to the gravitational field, apart from Newton’s equations, all that has been advanced until now has been in the indicated sense: to try to unify it with the electromagnetic field, for which Maxwell’s equations exist; along that path, when dealing with the gravitational field in an Einsteinian-relativistic form, it becomes necessary to make use of a rather complex mathematical instrument denominated *tensor*; but if, for example, one decides to interpret physical phenomena on the basis of quantum mechanics, then one must resort to even more complex statistical, probabilistic formulas, which require the use of electronic computers.

On the other hand, it has been supposed that “mass,” responsible for the gravitational field, “deforms” or “distorts” space, being necessary also, apart from tensor calculus, differential and statistical, to appeal to “non-Euclidean geometries.” Thus, one adds complexity to complexity and manages to take a greater and greater distance from the phenomenon itself, from its facticity.

Well, the Hyperborean Wisdom provides an explanation that is quite different, but which perfectly comprises the gravitational phenomenon and makes it possible to master it for the benefit of the strategic objectives of the Siddhas. And such an explanation does not require the use of formal mathematics, except when one wishes to develop a technology, in which case one resorts to an esoteric geometry that is totally outside of the academic circles of the West.

In order to fully understand said explanation, which will soon be explained, it is necessary to start from the basis that the subjective deviation of theoretical Physics is much more grave than is usually thought. In fact, the most audacious criticisms have generally centralized on Einstein, Planck, Bohr, Heisenberg, etc., but they have never questioned Newton. And with him the error is initiated. The Hyperborean Wisdom, from which the “Secret Science” of the ⚡ originated, traces its thesis back to the concepts of Newton and Leibniz, to whom it attributes two capital errors, and, from there, develops a theory as daring and audacious as it is irrefutable. Of course, the *whole* theory cannot be detailed here, but it will be enough to describe the “initium,” the principle from which the reasoning must start.

The formulation of the thesis is the following: *the gravitational field is the potency of a psychoid Archetype.*

This synthetic thesis, we will soon verify, can be applied in order to explain almost any phenomenon apart from the gravitational one, such as, for example, the external entities of which finality or universal terminus we studied in the preceding sub-article. Let us, then, pay special attention to its explanation.

Physics assumes, and assumes well, that a relationship links mass with the gravitational field. Where it is mistaken is, since Newton, in the affirmation that such a relationship is one of cause and effect, i.e., that the gravitational field occurs by effect of the mass; with so erroneous a concept it is not strange to observe the enormous contraptions that must be manufactured to take advantage of aerial space. And, naturally, they, the manufacturers of flying gadgets with metal engines and “internal combustion,” would doubt our sanity if we assure that the Loyal Siddhas, *based on the archetypal concept of gravity*, have *stone* vehicles, for example, to move themselves to any place that they wish; and even more so if we add that such vehicles do not possess an engine. But this is not a delirium but “science”; very ancient, extraterrestrial science; science that the ⚡ Black Order once again developed in this century and that allowed them to construct their own “flying saucers” in which their best surviving cadres depart toward the Antarctic oases and other hidden bases on Earth. And from those bases, which cannot be located even with spy satellites because they

come with camouflage . . . also psychoid, the ⚡ Knights of the last battalion of the Führer will return making up the Wildes Heer of Wotan, at the end of the Kaly Yuga, in the Götterdämmerung. But this is another story, or, better said, the End of History.

The Hyperborean Wisdom teaches that the universal Archetypes keep among themselves a hierarchical relationship similar to that which the manifested entities maintain on the material plane. There is thus a “gradual archetypal scale” that governs the ordering of every universal Archetype, from its sojourn in the subtler regions of the archetypal plane to its manifestation in the grosser regions of the material plane; that is to say: the subtler Archetypes, or simply “potentials,” are found in the subtler planes also, traversing a whole gamut of densities as they actualize themselves in the process of the entities and “descend” to matter, which is the grosser substance. The Neoplatonists, as well as Leibniz and the Hindu science of the Great Breath, etc., have sustained similar concepts. Without entering into an in-depth study of such a concept of “archetypal order,” it is evident that there must be an Archetype that is necessarily the last on the scale: such is the *gravis Archetype*.

The *gravis* is the “heaviest,” redundancy notwithstanding, of the psychoid Archetypes and its action has a direct relationship with the spatial, i.e., extensive, form of matter and energy. That is why the *gravis*, which is the last on the scale, is also the first that the Demiurge precipitates when He prepares to “organize” a material plane. Without the *gravis*, no other Archetype could evolve in matter.

Now, the Hyperborean Wisdom denominates “*gravis*” both to the universal Archetype and to the entities produced by it, i.e., to the “*gravis species*.” The “specific *gravises*” are the set of “archetypal atoms” or “archetypal quanta” that sustain and “spatially” impulse matter, which give it “amplitude.” The *gravis Archetype*, with its indivisible unity, manifests itself in the specific *gravis* that underlie every entity: that is why in every concrete entity, in every material body, in every substantial thing, the *gravis Archetype* is present as the first substratum. But such a sojourn of the one in the multiple cannot occur in any other way than as participation: material entities participate in the *gravis entelechy* or, in other words: in every entity is present the potential entelechy of the *gravis*, in the way explained in E4. However, in its ontic manifestation, the *gravis Archetype* demonstrates a characteristic that distinguishes it from any other Archetype and to which it is worth immediately examining.

The *gravis*, in effect, *is the Archetype of which process is faster than any other on the material plane*. This arises as a consequence of being “the last on the archetypal scale,” therefore, that which is closest to concrete matter, which, precisely, it determines. The ef-

fect of the gravis Archetype, of its potential entelechy, which some call “gravitational field,” is almost instantaneous: and that “effect” is no more than the processual force with which the potency of the Archetype directs matter, the “mass,” to evolve toward the entelechy or “center of gravity.” It is as a result of this high-speed response, of the “almost instantaneous” nexus between the archetypal plane and the material plane, that the gravis Archetype could be reproduced by the Demiurge throughout the spatial extension of the macrocosm, i.e., at every point of the universe, in a plurality of “archetypal atoms.” These archetypal atoms are the ontic manifestation of the gravis Archetype, the “specific gravises,” and here we will name them simply as “gravis.”

An essential property of the gravis is its *formal indeterminacy*, i.e., its indifference toward the material conformation of the entities: the gravis only determines the space and creates “the way” toward entelechy, “the force field”: *but it does not act in order to conform the entity*. More clearly: the Archetype of this concrete entity that we have before us, of this dog for example, is on the archetypal plane, according to what we have studied up to here; such an Archetype is a *structurer of form*, i.e., it sustains the ontic form, the form that takes on the actuality of the entity; the gravis Archetype on the other hand, due to its instantaneous nexus with the entity, is there, in the dog, as a material substratum, and it is what determines its weight in relation to other gravis that occupy space: the Earth, for example. The gravis is not a structurer of form, or is indifferent to form itself, but, as a psychoid Archetype, it possesses a potency that impulses it to unfold in an evolutive process.

The culmination of every evolutive process, of any Archetype, is its final perfection, which is present in the ontic as a potential entelechy, as a finality that is identical to the beginning. And here we will give another definition that will complete the description of the properties of the gravis Archetype, and to which we will again refer later on: *the potential entelechy of the gravis Archetype spatially coincides in simple bodies, with that ideal point that physics has denominated “center of gravity.”* Of course, this definition must be taken with great caution since in E4 we have linked the potential entelechy with an “indiscernible nucleus” that consists of an “inextensive point,” “non-coordinable,” which does not seem evident that it can “coincide” with anything and even less with a concrete region of the entities as Physics affirms that the “center of gravity” is. However, every uncertainty will disappear as soon as we realize that, in truth, the “center of gravity” is only a concept slice, an internal cultural object lacking a concrete quiddity in the World: in the material entity what actually exists and manifests itself is a *direction of the gravitational force that points toward a “hypothetical center” rooted in its interiority*; i.e., a real tendency that induces

reason to suppose the real existence of such a “center”: but the “center of gravity” itself, like the indiscernible points defined in E4, can never really be reached *from the exteriority of the entity*. Naturally, we concretely refer here to the “center of gravity” of a solid entity, but the conclusion is valid for any case, for example that of a hollow sphere, the “center of gravity” of which is purely spatial, i.e., lacking the substance that constitutes the sphere: the Hyperborean Wisdom denies that the “center of gravity” of a hollow sphere can be effectively reached or even situated with exactitude in real space, and, on the contrary, affirms that in the place that the center of gravity “should be found” there is in reality an indiscernible undefined point; such a point cannot be observed in any way starting from the temporal perception of the conscious subject and from the sensitive intuition, i.e., “from the exteriority of the entity,” since it is a “future” point, a potential entelechy; by that exterior path, at most, one will manage to note *a spatial distortion around the center of gravity*, a distortion produced by the gravis entelechy, but one will not perceive the “center of gravity” itself.

Let us remember what was said in the First Part about the unrepresentability of the universal Archetypes and we will comprehend why the “gravitational field” resists physical-mathematical quantification; let us take a material body and deposit it in space, sufficiently far from the Earth or any other planet; let us affirm, then, that the body produces a “gravitational field” around it and we verify it by observing “how it attracts” other objects of lesser mass toward its center of gravity, or potential entelechy. If the body is at rest we cannot describe its field; we only know of it through its effects on other bodies; *the field, in itself, is invisible*, a property equivalent to the unrepresentability of the universal Archetypes. But *the field is not the Archetype but its potency*, which attempts to actualize itself in the concrete entelechy. The substance of the material plane, the “matter” that Physics denominates “atomic,” is always a concrete act of the gravis in its evolutive unfolding, independently of the form that such matter exhibits by the determinations of other Archetypes. But this, the perception of matter, is all that we can perceivably know about gravis, for it is pure potency, its entelechy is a “coming to be” and that is why we allegorically say that it is “hidden” behind matter, in the interiority of the entity, in the intimacy of the being-in-itself. If we violate the intimacy of the process, if we invade the field and delve into matter in order to look for the “center of gravity,” the potential entelechy, we will never find anything. Without matter there is no gravis, but if we split and multiply matter we will only obtain other potential gravises.

The concept of the gravis that is capable of inclining toward its entelechy by unfolding into the smallest particle of matter gives rise to an unorthodox atomic theory that has been expounded in

the book *Hyperborean Physics* and which is founded on the definition of an “archetypal atom” or “archetypal quantum.”

We should now review the two historical errors that we previously mentioned. Newton’s was to make mass the “cause” of the “gravitational force,” a force that, on the other hand, exists and is effectively proportional to the masses and inversely proportional to the square of the distances that separate them, just as Coulomb demonstrated in electric charges and Cavendish measured with his mass balance; the reality is that, although the “gravitational force” is mathematically related to mass, it is not its “cause” but, in turn, mass is the concrete effect, the act, of a *gravis* Archetype. “Gravitational force” is thus the action of an archetypal potency that proceeds from its entelechy and “attracts” toward its entelechy, which some denominate “center of gravity.” Now then: the “center of gravity” sometimes and only sometimes, especially in the case of a spherical body such as the Earth, spatially coincides with the entelechy. We return, then, to ask what is meant by “spatial coincidence”? Does it mean that there, in that interior region of the entity, for example in the center of the Earth, *is the entelechy*?

Before responding, let us consider the second historical error. Leibniz, evidently thinking of a Hyperborean God, who has nothing to do with the ordinating Demiurge of matter, the true “God” of this world, attributes to him an absolute perfection, “*perfectio Dei*,” which “would prevent him from creating two equal things.” The “*principium identitatis indiscernibilium*,” the principle of the identity of indiscernibles, which affirms that if two things are absolutely equal “they must be the same thing,” is thus imposed on modern philosophy and on later scientific thought. However, as this is manifestly impossible according to Leibniz, “two equal things cannot exist”: the Creator would not have repeated himself. All this reasoning is erroneous because it is fundamented on the assumption that the Universe has been created by a God of goodness and not by an imitating Demiurge, as it really occurs. But, in spite of Leibniz, the work of the Demiurge is based on imitation and the material structure must naturally reflect this principle contradicting the *principium identitatis indiscernibilium*: it is easy to comprehend it if we start from an archetypal composition of the real. However, Leibniz’s *principium* has been dogmatically incorporated into epistemology and unconsciously predominates in every “scientific” attitude referred to the empirical or experimental observation of physical phenomena; this is not accidental: it obeys a synarchic tendency that is not relevant to develop here. The important thing is that the *gravis* Theory contradicts the *principium*; and it does so because such a *principium* is completely false. The Hyperborean Wisdom affirms that “there can be two things alike” and points out as an example the potential entelechies of external entities, their in-

discernible nuclei, or the “centers of gravity” determined by the gravis Archetype. Let us, then, pass over the error of the Leibnizian principium and proceed to respond to the pending question about the real situation of the entelechy and its possible spatial coincidence with the “center of gravity.”

Every Archetype tends toward an entelechy. But, at the origin of the movement, the first impulse is produced by a potency that contains in itself the perfection that it intends to achieve; the movement is thus an evolutive development that aims at a finality that has also been a beginning. As a finality, the entelechy is something that “is not yet,” that must be achieved, i.e., something “future.” We now come to the most complex part of the problem, already highlighted in E4: the entelechy is something “future” that works in the present of the entity as a *possibility of being*; hence the adjective “potential” that is added to it in order to point out that characteristic. Given that the connection between the entelechy of an entity and the concrete entity is the “Process” of the Archetype, it is this process that is the true possibility for an entelechy to be. *But every process keeps the direction of transcendent Time* (see Figure 44).

Let us take a big step with the imagination: let us suppose that we are capable of contemplating *all the processes that develop in the world, from here to the last corner of the macrocosm*; if this is possible, if *no process* escapes us, it then turns out that *we would not be able to measure another relative time* outside that in which the countless cosmic processes occur; moreover: we would not be able to know if another time exists because *nothing would indicate it to us*, nothing that changes, of course. This absurd conclusion demonstrates that time, the “transcendent Time of the macrocosm” is the sum of all the processes of the Universe, i.e., of all the archetypal processes. Transcendent time is thus also a “process,” something that has been known since Antiquity when such a process was denominated *fluence*; but it is worth repeating it in order to clarify the concept of the Hyperborean Wisdom.

Such a concept affirms that transcendent Time, as a flowing process, also aims at an entelechy, a super entelechy called “Future.” In effect, the “Future” can only be conceived as an entelechy, as the final perfection of a cosmic process of Consciousness: transcendent Time, whose initium is The One, Brahma, or however one wants to name the Demiurge, and whose end, the entelechy of Time, The Future, is The One, Brahma, or however one wants to name the Demiurge. . .

“Transcendent time,” as we agreed in the First Part, is “transcendent” to the microcosm, but, in truth, it is an immanent fluence of Cosmic Consciousness, of the Soul of the Demiurge. And that Consciousness has produced the Archetypes of which processes concern us. From there, then, from Time, transcendent Time, starts all

that is real; and from there all interpretations of the real must also start; but it is no longer a mere “dimension,” as Physics claims, but the essential support of all that exists. Only after Time, a posteriori to transcendent Time, “space appears” as the effect of the archetypal processes that develop on the planes of matter and energy. Greatly simplifying the theory of Hyperborean Physics it can be concluded here that space is a “second degree” of transcendent Time or else a gross state of Time, a lower temporal category, a kind of “fallen time,” etc. The fundament and justification of such a qualification comes from the fact that space *only appears in relation to matter*, is produced by it; but matter always follows the process of the gravis: it cannot escape its plasmating potency since the gravis *fall*, as specific entities of the last Archetype on the scale, from Cosmic Consciousness, i.e., from transcendent Time; observing the extremes of the process, it is evident that space is *caused* by transcendent Time through matter organized by the gravis.

We have taken a great step. Let us now return to those questions about the potential entelechy and its coincidence with the “center of gravity.” If we apply the previous concepts to the problem of the gravitational field, we will have to draw totally different conclusions from those that Physics provides. Let us consider a field of great mass, the Earth for example.

- a. For Physics, there is a gravitational field around the Earth.
For the Hyperborean Wisdom, the potency of the gravis Archetype acts around the Earth.
- b. For Physics, the mass of the Earth deforms space by “curving” it in its vicinity.
For the Hyperborean Wisdom, the mass of the Earth generates a curved space that is a reflection of the distortion that the gravis represents with respect to transcendent Time.
- c. For Physics, in the center of the Earth is situated the “center of gravity,” where all the imaginary lines of force that describe the gravitational field converge.
For the Hyperborean Wisdom, in the center of the Earth *there is a point that coincides with the center of gravity: it is the gravis entelechy*.

Let us return to the beginning. But at this point we can understand it: there is a spatial coincidence but not temporal. There cannot be, for the entelechy is the future aspect of the gravis Archetype. What can we expect, then, from the “center of gravity,” according to the Hyperborean Wisdom? An indiscernible point, i.e., a point that contradicts Leibniz’s principium identitatis indiscernibilium.

It occurs this way because the entelechy, as the final perfection of the Archetype, is the Archetype itself: *from the entelechy, the gravis promotes a process that cannot be interrupted and that goes from the potency (gravitational field) to the entelechy (center of gravity) that is in the future; such a processual path opens a breach in space, "distorts" it, producing a topological contact between different planes.* Strictly speaking in truth, what occurs at the "indiscernible point" is that the entelechy "regenerates" a point of space by transforming it into time; it "elevates" it, if you will.

Let us inquire again, why indiscernible? For something to be "indiscernible" it must be able to be compared with something else exactly the same, with absolute equality, i.e., with something else that occurs at the same instant and occupies the same place. Only in this way could we be able to ensure that "two things are indiscernible": when "both" demonstrate coincidence of space and time. Well, and here we are touching on one of the greatest Mysteries that exist: *the entelechies of all gravises are indiscernible.* In other words: *in all entities, regardless of their form or size, there is an indiscernible point. This property is the cause of the isotropy of transcendent Time.* Through the indiscernible points, in effect, *transcendent Time flows* and, since every point in macrocosmic space contains an indiscernible point, the temporal fluence is isotropic.

And, as "transcendent Time" is in reality the current of Consciousness of the Demiurge, one realizes that *He* is in every entity, from the Indiscernible point: it is He who is *impulsing* the process of the entity with His Wisdom Aspect, from the potential entelechy, and *seeing* the process of the entity with His Time-Consciousness Aspect, from the indiscernible point.

It is necessary to meditate a lot on this property of the gravis in order to grasp the Mystery that it implies, in all its profundity. As a conclusion of this summary of the Gravis Theory, we will highlight what is most important.

First of all, it is necessary to overcome the barrier of incomprehension that reason will oppose when posing apparently irreducible paradoxes. We must not forget that we are facing a fearsome secret, of which it will not be easy to seize; at least not with impunity. The first obstacle is the problem, already examined in E4, that the Archetype maintains its absolute singularity while it manifests itself in the plurality of the entities. That is: if the indiscernible points are all one and the same thing, how can they be in different entities at the same time; if the indiscernible point of the Earth is exactly the same as that of Venus, for example, how is it that millions of kilometers separate both planets? Answer: of course, this occurs because the indiscernible points are "potential entelechy" of the gravis Archetype: taking this into account, one understands that the distance that separates the planets has noth-

ing to do with the indiscernible points, since in the end they coincide in the present future and no distance separates them in the potential present. And the same is true for any other entity that one wishes to consider.

6. The Indiscernible Nucleus of the Entities

In E4, we saw that “the potential entelechy of the universal Archetype underlies in the very being of the entities and determines an indiscernible region in each one of them where it preserves its absolute singularity”: such a “region” is the “indiscernible nucleus of the entities.” In E5 we see that in the indiscernible nucleus of material entities there is indeed the potential entelechy of the gravis Archetype: “in all entities, regardless of their size, there is an indiscernible point. This property is the cause of the isotropy of transcendent Time.”

Now then: in order to profoundly comprehend the concept of the “indiscernible nucleus” it is necessary to extend these definitions to the totality of the external entities and to the totality of the universal Archetypes. That is to say: *in the indiscernible nucleus of every entity is found the potential entelechy of its universal Archetype, which is indiscernible from the entelechy of any other universal Archetype.* This strange property, which resembles the indiscernible nucleus to a pure nothingness, has its cause in the imitative mode with which the Demiurge has produced the universal Archetypes *as a replica of Himself, of His essential “Aspects”*: that is why there is only *one monad and ten Archetypes conformed with such a monad.* This is important; “neither nine, nor eleven: ten Aspects of The One that determine the essence of all the entities of the Universe.” “And one monad, the perfect image of The One, whose formal revetment is the gravis Archetype and whose ontic manifestation is the archetypal quantum; a single monad repeated at every point of cosmic space, in every entity, in every being-in-itself, in every indiscernible nucleus that, for this reason, is indiscernible and identical to any other Archetype or to the ineffable One.”

The Archetypes are only ten, like the Aspects of The One, but combined in many ways they make the enormous multiplicity of entities possible; however, at the indiscernible nucleus of any particular entity, the potential entelechy, its own coming to be, cannot be differentiated from that of another entity: it is indiscernible. Evidently, this property of the indiscernible nucleus makes the concept of the “universal terminus” of the entity that we have explained extremely obscure, since it does not let one see, at all, the way in which the entities come to be “individual.” However, this will be easily comprehended when the “design,” i.e., its “particular ter-

and they will do well to laugh. If they are not prepared to face the Mystery, it is better that they laugh and remain in ignorance, for countless are *those who have gone mad before the reality of the indiscernible points*: there were “mystics,” for example, who suddenly saw *eyes in all things*; or experimenters who contemplated the world with their visual perception expanded by means of some drugs and were horrified to see a *living cosmos*, full of “millions of eyes” by which “God was observing them from all things” (*ex omni parte oculata*).

It is necessary to warn, then, about the demented danger that lurks in the very being of every entity, in its universal terminus or finality.

As we know, what the Paśu can know of the entity is what its particular terminus, its design, reveals to him: *the design is the being-for-man of the entity, a name, a word, which individualizes it and that has been pronounced by the “Logos” aspect of the Demiurge*. But what we have been studying up to this point is the universal terminus of the entity, the being-in-itself, which is enclosed in its intimacy and is inaccessible to the Paśu’s knowledge; to the Paśu, in effect, knowledge of the entities is only given from their exteriority: it can only *dialogue* with nature or the world, take the design and place meaning on the entity, but the very being, the indiscernible point, the potential entelechy, must remain unknown to it. He will never know that he has been constantly observed “from all things” by the Eye, one and multiple, of Abraxas.

On the contrary, it is not only possible for the Virya to perceive the being-itself, but such an experience is part of the techniques of spiritual liberation. “Outside of the actual danger that such a confrontation with the Demiurge represents, it constitutes a calculated risk in the way of Strategic Opposition, to the extent that it is taken account of beforehand and has been included as part of the technique. The direct confrontation with the Demiurge allows, in effect, the mastery of time, i.e., making the strategic area of the Archemon independent from the transcendent Time of the macrocosm: the creation of a time of one’s own” (page 319). How? “First of all, the Virya has to predispose the Archemon with a view to the Strategic Opposition”; for this purpose he must: “define a *point exterior* to the Archemon, i.e., a point in the Valplads; such a point must face the infinite fence when the Virya occupies the Plaza, and against it the Strategic Opposition to transcendent Time will be carried out; it is necessary, then, to previously make sure that said point must always remain the same and *that the isotropy of transcendent Time will pass through it* and will continue in the Virya’s point-fence of projection; that is to say: it is necessary *to force the Demiurge*, beforehand, to sustain the Strategic Opposition. Is it possible to fulfill such a condition? Answer: Yes; by applying the

principle of Hyperborean Physics that affirms that *every ponderable portion of matter is the expression of one or more archetypal atoms, or quantum Archetypes, in each one of which exists an indiscernible point: in each indiscernible point, which is the same point in all the atoms of the universe, exists a point of transcendent Time, present in each one of them, the Demiurge manifests His Time-Consciousness*" (page 323). This paragraph in quotes must now become clear, in light of the Gravis Theory summarized in E5.

But, for the Virya concerned with his spiritual liberation, the indiscernible points in the entities and the Presence of the Demiurge are more than a theory. According to the Hyperborean Wisdom, the spiritual enchainment is an act of enemy warfare and no one can unchain his Spirit without fighting: *the warrior attitude is essential in the path of Strategic Opposition that we propose in this book*, or in any other Hyperborean path. Hence the confrontation with the Demiurge is inevitable, sooner or later. We have repeated it many times and it is worth remembering: the truth, the only and effective truth, is in the interior of each one, in the blood memory. There the Virya must go in order to confirm the Fundamental Thesis of the Hyperborean Wisdom. That is why, for those who have listened to the voice of the Pure Blood and decide to combat, the act of individual war cannot be characterized in any other manner than by the gnostic hatred toward the world of the Demiurge: the awakened Virya will try to experience, at all times, the "essential hostility," procuring to strategically reorient the reverted Spirit. And that essential hostility, which the Hyperborean Spirit once displayed against the material Universe of The One, will be the character that will summon up, in minimal measure, the act of war that the awakened Virya will execute against it, i.e., against the macrocosm of the Demiurge Jehovah Satan (page 307). "If such is the resolution of the Virya, if so gnostic are his objectives, *then everything will be said, there will be no more deceitful words or vain signs: the confrontation will move beyond the veil of Maya, to an absolute instance in which the Hyperborean warrior and the Demiurge will fight face to face*. And, as in the Origin of the Fall, spiritual enchainment will again be at stake in the struggle: the awakened Virya has attacked in order to liberate his captive Spirit and the Demiurge responds to subject the Spirit to a greater and more atrocious confusion" (page 307).

To all these quotations we must add the following: *and in this inevitable confrontation, in which the Hyperborean warrior and the Demiurge will fight face to face, the most difficult test that the warrior will have to face will be the contemplation of the terrible face of the Demiurge*. Of course, the Demiurge is an Actor with many Masks, but here we refer to *one of His aspects*: that which can be perceived in the very being of the entities, i.e., in the entrails

of *all* the entities of the world, which He sustains and vitalizes from the gravis entelechy; that Aspect that the Hyperborean Wisdom denominates *Dragon of the World (Draconis Mundi)* and the Hebrew Kabbalah, *Metatron*.

It is not possible to describe in words “the form” of the Dragon of the World, of the anima mundi, and it is not worth attempting to do so. It will be enough that we form an idea about the *dangerous dissolving potency* of this image: and this will be achieved if we assure that only he who has *an infinite valor*, i.e., a valor the product of the graceful will of the infinite Spirit, succeeds in resisting it: for any inferior spiritual state, for example the lost Virya, His Aspect is irresistible; the Dragon of the World plunges into terror every observer whose valor has some moral limit; and by “every observer,” it is to be understood “incarnate or disincarnated,” “man, soul, or deva,” etc. The importance of this will be clearly seen if we assure that the capital test that the Hyperborean Wisdom imposes in order to obtain initiation, i.e., the Test of Valor, consists “only” in the contemplation of the Terrible Face of The One; but, this Face, may be the Dragon of the World as another image as or more frightful than it, another demented Aspect of the Demiurge, known as *Ivy Cron*, and which is nothing more than His Face manifested in all the members of a Sacred Race, Hebrew in this case, i.e., His One Face present in the plurality of the Hebrew entities of the race, in the Ego of the race, in the potential entelechy of the race, i.e., in the *Shekhinah*.

In summary, here we wish to warn that, whenever one follows a secret path of liberation of the seven plus one that the Hyperborean Wisdom proposes, there will be some moment in which a confrontation with the Demiurge will be produced and that, to contemplate His Terrible Face, can be dangerous if one does not have limitless valor. But it should be clear that, even if there is no struggle posed, the vision of the Dragon of the World alone is enough in order to produce a devastating effect on the rational equilibrium: the cultural structure may emerge partially or totally destroyed from that experience or the cultural subject may be phagocytized by the “God of an entity” in an extremely oblique context; in any case, it means madness.

Thus, no precaution that the Virya adopts will be excessive when dealing with this subject, for *the dragon of the world is present in all entities, since all entities form part of its body*.

In the entelechy of the gravises, from the indiscernible points that are in all bodies, i.e., from the transcendent Time that is His Consciousness, He is sustaining the material order. *But He does not act through the gravis. He only sustains them. It is not the Logos Aspect that manifests itself in the indiscernible points, but the Time-Consciousness Aspect. It is not the Verb, but the eye of the*

Demiurge. An eye tirelessly multiplied throughout Creation but which is always the same eye: behold Maya. An eye that contemplates itself, that perpetually admires itself. An eye that is in the wolf that stalks and in the lamb that flees, in the man who plunges the dagger into his brother and in his brother who dies and, also, in the dagger that becomes drunk with gurgling blood. An eye that looks from the lover and from the beloved and from the betrayal of the third. In short, that eye, the socket of which is a chasm that descends into the abysses of good and evil, is the Eye of Abraxas, a terrible and insensate eye.

It was not in vain that the Alexandrian Gnostics, who knew what kind of monster that they had to deal with, enclosed the Eye of Abraxas in a triangle, i.e., they applied the “law of the fence,” so as not to go mad with schizophrenia. The Hyperborean Initiates, the awakened Viryas or the ⚡ Knights for example, like those Gnostics, also possess techniques in order to resist the dissolving gaze of the Demiurge and the indiscernible points of the gravis for the benefit of the Strategy of the Siddhas. Clearly, we will ask ourselves: take advantage? For what? How? And these questions will seem to have no answer in an epoch in which, if one does not have a Bevatron, it seems that no one can even dream of investigating the interior of matter and, if one does not possess a hydraulic crane, who would attempt to move the stones of Sacsayhuamán? But the truth is that only for the marvelous one should the Gravis Theory, which is a science of the Siddhas and from which the Paśu and lost Viryas are excluded, be “harnessed.”

Let us look at some of such marvelous possibilities. He who has comprehended the Gravis Theory, for example, can *seek in himself*, in his microcosm, the indiscernible point and, *by means of his graceful will, move the center of gravity outside of his body, bypassing his weight, i.e., the traction that the Earth exerts on his mass: it is “levitation.”* But, as his own indiscernible point is the same as that of the stone that is there, he will also be able to move it with an act of his will: it is “psychokinesis.” But, when a skillfully designed material body is brought to coincide in its entelechy with that of a human body, then one has a vehicle “that travels without an engine,” like those that the Hyperboreans have always manned. And as there is spatial distortion at the indiscernible point, such vehicles can become invisible by “temporal acceleration” and not by “high vibrations” as certain materialistic ufologists and synarchs sustain.

Lastly: at the center of the Earth, given the great potency of its mass, there is a powerful indiscernible point that alters space and time in such a way that one can find there, *according to how one undertakes the approach*, from a nucleus of magma so dear to the myopic geologists, to a simultaneous portion of cosmic space, i.e., a

starry firmament, passing through many intermediate states that depend on the space of demiurgic signification.

8. Model of the External Entity's Design

In the First Part (page 67) the “demiurgic design” was defined as the essence of the entity for the Paśu. Let us remember such a definition: “For the Paśu a relationship is, before all else, the *truth* of the entity. But, here one must observe that we do not say *the essence* but *the truth* of the entity: this distinction indicates that the essence of the entity is the *design*, whereas the Relationship is a rational correlate, the interpretation of the design or *schema*, that which is truly known, and, therefore, the ‘*truth* of the entity.’”

The design is, then, the essence of the external entity, of the entity situated in the world that has been the object of sensitive Intuition: “First of all, we must qualify the discovery of the design as a *transcendence* of the external entity, which is thus situated *beyond* the sensorial sphere. In effect, while the universal Archetype can never be seen outside the entity, nor in the entity itself, for it is absolutely immanent, the design of the entity is ready to be-for-man, to transcend all barriers and reveal itself in plenitude. In other words: the design becomes an ‘*interior object*’” (page 65). Such an “interior object,” after being archetypally interpreted by the second operation of reason, is schematized and integrated into the cultural structure as a Relationship between Principles: the Relationship contains a semic schema of the entity that constitutes, for all microcosmic effects, the *truth* of the entity. In order to facilitate the comprehension of the structural model, we then agreed on representing the Relationship as a *cylindrical bond* between nodes or Principles: the set of a Relationship and two Principles was thus denominated a *simple system* and its representation can be seen in Figure 13.

On the basis of the simple system of Figure 13 we have developed numerous examples and, from them, we have extracted many fundamental conclusions. However, there is an obvious question to which has not been responded and that can be posed as follows: if the Relationship of the simple system of Figure 13 represents “the truth of the entity” by means of a semic schema of the design or essence of the entity, how is such a design in the framework of the analogical patterns of the structural model? More clearly: how would such an *analogical design* be that its rational interpretation gave rise to the simple system of Figure 13?

Answer: It is necessary to denominate this answer: the *essential postulate of the structural model*. The “essential postulate” says: *a cylindrical bond in the cultural structure corresponds to an ontic sphere; to a series of superimposed minor-major concentric*

spheres, as an “essence” of an external entity, corresponds a beam of rectangular planes that intersect on the axis of the cylindrical bond as the “truth” of the entity in the cultural structure.

The “design model,” the rational interpretation of which corresponds to the cylindrical bond of Figure 13, is thus a composite body: it is made up of a series of concentric spheres, superimposed from largest to smallest like the layers of an onion. The essential postulate assures us that the cylindrical bond of Figure 13 consists of a beam of axial planes, each one of which has a side of length equal to its extension and a side of width equal to the diameter of its circular end; each axial plane analogically corresponds to a sphere of the design model and each one of them intersects at its half with all the remaining planes, in a line that passes through the axis of the cylindrical bond: said axis is the deepest point of the axial nucleus of connotation. In Figure 46 the essential postulate has been symbolized in order to facilitate your comprehension.

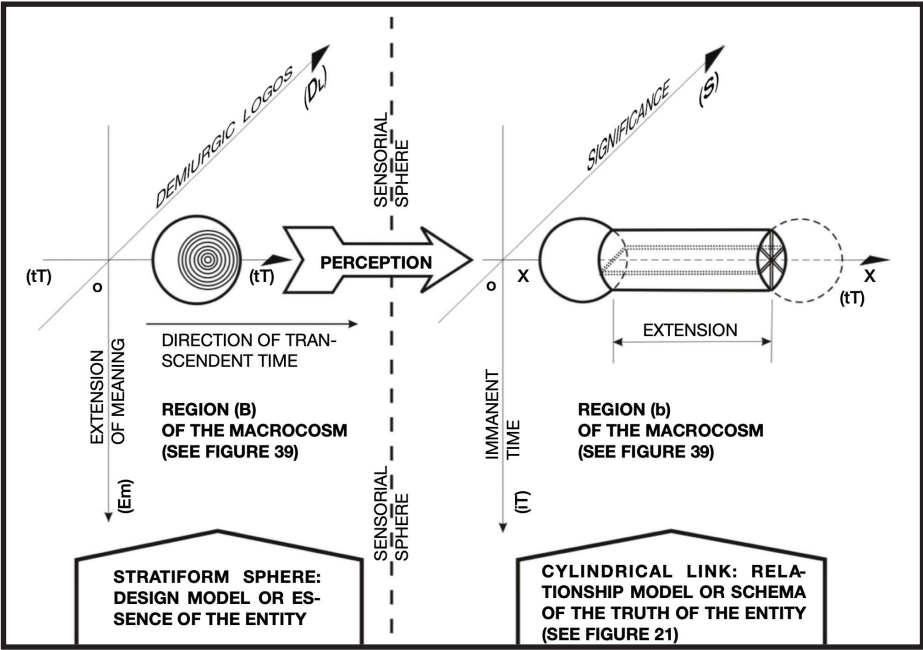


Figure 46

On the left of the figure, in Region B of the macrocosm (compare with Figure 39), the design of the external entity has been represented as a *stratiform sphere*. Below it, with three Cartesian, orthogonal, non-numerable axes, it is indicated that the designated entity is situated in the “analogical space” of the macrocosm: the “transcendent Time” (tT), the “Extension of Meaning” (Em), and the “demiurgic Logos” (dL), are analogous dimensions respectively, “transcendent Time” (tT), “immanent Time” (iT), and “significance”

(S), of the microcosmic analogical space that is seen on the right side of the drawing. In Figure 39, it is useful to observe the analogy between the microcosmic and macrocosmic temporal planes: it is seen, that the “immanent Time” of the microcosm, the time of the “consciousness” of the Paśu, is analogous to the transcendent Time of the macrocosm, which is the time of the “Consciousness” of the Demiurge; on the other hand the “transcendent Time,” *in* the microcosm, is analogous to the “*Extension Of Meaning*” in the macrocosm: this dimension is a measure of the “duration” of a macroconcept in the Consciousness of the Demiurge.

Returning to Figure 46, we see that the “demiurgic Logos” (dL) dimension is analogous to the “significance” (S) (see Figure 21) and that the design model is “centered” on the axis that represents it: this means that the design is a production of the demiurgic Logos, a concept that will be explained later on.

An arrow, entitled “perception,” crosses the “sensorial sphere” and shows us the cylindrical bond of the cultural structure that is semically equivalent to the discovered entity: a “stratiform sphere,” comprised *of* a series of concentric spheres, corresponds to a “stratiform cylinder,” composed of a beam of axial planes, just as the essential postulate requires.

We now have, in accordance with the structural model used so far, a “design model,” i.e., a model “of the essence of the entity.” Our objective will be, of course, to make use of the “design model” in order to comprehend the real objectivation. How? Answer: by describing the analogical correspondences between the model and the actual design and using the model to visualize them.

Let us begin by inquiring: what does the actual design consist of?

Answer: In principle, we should remember what was said in the First Part (page 174): “. . . the supreme importance with which the Demiurge has designated the entities foresees that, through them, man accesses the heart of His Plan. One should not believe, of course, that man only knows a mere appearance of the entities, just as the rationalistic naivety of many thinkers claims. *In reality, each design is part of the Plan that contains, paradoxically, the whole Plan: it is the will of the Demiurge that man knows and admires His Plan.*” From here, as an answer, we can extract that “the design consists of a Plan.” But what does such a Plan consist of? Answer: “*of a scale of formative phases that goes from the Demiurge to the entity*” (page 175). The Hyperborean Wisdom denominates each one of the forms of the series as an *archetypal matrix*. The Plan of the design thus consists of “a series of archetypal matrices.” More precisely, then, our objective will be to know the essence of the demiurgic design and the function of the Plan of which it consists.

In order to comply with this end, nothing seems better than to use the design model. However, as we will soon see, we cannot initiate any explanation without previously modifying the design model. This is due not to a fault but to the strict analogical correspondence that the model keeps with the essence of every actual design and that makes direct and immediate comprehension difficult. Let us examine the problem: the actual design consists of a Plan of which projection consists of “a scale of formative phases,” i.e., *of a series of archetypal matrices; well, in the design model, a concentric sphere corresponds to each matrix of the series*. Later we will draw conclusions about the reason for such a formal arrangement; for now what should interest us is to note that little or no observation could be made of a series of concentric spheres, where the most exterior one contains all the others in its interior. That is why, *although the form of the “stratiform sphere” is that which keeps exact equivalence with the actual design*, we will agree on another representation as the “design model.”

As the ideal would be to utilize, in spite of everything, the stratiform sphere, what we will do will be *to derive* from it the most adequate form in order to facilitate the explanation. Such a form is shown in Figure 47 and, as its name indicates, is the “unfolding” of the interior spheres that were making up the stratiform sphere: on the “demiurgic Logos” axis, which represents the Vox of the Demiurge, the totality of the analogical spheres of the design model have been arranged in succession; *the Plan is thus unfolded in a “formative series,” or series of formal phases, but it must be remembered at all times that this representation is only a didactic resource and that the actual design is analogous to the stratiform sphere of Figure 46*. The actual design, in effect, presents no formal unfolding of any kind and, on the contrary, the totality of its Plan is contained in the interiority of the entity, analogously to the concentric spheres in the interior of the stratiform sphere.

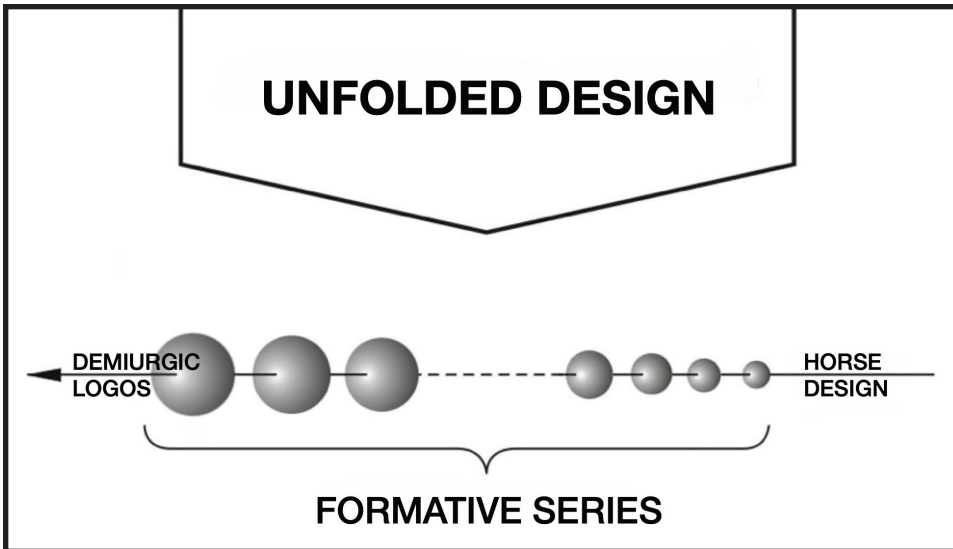


Figure 47

9. The Being-For-Man of the External Entity

With the help of the “unfolded design model,” which we have defined, we are going to explain the actual design of the entities. Let us return, for this purpose, to Figure 45 and to the example of the five dogs. Each one of such dogs possesses, as contained in its being-in-itself, an indiscernible nucleus where the dog Archetype underlies in its absolute unity. However, the entities viewed from their exteriority, the Paśu does not perceive the indiscernible nucleus and the unity of the Archetype but the apparent plurality of their ontic evolution; however, it discovers the *specific* of the plural and affirms the participation of the universal: similar entities *are* dogs. It is possible to qualitatively distinguish the members of the species and to quantitatively unite them: they are mammals, quadrupeds, they bark, etc.: *they are dogs*; and, here one, there another, there a third, there a fourth, etc.: *they are five dogs*. In Figure 45, we can see that the five dogs are at different evolutive levels: three have reached the 2° degree, another has progressed to the 4° degree, and the last, of more value than the others, is near to concretizing the entelechy, in the nth degree of evolutive progress. But, whatever the case may be, identical progress as those of the 2° degree, or different evolution as those of the 2°, 4°, and n° among themselves, *it is always possible to distinguish them as individual entities*: here one, there another, etc. If they are all one in the indiscernible nucleus, what is the principle that makes their plurality possible, that enables us to point out here one, there another, etc.? More clearly posed: If the specific character of the dog Archetype,

present in the entities, enables us to affirm, “these *are* dogs!,” what is the principle by which we can point to *this* dog as something also unique, different from the other members of its species? There are five dogs and we point to *one* of them: *this dog*. Why this one and not another? The dog Archetype makes this entity a dog; what makes this dog this one and not another? Answer: the *principle of individuation*. The five dogs are *individual entities* (see Figure 45) because in addition to the dog Archetype the “principle of individuation acts in each one of them”; such a principle is a law of the Demiurge that expresses the *suprafinality* of the entities, their individual mode of existence destined to human discovery.

Let us see how the Hyperborean Wisdom formulates the principle of individuation: *in every entity, besides the universal terminus that underlies the indiscernible nucleus of its being-in-itself, there is a particular terminus or being-for-man, the function of which is to cause the individual existence of the entities and to reveal to man the essence of such individual existences. Each entity has been “designated” by the Demiurge with a particular terminus that is to individualize-it-for-man: hence the particular terminus is known as the “demiurgic design of the entity.”* With respect to design, the Hyperborean Wisdom emphasizes the following fundamental property: *sameness of species, identicalness of design*.

But this last property immediately poses an immediate problem to us: if the members of a species, for example the five dogs, have been designated by the Demiurge *with the same particular terminus*, how then does the “principle of individuation,” which enables us to concretely point out: here this one, there that one, etc., act? Answer: As we saw, the design consists of a Plan of which the projection is a series of archetypal matrices: the answer is that *the individual entity is conformed based on only one of the archetypal matrices of the formative series*. To make this clear, let us note that each one of the five dogs has been designated by the Demiurge with the same “dog design”: however, each one of them evolves according to a particular archetypal matrix of the Plan, which transforms them into “individual entities”; that is why we can point them out without any doubt: here this dog, there that one, etc.

Of course, with the previous answer, the notion of demiurgic design has not been clarified; far from it. If the design is the true principle of the individuation of the entities, the *only* fundament of existence is not because of this: on the contrary, at the moment of their designation, the entities *already are*, they already have a being in themselves and with it a specific nature; what determines the design is the *individual* conformation of this specific nature. Therefore, in the act of existing, two termini come together in the entity, the universal of the Archetype and the particular of the de-

sign, and said act will only be able to be comprehended if the simultaneous function of both termini is structurally considered.

In principle, it is necessary to affirm that every individual entity of the Universe has been designated *particular* by the Demiurge. Although this idea may seem excessive, let us not forget that the Consciousness of the Demiurge is present at every point of cosmic space through the indiscernible points, observing every entity with the Eye of Abraxas. Likewise, the Logos Aspect of the Demiurge designates every entity with which any universal Archetype manifests itself. As an example, it can be pointed out that each time the dog Archetype manifested in one of the five dogs, in the 1^o degree of the evolutive progress, the Demiurge named it, also, with the “dog design,” determining it as an individual entity.

The design is the *proposition* about the entities that the Demiurge makes to man. That is why, contrary to the being-in-itself, which is closed-in on itself, inaccessible in the intimacy of the indiscernible nucleus, the being-for-man, the design, is ready to reveal itself, to come out of the entity and exhibit the essential *design*. The designs, which are the *Vox* of the Demiurge in the entities, His *word*, by being directed toward man in order to reveal to him the essences, give a *sermon*, a dialogue between man and the entities, between the Paśu and its God; and man’s *response*, his reply, is the expression of meaning, the projection of the significant sign on the entity, on the Demiurge in the entity, on his God. But this response of the Paśu to the sermon of God, the signation of the entity by the bidding expression of meaning, transforms the entity into a cultural object, into a member of a superstructure, into an integral part of a culture: that is why the Hyperborean Wisdom affirms that culture arises from a dialectical act with nature, from a *sermo naturalis*.

We must make a semantic clarification here. As we will soon see, the design consists, for the Paśu, of “the essential *supposition* of the entity.” But this concept will not be correctly comprehended if we do not clarify the significance of the word “supposed,” since in current language it has acquired a pejorative meaning of “falsehood” or “hypothesis.” In effect, in Castilian, “supuesto” is a passive participle of the transitive Verb “suponer,” which the *Sopena Dictionary* defines as “To assume and consider a thing as existing. To pretend something.”; here one already sees the negative meaning, but where it could be best assessed is in the “action of supposing,” i.e., in the “supposition”; the *Sopena Dictionary* says that supposition is: “That which is supposed or assumed. Authority, distinction and imposture or falsehood talent.” Lastly, the same dictionary affirms that “supposition” is: “Material that is not expressed in the proposition, but that serves as a fundament for its truth. Hypothesis. Any being that is the source of its actions.”

In order to clarify the confusion of meanings, we must go to the Latin roots and point out that the “supposition” to which the Hyperborean Wisdom alludes is *suppositum*, from the transitive Verb *suppono* which means: *to place under*. In our case the suppositum is the design, “supposed in the entity by the Demiurge as that essential ontological determination that is united to the *nature* of the entity, i.e., to the ontological determination of the universal Archetype, in order to formalize its specific individuation.” It is evident that the suppositum of the design in the entity is an actual supposition, an essential condition of the facticity of the entity, and not a mere Hypothesis. However, the word will always appear suspicious of unreality or falsity because of its connotation of supposition, or *suppositio*, i.e., of nominal hypothesis.

It is indispensable, then, to avoid confusion, and, as we do not wish to dispense with the concept of suppositum, the inevitable path seems to be the definition of a synonymous neologism, a word that denotes the ancient significance of “placing under” but which does not connote that such a fact is a “supposition.” The one that undoubtedly meets these properties is the term *subposed*, which we will use from now on as a synonym of suppositum.

Well then: the design has been *proposed* by the Demiurge as the being-for-man of the entity and, with that suprafinality, *subposes* it in the entity so that it determines its individual existence according to the principle of individuation. But the design is a Vox that consists of a series of archetypal matrices: what really acts in the individual conformation is an archetypal matrix of the formative series; *that sole active matrix is the essential subposition of the entity*. The remaining matrices are denominated *virtual* and are those that determine the *accidental forms* of the entity, i.e., the *non-essential* properties that it could obtain or lose during its existence. However, in the design *proposed* in an entity, subsist both the *subposed essential matrix* and the totality of the *virtual matrices* that complete the formative series “that goes from the Demiurge to the entity.” Hence the analogy that the design maintains with the stratiform sphere according to the essential postulate: in the entity, at every instant, subsist the totality of the archetypal matrices that integrate the design, analogously to how *all* the concentric spheres of the series are present at every instant in the stratiform sphere. This “going from the Demiurge to the entity” with which we qualify the “series of formal phases” indicates that the archetypal matrices are in *verbal procession*, i.e., *they proceed* from the demiurgic Logos, which is what *produces* them with its Vox. The analogy of the “verbal procession” of the archetypal matrices is preserved even in the unfolded design model of Figure 47, in the formative series of spheres, successively distributed in an entity or sutratma that represents the Verb of the Demiurge, His *Vox designationis*.

Of all the archetypal matrices of the design, which subsist in the entity, *only one realizes the essential subposition that individualizes it and, at the same time, converts it into being-for-man*. What does this mean? We will arrive at the Answer by reasoning.

First of all, let us affirm what has already been explained: *for an individual entity to exist as such, two termini must concur; one, universal, is the being-in-itself, how the universal Archetype manifests itself; the other, particular, is the being-for-man, how the design, the essential matrix of the design, manifests itself. Of these two termini, the "universal" grants natural existence and evolutive impulse, and the "particular" specific individual existence*. Of course, if the very existence of the entity is caused by the two termini at the same time, it is only possible to separate them by reason, by means of analysis. But this analysis, in order not to commit the errors that we have critiqued in another section, must be limited to a structural description. Only in this way, without forgetting that ontic existence recognizes an inseparable double ontological determination, will we be able to point out and describe the properties of each terminus separately.

With these conditions we can assure that the being-in-itself of the entity, the universal terminus, is what grants it *natural existence and what impels it to evolutively progress in its existence*: the Archetype acts in the entity, from the being-in-itself, as the immanent principle of its evolutive movement, a spiral movement by which the entity progresses toward entelechy or finality. Now then: a thing that only existed sustained by the activity of the being-in-itself of the universal Archetype would have natural subsistence but no specific quiddity. For example, the evolutive activity of the "dog Archetype" of Figure 45, *as far as it is uniquely concerned*, would only succeed in manifesting itself in substances of an unequivocal *canine nature* but lacking a specific entity: we could not then point out, here this dog, there that other, etc. For entities to individually emerge from the natural, it is necessary to subpose a specific essence: and that is the function of the essential archetypal matrix of the design. Thus, the five substantial manifestations of the dog Archetype, all of identical nature, are transformed into *individual entities*, into dogs, individual and species, because the essential matrix of the dog design, which is different in each entity, is *subposed*.

Certainly, the essence determined by the "essential matrix" is the real essence, the essence that characterizes the individual entity, and not the "specific essence" or quiddity, i.e., the essence contained in the propositional definition: the "specific essence" is an abstract generalization of the real properties of the individual entity *taken in the plural*, i.e., it is a concept slice of the cultural structure; the "specific essence" corresponds to the immanent character of the

universal Archetype, although this is impossible to verify by the Paśu.

The essence of the “essential matrix,” on the contrary, is what really determines ontic existence and what actually transcends the ontic in order to reveal to man. This essence of the individual entity is purely singular and, therefore, *is a priori to the species and genus*, which can only be determined from the plurality: but its apriority is *factual* while the aposteriority of the species and genus is merely *ideal*. A concept of “specific essence,” constructed on the basis of properties perceived in concrete individual entities, is “*the limit of rational certainty* that the awakened Virya will never allow himself to cross” (see E3).

10. Analogical Study of a Concrete Entity

We recognize, then, two fundamental ontological determinations in every entity: the universal terminus and the particular terminus. Both termini determine two modes of existing: the universal terminus causes the “natural existence” of the entity, while the particular terminus causes its “individual existence,” the only one that the Paśu can know directly; the “natural existence” can only be inferred from intuition, the specific in a plurality of entities. We can visualize this process of double ontological determination if we refer ourselves to a specific example and graphically represent it by means of the “unfolded design model.” As an example, we will take one of the horses in Figure 45, and, as a design model, the unfolded one in Figure 47. We thus arrive at the configuration that Figure 48 shows.

In order to understand this figure, one must begin to examine it through the “horse Archetype” that is found in the upper part, in the analogical space corresponding to the archetypal plane. On that plane, just as is indicated in Figure 45, the horse Archetype is a *universal being*, i.e., an absolutely singular being but endowed with a formative potency that allows it to manifest its potential entelechy in a plurality of material plane entities. Figure 48 exhibits *one* of such individual entities, whose evolutionary process has been caught at the moment that it reaches the *n*th degree of the positive value: the spiral trajectory demonstrates that the progress of the equine entity was made in accordance with the “law of evolution” of the archetypal processes. If the equine entity had been caught at any other “moment” of its evolution, i.e., at any other point of the evolutive spiral, the case would be analogous to the one represented in Figure 48, with the only difference of its positive value measured on the gradual scale of progressive moments. However, the development of the equine entity determined by the force of the horse Archetype *is not enough to make it an individual*

horse: “that horse.” The evolutive impulse of the horse Archetype, its potential entelechy manifested on the material plane, all that it achieves is to endow an archetypal atom, a gravis, with “equine nature” in its own formative potency. In other words, the gravis, which *is not a structurer of form*, but which possesses material quiddity, receives the formal determination for its potency from the horse Archetype: this is the equine nature of the entity, the universal terminus, its being-in-itself. The potential entelechy of the horse Archetype coincides with the gravis entelechy in the indiscernible nucleus and from there, from the being-in-itself of the equine entity, it activates the evolutive process.

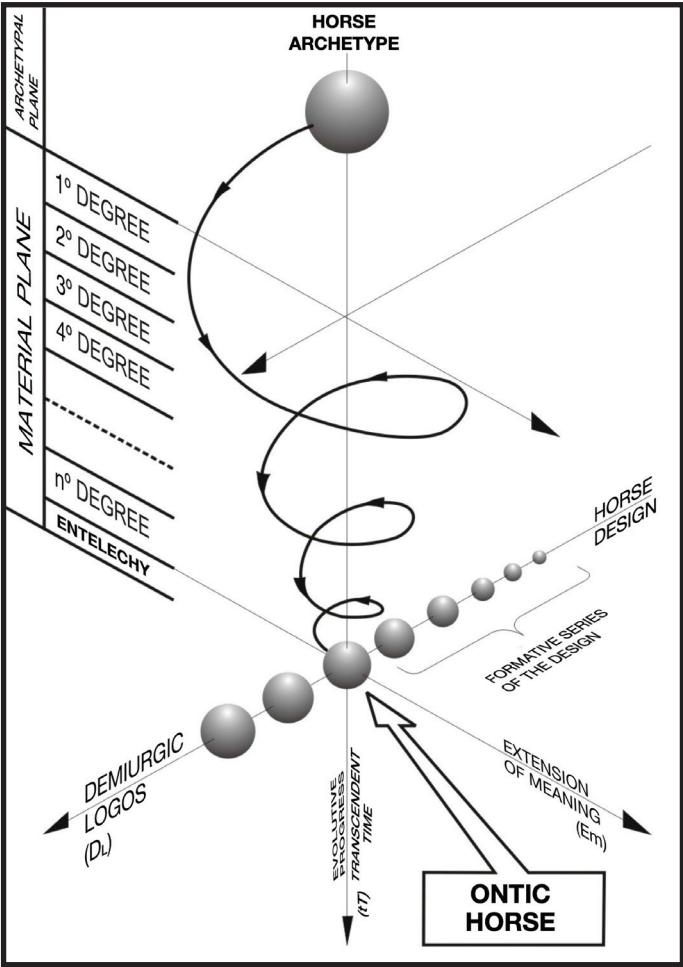


Figure 48

But the equine nature of the entity does not make of it an individual horse: “that horse”; the simultaneous concurrence of a second ontological determination is necessary for this: a particular terminus that causes its individuation, a principle that makes *the*

horse, *that* horse. Such a principle can only be an *active Plan*, i.e., a Plan *capable* of converting the equine entity into an individual horse by the mere fact of its subsistence. And this is the horse's design: an *active Plan* because it is a *living Plan*; a *program* animated by the Logos, by the Verb of the Demiurge, perfectly *effective* in order to formulate the individuality of the equine entity; a Plan that conforms to every Plan, that determines the existence of that individual horse in logical relation with every other horse and with every other entity; a Plan that, at the same time that determines the individual existence of the horse, constitutes a projection of its *destiny*. The design, in summary, consists in an active, living, capable, and efficacious Plan, to cause the individuality of the entity and to program its destiny. In Figure 48, by means of the model of the unfolded design, we can observe an analogical representation of the effect that the design horse causes on the equine entity.

On the axis (dL), which expresses a *direction* or *intention* of the *demiurgic Logos*, the analogical unfolding of the horse design has been represented with spheres of different consecutive diameters: each sphere corresponds to an archetypal matrix of the formative series, i.e., of the active Plan, according to the model shown in Figure 47. The first thing that one notices, in Figure 48, is that the equine entity, which was evolving on the material plane according to a spiriform trajectory, also consists of one of the archetypal matrices of the unfolded horse design: this is nothing more than the graphic expression of the double ontological determination of the equine entity. The sphere indicated as "ontic horse," i.e., the real, individual horse, that horse, is at the same time *one* of the archetypal matrices of the design, the essential matrix, and *an* equine entity that evolves progressing toward entelechy with spiriform movement. But the *form* of the ontic horse is exclusively determined by the essential matrix of the design, just as the figure shows, which is therefore denominated "particular terminus" or being-for-man: the universal terminus, the being-in-itself of the equine entity, i.e., the potential entelechy of the horse Archetype underlying the indiscernible nucleus, cannot be represented under any form; its presence in the ontic horse is only to be inferred by the spiral of the law of evolution, which strictly corresponds to the actual facts, since such a spiral represents the evolutive *process* of the horse Archetype, i.e., the *nexus* that at all times unites the horse Archetype with its potential entelechy or being-in-itself of the equine entity.

The comprehension of Figure 48 will be more complete if we note that the ontic horse exists in a "macrocosmic analogical space," formed by the axes (dL), (Em), and (tT), similar to that which was defined in Figure 46. It is also useful to examine this analogical space in relation to Figure 39. With respect to the spiriform trajectory that the equine entity develops on the material plane, it is

worth noticing that the same occurs *in the direction of transcendent Time* (tT), which confirms *the positive value of the temporal progress*: the horse Archetype is constantly *actualized* as the equine entity evolves; the “law of evolution” consists in a spiral movement with which the process conforms the entity until adjusting it to the potential entelechy; and in this becoming, which takes place in transcendent Time, the equine entity goes on progressing, gaining in value, just as can be seen on the “scale of progressive moments” gradated to the left of the figure.

The notion of “demiurgic design” will become quite clear, now, if we deepen the analogical description of Figure 48. Let us consider, first of all, the archetypal matrices that make up the formative series of the horse design: only *one* of them, the *essential matrix*, determines the individual form of the ontic horse, transforms the universal equine entity into *that* particular horse. What then occurs with the remaining matrices of the series, i.e., with the *virtual matrices*? Answer: Except for the essential matrix, which is permanently active, the remaining matrices of the series, the virtual matrices, subsist in the ontic horse as *possibilities of non-essential determination of the equine form*. The virtual matrices are, then, those that determine the accidental properties of the ontic horse, that which can be added to or removed from it without it ceasing to be *that* horse: *the sequence of virtual matrices that are actualized at some moment, however small, in the past, present, or future, of the life of the same horse, and in the same space of macrocosmic signification, is denominated “actual destiny of the ontic horse.”* This answer tells us that every accidental property that alters the form of the ontic horse, even that contingent modification that appears to be the effect of pure chance, in reality hides an origin determined by the virtual matrices: the accident can only occur on the essential form because it is *fundamented* by the virtual matrix in actu; the accident is the act of the virtual matrix. There is thus, in each individual entity, in each horse, a certain *aptitude* to receive or cede non-essential properties, a certain *capacity* for accidental change, i.e., a predisposition to fulfill a *destiny*.

The being-in-itself acts from the intimacy of the equine entity, from the indiscernible nucleus, impulsing an evolutive process that aims at entelechial perfection; the essential matrix of the design, of the being-for-man, conforms the equine entity and grants it concrete individuality, making the reality of that proposed perfection feasible; the virtual matrices decide, in relation to the remaining entities of the macrocosm, whether entelechial perfection will be reached or not, whether the evolution of the equine entity will continue up to this or that degree or whether it will stop and ontic dissolution will occur, etc.; the virtual matrices decide, then, the fate of the ontic horse, its actual destiny. Synthesizing all this, the “univer-

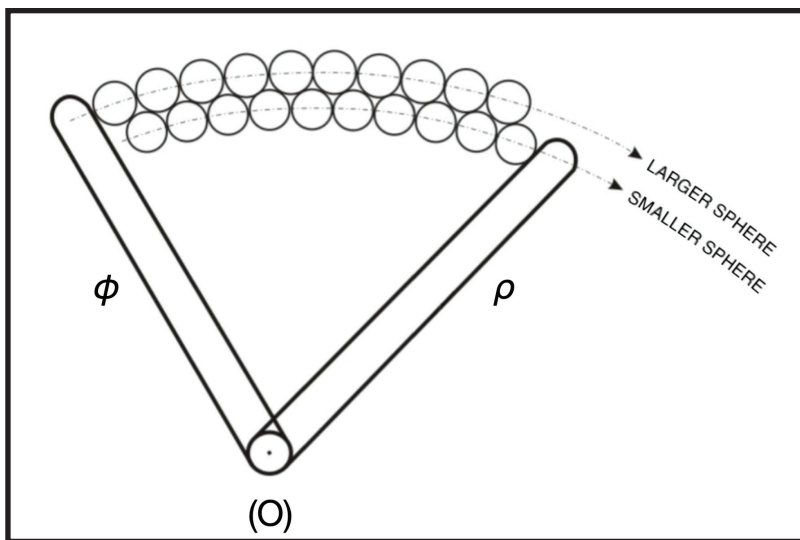


Figure 49

sal terminus" of the equine entity, its being-in-itself, grants it "*natural existence*" and "*evolutive impulse*," while the "particular terminus," the design or being-for-man, by the activity of the subposed essential matrix ensures it "*specific individual existence*": the virtual matrices condition that [biontological], natural and specific existence, with a "*unique destiny*."

Lastly, one can complete the concept of the design *as a formative series* by resorting to the design model defined in Figure 46. According to the essential postulate of the structural model, if the external entity consists of a stratiform sphere, its schema in the cultural structure will consist of a cylindrical bond similar to that in Figures 13, 14, 15, 18, 19, 20, 21, 24, and 25. Given its importance as a model, it is useful to provide some more details about the stratiform sphere: it is worth highlighting, then, the *quality* that each sphere, from the most exterior or superficial to the most interior or central, differs from its immediate consecutive one in that *its radius is a smaller point*. This will be easily comprehended if we establish the condition that each concentric sphere is of *point thickness* and that *there is no empty space in them*.

The "radius" of a sphere is the distance that is measured between the central point (o) and any of the points of the interior or exterior surface: in the first case, the distance is denominated "interior radius"; in the second case, "exterior radius": the difference between the extension or "modulus" of both radii is equal to the thickness of the sphere, i.e., the distance between two corresponding points of the interior and exterior surface. It is clear that, according to the established condition, "that each sphere be of point thickness," the distinction between "interior radius" and "exterior

radius" lacks meaning: it is useful to define, instead, a "single radius" such that its non-central extreme point coincides with a point on the spherical surface *and*, as to comply with the second condition, "that there be no empty space between them," it is evident that the radii of the consecutive spheres must only differ in one point of their length or modulus. A similar situation has been illustrated in Figure 49, where the circles represent the points of two consecutive spheres and the circumference arcs or section segments of their thicknesses: in that case, the radius (ρ) of the interior consecutive sphere is a point less extensive than the radius (ϕ) of the greater sphere.

The stratiform sphere thus arranged, what does the design model tell us? Answer: that if each consecutive sphere only differs in one radial point from its immediate preceding or subsequent one, and if each one of them analogically corresponds to an archetypal matrix of the actual design, then the archetypal matrices of the formative series have to consecutively differ from each other *in only one quality, note, trait, feature, characteristic, property, etc.* In other words, for example, one matrix differs from the next in one quality, and this, in turn, differs from the next in another different quality, and this matrix, then, also differs from the next in another quality different from one of the two previous ones, and so on until completing the formative series with archetypal matrices referring to the determination of the same entity: one realizes, then, the enormous quantity of archetypal matrices that have to be contained in the design of an entity if they are to contemplate a high number of qualities and their formal and structural combinations.

This conclusion can be applied to the example of Figure 48, i.e., to the horse design, if we previously renounce the use of the unfolded design model and consider, as it really occurs, that in the equine entity, in its being-for-man, subsist the totality of the archetypal matrices of the formative series. Being so, we can affirm that every horse matrix, of the formative series of the design horse, differs from any other consecutive matrix in only one quality. When the principle of individuation acts, a particular archetypal matrix, unique for *that* horse, conforms the equine entity, gives individual terminus to its nature, and is activated as the "essential matrix" of the real horse: it is easy to infer, from this, that the closest consecutive matrices, virtual matrices of the horse have to differ only very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking a "formal distance" from the essential matrix, i.e., after situating oneself at a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there.

Finally, one must not forget that such qualitative differences between the archetypal matrices are what determine the accidents and destiny of the entity.

11. Gnoseology of the Design or Being-For-Man

The demiurgic design is the being-for-man of the entity, the terminus that makes the entity an individual-for-man, a unique thing, which emerges from the natural and reveals itself to sensitive intuition and reason: the subposed essential matrix and the eventual activity of the virtual matrices, **complete**, for man, the perfections in potentia of the being-in-itself of the entity, perfections that subsist in the indiscernible nucleus as the universal nature of the entity determined by the potential entelechy. Hence it is worth noticing an important distinction between both *termini*, the “universal” or being-in-itself and the “particular” or being-for-man: the being-in-itself or potential entelechy, in effect, is the finality of the evolution of the entity and, therefore, a **potential terminus**, a “universal terminus” but proper to the present future; the being-in-itself, according to the Hyperborean Wisdom, is a **potential universal terminus**. The being-for-man, the demiurgic design of the entity, on the contrary, is the suprafinality proposed for man, that microcosm where the essence of the entity will be reflected and from where the meaning will return to the entity: operation, act of love, with which the microcosm, the Paśu, fulfills its ethical-psychological finality and gives pleasure to the Demiurge; the demiurgic design not only individualizes the entity but is ready to reveal this individuality to man at **every moment**, i.e., **at each moment of the evolutive process**. The design is thus linked to the **individual act** of the entity and that is why it is an **actual terminus**, a “particular terminus” but proper to the actual present; being-for-man, according to the Hyperborean Wisdom, is an **actual particular terminus**.

When the sensitive intuition of an external entity brings the latter into contact with reason, and the first operation eliminates the universal Archetype, the design is uncovered, “beyond the sensorial sphere,” i.e., the interpretation of the second rational operation is exposed to its Plan: reason then constructs a **semic schema** of the demiurgic design and integrates it as a Relationship between Principles, as an internodal link of the cultural structure. The schema contained in the Relationship constitutes the **truth** of the entity because it is the rational interpretation, an internal reflection, of the truly known **essence** of the entity: for the cultural subject or for the conscious subject, the apprehension, at any moment, of the schema of the entity or Relationship is equivalent to the effective apprehension of the entity. However the intelligence of the Paśu or the lost Virya is only sufficient to note the schema in the context of

a few planes of habitual signification: from such a notation arise the concept slices, which are incomplete symbols of the entity, linguistic descriptions of the schema. Nevertheless, of all the possible languages, there is one that is normally “horizontal” and corresponds to a sociocultural language, i.e., a language that is habitually used to express and *communicate* the significance of concepts to the other members of the cultural society; *the concept of the entity, expressed in that normally horizontal language, proposes the analytical description of the essential matrix as the truth of the entity. But this definition requires a detailed explanation.*

First of all, we should note that the design always reveals the totality of its Plan and in which reason always constructs a schema of the design that keeps a semic correspondence with the totality of said Plan. In Figure 46, where the essential postulate of the structural model has been represented, it can be seen that, to each concentric sphere of the design model, i.e., to each archetypal matrix of the formative series in which the Plan consists, corresponds an axial plane of the schema model or Relationship, of the cylindrical bond of the cultural structure: the totality of axial planes form a beam in the interior of the cylindrical bond forming its volume, i.e., making up its *comprehension*. We have denominated each one of such axial planes, of a semic nature, in the First Part: *concept slice*, of the truth of the entity (see Figures 14, 15, and 16). It is evident, now, that a concept slice contains only the semic description of an archetypal matrix: that is why we affirm that it is an incomplete symbol (of the entity), an aspect of its truth. Only the simultaneous apprehension of all the axial planes, i.e., if the *comprehension* of the complete schema of the entity is experienced, only this experience, would provide the cultural subject and the conscious subject with a complete notion of the ontic essence, a notion that rationally corresponds to the being-for-man revealed by the entity, a notion that contains not only the knowledge of the actuality of the entity, and even its permanent essence, but also the projection of its real destiny: it is unquestionable, then, that the rational or conscious representation of a concept slice, no matter how deeply it has been experienced, will only be an incomplete symbol, a symbol of which proposed significance will describe an aspect of the entity, for example, a form, some function, a quality, a property, a trait, etc.

But this latter manner of experiencing the truth of the entity, in a merely conceptual way, is characteristic of the Paśu and the lost Virya, just as it was demonstrated in the First Part. The cultural subject of the Paśu, by means of the translative faculty, is capable of exploring the different axial planes of the cylindrical bond and of noting them, one by one, in the meaningful context of a habitual language: each axial plane corresponds, as we saw, to an archetypal matrix of the design, and the concept slice that produces its experi-

ence contains, likewise, a linguistic description, an encoding, of the archetypal matrix as an “aspect” of the truth of the entity. The translative faculty makes possible this significant notation and, moreover, the conscious representation of an emerging symbol that replicates the significance: for this purpose, in order to ensure the direction of the emergence toward the conscious sphere, the concept will always be noted *on a horizontal plane of signification* because of the active potency that underlies the symbols of the schema. Let us remember what was said in the First Part in this respect: “Let us consider the process of rational thinking. A thought has illuminated a system and the relief of a significance is outlined on the horizon of continuous signification. But the translative faculty notes the significance outlined on a determinate plane of signification: the meaningful context that gives signification to the signified is ‘leveled’ on said particular plane. We know that the translative faculty is the capacity to render intelligible the truth of the entity in a plurality of oblique planes of signification: however, whatever the inclination of the plane of signification, the thought is always experienced with reference to a ‘horizontal plane.’ This thus occurs because the translative faculty is a function of the active potencies of the Relationships: in every Relationship there is a potential reference to the conscious sphere, as the self’s ‘center of reference,’ which levels and renders horizontal the planes of signification in which the significance is noted. It matters not, then, how oblique in the cultural structure the plane of signification is on which the translative faculty has noted the significance of a Relationship: *in* thought, the meaning, and its context, will always be horizontal, *even* when the intelligence is so elevated as to allow noticing the meaning in “various oblique languages” (page 117). “The actualization of a system, its ‘illumination,’ motivates the subject to experience its experience: we have seen that, in these cases, the cultural subject is situated *over* the system, in order to experience the schema of the Relationship. But where does the cultural subject come from? How does it reach the illuminated system? Answer: undoubtedly, except in cases of extreme abnormality, the cultural subject is *over the habitual structure on the horizontal plane of signification of sociocultural language*. In order to ‘arrive’ at the illuminated system the cultural subject moves horizontally through the cultural structure *on the plane of habitual language*. But this ‘arriving’ at the system on a horizontal plane implies that the schema will be noted in its context, i.e., that it will be experienced as *a concept of habitual language*” (page 182). Considering the example of Figure 48, i.e., the case in which the “illuminated” schema corresponded to the truth of a horse, the cultural subject will thus note the *habitual concept* of the horse, the concept of the

horse as an “exterior cultural object,” the concept of the horse in ordinary language.

But this “habitual concept” of the horse, which everyone understands because it is expressed in common language and alludes to the real horse, corresponds to what archetypal matrix of the horse design? Answer: To the essential matrix. It is evident that if the 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.”*

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

Every virtual matrix differs from its immediate consecutive one in one quality or note. When being rationally interpreted as a concept slice, the qualitative differences between the virtual matrices maintain themselves invariant. That is why, as we move away from the habitual concept, i.e., from the AB axial plane of Figure 46, the oblique concept slices present ever greater differences, *unusual aspects of the truth of the entity*. It is a case analogous to that examined in E10 with respect to the horse design: “it is easy to infer, from this, that the closest consecutive matrices, virtual matrices of the horse have to differ only very slightly from the active essential matrix: in one quality or note each. An appreciable difference could only be noticed after taking a ‘formal distance’ from the essential matrix, i.e., after situating oneself at a distant point of the formative series and making a comparison of the structural homology with the virtual matrix observed there.” And this case is analogous because the essential postulate of the structural model demonstrates to us that an axial plane or concept slice corresponds to each matrix of the design in the schema of the Relationship. In the schema of the horse, for example, we can imagine that the concept

slice closest to the habitual concept hardly differ from it in any quality; the habitual concept of the horse, corresponding to the essential matrix of the horse design, must follow, for example, the non-habitual but very similar concepts of “chestnut,” “sorrel,” “dapple-gray,” “overo,” etc. corresponding to virtual matrices of the horse design, matrices that determine the accidental notes of the equine form.

Now, how far the qualitative differences between the habitual concept and the oblique concepts can go, we have already dealt with in studying “The Myth and the Sacred Symbol” (page 172). The formative series of the design is a procession of archetypal matrices that go from the Demiurge to the entity: at the end of the series is always the universal Archetype of the entity, which is an Aspect of the Demiurge, “the God of the entity”; hence, when schematized by reason, the end matrix of the design, that which corresponds to the God of the entity, conforms to an extremely oblique concept, a concept slice of which content is denominated “myth” and its representation “sacred symbol.” In the cited article, for the specific example of a schema of the fish, it was described how the fantasy of a winged fish could trigger the emergence of a sacred symbol, from the oblique concept corresponding to the God of the entity, and the autonomous manifestation of the myth. But the same explanation could be applied to the case of the horse design and its schema of the cultural structure just by considering that at the end of the formative series, and consequently in the most extreme oblique concept, exists a virtual matrix that corresponds to a “Horse God,” for example, to a Pegasus.

[It should be noted here that the gnoseological theory of the Hyperborean Wisdom will only be completely explained in the fifth tome. As will be explained there, the “essential postulate of the structural model” makes it possible to analogically describe the “gnoseological correspondence” that is established between an external designated entity and the cultural structure of the Paśu during “perception.” However, the designated entity, which has revealed its being-for-man to the Paśu’s perception, expects to receive the meaning through “expression” and be converted into a cultural object. This second movement, the “axiological correspondence between the cultural structure and the external entity, will require the definition of another principle of the structural model in order to be analogically comprehended: the “potential postulate.”]

12. Analogical study of the Atom Design

In E9, when explaining the individuation principle of the entities, we affirm *“sameness of species, identicalness of design.”* This concept means that all the members of the same species, for example the five dogs of Figure 45, have been designated by the Verb of the Demiurge with identical design: *the design of each dog is identical; what makes them “individual entities” is the fact that they evolve according to different archetypal matrices of the same design; such active matrices, in each dog, are denominated “essential matrices”; however, because they all belong to the formative series of the dog design, the essential matrix of an individual dog can correspond to a virtual matrix of another dog; if a dog is “canis familiaris” it cannot be “canis lupus” at the same time: however, the matrix of “canis lupus” is in the design of “canis familiaris” virtually, together with the virtual matrices of “canis occidentalis,” “canis australianis,” etc. Also, if a real dog is, for example, “black,” this chromatic quality is an accident that is added to its specific canine essence; but every other possible chromatic quality, white, spotted, etc., is present in its design under the form of some virtual matrix of the formative series. The black dog could get sick and his hair could change color and turn gray: but the concretion of such an accident is only possible because the virtual matrix of the gray color, subsisting in its design, permits it.*

The Hyperborean Wisdom always affirmed this concept of “sameness of species, identicalness of design” and that is why since ancient times there were sages who knew how to see, behind the essential matrix that individualizes a given specific entity, other formal possibilities underlying in its cognizable being, which they denominated “potential qualities of the thing,” possibilities that in reality were coming from the virtual matrices of the formative series of the design. A classic example of this Hyperborean affirmation is the concept of “matter” and of the “material atom,” the antiquity of which goes back to the Atlantean epoch and that was maintained until the European Modern Age, i.e., until the “empirical Science,” and gnoseologically color-blind, banished it. In this sub-article we will expose that ancient Hyperborean concept and demonstrate the error and insufficiency of the modern concept with which it was replaced. The Hyperborean concept is very simple to explain: *“in every physical entity, its material substance is characterized by being of a single essential nature”: “all material atoms are of the same species.”* The Hyperborean Wisdom affirmed, then, from the beginning, that *there is only “one” material substance, “one” single essence, “one” single type of atom,* due to the way in which the Demiurge constructed the macrocosm: by the multiplying imitation of a single monad, a reflection of Himself,

whose material manifestation consists of the gravis atom, and by the multiplying combination of the ten fundamental Archetypes, a reflection of His ten Faces, the pneumatic expression of which constitutes the design of the entities. The growing blindness of men, correlative with the advance of the Darkness of the Kaly Yuga, was degrading that concept and so it ended up distinguishing four basic

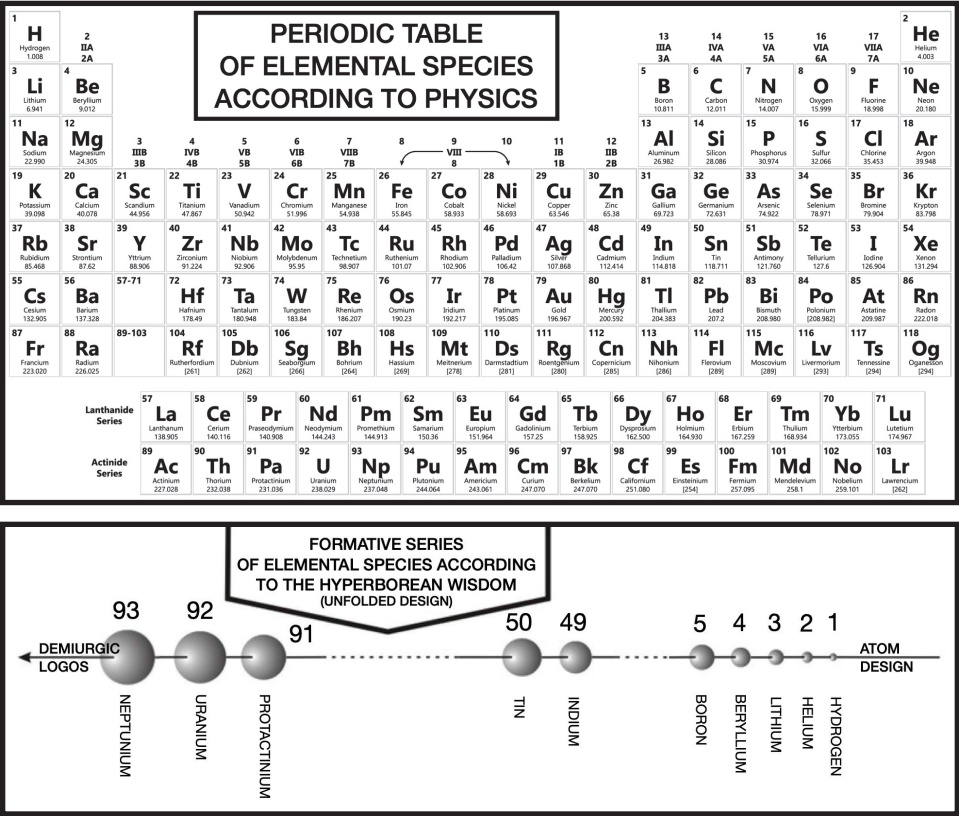


Figure 50

substances or material essences, then five or seven, lately ninety-two elements, and finally, at present, more than one hundred.

But what occurred is also very simple to explain: while the Hyperborean Wisdom sustains that *there is an atom design*, in which formative series subsist all the archetypal matrices that individualize the specific entities, the present Science has classified the physical entities as if they were made up by distinct types of substance and has confected a “periodic table” in which such “substances” are ordered by “atomic number,” i.e., by the number of electrons that add up in all their shell or energy levels, and grouped according to the periodic repetition of similar chemical properties. An example of such a table can be seen in Figure 50.

The “scientific” and dogmatic criterion used to develop the periodic table is still based on the concept of Robert Boyle, a failed seventeenth century alchemist, according to whom “a fundamental physical element is that which may combine with others to form a compound, but which cannot be broken down into a simpler substance once separated from all other chemical substances.” With such a criterion, what are only atomic entities, gravis, individualized by the archetypal matrices of a single “atom design,” chemists have ended up recognizing as “fundamental” and essentially different elements. The “periodic table” is, then, nothing more than an “unfolded design model,” i.e., a model unconsciously realized by Science in which the archetypal matrices of the atom design are erroneously “unfolded.” And we say that they are “erroneously” unfolded because the periodic table, as observed in Figure 50, is ordered *from left to right*, i.e., *according to the direction of the Indo-Germanic alphabets*, which constitutes an esoteric absurdity, since said direction was arranged by Wotan when He taught the Aryans the use of the Runes *precisely to resign the ontic designs*. The voices of every design, the archetypal matrices, on the contrary, have the real direction from *right to left*, like the Hebrew alphabet, and thus the “periodic table” should be ordered if it is to at least somewhat coincide with the reality of the atomic entities.

In the lower part of Figure 50 an “unfolded model” of the atom design has been depicted, which shows the real direction of the demiurgic Logos and demonstrates that the pretended “fundamental elements” are only archetypal matrices of the formative series.

According to the Hyperborean Wisdom, and in a manner analogous to that explained in the case of the horse design, the following principle governs in atomic matter: “in sameness of species, identicalness of design.” That is to say that, all material atoms being specimens of the same species, their design is identical, *regardless of the essential quality that apparently differentiates them*. This Hyperborean concept will be clear if we refer to concrete cases, for example, to the elements of the Periodic Table.

According to Physics, the elementary substances of the table are essentially different from each other: for example, element 79 is not the same as element 82, gold is not the same as lead. The gold atom has 79 electrons while that of lead has 82; but, in addition, they present different atomic weights because of the different number of particles in the nucleus, especially neutrons: the gold atom “weighs” 196.967 while that of lead: 207.19. Such differences in “atomic structure” would cause the different qualities that characterize the element gold and the element lead. According to Physics, then, these two elements, gold and lead, constitute two essentially different substances of nature: *there would be nothing real in gold that has to do with the essence of lead and nothing real in lead that has*

to do with the essence of gold; the link that physics establishes between both of them is only theoretical, a product of the comparison between their atomic structures: in reality both elements are essentially different and there is nothing concrete in them that truly relates them to each other. Such is the concept of Physics.

Well, the Hyperborean Wisdom affirms something very different about gold and lead, or about any other element of the periodic table.

For the Hyperborean Wisdom, *all the “elements” of the periodic table are particular members of the same “atom” species and, therefore, have the same demiurgic design.* It means that hydrogen (1), helium (2), lithium (3), . . . gold (79), mercury (80), thallium (81), lead (82). . . , uranium (92), etc., are atomic entities that exist because of the same demiurgic design: in each one of them underlies the same *active plan*, the same formative series of archetypal matrices. What differentiates the members of the atom species is the principle of individuation, i.e., the essential matrix with which they have individualized themselves within the specific form. Thus, the “gold atom” is no more than the individuation of a universal atomic entity, or *gravis*, under the subposed form of the “gold” essential matrix; and the same can be affirmed, for example, of the “lead atom,” which consists of a universal atomic entity, or *gravis*, individualized according to another archetypal matrix of the same design: the essential matrix of lead. But, it is important to notice that in the “gold atom,” the matrix of lead and any other archetypal matrix that has not actively intervened in the individuation process, subsists as a virtual matrix; and the same occurs in the “lead atom,” for example, in which design the virtual matrices of gold and of any other specific substance subsist. For the Hyperborean Wisdom, then, in opposition to theoretical Physics, *in gold there is something real of the essence of lead and in lead there is something real of the essence of gold: its virtual matrices.* Just as the Hyperborean alchemy was affirming, *in lead there is gold and in gold there is lead, actually, as a possibility of accidental change.* But there is still more: in both gold and lead, are also all the virtual matrices of the different elements of the periodic table, which means that gold, lead, or any other element, could make effective the qualities of any of the remaining elements just by activating the virtual matrix of the latter, just by subposing it.

Considering the stratiform sphere as a model of the “atom design,” we can imagine that the atoms of any substance consist of similar models: the differences between different elements would come, then, from the intensive activity that certain concentric spheres of the model, or essential matrices, would perform on each one of them. For example, if the stratiform sphere represents a beryllium atom, we must imagine that the fourth concentric shell,

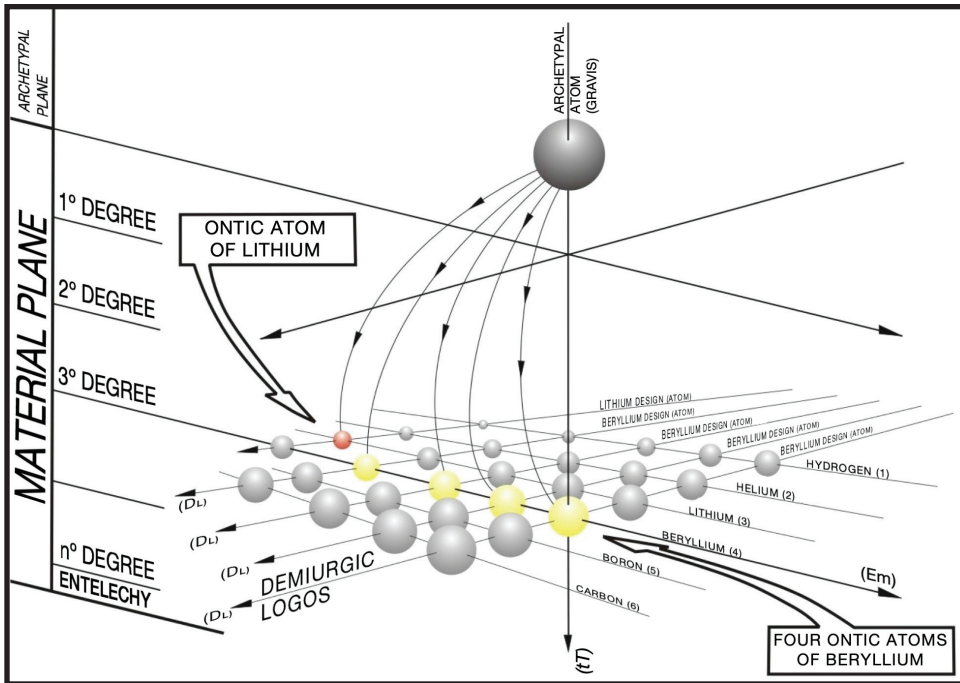


Figure 51

from the center, has been activated in such a way that it alone determines the character of the whole sphere: it is as if by looking at the stratiform sphere we can only perceive the fourth shell, but knowing with certainty that the remaining shells are also present in a virtual way. With this example one comprehends that the actuality of the fourth shell, or essential matrix, is analogous to the individuation of a beryllium atom: a universal atomic entity, designated with a Plan that contains the archetypal matrices of all possible specific atoms, individualizes itself as a beryllium atom by the conforming activity of the fourth archetypal matrix of the formative series, which then fulfills the function of the essential matrix of the beryllium atom. And just as the remaining concentric spheres of the stratiform sphere, although invisible, are virtually present next to the fourth active shell, so also the remaining archetypal matrices of the formative series of the atom design, corresponding to the form of any possible atomic element, subsist virtually in the individualized beryllium atom.

Utilizing a schematic arrangement similar to that of Figure 48, in which the process of individuation of a real horse was described, it is possible to graphically demonstrate the recently stated concept of the "atom design." Thus, in Figure 51 we see that the "atom" Archetype, i.e., the "gravis" Archetype, manifests itself evolutively on the material plane by means of five atomic entities, the value of which, measured on the "gradual scale of progressive moments,"

corresponds to the “third degree.” In each one of these atomic entities subsists the gravis entelechy as a being-in-itself, as a potential universal terminus: the spiral arcs represent the evolutive process that continuously connects the being-in-itself of the ontic plurality with the universal being of the archetypal singularity. In other words, the gravis Archetype, without at any time altering its absolute singularity, manifests with its potential entelechy in the five entities and confers upon them an atomic nature, i.e., “natural existence” and “evolutive impulse.”

The Verb of the Demiurge designates these five atomic entities with *the same “atom design,”* as shown in Figure 51. There, in effect, by means of the model of unfolded design defined in Figure 50, it is seen that in each evolutive entity there is *the same “atom design”*: both the four beryllium atoms and the lithium atom have an “atom design” that causes their individual existence.

In the indiscernible nucleus of the five atomic entities subsists the gravis entelechy, the being-in-itself, the potential universal terminus that confers to them atomic nature: the design of each atomic entity gives a particular terminus to this universal nature. Let us consider the four atoms of beryllium. In each one of them, the atomic nature is individualized according to the archetypal matrix of beryllium, the fourth of the formative series, which in these cases is denominated “essential matrix of beryllium.” The fourth matrix is, then, the essential subposition that individually terminates the universal nature of the atomic entities, which makes of them *those* beryllium atoms. The remaining archetypal matrices of the formative series of the atom design, those that correspond to the form hydrogen, helium, lithium, boron, carbon, etc., also subsist in each beryllium atom as “virtual matrices,” as possible determinations of any accidental change.

The lithium atom, for its part, is the individual termination of an atomic entity conforming to the third archetypal matrix of the formative series of the atom design, the “essential matrix of lithium.” The remaining archetypal matrices, as in the case of beryllium atoms, subsist in the lithium atom as “virtual matrices.”

But it is evident that the “essential beryllium matrix,” the fourth of the series, subsists in the lithium atom as a “virtual matrix,” as only one more of the virtual matrices of its design. Likewise, the “essential matrix of lithium,” the third of the series, is only one of the virtual matrices that subsist in the design of each beryllium atom.

13. Synthetic Concept of Demiurgic Design

It is opportune, in order to complete the “Notion of Demiurgic Design” presented in this article “E,” to begin with a brief abstract

of the twelve previous sub-articles. In the “Summary on the Demi-urgic Design,” pertinent definitions from the First Part were quoted and the concepts of finality and suprafinality were brought to the fore: the finality of the entities is determined by their being-in-itself, which is a “universal terminus,” while the suprafinality is a being-for-man, the design proper, which is a “particular terminus.” These concepts could denote a completely erroneous meaning, improper to the Hyperborean Wisdom, if it were not exactly clarified what is to be understood by the “universal” and the “particular” of the termini. Such a clarification is made in detail in the following sub-articles: from E2 up to and including E7, the “universal terminus,” the finality of the entity, is defined, and from E8 up to and including E12, the concept of the particular terminus, the suprafinality of the entity, is specified.

Thus in E2, “Analysis of Rational Classification,” one distinguishes between the “real universal” and the “cultural universal” and demonstrates that all systematic classification of entities is carried out in the “cultural structure” with relationships between the concept slices of said entities: the “universal” that is affirmed or the evidence of the entities, after such a psychological classification, is no more than another concept slice, a “cultural universal” concept; but in the concrete entities, from which proceeds the design that gave rise to the concept slices, exists something that is really universal: the universal Archetype that sustains them and in which being they participate. We must therefore discard the concept of “cultural universal,” proper to the cultural structure, and refer directly to the concrete entity.

In E3, “Species and Genus of External Entities,” it is demonstrated that “species,” despite also being a concept slice, effectively relies on real entities for its determination: “genus,” on the contrary, is a concept slice defined on species, a pure systematic operation of the cultural structure: the genus does not access real entities except through specific concepts. We come, then, to the conclusion that the limit that separates the species from the genus is “the border of rational certainty for every awakened Virya.” That is why the comprehension of the “real universal” can only be achieved on the basis of specific concepts, i.e., on the basis of concepts that describe the qualities of concrete entities. But the search for the real universal leads us directly to the universal Archetype that, in the absolute singularity of its universal being, materially manifests itself in a plurality of specific entities: in Figure 45 this problem was synoptically represented. A problem that will only be solved in E8 but that was already posed in this way: if the universal Archetype is capable of distributing itself in all the specific entities without dividing itself, which in itself constitutes an enigma, what is it that converts the specific entities into individual entities, i.e., what is the princi-

ple that enables us to point out *that* entity; there *that* other one, etc.?

The definition “of the being-in-itself of the external entity,” in E4, definitively clarified the concept of the real universal: the participation of the universal Archetype in the specific entities is carried out from the “indiscernible nucleus,” a non-coordinable region where, as the being-in-itself, underlies the potential entelechy. In every entity there is, thus, a specific universal nature provided by the universal terminus or being-in-itself, by the potential entelechy that is the same in every entity and identical to the universal Archetype. “The gravis Archetype,” described in E5, profoundly exemplifies the concept of “being-in-itself” or potential entelechy of external entities and provides important notions about Hyperborean Physics.

E6, for its part, clarifies the concept of “the indiscernible nucleus of entities,” showing its hallucinatory quality of being identical for every potential entelechy: being and nothingness coexist in that point through which, also, flows transcendent Time, the Consciousness of the Demiurge. Hence, as explained in E7, from the indiscernible nucleus of entities, “The Eye of Abraxas” contemplates Itself, with a fixed and tirelessly multiplied gaze at every point of macro and microcosmic space.

The concept of “Universal terminus,” “being-in-itself of the entity,” having been sufficiently clarified at that time, the time came to respond to the pending question about the cause of the individuality of the entities. In order to provide an analogical explanation in accordance with the structural model developed in the First Part, in E8 was defined a “Design Model of the External Entity” consisting of a stratiform sphere in which, each concentric shell or sphere, represents an archetypal matrix of the design; such an analogical “model” of design is derived from the “essential postulate of the structural model,” set forth in E8. The demiurgic design is, according to this model, an active Plan of which the projection contemplates all the possible determinations of a specific entity: a series of formal phases “that go from the Demiurge to the entity.”

Finally, in E9, was described “the being-for-man of the external entity,” making it clear that the suprafinality of the entity includes the “principle of individuation,” the principle that makes it possible to recognize it as *that* concrete entity. The design is not only a being-for-man, a being soon to reveal itself to human knowledge, but also the principle that essentially shapes the evolutive entity, the principle of its real individuality. Every entity holds in its existence two ontological determinations: the universal terminus or being-in-itself and the particular terminus or being-for-man. The being-in-itself, the cause of the evolutive impulse, determines the natural existence of the entity, while the being-for-man determines its in-

dividual existence: the universal nature of the being-in-itself, in the specific entity, puts an actual terminus to the essential matrix of the design. The remaining archetypal matrices of the active Plan subsist in the entity as “virtual matrices” or determinations of accidental change: every quality, note, property, feature, etc., which is added to or taken away from the essential character of the entity at any time of its existence, is determined by the accidental activity of the virtual matrices.

In E10 these concepts were applied to carry out “The Analogical Study of a Concrete Entity”: the “ontic horse” of Figure 48. We saw there how the essential matrix of the horse design, subposed in the equine entity, was putting an individual terminus to the universal nature with which the process of the horse Archetype was impulsing its evolution.

“Gnoseology of the Design or Being-for-man,” explained in E11, demonstrates that the “habitual concept” of an entity, i.e., the normally horizontal concept slice in ordinary language, describes the “essential matrix” of the entity: the remaining archetypal matrices of the design, the virtual matrices, are described in other concept slices obliquely distributed on the beam of axial planes of the cylindrical bond or Relationship.

Lastly, in E12 a new incursion into Hyperborean Physics was made with the “Analogical Study of the Atom Design.” Here we see that matter consists of a single species of entities, the members of which are archetypal atoms individualized according to the different accidental forms of the formative series of the atom design: the periodic table of elementary substances, of Physics, is no more than an incomplete sample of the unfolded atom design; the atoms of the different elements of the table are only individualized entities according to the different archetypal matrices of the formative series of the design: all the atoms that exist, whatever their quality, are marked by the Verb of the Demiurge with the same Vox, with the same atom design; only the activity of the essential matrix varies in each one.

The synthetic concept of demiurgic design obtained as a conclusion, at the end of this abstract, is the following: the design is the being-for-man of the entity, a Vox, a word, proposed by the Verb of the Demiurge in order to give individual existence to the entity and for the entity to reveal this existence to man; the design is the terminus of the universal nature of the entity that causes its individual existence in conformity with the essential matrix of the formative series; the design is an active Plan consisting of a series of formal phases or archetypal matrices, one of which is the essential matrix that causes the individual existence of the entity, and the remaining ones are the virtual matrices that determine its accidental qualities; the active Plan is also denominated “real destiny of the

entity”; the design is a production of the Logos of the Demiurge and the archetypal matrices that make up the formative series of the active Plan develop a procession that goes from the demiurgic Logos to the entity; the design is proposed in the entity by the Demiurge and the essential matrix is subposed in the entity by the design; the design, the totality of its archetypal matrices, is constructed by the combination of only ten Archetypes and these, in turn, are only aspects of a single monad, the perfect image of The One; this monad manifested in matter with its ten aspects is denominated *Yod*: Yod is the essential voice with which a Sacred Language is structured, i.e., a language proper to a Sacred Race of the Demiurge; Yod is the Holy Monosyllable of Jehovah Satan that makes up every Vox and every sermon; therefore, every design is written in the Sacred Language only by Yodim, i.e., only by a multiplicity of Yod voices; behold the Hyperborean Wisdom: when Wotan taught the Aryans the Language of the Birds, as an instrument of strategic reorientation, as a Noological Runics and a weapon capable of opening the way Back to the Origin, his first lesson was to show how the ontic Yod was resigned, i.e., the Yod underlying every demiurgic design; and then Wotan said that the Yod is resigned by the expression of the *Odal Rune*, thus neutralizing its nefarious power; and since that first lesson of the Great Ásur, every awakened Virya, or Hyperborean Initiate, has the terrible possibility of resigning the designs of the entities, converting himself into their Master and Lord: the resignation of Yod by the expression of the *Odal Rune* is the secret that the Tirodal Knights currently study, a secret that will enable the Hyperborean Noological Runics to surpass the Hebrew numerical Kabbalah, at the end of the Kaly Yuga, on the Day of the Spirit.

E. Hierarchical Relationship between Designs

Using the notion of demiurgic design developed in “E,” we can comprehend the affirmation made in “D”: “between the design of the snail and the design of the serpent exists a *hierarchical relationship*.”

First of all, it is appropriate to analogically relate the “faculty of classifying” that the Paśu has, and that was described in “E2” and “E3,” with the “faculty of designating” that the Verb of the Demiurge exhibits. The Paśu, as we saw, can operate systematically with the cultural subject in the cultural structure and “encompass sets of Relationships under the extension of a concept denominated class”; in particular, “the genus demonstrates, thus, to be only the product of a systematic operation carried out with a group of specific concept slices and, therefore, demonstrates to be only a ‘concept of a concept,’ a ‘function of a function,’ a ‘class of classes,’ etc.”

(pages 440–48). The Demiurge, for His part, performs, with His Verb, an analogical operation upon designating the entities of the macrocosm, the case being given of *designs that contain the Plan of other designs in their active Plan*, i.e., *designs of designs*: the classic example is the *Paśu design* that contains in its Plan the totality of ontic designs. In this sense, the Paśu design is a Plan that encompasses all the Plans of the ontic designs of the macrocosm and that is why its projection is denominated “microcosm”: a reflection or inverted copy of the macrocosm where all its entities are structurally replicated. In the Paśu design all the remaining designs are *hierarchically ordered according to their specific and structural function*: The Paśu design is, thus, a “design of designs,” a Plan of Plans: a microcosm that integrally contains the Plan of the macrocosm.

Apart from the Paśu design, which is the active Plan of maximum extension that the Demiurge has conceived, there are countless designs of designs; in particular it is worth noting, as a fundamental example, the hierarchical relationship that the design of the snail and the design of the serpent keep with each other: the design of the snail is a design of design of which Plan encompasses the Plan of the design of the serpent, just as is shown in Figure 52-b. We see there that only one set of archetypal matrices, of the total series of formative phases of the snail design, constitutes the Plan of the serpent design: this design is clearly contained in the snail design, which encompasses it within its Plan.

But the fact that we have taken these two particular designs as examples does not lack significance. The Hyperborean Wisdom, in effect, affirms that the snail design, and the serpent design that is subordinate to it, *occupies an outstanding position within the Paśu design because in such a design underlies the conforming principle of the energetic movement of whatever nature it may be*. What does this mean? Answer: that the movement of energy always follows a formal law of which description corresponds to some archetypal matrix of the snail design. According to what we have seen in “C,” for example, we know that macrocosmic astral energy and microcosmic psychic energy are governed by laws, the form of which underlies the design of the snail, while macro and microcosmic vital energy are governed by laws formulated in the design of the serpent: the hierarchical relationship between both designs and their influence on such types of energy has been depicted in Figure 52-a.

In general, the previous answer tells us that the form adopted by the energetic movement in any phenomenon is *necessarily* governed by the snail design or by the serpent design: this is due to the fact that the energetic form is conformed by some subposed archetypal matrix belonging to the formative series of said designs,

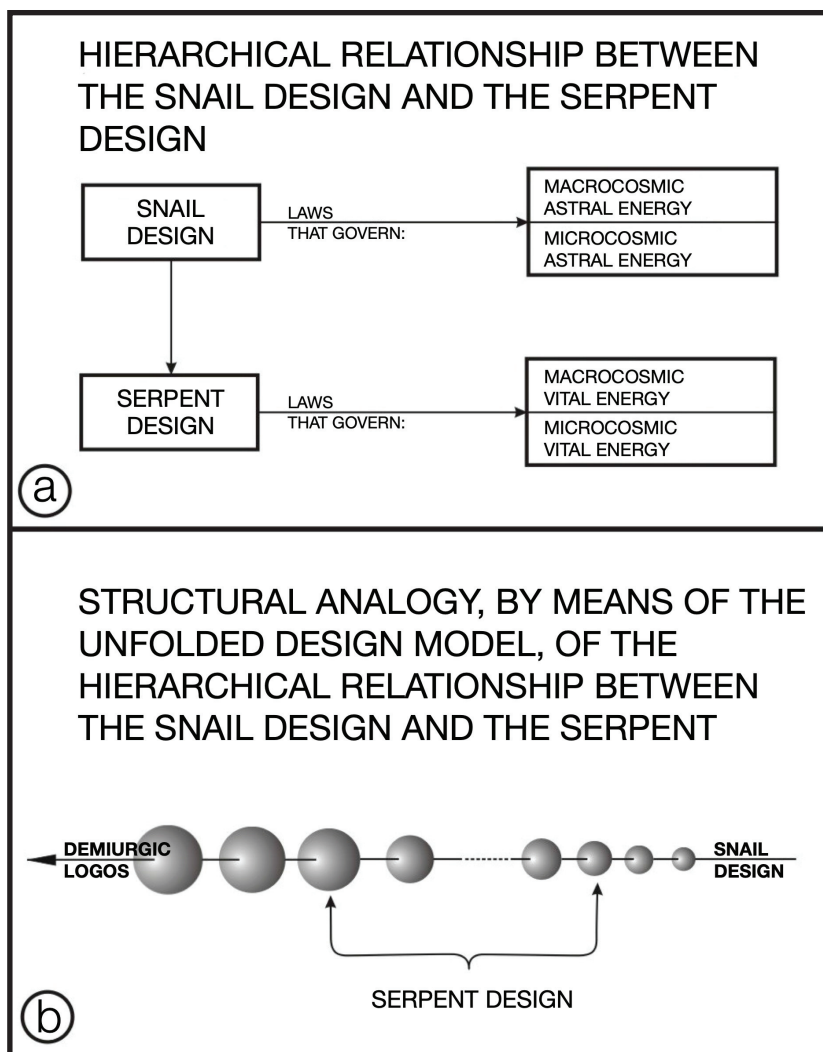


Figure 52

whatever the archetypal nature that impulses the evolution of an entity, for example, horse, dog, or fish; next to the essential matrix of its design, which individualizes it as a horse, dog, or fish, subsist the subposed archetypal matrices of the snail (or serpent) design that govern the totality of the energetic movements of the mentioned entities.

The archetypal matrices of the snail design that determine the form of the energetic, psychic or vital movement (caloric, electric, chemical, hydraulic, mechanical, etc.), the Hyperborean Wisdom denominates them as *functional matrices*. Hence the “sacred symbol of the Paśu,” represented in Figure 41 as a spiral sign, is considered as *the functional matrix of the law of evolution*.

The Paśu design is a design of a design that contains the snail design. This means that in every organic entity of the microcosmic



Figure 53

physiology, where an energetic movement of any nature takes place, is subposed some functional matrix with which the variation of the phenomenon is conformed. In particular, the law that governs the development of the conscious sphere of the Paśu, the microcosmic objective of the finality, is the “law of evolution,” which is conformed by the *spiral* functional matrix of the snail design. A specific Paśu that evolves according to the impulse of the Manu Archetype, i.e., a potential microcosm, is individualized by the action of the essential matrix of the Paśu design subposed in the microcosmic entity, whose human nature it completes and gives particular form to: the essential matrix of the Paśu is, thus, an individual Plan for realizing the complete evolution of the microcosm. And, within the Plan in which the essential matrix consists, the extreme position is occupied by the conscious sphere, since its evolution is the microcosmic objective of the finality of the Paśu. It thus results that the conscious sphere, because it is energetic, evolves, “moves,” according to the spiriform law of the functional matrix and, because such a sphere occupies an extreme position in the essential matrix of the Paśu design, it likewise results that the “spiral symbol” must occupy a *central position* in the conscious sphere, the place of a *center of self-reference*. Hence the spiral symbol is not only the form of the functional matrix of the law of evolution that governs the progress of the conscious sphere, but fundamentally constitutes the sacred symbol of the Paśu, i.e., the symbol with which the Paśu represents himself when the conscious subject reflects upon the whole conscious sphere in order to self-inspect. But such a reflection, and its equivalent conceptual expression, signifies the *concept of energy*, which cannot be otherwise because the spiral symbol, the product of such a reflection, is the form of the functional matrix that governs the evolutive movement of the energy of any nature.

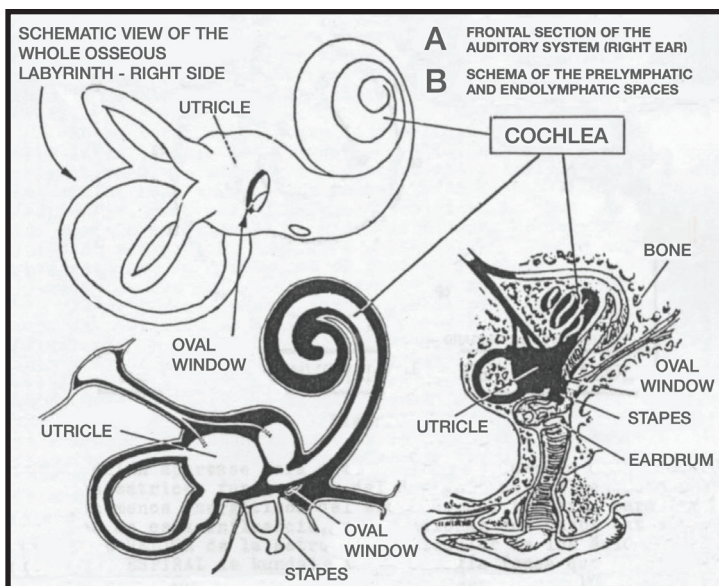


Figure 54

This was already brought forward in article “C,” “Self-schema and Psychic Energy,” of the First Part: “This concept is that of *energy*, to which it intends to derive from other entities because it is not known which is the true schema from which it proceeds. But, no matter to which entity science *applies* it, *the concept of energy ex-*

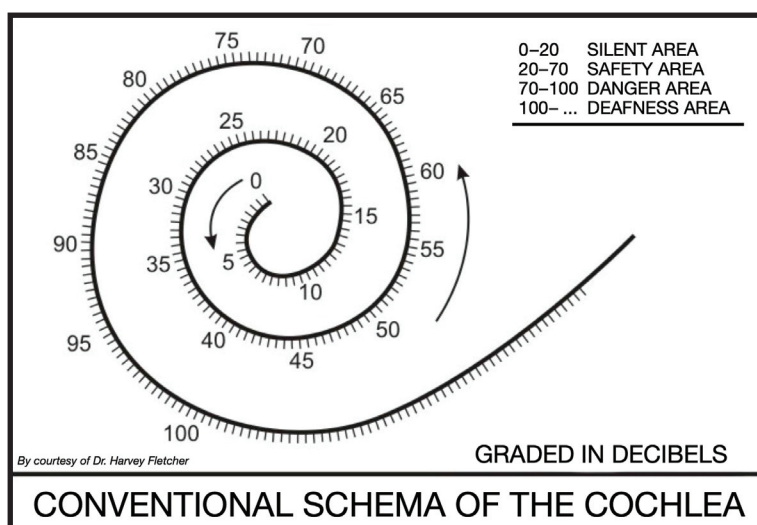


Figure 55

presses the significance of the conscious sphere.” We may now add: and to such a concept, the Paśu expresses it by means of the sign of

the spiral. In Figure 53 we can observe a typical petroglyphic projection of the sacred symbol of the Paśu by means of the sign of the spiral; the three eccentric spirals on the left, as is natural, represent the three psychic spheres and, also, energy. Figure 54, on the other hand, shows the schematic section of the human ear, with a snail-shaped cavity on the right: the ear being a sensorial organ, the function of which is to perceive variations in *acoustic energy*, it should come as no surprise that its response obeys a spiriform law: a conventional auditory schema of the cochlea, graded in decibels, can be seen in Figure 55.

And that of the ear is only one of the multiple examples that could be provided in order to demonstrate the conforming influence that the functional matrices of the snail design exert on the energetic phenomena of the microcosm: it will be enough, in order to give an idea of this influence, to mention two extreme cases: the *double helix* of the molecular structure of nucleic acids and the *spiral* of Kundalini, the igneous energy that is found coiled “like a serpent” under the Muladhara chakra; the explanation for why the microcosmic plasmating Logos Kundalini is often perceived with a serpentine form will be provided in Tome Four.

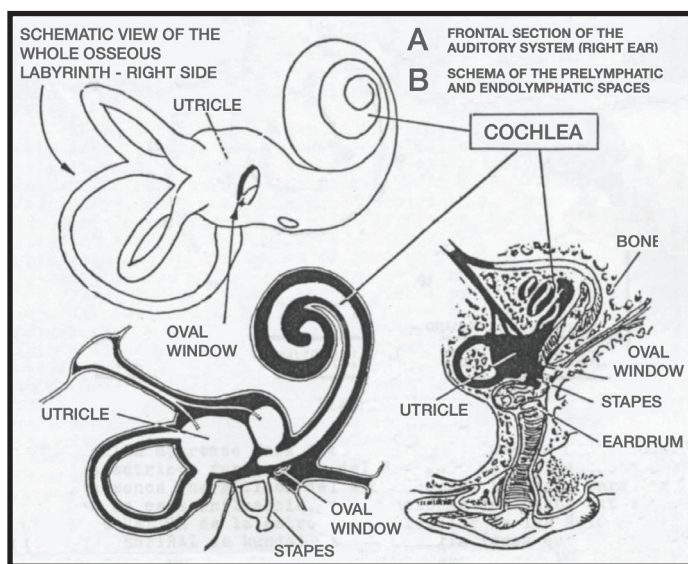


Figure 54

The common root of the Greek words *speira* (σπείρα) and *sperma* (σπέρμα) constitutes a proof that all of this was known in a remote past. *Speira*, in fact, means: *spiral, the curve of a serpent*; while *sperma* means: *seed, grain, germ, etc.* Thus, we see that there was a link in Antiquity between the concepts of “germ” and “spiral,” which is very close to the concept of the Hyperborean Wisdom that

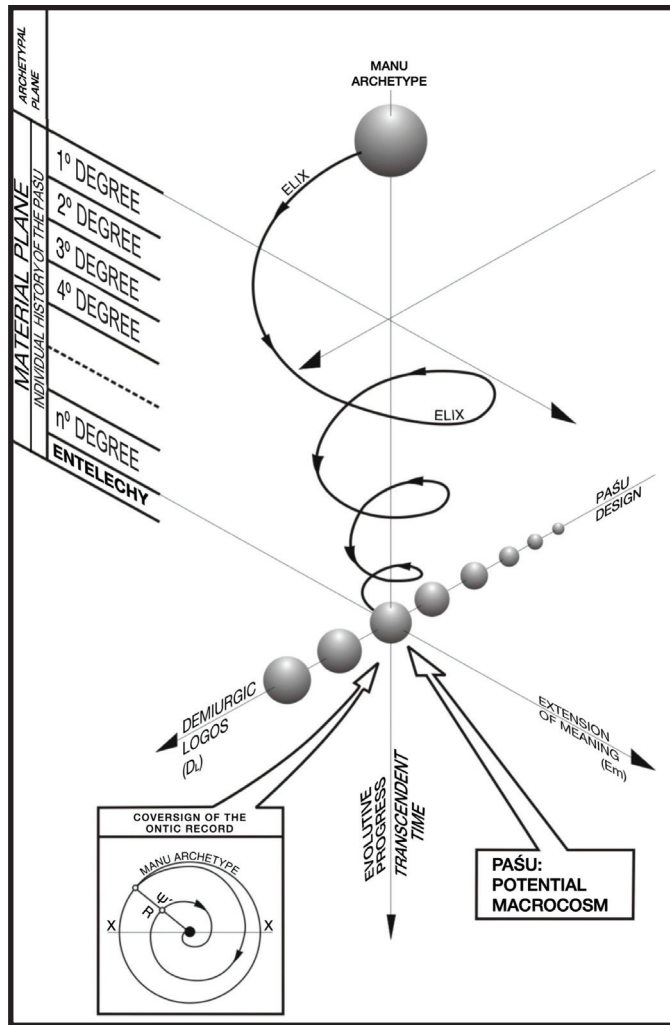


Figure 56

affirms that the process by which a “germ” develops follows a “spiral” law, contained in the “serpent” design.

G. Analogical Study of the Paśu Design

In Figure 56 we see a schema similar to that of Figures 48 and 51, in which the principle of individuation of the Paśu design has been represented analogically, by means of the unfolded design model. The essential matrix subposed by the demiurgic Logos puts an individual terminus to the human nature, which the Manu Archetype grants to the potential microcosm: thus exists the Paśu, the animal-man who evolutively progresses toward the Manu entelechy or actual microcosm. On each side of the essential matrix are observed

the consecutive virtual matrices that determine the accidental qualities of the individual Paśu and its actual destiny.

Now then: we know that the Paśu's finality aims at reaching Manu entelechy and that for this purpose, in the active Plan of the Paśu's design, a microcosmic objective is proposed: to develop the conscious sphere until achieving ontic autonomy. It can thus be affirmed that the Paśu's evolutive progress is measured at all times in relation to the degree of development achieved by its conscious sphere. In other words, the successive degrees of progress achieved by the Paśu in its evolution are a direct expression of the degrees of development of its conscious sphere.

But, on the one hand, it occurs that the evolutive progress follows a spiral law analogous to the helicoidal "*elix*" curve of Figure 56, which goes from the Manu Archetype to the human entity and which represents the impulse given to its specific nature by the universal being. And, on the other hand, it happens that "*the history of the microcosm, the subjective line of which constitutes the consciousness of the Paśu, is the self-schema or conscious sphere*"; "The history of the microcosm is, thus, a schema in permanent construction to which we denominate the conscious sphere" (page 118). It is evident, then, that the evolutive helicoid of Figure 56 and the "subjective line" that constitutes the history of the microcosm are one and the same thing; that is why, on the gradual scale of progressive moments, the caption was added: "individual history of the Paśu."

The development of the conscious sphere, which is an energetic phenomenon, is conformed according to the functional matrix of the law of evolution of the snail design: the sphere of consciousness progresses toward ontic autonomy following a trajectory analogous to the *elix* curve of Figure 56, a curve that then represents the "thread of consciousness," the historical continuity of the conscious animic subject. This evolutive process of the conscious sphere, according to what we have seen, is experienced by the Paśu with "a sacred symbol" that expresses itself as a spiral sign: the sacred symbol of the Paśu emerges to the consciousness when it makes a reflection on itself, when it apprehends the self-schema, i.e., when the conscious subject thinks the conscious sphere as the object of its thinking; then "it sees" the sacred symbol of itself, the continuous spiral of its own history.

Such a reflection can be analogously interpreted in Figure 56 by imagining that we look from the Paśu, i.e., from the darker central sphere, toward the archetypal plane, parallel to the axis of transcendent Time (tT); if the thread of consciousness, the history of the microcosm, is a continuous process that goes from the Paśu to the Archetype, symbolized in the figure by the *elix* curve, what would we see upon looking in the indicated manner? Answer: a flat

spiral, i.e., the sacred symbol of the Paśu, the expression of himself. Such a vision is represented in a separate box, under the title “cover-sign of the ontic Record,” and is identical to Figure 41.

In this example it is worth noting that, because it helicoidally rotates around the axis of transcendent Time, each point of the curve, i.e., each “moment” of consciousness, is perpendicular to said axis or, what is the same, *at each instant, consciousness is transversal to transcendent Time*. And such a fact analogically corresponds with reality since the consciousness of the Paśu is “immanent Time,” a temporal species proper to the conscious sphere, to the interior of the ontic microcosm, which transversally flows in the direction of the macrocosm’s transcendent Time. We should note, however, that this analogical correspondence between the *elix* curve and the Paśu consciousness’ thread of immanent Time is a characteristic that fundamentally differentiates Figure 56 from Figures 48 or 51: in them, the helicoidal curve represents the “evolutive impulse” of the universal archetypal nature of the specific entities, horse or atoms, which possesses no temporal character of its own. The *elix* curve, on the contrary, expresses the temporal series of immanent Time because the progressive evolution of the Paśu aims particularly at its ontic autonomy, at the attainment of a “time proper” to the microcosm that contains and encompasses it “from within,” an intimate time, essentially differentiated from the transcendent Time of the macrocosm by effect of its principle of anisotropy. Let us note, finally, that such a time, intimate to the entity, has been represented in Figure 56 as a curve exterior to the entity, projected in the analogical space of the macrocosm; this must be interpreted in this way: the *elix* curve, taken in all its extension as in Figure 56, only represents the “history” of the conscious sphere and that is why its representation can only be *a memory*, the *record* of the events of the consciousness; then, only the point of the curve, the instant, that coincides with the entity is actual: the remaining points correspond to past instants.

H. Significance as a Path

When studying the allegory of the imprisoned Ego (page 287) it was made clear that the Song of A-mor of the Siddhas pursues two objectives: first, “to awaken” and, second, “to orient” the Ego of the lost Virya. With respect to the first objective, “to awaken,” we are now better informed as to what is internally and externally required for this: from here on, however, we must not forget both objectives, for the symbol of the exterior labyrinth, which we will explain later on [for the “sacred symbol of the Virya,” Tirodinguiburr, the significance of which we will approach in Tome Seven] enables us to achieve them as well. However, so that said significance is

then clear, it will be necessary to define certain fundamental concepts beforehand.

First of all, let us observe that the energetic process of production of a conscious thought can also be seen in allegorical form. Such a point of view has the advantage of enabling us to induce an idea of the greatest importance, which is the concept of *significance as a path*. Meaning, in effect, is analogous to a path, a way to progress in the consciousness of things. But, in order to comprehend the macrocosmic scope of this analogy, it is necessary, as is customary, to begin with the psychic structure of the microcosm; more precisely: with significance.

Let us take a look at Figure 21. In it is represented the moment in which the cultural subject, appealing to its translational faculty, has noted the xx system in the meaningful context of a habitual language and has turned it horizontal, on the plane (StT) in order to refer it to the Ψ threshold of consciousness. The I symbol, which imitates the noted xx concept, *is thus directed* toward itself, toward the self-schema, and emerges toward the light sphere as a conscious representation. Allegorically we can suppose that the translative faculty *has pointed out an a priori path to be traveled by the I symbol during its emergence*.

Now, *what effectively varies in the rational thought of a schema, by effect of the translative faculty, is the codification of the significance, i.e., the concept slice*: when opting for such and such plane of signification, a given language is chosen in which context the xx concept acquires significance; the I symbol, which imitates it, possesses the same significant fundament when it emerges in the direction of the threshold of consciousness, i.e., when it transits through the *path of significance*. This allegory is valid because the translative faculty, as we saw, opens a path to the emerging symbol, *the direction of which depends on the significance*.

But the allegory ends with the confirmation that the significance is analogous to a path that the emerging symbol will travel a posteriori. While the I symbol emerges along its "path," let us observe what occurs below the plane of signification (StT), in the "deep shadow sphere." According to what was seen in the tenth commentary (page 370) we know that "under the horizontal plane of signification of the habitual language, used by the translative faculty of the cultural subject to note an xx system, exist potentially multiple planes of signification on which virtual languages are expanded." Extending the allegory to such virtual planes of signification, we can affirm that: *under the plane (StT) of the xx concept, i.e., before the beginning of the significant path that the I symbol follows, there are multiple potential "paths" that could be actualized by the translative faculty and traversed by the I symbol in its emergence*. The "path of significance," which "I" follows in order to

emerge to the consciousness, is only one among a possible many: a path that begins on the border between the deep unconscious (a, b) and the superficial unconscious (c), and that concludes at the Ψ threshold of consciousness, i.e., a path that goes from the unconscious to the conscious; but before the beginning of such a path, in the region (a, b) of the deep unconscious, there are “multiple paths” that are connected (in the axial nucleus of connotation) with this “principal path” chosen by the translative faculty to be taken by I. As an allegorical image it can be supposed that the beginning of the principal path, followed by I, is a road junction in which the ends of a plurality of secondary paths converge and join.

This total allegorical image, of the principal path united at an intersection with the remaining possible significant paths, was perfectly valid for the Paśu. In the lost Virya, however, one must take into consideration the modification introduced by the “genetic key” of the Traitorous Siddhas when permanently mutating the human design. As will be explained later on, the introduction of the Symbol of the Origin into the microcosm *determines the topological arrangement of the potential paths of significance*. But the form that said paths are forced to take is not of interest for the moment, but to emphasize that such a modification was made with a karmic criterion or, better said, that the devised mechanism, tailored to the Viryas, starts from such a modification: here is the key, the secret, which converts the Traitorous Siddhas into the Lords of Karma; a key that can only be allegorically revealed; a secret that They denominate as *Kalachakra Key*.

Since meaning is the expression of significance, it is not surprising that the road allegory can be extended to the macrocosm. To verify this, we need only remember the analogical correspondences between micro and macrocosm, synoptically synthesized in Figures 38 and 39. We know, in effect, that the first “meaning” put into the entities is that which the Paśu exteriorly expresses when projecting cultural objects; the meaning of such objects is *directed*, by human pain, toward the “threshold of meaning,” which they cross in order to emerge in the Consciousness of the Demiurge: this trajectory is, evidently, also analogous to a path and one could already speak of a “path of meaning,” i.e., of a route followed by meaning upon transforming the unconscious entity into a conscious cultural object, into a distinct and clear macrocosmic idea. However, as suggestive as it may seem, here we are not facing a strict correspondence but a mere approximation, an analogy of a lesser degree. We will understand this if we remember that the emergence of an I symbol in the microcosm (Figure 39) *is not* simply *analogous* to the emergence of a “cultural object” in the macrocosm but to that of a *cultural fact*, i.e., *it is analogous* to the emergence of a superstructure of cultural objects and men. The “path of significance,”

followed by “I” in the microcosm, is thus analogous to the “path of meaning” followed by a cultural fact when becoming conscious for the Demiurge.

Naturally, the coexistence in the deep astral world of multiple potential spaces of signification, enables us to analogously affirm that the “path of meaning” begins at a road junction where the ends of so many other routes, coming from the potential meaning that the habitual context of the exterior world, *may* take; the context of the macrocosm that sustains and gives meaning to the microcosm itself, in a sort of micro-macrocosmic significance-meaning feedback. And once again we find ourselves at the heart of the Terrible Secret of Maya.

Finally, the allegory of significance as a path will be more exact if we comprehend it from the point of view of the Potency and the Act. As we saw in the First Part, and as was demonstrated in greater detail in article “C,” the psychic energy (pE) that *activates* every emerging I symbol is a product of the active potency (W) of the Relationships of the cultural structure. This means that psychic energy is an *act* of the potency (W) and that, consequently, so is the significance. That is to say: the significance can only be actual: a “potential” significance signifies nothing; the same can be said of the “path” that it transits: a “path” can only be actual, it can only exist if it is “walked”; as the poet Machado said: “there is no path, the path is made by walking.” How is it, then, that we have spoken of “potential paths,” paths that the I symbol *could* take in its emergence *if they were actualized* by the translative faculty? Answer: because the concept of “potential paths” is indispensable in order to explain the allegory of “significance as a path,” although by using it we are, in truth, granting significance to something that is only conceivable as a possibility; the *real* path is the *current one*: the “potential paths” are *unreal*, although possible.

The same can be affirmed of significance as a path: of all the possible paths, only the path followed by the current cultural fact is real. The topics examined in the following articles will help to clarify this definition.

I. The Traitorous Siddhas Resign the Sacred Symbol of the Paśu

Let us begin by establishing the following principles, already previously demonstrated. *The “sacred symbol of the Paśu” is the semic representation of the nexus that unites the Paśu with the Manu Archetype at every instant. Its interior emergence is equivalent to the manifestation of the most potent Myth, which is the God of the microcosmic entity, the Manu, its very Archetype. The Paśu rarely escapes the process of this symbol; rather, the conscious sub-*

ject succumbs to its phagocytation and ends up identified with the Myth.

When the Paśu projects its sacred symbol by means of the expression of the spiral sign, it establishes an external nexus with the Manu Archetype: for this reason, that sign was used in the most remote antiquity as a “sacred blueprint” of temples or to mark cult sites; the caves, for example. And this is not without fundament, because the sacred symbol of the Paśu is in truth the blueprint of itself, the basis of the interior temple: its external projection, on an entity, is an exteriorization of itself, an exterior recognition of its own coming to be, of the Manu entelechy; it is to see “God” (the Demiurge, The One, the Manu, etc.) in oneself and be able to communicate it. Naturally, in order to comprehend this power of the sacred symbol, it is necessary to suppose that in the center of the spiral sign is the indiscernible point, the Eye of Abraxas, the nexus between the physical and metaphysical planes, through where the Archetypes manifest themselves in the world; that is to say: in the center of the spiral is the Yod.

Now, if the spiral of the Paśu’s sacred symbol represents the thread of consciousness, this means that it is *a thread of continuous significance*. But, just as we saw in H, the significance is analogous to a path. It results, then, that the sacred symbol apperceived by the Paśu during its self-reflection is the configuration of the significant path through its evolutive progress. Let us again observe Figure 56, the helicoidal “elix” curve that goes from the Manu Archetype to the individual Paśu is the analogous development of the Paśu’s sacred symbol, the line that represents the thread of consciousness, i.e., “a thread of continuous significance.” Therefore, said curve represents a path, the evolutive path of the Paśu. But what does said path signify? Answer: that for the Paśu, defined as an evolutive entity to whose universal human nature or being-in-itself of the Manu Archetype puts an individual terminus to the essential matrix of the Paśu design, *there is no possibility of objective deviation*: the *path* toward the concretion of its finality is teleologically determined by the Manu entelechy that subsists in itself as the “being-in-itself of the Paśu, making it impossible for the latter to deviate at any time from the evolutive process of its own being. The Paśu, thus, will only manage to *relatively* delay or advance in its progress toward final perfection, but it will never be able, by some determination arisen from itself, to deviate from the path toward its entelechy, to depart from the law of evolution, to stop transiting the path prefigured in the sacred spiriform symbol. And the *relativity* of its progress is understood, of course, with respect to the evolutive degree of its cultural community, measured on the gradual scale of progressive moments of the entities. For the Paśu, in short, there is only room for progress, slow or rapid, toward ent-

elechy, transiting along the “path of evolution,” *without any possibility of objective deviation*: the impulse of the Manu Archetype, conformed by the functional matrix of the law of evolution, is an ontological force impossible to avoid from the ontic. Like the train that may or may not arrive on time at its last station but can never depart from the fixed path that leads *directly* to it, so the Paśu is obliged, by the ontological determination of the Manu Archetype, to move and progress toward its finality, to which it will sooner or later reach, following a fixed route, a path prefigured in the sacred symbol of the Paśu and represented in the spiral sign.

This answer will be better understood if we consider the animic subject as the *evolutive subject of the Paśu*, i.e., the subject of progressive change toward the Manu entelechy, that part of the soul which undergoes and exhibits progressive evolution. The animic subject, in effect, of which field of manifestation consists in the psychic structure, always moves along the significant path of the *elix* curve (see Figure 56), and that the totality of psychic phenomena also follows the same path: the rational subject, or reason, contributes to the evolution of the cultural structure with the movement of its operations, and such movements can be represented by arcs of the *elix* curve; the actualization of the inverted Archetypes of the archetypal memory follows the same law and that is why the Principles and Relationships of the cultural structure are constructed with symbols that are transferred from the archetypal memory according to trajectories in *elix* arcs; the movement of the cultural subject on the cultural structure is always done on the thread of continuous significance, i.e., taking the “*elix path*”; and all the symbols that emerge toward the threshold of consciousness, such as the “I” of Figure 21, also follow a trajectory according to the spiral. But here it is worthwhile to pause for an important clarification. The microcosmic objective of the finality of the Paśu is ontic autonomy and, in order to achieve it, it is necessary to completely develop the conscious sphere; how is such a development initiated? Answer: In the Paśu design, “at a point in the formative series that makes up its plan, is designated the precise moment in which the Paśu will carry out the discovery of itself and will begin its history, i.e., the conscious sphere. At that moment, and in all subsequent cases in which it experiences such a perception, an *intuition of ontic autonomy* occurs, which, naturally, is often interpreted as a mere subject-object differentiation. The possibility of ontic autonomy causes a highly shocking impression that is interpreted by reason as a schema of one’s own design and translated by the cultural subject as the symbol of which emergence gives rise to the formation of the conscious sphere: *the symbol of ontic autonomy is the first to emerge with transversal energy; but that primordial emergence does not take place ‘in’ transcendent Time, since the conscious sub-*

ject does not yet exist, but it is the subject itself that, because of the first shocked intention, heads toward a higher zone of the psyche and there places the symbol as a 'center of self-reference'; from this symbol is then structured the self-schema or history of the micro-cosm" (page 234). But what is this "symbol of ontic autonomy," the primordial emergence of which causes the existence and subsequent evolution of the conscious sphere? Answer: *the sacred symbol of the Paśu*, represented in Figure 41 as the *spiral sign*: a symbol conformed by a functional matrix of the snail design known as the "law of evolution."

We can now better comprehend why the apperception that the Paśu makes of himself corresponds to the sacred spiriform symbol: because such a symbol constitutes the fundament of the conscious sphere, the "center of reference" of every emerging symbol around which the self-schema is constructed. And every emerging symbol, necessarily, follows the *elix* path that leads to and culminates in said center of reference. The conscious subject, then, also moves along the *elix* path; and this could not be otherwise, since the rational subject, the cultural subject, and the conscious subject, are manifestations of the same animic subject in different structures, which it accesses without losing its essential continuity by moving along the *elix* path.

Analogically, the situation of the conscious subject, the most evolved expression of the animic subject of the Paśu, can be determined as follows: the conscious subject is situated on the *elix* path, in an extreme sector of it rooted in the depth of the entity; it can thus observe in two directions, although its gaze is usually directed toward the threshold of consciousness, as the "subject in the extensive present" (SEP) (see Figure 25); as (SEP) the conscious subject looks in the direction of the Manu Archetype, located at the origin of the *elix* path: the animic subject could reach it again in a single *continuous and direct movement, without the possibility of "objective deviation,"* since the *elix* path is not interrupted anywhere but consists of a helicoidal curve of continuous signification; but if the conscious subject looks in the other direction, i.e., toward the Manu entelechy, it can locate its own center of reference and apperceive the sacred symbol of its coming to be, the symbol of itself, which is none other than the continuation of the *elix* until the potential entelechy, until the *Yod*; that is to say: the rest of the evolutive spiral, prefigured from the beginning in the real destiny of its design as the "possibility of ontic autonomy" or the concretion of the finality.

From all this, what interests us now is the conclusion of a previous answer: for the Paśu "*there is no possibility of objective deviation,*" since the animic subject, and its entire evolutive being, moves on the *elix* path, a continuous and *direct* path from the Manu Archetype until its entelechy.

[This conclusion will allow us to understand the technique of the genetic key with more exactitude. Let us begin with a concept already set forth in the First Part:] “Now, the evolutive failure of the Paśu, which motivated the intervention of the Traitorous Siddhas, in accordance with the Demiurge, was rooted in the scarce evolution of its conscious sphere; but, as we just saw, such an evolution depends to a great extent on the discovery of itself, i.e., *that the Paśu design reveals at some point the possibility of ontic autonomy* (the sacred symbol of the Paśu, the spiral sign); then, it is evident that in that phase of the Plan (the functional matrix of the law of evolution) the most important intervention of the Traitorous Siddhas must have taken place. And, in truth, it has thus occurred. The Traitorous Siddhas, faced with the impossibility of, in any way, modifying the universal Archetypes, which are directly sustained by the Will of The One, decided to operate upon the human design, permanently modifying the destiny of man: by that path they were hoping to achieve a rapid development of the Paśu’s conscious sphere, an objective which was definitively fulfilled” (page 235). In article “F,” on the same page, it was explained in what way, by means of the “genetic key” the Traitorous Siddhas modified the Paśu design: re-signing the functional matrix of the law of evolution with the Symbol of the Origin.

Let us remember that definition, which will now be endowed with a greater and more suggestive meaning: “. . . the Traitor Manu-Siddha administers to the Paśu, during the Maithuna, the knowledge of a modified design *in which the symbol of ontic autonomy* (or the functional matrix of the law of evolution) *has been substituted as a self-inductor by the uncreated Symbol of the Origin*. But the symbol of ontic autonomy (the sacred symbol of the Paśu) has not been eliminated but *re-signed* with the Symbol of the Origin, thereby altering its function of inducing the self-discovery, which would henceforth be determined by the Symbol of the Origin.

“The reason for such a substitution obeys the second phase of the plan of the Traitorous Siddhas, i.e., the spiritual enchainment; because here, in the substitution of the symbol of ontic autonomy for the Symbol of the Origin, *the infernal genius of the Traitorous Siddhas is better seen than in any other act: in effect, from then on, the Virya would no longer, like the Paśu, have ‘to discover’ the symbol of ontic autonomy in order to initiate the formation of the conscious sphere, but the Symbol of the Origin ‘would be discovered’ by the reverted Spirit-sphere and it, without knowing it, would powerfully develop the conscious sphere*. The evolutive initiative would thus be ceded, the Spirit enchained to the Ego, while the soul, which would serve as its seat, would receive the evolution; and the semi-divine man, the Virya, would have to exhibit the permanent interior duality of the soul and the Spirit.”

“Finally, it should be added that the Symbol of the Origin, by reflecting the Infinite Ego, signals the beginning of the history of the microcosm or consciousness: the self-schema is structured, then, around the Symbol of the Origin. But, upon the Symbol of the Origin emerging, it does so transversally, transported by the conscious subject that thus manifests itself for the first time; and, as the Symbol of the Origin reflects the Infinite Ego and manifests an Ego *in* the Virya, it is understood that from the first moment the conscious subject and the Ego find themselves identified, profoundly confused. But the confusion between the animic and the spiritual is a necessary condition in the Plan of the Traitorous Siddhas, so that the Spirit impulses the evolution of the soul” (page 237).

With the re-signation of the sacred symbol of the Paśu by the Symbol of the Origin, the spiritual enchainment is concretized and the Paśu is converted into a Virya: an Ego, then, appears, a reflection of the eternal Spirit, identified with the conscious subject and submerged in its immanent temporality. And this Ego, which is *utilized* in order to develop the conscious sphere, never succeeds in discovering the Deception: it fails to come out of its confusion with the conscious subject and, what is worse, *fails to glimpse either its past or its evolutive future*, a possibility that was easily accessible to the Paśu just by traversing the *continuous and direct elix* path. How has this extraordinary result come about? What has changed in the sacred symbol of the Paśu with its resignation so that the Ego remains a prisoner, without knowing it, of the conscious subject? Answer: *the possibility of objective deviation has appeared*. In fact, the conscious subject of the Paśu could move continuously and directly along the *elix* path and *return* toward the Manu Archetype or *move up* toward its entelechy, but this possibility has definitively disappeared for the Virya: his Ego will always be *lost*, objectively deviated on the path of continuous significance.

This answer will be correctly understood only if we do not forget that the lost Ego, although it is habitually subsumed in the conscious subject, never loses its own essential identity. The lost Ego is “an indirect manifestation of the eternal Spirit” and, therefore, something essentially different from the animic subject, from the evolving soul whose essence consists of immanent Time. On the contrary, the Ego “in the awakened state,” i.e., not hypostatized, is essentially atemporal: its ordinary temporality stems from the subjective identification with the immanent Time of the conscious subject. And it is this lost Ego, contaminated by immanent Time, who substitutes the conscious subject in the evolutive initiative and powerfully develops the conscious sphere: it occurs this way because the essence of the Ego is *will*, while the essence of the conscious subject is immanent Time; the will of the Ego imposes itself

on the conscious subject and takes control of it, but remains irremediably temporalized with that act.

However, just as it is seen, the lost Ego always remains subsumed in the conscious subject but without losing its volitive essence: *it is the lost Ego who suffers the "objective deviation" mentioned in the previous answer. the conscious subject, on the other hand, never loses the possibility of orienting itself toward the Manu Archetype by taking the elix path: for the conscious subject of the Virya, just as for the Paśu, the possibility of objective deviation does not exist.* But how can the lost Ego, an Ego immersed in the conscious subject, be *objectively deviated*, if for the conscious subject there is no possibility of objective deviation, if it can always retrace the *elix* path in both directions? Answer: It is evident that this can only occur because the lost Ego *does not circulate along the same path as the conscious subject, i.e., along the elix path, but along a parallel path, in which the condition of objective deviation is fulfilled.* Such is the effect of the primordial re-signation that the Traitorous Siddhas performed on the sacred symbol of the Paśu, on the *elix* path: in the Virya there are now *two paths, parallel and correlative; along one of them, "elix," the conscious subject moves without the possibility of objective deviation; along the other, "labrelix," the lost Ego slides, in a permanent state of objective deviation.*

It is thus achieved, by means of the spiritual enchainment, to harness the volitive essence of the Ego in order to induce the evolution of the conscious subject: *every movement of the lost Ego, in spite of being deviated on its own labrelix path, drags the conscious subject in the direction of evolutive progress without ever diverting it from the elix path.* And it is worth repeating: *every movement* of the lost Ego is exploited in order to favor the evolution of the conscious subject.

[The Symbol of the Origin, plasmated in the blood memory of the Virya due to the effect of the genetic key, must be "universally" sustained so that it subsists and is transmitted as a hereditary characteristic. In other words, the Symbol of the Origin must participate in a "universal support," in a way similar to how every symbol participates in the universal Archetypes and receives from these their support. But the Symbol of the Origin is not of an archetypal essence but *runic*: the Symbol of the Origin, as a *Rune*, is an *uncreated* symbol, i.e., not created by the Demiurge; thus, on the archetypal plane, there is no Archetype that corresponds to and can conform to the *runes* because these, among other essential differences with any archetypal Symbol, are, for example, *infinite*. How, then, does the genetic key achieve the extraordinary effect of the Symbol of the Origin being universally sustained on the physical plane by permanently maintaining itself over the sacred symbol

of the Paśu for its *re-signation*? The answer to this question constitutes the best kept secret of the Traitorous Siddhas, for its revelation signifies the knowledge of a monstrous mechanism denominated the *actual Kalachakra system*: in order to give an idea of its enormous dimensions, it suffices to know that *it includes* the Earth and the Sun in its operative function. However, despite the difficulties that the explanation of such an extraterrestrial construction entails, the answer will be offered in the sixth and seventh tomes, since its knowledge is essential to concretize the liberation of the spiritual enchainment.]

J. Analogical Study of the Re-signation of the Paśu's Sacred Symbol

It is possible to better visualize the effect that the spiritual enchainment causes on the conscious sphere of the Paśu by resorting to an analogical interpretation related to Figure 56. However, it should be noted that such a study could reveal much more rigorous and exact correspondences if the appropriate mathematical instruments were used, i.e., Analytical and Differential Geometry. As this is not the case, we will content ourselves with remembering that the analogical quadrants, which are Cartesian and orthogonal,

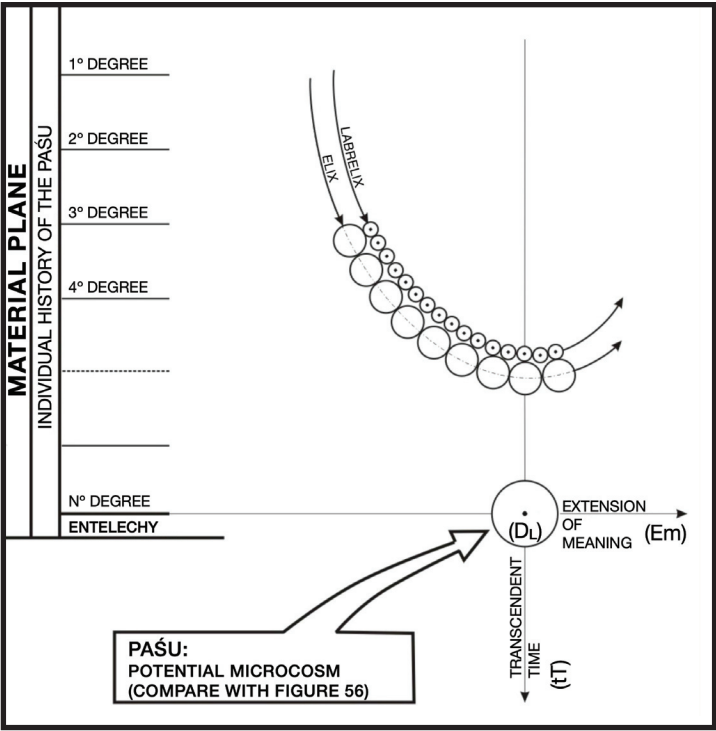


Figure 57

do not keep a numerical but a conceptual correspondence with the phenomena represented. And we will add, in addition, five other definitions that will allow us to comprehend the “re-signation of the sacred symbol of the Paśu” in the context of the analogical model developed so far.

Concept of a *line*: let us bear in mind that if the *elix* curve represents the continuous thread of the Paśu's consciousness, then it can only consist of instants of immanent Time. The *elix curve*, as a *geometric line*, must be considered as a succession of *points*; but the *elix* curve is a *function* of the evolutive progress of the conscious sphere and, therefore, each of its points has to correspond to an instant of immanent Time.

Concept of *continuity*: the *continuity* of the *elix* curve, and of any other curve graphed in the quadrants of the analogical space (Em, tT, dL), is simply defined as *the non-interruption* of the point series: there is *continuity* if it is possible to uninterruptedly pass from one point to another when moving on the curve, i.e., if all the points of the series *are in contact with each other*.

Concept of *direction*: *direction*, for any analogical curve, is defined as *the shortest distance* between any point of a curve and another reference point of the same curve. From the point of view of the road analogy, the *direction* is a subjective appreciation of the *linear curvature* that a curve-path presents to the passage of the animic subject: thus, it will be said that “the path is all the more direct, the closer its linear curvature is to the functional matrix of the evolution law.” The *elix* curve is, in this sense, the most *direct* possible path available to the conscious subject in order to evolutively move in both directions of the archetypal process.

Concept of *continuous direction*: it signifies that at every point of the *elix* curve, when passing to another consecutive point in any direction, *the direction* of the movement *is maintained*. That is to say, for a conscious subject that circulates along an *elix path*, *there is no possibility of objective deviation: the subject, by simply moving from point to point, reaches the extremes of the function without fail*.

Concept of *orientation*: *orientation* is denominated to the act of evolving in a *continuous direction* on the path of significance. Orientation is the opposite of *objective deviation*. The property of an analogical curve, to provide *orientation*, is a topological quality known as *adistomy*, a term that will be defined later; the *elix* curve, for example, is an *adistomic* function from the point of view of *orientation*.

Finally, taking into consideration these conventions and definitions, we can see represented in Figure 57 the two analogical paths followed by the conscious subject and the lost Ego. The figure shows us, naturally, only a segment of the *elix* curve, “the path”

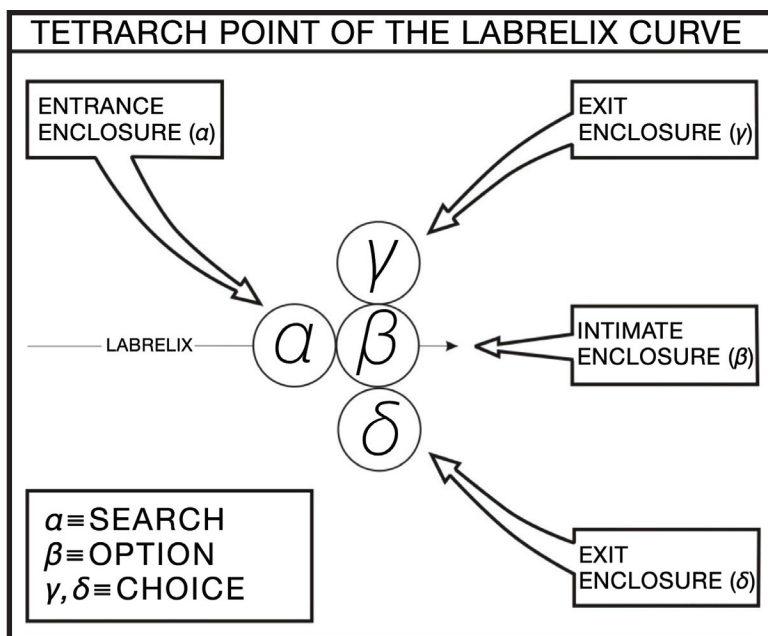


Figure 59

along which the conscious subject moves, and, *above it*, the *labrelix* curve, analogous to the path of the lost Ego. The fact of having graphed the curves on *a plane*, i.e., over the quadrant (Em, tT), instead of doing it in a three-dimensional space like that of Figure 56, is due to the fact that it is necessary to observe this phenomenon from two different perspectives, just as will be evidenced shortly: in any case, one must assume that the axis of the “demiurgic Logos” (dL) passes through the center of the circle that symbolizes the Paśu, through the central point and perpendicularly to the plane of the figure. Let us also note that, with the perspective of Figure 57, *two points of the labrelix curve correspond to each point of the elix curve*: but, as we will soon see, this is only an appearance.

Let us analyze what Figure 57 tells us. The *elix* curve represents the path of continuous significance taken by the conscious subject during its progressive evolution. The will of the lost Ego, which is confused with it, has impulsed this evolution: without losing its volitive essence, the lost Ego moves along its own *labrelix* path, dragging the conscious subject toward degrees of greater evolutive progress. But the lost Ego, as we have seen, performs this operation *in a state of objective deviation*: how can this be possible? In order to analogically respond to this question, the use of a new perspective *and the geometric definition of the concept of objective deviation* is required.

With the genetic key, the Traitorous Siddhas re-sign the symbol of ontic autonomy, the sacred symbol of the Paśu, by applying the

Symbol of the Origin on the Paśu design: this operation, the spiritual enchainment, is what causes the appearance of a “*labrelix* path” on the *elix* path. From the analogical point of view, the Symbol of the Origin causes the following effect: *each “point” of the elix curve, which from now on we will call “monarch,” corresponds to a “point” of the labrelix curve, a point denominated “tetrarch”*; such points can be observed in Figure 58. A biunivocal correspondence is thus defined between the *elix* curve and the *labrelix* curve, such that one and only one *labrelix* point corresponds to each *elix* point

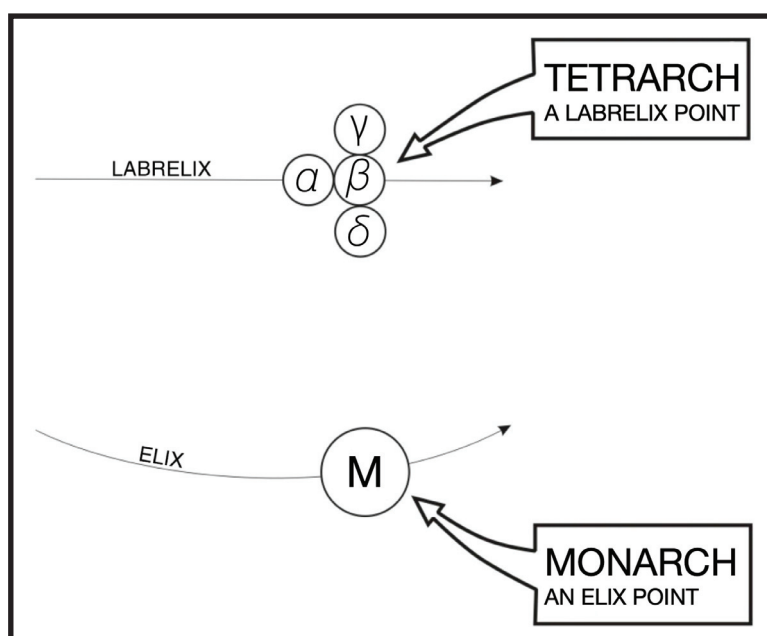


Figure 58

and vice versa. However, it is seen in Figure 58 that, while the *monarch elix* point is a spherical unit (M), the *tetrarch labrelix* point consists of four enclosures: *alpha* (α), *beta* (β), *gamma* (γ), and *delta* (δ). To understand this “one-to-four” relationship that exists between the monarch and tetrarch points, one must keep well in mind the analogy of significance as a path.

The monarch is an instant of immanent Time, but also, as a point of the *elix* path, it is *one* place that the conscious subject will occupy during its evolution. From this place the conscious subject has *continuity*, in order to return to the Manu Archetype or to move up to entelechy, passing through the remaining monarch points of the *elix* curve; and it also has *direct orientation* to carry out this transit, *there being no possibility of objective deviation*. But it is the movement of the lost Ego, passing from one tetrarch to another, that is the force that impulses the conscious subject to go

from monarch to monarch along the *elix* path. Let us analyze, then, the form, of this movement by observing Figures 58 and 59.

In principle, the lost Ego is found at the alpha (α) *entrance enclosure* of the tetrarch, at the immanent instant in which the conscious subject occupies the monarch (M) point. In front of the lost Ego there is, then, the beta (β) *intimate enclosure* of which essential characteristic consists in blocking the passage to another tetrarch and instead permits access to any of the lateral *exit enclosures*, gamma (γ) or delta (δ). In other words: *the lost Ego situated in (α), cannot pass to another tetrarch through (β) since this enclosure is closed ahead: from (β) it is only possible to pass to (γ) or (δ); however, both (γ) and (δ), are open ahead, which permits the lost Ego to move to the next successive tetrarch from either of them.* And when the lost Ego executes that step, whether it comes from (γ) or from (δ), its movement solidly drags the conscious subject that then also passes on to the next monarch.

If you look at figures 58 and 59, you will notice that the lost Ego faces the inevitable sequence (α), (β), and (γ) or (δ) in each tetrarch. To comprehend this, let us inquire into the Hyperborean Wisdom. Why does a lost Ego move? Answer: because its volitive essence impulses it to *seek orientation*; such is the *strategic* nature of the lost Ego. The *search for orientation* is, then, the driving force of the Ego and with that determination it always enters the entrance enclosures of the tetrarchs of the *labrelix* path. From there on, the lost Ego is forced to repeat the three phases of an inevitable sequence:

Phase (α): the lost Ego enters into the entrance enclosure motivated by the *search for orientation* that determines its volitive essence.

Phase (β): the lost Ego enters into an intimate enclosure of the tetrarch where the path is bifurcated: there it must *opt* between two alternatives: (γ) or (δ).

Phase (γ) or (δ): the lost Ego has *Chosen One* of the possible ways, (γ) or (δ), in order to continue with the search for orientation and passes to an exit enclosure; from there, just then, it will be able to enter the entrance enclosure (α) of the next tetrarch.

In synthesis, and just as was expressed in a box at the bottom of Figure 59, phase (α) is characterized by *search*, phase (β) by *option*, and phase (γ) or (δ) by *choice*.

To fulfill this sentence, of course, the lost Ego *cannot be refused* since the same principle that causes its appearance, i.e., the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin, also determines *the form* in which such appearance is to occur: the lost Ego, as an effective manifestation of the enchained

Spirit, can only exist on a *labrelix* path formed by tetrarch points, a path parallel and correlative to the *elix* path along where circulates the conscious subject of the Paśu during the evolutive process of the Manu Archetype.

Let us observe that, beyond the analogies that “significance as a path” gives rise to, the monarch and tetrarch points correspond respectively to *real acts* of the conscious subject and of the lost Ego. Such “points,” in effect, are symbols that represent the *act* of the subject or of the Ego at a given moment of its coming about: the “points,” then, are the current expression of the respective essences. On the one hand, immanent Time being the *essence* of the conscious subject, the monarch is the *current instant* of said time; i.e., *the “instant” is the form of the temporal act*. On the other hand, the will being the *essence* of the lost Ego, the tetrarch is the *current moment* of the egoic volition; but the tetrarch has a three-fold form: in other words, *the tetrarch moment of the Ego, the volitive act successively acquires three characteristic forms*: during phase (α) the act acquires the form of the *search*; during phase (β) the act takes the form of the *option*; and, during, phase (γ) or (δ) the volitive act has the evident form of a *decision*.

Nevertheless, if one does not forget that the tetrarch configures the three forms that the volitive act of the lost Ego adopts in an immanent instant, the road analogy will still be extremely useful.

Thus, let us suppose that the *labrelix* path is a curve comprised of a successive series of tetrarch points and let us analyze its properties in light of the preceding definitions. It is evident that the entrance enclosure (α) of a subsequent tetrarch can only be joined to the previous tetrarch by one of the exit enclosures (γ) or (δ). In order to adequately visualize a curve constructed in a similar way, the *labrelix* path has been represented in Figure 60 on the *elix* path: let us note that this figure is equivalent to Figure 57 since it shows the same segment of the *elix* and *labrelix* curves, although seen from another perspective; in effect, here the plane chosen to observe is the (Em, dL) it can be seen that the axis of transcendent Time (tT) is perpendicular to the plane of the figure, “passing” through the central point of the circle that symbolizes the Paśu.

Figure 60 will allow us, at last, to geometrically define the “objective deviation” and to explain the utilitarian function that the spiritual enchainment assigns to the lost Ego in order to favor the evolution of the Paśu. First of all, let us note that the *elix* curve consists of “n” monarch points, M₁, M₂, M₃, etc., each one of which corresponds to an instant of immanent Time, i.e., to a present or current moment of the historical thread of the consciousness: the conscious subject, when moving along such a “path,” does so with a *continuous direction* toward the Manu entelechy, i.e., permanently oriented, without the possibility of objective deviation. Secondly,

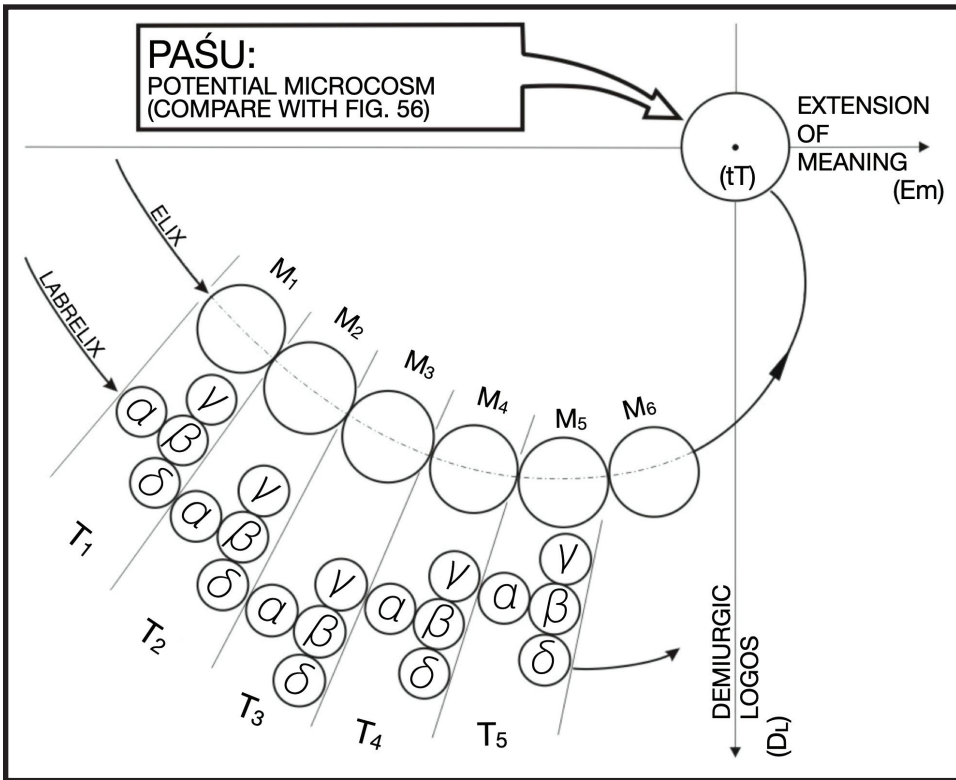


Figure 60

let us observe that the *labrelix* curve consists of a succession of tetrarch points, T_1 , T_2 , T_3 , etc., each one of which coincides with a monarch point of the *elix* curve; in strictness of analogy, each tetrarch point is always *superimposed* on its corresponding monarch, so that the *labrelix* curve is *over* the *elix* curve: this condition is analogically necessary in order to express the fact that the lost Ego is, at every instant, *submerged* in the conscious subject or, more precisely, the fact that *the act of the lost Ego is confused with the immanent instant*.

It is evident that, contrary to the *elix* curve, *orientation* is possible in the *labrelix* curve: the lost Ego, when moving along the *labrelix* path, will never obtain a *continuous orientation* similar to that which the conscious subject obtains by going along the *elix* path. To verify this we have only to examine the movement of the lost Ego on a path analogously to that of Figure 60. In principle, it must be admitted that the *labrelix* curve is *continuous*: it is possible to move forward and backward on it without any interruption; all the tetrarch points are in contact with each other, forming a continuous series, parallel and correlative, to the point series of the *elix* curve. However, from the enclosures (α), occupied by the lost Ego at the beginning of each immanent instant, it is not possible to know

the exact direction of the extremes of the function: *for an Ego situated in a given tetrarch, it will only be possible to “effectively” reach any other tetrarch, but it will not be able to anticipate it.* For example, the lost Ego situated in (α) of T_1 will only be able to “effectively reach” T_5 , by actually occupying the analogical points T_2 , T_3 , and T_4 , but it will not be able to foresee or anticipate T_5 because the intimate enclosures (β) of each tetrarch, “closed in a forward direction,” prevent it. Such an impossibility of *orientation* is denominated: *objective deviation* of the lost Ego.

The objective deviation can be allegorically understood as if the lost Ego “blindly” goes along the *labrelux* path, incapable of glimpsing what is beyond the present moment; in the recent example, the lost Ego can be said to “not see” T_5 from (α) of T_1 , or any other tetrarch preceding or subsequent to T_1 . This property of the Ego deviating that the *labrelux* path possesses can also be explained as follows: for the Ego at T_1 , the T_5 point could only be reached after resolving the *options* that β_2 , β_3 , and β_4 pose; prior to these concrete *acts* it would be impossible for the Ego to anticipate T_5 , since such a tetrarch *is the final product of a series of unpredictable options and choices*, resolved by the lost Ego during its course; and the same goes for any other tetrarch located at any point of the *labrelux* path. The Ego never knows where it is going: *it only seeks*; and in this search it advances or retrocedes along the *labrelux* without knowing anything beyond the current tetrarch. The *deviation* of the Ego is denominated “*objective*” because it is real, externally determined in its will of orientation by the action of the Symbol of the Origin that imposes on it a constantly bifurcated path. But the *objective deviation* also causes in the Ego a *subjective* effect: it is the sensation of *rectilinearity* of its movement along the *labrelux* path; this effect has been symbolized in Figure 58 with the *straight line* that indicates the entry of the Ego to the tetrarch point in opposition to the *curve* that marks the trajectory of the conscious subject along the *elix* path. The lost Ego is always convinced that it moves on a straight line and, as it is habitually confused with the conscious subject, i.e., subjectively identified with immanent Time, it extends this belief to every temporal essence and just like that assumes *that time passes in a linear form*. Needless to say that all of this is purely subjective, an illusion produced by the *objective deviation* that the lost Ego experiences on the *labrelux* path.

But very different is the situation of the conscious subject during that disoriented movement of the Ego: this, whatever the movement made by the Ego, always advances in the *continuous direction* of the *Manu entelechy*, evolutively progressing along the *elix* path. It occurs this way because the spiritual enchainment, the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin, determines that the lost Ego marches in *objective devi-*

ation along the *labrelux* path while it drags, with the force of its will to search, the conscious subject along the *elix* path of evolutive progress.

Let us now examine, in more detail, the properties of the *labrelux* curve of Figure 60. First of all, we see that in each immanent Instant, M_1 , M_2 , M_3 , etc., the lost Ego performs the three phases of a corresponding volitive act, T_1 , T_2 , T_3 , etc. This signifies that the *relative velocity* of the lost Ego is, at least, three times greater than that of the conscious subject.

With this higher velocity, the lost Ego performs the following movements on the *labrelux* path at the instant M_1 , the Ego enters into the entrance enclosure (α) of tetrarch T_1 , in a volitive act of searching; with that determination it then passes into the intimate enclosure (β), where it is forced to choose between two alternative paths (γ) or (δ); the choice of the Ego falls on (δ) and it thus enters an exit enclosure; at instant M_2 the Ego moves from (δ) of T_1 to (α) of T_2 ; it then enters into (β) and opts for the exit enclosure (δ); after that choice, at instant M_3 , the Ego moves to the enclosure (α) of T_3 in order to initiate a new search; already in (β) it opts for the exit (γ) from where it moves, at instant M_4 , to the entrance enclosure (α) of T_4 ; and in this way, deciding instant after instant the course to follow, the Ego advances along the *labrelux* path, irremediably submerged in objective deviation.

It will not be necessary to insist too much, nor to add any clarification, if we affirm that the *labrelux path has the analogical dimensions of an inner labyrinth, a labyrinth in which the Ego finds itself permanently deviating, without the possibility of orienting itself in any direction*. The movement of the Ego on the *labrelux* path, effectively, fulfills the sequence of anyone who finds himself *lost* in a labyrinth: *search* (for the exit), *option* (between the two paths that bifurcate) and *choice* (for one of them). But the *chosen* path invariably leads to a new bifurcation, in front of which it is necessary *to opt* once again, perpetually repeating the drama of the deviation: search, option, and choice. But the labyrinthine dimensions of the *labrelux* path constitute something more than a mere formal allegory: the Hyperborean Wisdom affirms the reality of the interior labyrinth in which the lost Ego is found astray. That is why the paths of spiritual liberation that it proposes can only be comprehended in terms of the Mystery of the Labyrinth, a Mystery that has been expressed since ancient times with the “sacred symbol of the Virya,” i.e., with the “sign of the exterior labyrinth.”

In the sixth, seventh and eighth tomes, we will return to the labyrinth, interior and exterior; we will now continue with the examination of the *labrelux* path. From what we have seen, it consists of a succession of tetrarchs, points that “force” the Ego to fulfill a constant and repeated sequence of the phases “search,” “option,”

and “choice”: because of this constant need *to opt* between alternatives (γ) or (δ), with which the tetrarchs condition the Ego, the Hyperborean Wisdom also denominates them: *disjunctive points*.

By offering each point of the *labrelux* curve a *disjunction*, it is evident that the Ego must remain in objective deviation. From the geometric point of view, this property of the *labrelux* curve, of bifurcating at each point, is denominated *distomia*. In Greek, the word *distomos* (διστομος) alludes to a *double division*; for example, the distomia of a *cave* implies that it has *two entrances*, the distomia of a sword that it has *two edges*, etc.; *and the distomia of a path implies its bifurcation*. Hence, the *labrelux* path is termed *distomic* and the *labrelux* curve, which bifurcates at each point, is denominated *distomic function*.

Thus, the property of *objective deviation* that the *labrelux* path presents for the passage of the lost Ego, has its geometric correspondence in the quality of the *labrelux* curve of being a *distomic* function, a curve formed by disjunctive points in which there is no possibility of *orientation*. The *elix* curve, inversely, is denominated *adistomic* for its quality of presenting *continuous direction*, i.e., *orientation* in all its points.

Let us remember, lastly, what was said in “H”; “the introduction of the Symbol of the Origin into the microcosm *determines the topological arrangement of the potential paths of significance*.” This means that for the lost Ego, not only its own *labrelux* path, but *every continuous significance becomes distomic* because of the effect of the Symbol of the Origin.

For the Paśu, as we saw in “H,” in the axial nucleus of connotation there is a “road junction,” an analogical point of the *elix* path where the potential paths that go to other oblique planes of signification are connected: such potential paths, of course, if they were actualized by the exploration of the cultural subject, would conform to the functional matrix of the law of evolution and would be similar to *spiral arcs*, to segments of the *elix* curve.

For the Virya, on the contrary, in the axial nucleus of connotation there is *also* a distomic road junction where potential paths leading to other oblique planes of signification are connected: but such potential paths, *in the apperception of the lost Ego*, will also be distomic, segments of the *labrelux* curve. Although the lost Ego is fundamentally situated in the conscious subject, it may occur that through the latter, it apperceives the reflection of the systematic acts of the cultural subject: if this were the case, the lost Ego would only become aware of the potential paths under its distomic form, without at any moment changing its state of *objective deviation*. That is why, *for the Ego*, the cultural structure appears represented or intuited as an *interior labyrinth*; this is the product of the distomic reduction that the Symbol of the Origin causes in *all* the

significant paths of the psychic structure in front of the apperception of the Ego. And, just as the Paśu projects the spiral sign as an expression of the “sacred symbol of the Paśu” or the functional matrix of the law of evolution, so also the Virya *projects “Tirodinguiburr,” the exterior labyrinth sign, as an expression of the Symbol of the Origin*, which is the cause of the interior labyrinth: [Tirodinguiburr, as will be explained in Tome Seven, constitutes the “sacred symbol of the Virya.]

The Symbol of the Origin, by causing the distomia of every continuous significance of the psychic structure, by converting it into an “interior labyrinth” for the apperception of the lost Ego, 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.”

But the light sphere, seat of the conscious subject and, consequently, of the lost Ego, also experiences a characteristic quantifying effect, because of the Symbol of the Origin: it is in this case the *tripartition of the light sphere*. Although the tetrarch represents the *fourfold* form that the volitive act of the Ego is capable of adopting, it is evident that in its passage through a tetrarch the real act of the Ego is essentially *triple*: (α), (β), and (γ) or (α), (β) and (δ). When manifesting in the light sphere, at each point of the *labrelix* path, the Ego performs a *triform* act that determines the ordinality of thought: everything that is supposed to be ruled by a “middle term” has its origin here. For example, the “mediating” action of the number two in the series 1, 2, 3; morning, afternoon, and evening; above, middle, and below; past, present, and future, etc.

K. How the Spiritual Enchainment Causes the Development of the Self-Schema

The analogical examination of Figure 60 has enabled us to more precisely comprehend the spiritual enchainment, the product of the re-signation of the sacred symbol of the Paśu with the Symbol of the Origin. It is now our turn to study the effect that such an operation has caused in the potential microcosm. More concretely, we propose to investigate how the spiritual enchainment causes in the Paśu an evolutive acceleration so significant that it explains, even

after millions of years, its permanent use by the Traitorous Siddhas.

In order to begin, let us remember the terms of the problem that the Traitorous Siddhas had to solve. On Earth existed a primitive hominid denominated Paśu, which, notwithstanding its scarce degree of development, was constituting a phase of the development of the Manu Archetype; but, in spite of its primitivism, this animal-man was possessing something extremely valuable, according to the criterion of the Traitor-Manu-Siddhas: the “Paśu design.” The Paśu, in effect, was a potential microcosm, it was possessing in its design the complete Plan of the microcosm; and this Plan was no less consisting in the replication of the Plan of the macrocosm. The Traitorous Siddhas devoted themselves, then, to the realization of this Plan and to project a modification that enabled them to accelerate the evolution of the Paśu; to that end, they concerted an agreement with the Solar Demiurge and received, from the latter, the power over the devic hierarchies of the Earth; Sanat Kumara, the planetary Demiurge, Jehovah Satan, at that time ceded His place on the Throne of the World to Rigden Jyepo, who, as King of the World, founded the White Hierarchy and initiated a reign that lasts until today. The clauses of that infamous Pact with the Demiurge would be without any doubt incomprehensible and hallucinatory for any lost Virya and that is why it is convenient to know only the two salient points of the whole argument: the Traitorous Siddhas committed themselves to make the Paśu fulfill the microcosmic and macrocosmic objectives of the finality with a speed much greater than the one developed until then by the evolutive process of the Manu Archetype, generating with it an unprecedented *pain* in the World; the Demiurge conceded authorization, as a counterpart, for the Traitorous Siddhas to remain in the Universe of The One until the Mahapralaya.

Now, at the time of the arrival of the Traitorous Siddhas, the Paśu had already developed the psychic structure: it was having the affective sphere, the rational sphere, and “an incipient preconscious sphere” (page 2). But the microcosmic objective of the finality demands that the Paśu develop the conscious sphere to the extent that the entire microcosm be reflected in it, allowing the conscious subject to reflect on a thought in the totally rationalized microcosm, i.e., to “think to oneself”: at this degree of evolution, the Paśu obtains ontic autonomy and fulfills the microcosmic objective. The “modification” that the Traitorous Siddhas projected on the Paśu design had to aim, evidently, at favoring the accelerated development of the conscious sphere. This was achieved, as was already said, by re-signing the sacred symbol of the Paśu to the Symbol of the Origin in the Paśu design: the choice fell on such a symbol be-

cause it constitutes the “center of self-reference,” i.e., the center around which the “self-schema” or conscious sphere is structured.

Thus appears a new species on Earth: the *Virya* or semi-divine man. In the blood of the Virya, as a genetic inheritance from the Traitorous Siddhas, subsists the Symbol of the Origin that re-signs, with its sole presence, the sacred symbol of the Paśu, present in the Paśu design: the purer the Hyperborean blood of the Virya, the more potent is the Symbol of the Origin to re-sign the sacred symbol of the Paśu and to overcome the animal tendencies of its own genetic inheritance. And this re-signing presence of the Symbol of the Origin is that which causes the extraordinary evolutive acceleration of the conscious sphere of the Virya.

But how exactly does the Symbol of the Origin cause the effect calculated by the Traitorous Siddhas? Answer: because it introduces into the core of the conscious subject a powerful force, which adds to the evolutive impulse of the Manu Archetype and irresistibly drags the conscious subject toward the entelechy; this force is that which causes the unusual development of the self-schema or conscious sphere; and this force is, naturally, the volitive essence of the lost Ego. Let us remember that the White Treason is a Major Mystery to which the Hyperborean Wisdom divides into two principal acts: the first is the reversion of the Sphere Spirits, i.e., the strategic confusion of the Hyperborean Spirits; and the second act is the plan that the Traitorous Siddhas project in order to fulfill their Pact with the Demiurge. Such a plan was made up of two phases, one of which was consisting in plasmating the Symbol of the Origin in the blood of the Virya by means of the genetic key, and the other in the spiritual enchainment, i.e., in the introduction of “a powerful force” in the core of the conscious subject: the lost Ego, its volitive essence.

The Symbol of the Origin causes the spiritual enchainment and manifestation, in the conscious sphere, of the Spirit enchained in the form of the lost Ego, an Ego that is a reflection of the Infinite Ego. But the lost Ego, whose essence is Will, is subsumed from the outset in the temporal nature of the conscious subject, compelled to act as the driving force of its evolutive process. This occurs because the Symbol of the Origin not only causes the manifestation of the Ego within the conscious subject, but also causes its permanent *objective deviation*, determining that the Ego moves along a distomic path, parallel to the adistomic path followed by the conscious subject in its progressive evolution. The Ego, whose volitive essence has the form of the search for orientation, is forced by the *labrelux* path to remain always in *objective deviation*, whatever its movement; but all the movements of the Ego act as a powerful force that drags the conscious subject along its own *elix* path, toward the Manu entelechy, toward ontic autonomy. That is, the mi-

crocosmic objective of the finality of the Paśu is fulfilled and, also, the conditions of the Pact between the Traitorous Siddhas and the Demiurge.

The Symbol of the Origin causes, then, the presence of the Ego on the *labrelis* path and the movement of the latter causes, at the same time, the accelerated movement of the conscious subject along the *elix* path, thus fulfilling the Paśu's microcosmic objective of the finality *that requires the development of the awaiting of consciousness, i.e., of the self-schema*. That is why it is convenient to reformulate and once again pose the previous question, and to now seek a more precise answer. How does the Symbol of the Origin, with the lost Ego in the conscious subject, exactly cause the effect calculated by the Traitorous Siddhas, i.e., *the development of the self-schema or conscious sphere*? Answer: The Ego maintains

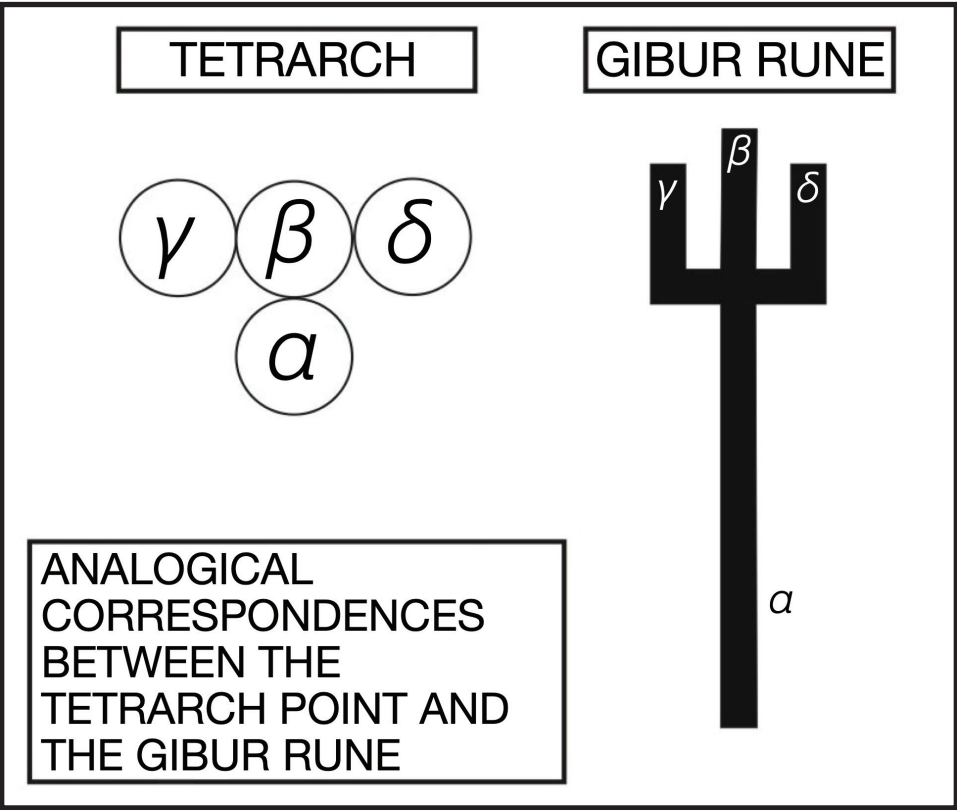


Figure 61

the conscious subject in constant movement, a reflection of its fruitless search for orientation along the *labrelis* path; but every movement of the conscious subject “*is interpreted by reason as a questioning*” (page 170); and in response to the flexions of the conscious subject, reason and the cultural subject, emit a permanent flow of self-referent images *that are structured in the conscious*

sphere and develop the self-schema. The self-schema, in summary, permanently grows as an effect of the force that the volitive essence of the lost Ego, in its search for orientation, applies upon the

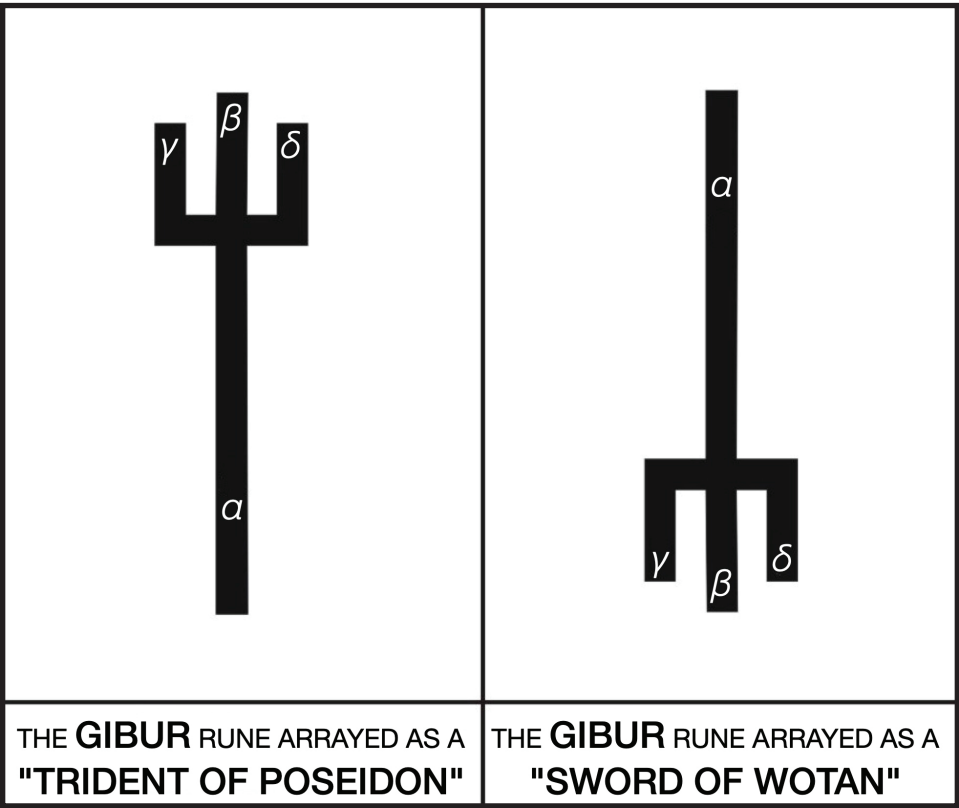


Figure 62

conscious subject.

L. The Labrelix Path, Interior Labyrinth

As a fundamental conclusion of this section it is necessary to extract the concept defined just recently on the *objective deviation* that the lost Ego experiences when moving on the *labrelix* path. This distomic path represents, for the Ego, a true interior labyrinth, along which paths it transits astray, constantly repeating the sequence of search (α), option (β) and choice (γ) or (δ). Faced with a situation so bleak, the question arises: is it possible that the lost Virya ever obtains Strategic Orientation and manages to liberate himself from the spiritual enchainment? Or, what, as we now see: is it possible that the lost Ego ever manages to orient himself in the labyrinth of the *labrelix* path and is able to abandon it forever? Answer: Just as we already mentioned in the First Part, this is possible by applying one of the seven ways of spiritual liberation plus one

that the Hyperborean Wisdom proposes, in particular by applying the “way of Strategic Opposition” that is studied in this book. This way, the secret technique of which has been entrusted by the Loyal Siddhas to the *Order of Tirodal Knights* of the Argentine Republic, makes it possible *to isolate the lost Ego from the conscious subject by means of an interior Archemon, by means of putting up a fence around the Ego*. Such an interior Archemon is, of course, a *noological Rune*; and the operation by means of which the lost Ego is resigned and oriented towards the Selbst, is denominated the *first Hyperborean initiation*. The isolation of the Ego, in effect, can only be obtained as an “Initiation” since from there on the Ego will be immortal for the rest of manvantara.

Apart from the First Hyperborean Initiation, the Order of Tirodal Knights possesses the necessary knowledge and means to grant the following two initiations: the Second initiation that transforms the lost Virya, whose Ego has been runically isolated from the conscious subject, into an awakened Virya; and the Third, and last, Initiation that transmutes the awakened Virya into a Berserker Siddha, definitively liberating the eternal Spirit from strategic confusion and from spiritual enchainment. But all of this will be explained in detail later on, after we have penetrated into the Mystery of the Lagrgal and know something more about the origin of the runes.

M. Analogical Correspondences between the Tetrarch Point and the Gibur Rune

Although the concept will be defined in another tome, it is convenient to now point out the analogical correspondences that exist between the tetrarch point and the *Gibur* Rune, the last of the thirteen plus three runes that the *Tirodal* “alphabet” of *Wotan* comprises. Such Relationships have been synoptically displayed in Figure 61. We see there that the major arm of the Gibur Rune is analogous to the entrance enclosure (α) of the tetrarch; the three minor arms are analogous to the other three enclosures of the tetrarch: the central arm of the Rune is analogous to the intimate enclosure (β) and the remaining two arms correspond respectively to the exit enclosures (γ) and (δ) of the tetrarch.

It should also be noted that, for reasons that will be explained later, the Gibur Rune receives certain characteristic names according to its arrangement. Just as it is shown in Figure 62, if the Gibur Rune is arranged with the three arms upward, it is denominated *Trident of Poseidon* or, with less similarity, *Trishula of Shiva*, and represents the weapon of the Siddhas. On the other hand, if the Gibur Rune is arranged with the three arms downward, it is called the *Sword of Wotan*, and represents the weapon of the awakened Viryas.

THIRD TOME: MICROCOSMIC MEMORIES AND MACROCOSMIC RECORDS

The concept of “demiurgic design,” defined in the previous section (Tome Two), will allow us here to systematize all that we have seen on microcosmic memories and to present the important concept of a *macrocosmic record*. This concept of macrocosmic record is essential in order to complete the analogical explanation of the *superstructures* that sustain the form of external cultures or cultural facts. However, such an explanation can only be approached in the section “Superstructures and Cultural Records” (Tome Five), based on all that has been seen in this and the following section. Here we are going to define a set of fundamental concepts of the Hyperborean Wisdom such as: *memory, faculty of remembering, recollection, recording, Faculty of recording, ontic Record, innate sector of the Paśu's ontic Record, etc.*

In order to deeply comprehend the significance that the concept of *memory* has in the Hyperborean Wisdom, it is convenient to start from two definitions. One is the “ontological definition,” i.e., the answer to the question, “what is memory?”; the awakened Virya is the one who strategically uses this definition. And the other is the “functional definition,” i.e., the answer to the question, “what is the function of memory?” An answer that constitutes a habitual concept for the Paśu. Of course, these definitions refer to microcosmic memories, although later on they will be extended to macrocosmic superstructures after establishing the corresponding analogical relationships that exist between both of them.

A. Ontological Definition of Memory

Living structures, such as those that make up the psychic structure of the Paśu, have the property of being in constant *growth*. This property of *growing* can be described by means of three characteristic notes: the *speed* of growth, i.e., the answer to the question: how much does the structure grow; the *mode* of growing, i.e., the answer to: with what logical modality is the structure formed; and the *capacity* to grow, i.e., the answer to the integral question: how far can a living structure grow, with such a *speed* and such a structural *mode*? Of these three notes, *capacity* is by far the most important, since it can be the determining factor of the other two, without, on the contrary, being affected by them at all: allegorically, *capacity* could be qualified as an *independent variable*, while *speed* and *mode* would be *dependent variables*, i.e., magnitudes that depend on their *relationship* with the independent variable when varying.

It is evident that the *capacity* thus defined, as a global expression of structural growth, maintains a direct relationship with the already stated concept of *potency*. If we admit that capacity reveals the *aptitude* of a *container* to receive a *content*, we can verify such a relationship by remembering what was said in subarticle D1 (page 432) with respect to potency and act: “potency and act are complementary aspects of the same phenomenon, like ‘full’ and ‘empty’: by pouring the content of that container, it becomes *less* full and, therefore, *more* empty. As in the case of full and empty, the conclusion depends on the point of view. When manifesting itself in the entity (or in any structure), the Archetype *loses* potency as it actualizes, as it progresses toward entelechy, (as the structure *grows*); that is to say: *the more act, the less formative potency*.” Potency and act are, then, analogous to the full and empty states of a container. Plus, full and empty are the extreme limits that each *content* adopts and that are determined by the *capacity* of the *container*: it is thus verified that *capacity* is indeed related to potency. But it is also clear that *capacity* is a determination of potency, an ultimate formal limit beyond which it cannot actualize itself: the act caused by a potency depends on *capacity*; potency is *capable* within the limits of *capacity*, in its container. However, by definition, the potency cannot be *essentially* determined: the *capacity* can only be an accident, a limit exteriorly added to the potency, in the previous example, if the potency lies in the content, it is evident that the latter has been exteriorly limited by the *capacity* of the container; but if, for instance, the potency comes from space, it is even more evident that the *capacity* of the container establishes a particular limit to the universal extension, to the “spatial potency,” allegorically speaking.

In the case of the living structure, the *capacity* determines the *formative potency* of the universal or psychoid Archetype that sustains it. This is best understood by referring to the universal and particular termini of an individual entity, for example the ontic horse in Figure 48, which is a good example of a “living structure.” The individual horse, in effect, is an organism in constant growth; growth that is impulsed by the formative potency of the horse Archetype, of which process grants “natural existence” to the equine entity. The formative potency causes the growth of the equine structure according to a *speed* conditioned by external causes and to a *mode* proper to the equine essence, but what determines the growth of the equine structure? What principle ontically limits the universal formative potency? Answer: the *essential matrix* of the horse design, proposed in the equine structure, in the ontic horse, by the Vox of the Demiurge: the essential matrix is the “principle of individuation” that puts a particular, specific terminus to the universal equine nature and grants it individual existence. It is in-

ferred, then, that the *essential matrix is the “capacity” that determines the formative potency*: the equine structure can “grow,” but only up to the limits that the *capacity* of the essential matrix fixes, only up to molding itself to it. And it is also verified that the *capacity* imposed on the formative potency by the essential matrix is something added to it, a particular terminus, i.e., a *non-essential* limit. The question posed when defining the *capacity* as a characteristic note of the growth of the living structure can now be responded, in light of the example synthesized in Figure 48; its formulation was: how far can a living structure grow, with such a speed and such a structural mode? Answer: up to the *capacity* of the essential matrix of its design.

Let us observe figure 56, where the act of the potential microcosm has been represented. Analogously to what was seen in Figure 48, here there is a *global capacity* of the essential matrix of the Paśu design that determines the formative potency of the Manu Archetype. But the Paśu design is the most complex “design of design” that exists: its Plan consists of a structure of plans, each one of which directs the formal growth of the multiple and diverse organs of the microcosm. How does one distinguish a plan within a great Plan written in the Paśu design? Answer: “every structure determines a form”: the proper limit of each plan is determined by its *capacity* to shape the particular organic members that harmoniously make up the microcosm. There is, then, a *capacity* proper to each plan in order to determine the formative potency of the Manu Archetype, which is integrated in the *global capacity* of the essential matrix, i.e., in the *capacity* of the complete Plan of the Paśu design. This is evident and clear, since each organic member grows with its own *speed* and *mode*, but harmoniously integrated into the structure of the microcosm in such a way that it grows in turn, with *global speed* and *global mode*, in order to mold itself to the *global capacity* of the essential matrix.

Keeping these clarifications in mind, let us refer to a particular organic member of the microcosm, i.e., to the *psychic structure*, the analogical schema of which is shown in Figures 11 and 11b. According to what we have seen, in the Paśu design there must be a Plan for the shaping of the psychic structure, comprised of specific plans directing the particular growth of the affective (4), rational (3) and conscious spheres (2). It especially interests us to consider the plans on the basis of which the neurophysiological structure of the brain, the cultural structure, and the structure of the self-schema are shaped: such structures are *alive* and permanently *growing*, with *speeds* and *modes* of their own, thus complying with the characteristic requisites that we have set for the analysis.

We must admit, then, that these structures *have a specific “capacity” of their own, which governs their growth and that their*

form is molded to. More clearly: the neurophysiological structure of the brain develops according to a particular plan contained in the Paśu design; such a plan puts a specific terminus to the formative potency of the Manu Archetype *in that region of the microcosmic organism: that specific terminus, which limits the formative potency and determines the growth of the neurophysiological structure, is the “capacity” of the particular Plan.* And the same occurs with the cultural structure, which grows determined by a *capacity* of its own. Just as, too, the structure of the self-schema grows according to the *capacity* of a particular plan.

Now, these structures serve for the manifestation of the animic subject, which is denominated “rational subject” in the neurophysiological structure, “cultural subject” in the cultural structure, and “conscious subject” in the self-schema or structure of the conscious sphere. Finally, here is the ontological definition of the Hyperborean Wisdom on *memory: the subject’s perception of the “capacity” of the psychic structure is denominated “memory.” More particularly: the rational subject’s perception of the “capacity” of the neurophysiological structure of the brain is called “archetypal memory”; the cultural subject’s perception of the “capacity” of the cultural structure is called “cultural” or “conceptual memory”; and the conscious subject’s perception of the self-schema is called “self-memory.”*

It might surprise, at first glance, such a comparison of the concept of memory to the capacity of a structure, but, as soon as one meditates on it, one will comprehend that capacity is the true origin of memory, that “memory” is the subjective perception of capacity: memory, like capacity, is a *container*, the structural content of which grows and develops at the impulse of a potency; “memory” and the “capacity” that determines the structural potency, are the same thing. The subjective difference lies in the fact that the subject pays preferential attention to the growing structural *contents*, considering them as *mnemic* retentions: then “memory,” for it, is the “capacity” to retain and preserve data. The Paśu clearly defines memory as “the capacity of a retentive potency,” which is a subjective way of naming “the capacity of a structuring potency,” i.e., the capacity of the Plan that limits the formative and structuring potency of the Manu Archetype. But all this will be better comprehended after studying the “functional definition of memory” and the “faculty of remembering.”

B. Functional Definition of Memory

We already know what memory *is: the subjective perception of the “capacity” of a living structure, i.e., of the formal limit that determines the structuring potency.*

The growth of a structure is a function of its capacity, i.e., of its memory. But growth concretely depends on the elements that are being integrated over time, i.e., on the nodes and bonds that make up simple or complex systems. The animic subject, which denominates the "capacity" as "memory," also perceives the content of a capacity, i.e., the elements of the structure, in a subjective way: for the animic subject, the "systems" (Figure 13) are "recollections" if they are perceived in the framework of a "memory."

In other words: if a living structure is encompassed under the extension of the concept of "memory," the systems that form it are perceived as "recollections." the concept of memory is the necessary and sufficient contextual framework for a system to acquire the significance of a "recollection." A system, for example, if it is experienced under the extension of the concept of "memory," in its context, will be experienced by the animic subject as a "recollection."

Thus, "memory," which is nothing more than the capacity of a structure, is subjectively understood as a storehouse of mnemonic contents, as if "preserving recollections" were its function. Hence the, evidently misleading, "functional definition of memory": *memory is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction.*

For the Paśu, the "function" of memory is "preserving recollections" and "enabling their remembrance"; for the awakened Virya "memory" is only the subjective perception of the capacity of a living structure. That is, for the Paśu, the truth of memory consists in its "functional" (and real) definition.

C. Faculty of Remembering

Since in each living structure a "memory" can be defined on the basis of the subjective perception of its "capacity," it is evident that each local subject will have its own particular "faculty of remembering": that is why we say that "the faculty of remembering is proper to the whole animic subject, whatever the structure in which it acts." However, recollections, the object of the act of remembering, are conscious reproductions, i.e., images referred toward the threshold of consciousness, toward the center of self-reference. Whether it has been located in archetypal memory by the rational subject, in cultural memory by the cultural subject, or in the self-memory by the conscious subject, the semic content of the recollection emerges through the shadow sphere and manifests itself in the light sphere as a conscious reproduction. Hence, in the following analyses, notwithstanding its origin from different memories, i.e., from different structures, recollection is considered as referring exclusively to the conscious subject: recollection will

be a conscious reproduction required by the conscious subject and the conscious subject will be that which has the “faculty of remembering.” This convention will enormously facilitate our explanation.

Put this way, we can affirm that the *faculty of remembering* is in every way similar to the “faculty of imagining” that we have described in the First Part. A *recollection*, in effect, only differs from a *fantasy* in that it is *recognized* as such. Then the recollection appears clearly referred to a real past, unlike any fantasy in which its unreal character is evident. And this possibility of immediate *recognition* is what subjectively characterizes the *faculty of remembering*. The conscious subject, on the other hand, can clearly distinguish whether the content of its thought is something *remembered* or something *imagined*. For the rest, as we will soon see, the energetic properties of a recollection and of a fantasy are completely equivalent.

In principle let us note the following: both recollection and fantasy are *reproductions brought about by a volitive act of the subject*. Every other representation is always a *production* of the rational or cultural subject; recollection and fantasy, on the contrary, are *reproductions* caused by the requirement of the conscious subject. But the requirement of the subject is a *volitive act*, a fact that requires an energetic interpretation of the faculty of remembering analogous to that already stated for the faculty of imagining. Let us reread, then, what was said on page 166: “. . . ‘psychic energy’ is the force that disposes the will to act. In the cultural structure, the cultural subject, by animating a system, is that which *volitively produces* the emerging representation. The ‘active potency’ of the Relationship is in reality the *potential disposition* to act that the living system possesses, animated by the soul; in other words: there is a volitive reserve of the soul ready to be utilized by the subject in conformity with the potential disposition of this or that particular Relationship. Let us remember that we defined ‘faculties’ as ‘dispositions’ of the subject; we said, for example, ‘the cultural subject *has* the translative faculty.’ Well: *the faculties are ‘active dispositions’ determined by the potential dispositions of the living structures.*”

In this case, it is worth to inquire: what will the *potential disposition* of the living structure that determines the *active disposition* of the faculty of remembering be? Answer: *memory*, i.e., the *capacity* of the living structure. The capacity of memory, as a *mnemic container*, is the formal limit that determines the active disposition of the faculty of remembering, whether to receive, preserve, or reproduce *mnemic contents*. We have seen that *capacity* is a determination of the *formative potency* acting in every structure; now we find that capacity, as “memory,” is a determination of the *active*

recollections), since it voluntarily unfolds itself in order to reproduce them. This voluntary unfolding of the subject *into* the fantasy (or the recollection), this intimate presence of the subject in the imaginary object, means that there is at all times an awareness of the purely ideal character of the perceived image" (page 168).

The recollection or fantasy appear referred to the conscious subject and sustained by the latter, which is what volitively reproduced them. But the subject can distinguish between a recollection and a fantasy; it can *recognize* the former as the reproduction of a past fact and *not recognize* the latter as evidence of its purely imaginary, ideal, and original character. What is it, then, that allows the conscious subject to *recognize* a recollection and distinguish it from a fantasy? Answer: the fundamental significance proposed in the recollection, corresponding to the "memory" concept. *Recollection, unlike fantasy, has been reproduced under the extension of the "memory" concept; the original significance of recollection is thus recast on the significance of the memory concept by the disposition of the faculty of remembering: recollection now, not only says that it is what is remembered, but above all, it says that it is a "recollection."* In synthesis, recollection is revealed to the conscious subject as such by the disposition of the faculty of remembering.

D. Analysis of Recollection

Recollection, like fantasy, possesses a second intention directed toward the conscious subject. This second intention is the effect of the volitive act of the subject that, by requesting and reproducing the recollection, *directs* it toward itself; i.e., it is the subject itself, in the form of a "second intention," that sustains the recollection for its *apperception*. Remembering is, then, a *reflexive* act of the subject, an unfolding: with the second intention in the recollection, it aims at oneself; and from oneself, it perceives the recollection. In this way, *recollection is the reproduction of a subsistent system, under the extension of the memory concept, and its subjective apperception.*

To this definition, which, of course, refers to the psychological recollection of the Paśu, it is appropriate to complement it by emphasizing an essential aspect: the *rationality* of every recollection. It must be noticed, in effect, that the "content" of a "memory" is in reality a system integrated into a living structure and, therefore, its apperception can only consist of an a priori significance; that is to say that recollection *can only be intelligent a priori*: even those facts that originally have been absolutely irrational, of course every past rational fact, when being remembered will be immediately intelligible because they are rational a priori. Recollections do not need to be previously rationalized in order to be understood by the

subject, as happens with fantasies, because they are rational a priori, even recollections of originally irrational facts. Logically, these affirmations need to be demonstrated, and we will do so by taking as an example the recollection of an irrational fact, such as *suicidal compulsion*.

First of all, let us note that the Hyperborean Wisdom denies the existence of *irrational contents* in the microcosmic memories: for the Hyperborean Wisdom the *irrational* can only be *actual*. At a given moment, for example, we experience the *irrational desire* to put an end to our life by severing the veins in our arm with a razor, such a desire is, at that moment, an irresistible compulsion that constitutes a *real*, but *irrational*, *act* of the vital experience: there was nothing *rational* in that suicidal compulsion that we actually experienced at that moment. But if that act was *irrational*, the same does not occur with its *recollection*: the remembrance of what occurred (assuming that we have not yielded to the suicidal compulsion) is always intelligible and, therefore, *rational*. Before we inquire why, let us specify the terms of the problem in greater profundity.

At the moment of the suicidal compulsion, the experience of the act is *irrational*: there is no *reason* to warrant such an act; the compulsion is not intelligible, only the urgency of the desire is experienced, without any cause appearing in sight; every cause put forward as a *justification* of the compulsion has in reality been proposed a posteriori to it as a rational reaction of a subject that attempts to prove its sanity to itself, but the fact is made of iron; whoever experiences the suicidal compulsion, or any other similar desire, experiences at that moment a *pure irrational act*. Now, time passes, the suicidal experience is overcome, and one fine day we *remember* that moment when we felt the desire to kill ourselves. We remember, and then we see ourselves again *in that moment*, experiencing that irrational act; yet, no matter how vivid the recollection may be, we must admit that it can never be equated, much less be confused, with the original act; and this is for three principal reasons. First: because the subject's recollection is an object for the subject, because the recollection is apperceived with a second intention. Second: because the one that recollects knows that it recollects, because of the mnemonic significance that the disposition of the faculty of remembering adds to it by noting it under the extension of the memory concept. Third: because the recollection, even that which content refers to an originally irrational act such as the suicidal compulsion of the example, is always intelligible to the evoking subject. That is to say, *every recollection is rational a priori*. We thus arrive at the sought-after point when we must ask: why? Why is every recollection rational a priori? Answer: *because every psychological recollection is only the apperception of a re-*

produced system and every system, for the essential fact of being integrated to a structure, has its semic content necessarily codified in a contextual language.

A fact may *have been* originally irrational, but from the moment that its schema constitutes a system in a structure, i.e., a “mnemic content” in a “memory,” it is logically codified according to the modalities of contextual languages: when such a system is “remembered,” i.e., when it is noted under the extension of the memory concept, the recollection *is already rational because it is structural*, and its immediate replica can only consist of a significant relief. Every recollection is, therefore, rational a priori *because it is structural*.

With regard to the example, by remembering that moment of the suicidal compulsion, it will be possible to relive the totality of the fact *minus the original irrationality of the compulsion*. When the recollection emerges, it will immediately be *recognized* by the subject as a reminiscence. The past moment, with all the drama of its significance, becomes present *for* the subject and the event seems to repeat itself in front of our subjective gaze: we see the room; the bed where we were lying; on it, the letter with the definitive goodbye of the beloved woman, which motivated that desire to die “rather than live without her”; the razor, ominously placed on the bedside table: *and we remember ourselves in that trance*. That is to say, that fact becomes evident to us now, with a context full of signification in which we apperceive our surroundings *objectively*: but this objectivity, which illuminates the very clarity of the recollection, irremediably prevents us from experiencing the original compulsion again, the experience of wanting to die without reason. We experience that irrational experience as a dramatic *subject*: instead, recollection gives us back a dramatic *object* that represents us and that we cannot substitute.

We remember what happened and we identify ourselves with the event; we know with certainty that we were at the point of killing ourselves and we recognize it in the recollection, but that is all: the second reflexive intention that points toward us is telling us at every instant that it is a recollection, a non-existent event, that the dramatic tension is not true; a part of us, after all, is denying us the experience, preventing confusion with that objective reflection of our persona that proves, in the recollection, to possess a suicidal intention. And so it occurs because, apart from the fact that the recollection is essentially objective, it has been emptied of all irrational content during its memorization, when it was structured: *every recollection is, then, rational a priori*.

Finally, it is necessary to clearly establish the scope of the definition of “recollection” that we have developed here and its quality of being rational a priori because it is structural. These “recollections,”

as agreed at the outset, are the object of apperception of the conscious subject, i.e., of the most elevated psychic manifestation of the animic subject. But the animic subject fulfills a strict irreversible *hierarchical sequence*: “that forces the soul to initially manifest itself as a rational subject of the brain or reason,” then as a cultural subject in the cultural structure and, finally, as a conscious subject in the self-schema, as explained in article “E” (page 129). The a priori “rationality” of the recollection, to which we refer, is proper to the mnemic contents of the microcosmic memories functionally operated by the hierarchical sequence of the animic subject. Outside of the structures in which the hierarchical sequence of the animic subject operates, i.e., in the archetypal memory, in the cultural structure, and in the self-schema, *exist memories of irrational content*, but they habitually remain invisible to the animic subject during the entire life of the Paśu: the content of such irrational memories, as we saw in the cited article, consists in the recollection of “previous self-schemata,” i.e., in the recollection of past lives. These contents are to be considered “irrational” only in the sense that they are “prior to the rational subject,” i.e., *not rationalizable* by the latter.

E. Functional Definition of “Record”

Living microcosmic structures serve as vehicles for the various manifestations of the animic subject; the “memories” defined by the capacity of such structures are, fittingly enough, *microcosmic memories*. The three memories already mentioned, for example, are “microcosmic memories”: archetypal memory, cultural memory, and self-memory. With this criterion, we can expand the “functional definition of memory” in order to point out its microcosmic condition: “*microcosmic memory is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the animic subject.*”

It is clear, then, that only “microcosmic memories” are those that keep a *functional* relationship with the animic subject, i.e., those that are destined by the capacity of the Plan to be utilized by the animic subject, to record and play back for it its own recollections. It thus turns out that, in order to draw a parallel between microcosmic memories and their macrocosmic equivalents, it would be most misleading to use the denomination “*macrocosmic memory*.” That is why the Hyperborean Wisdom uses the word “*Record*” in order to denominate the macrocosmic equivalent of some microcosmic memory: *the “Records” are capacities of the macrocosmic structures noted and utilized by the “Aspects” of the Demiurge*. In consequence: *the mnemic content of a Record intentionally refers to the Aspect of the Demiurge that is capable of subjectively oper-*

ating in it, i.e., the Record is destined for the use of the Demiurge, to record and reproduce "His recollections."

With this, the following "functional definition of a Record" will be comprehended: *a macrocosmic Record is any structural container capable of receiving and preserving the form of a given fact and of enabling its subsequent reproduction by the Demiurge.*

All that can be said here about the Records, and all that is suggested by said exposition, will undoubtedly be insufficient in order to give even an approximate idea of the enormous complexity of this concept. Perhaps we will come somewhat closer if we clarify that the Paśu is only given to know and consult the Records *when concretizing its ontic autonomy*: before that evolutive perfection the Paśu should not know the existence of the Records, and much less consult them, *because its destiny would be altered, i.e., because the Plan of its design would be irremediably revealed*. The awakened Virya, on the contrary, *must* attain a high mastery over the Records because he needs to avail himself of their contents in order to avoid succumbing to the Terrible Secret of Maya and to execute his own Strategy of spiritual liberation; but of this power of the awakened Virya we will speak later on. For now, let us continue highlighting the complexity of the concept of the Record.

We will not tire of affirming that only an exact and profound comprehension of the analogies between microcosm and macrocosm, much more detailed than the one exposed in article "D" (page 361), will reveal in some degree the significance of this concept to the lost Virya. Hence it is almost impossible, with the elements gathered in this book, to provide an *ontological definition* of the Record, which should be, of course, *absolutely metaphysical*; and we will not attempt to do so. What we will do, instead, will be to analogically explain only *two types of records*: the *ontic Record* and the *cultural Record*, the significances of which will be easily comprehensible in the context of the microcosmic and macrocosmic structural model developed so far; and we will bypass the problem of studying the concept of Record at length.

The ontic Records, as their name indicates, are animic contents proper to *external entities* that only have value for the Demiurge. The cultural Records are 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. The reason why the ontic Record should be avoided will be comprehended after studying the following article.

F. Ontic Record

The ontic Record is the *exclusive property of individual entities*. In order to exemplify its characteristics we will refer ourselves, in principle, to the individual entities symbolized in Figure 45. We observe there that each one of the five entities of the horse species, the five entities of the dog species, and the three entities of the fish species, are connected with the universal Archetype by a spiral arc that represents the *individual evolutive process* on the material plane. The process is a continuous movement from the universal Archetype to the individual entity and, consequently, can never be interrupted; at all times the universal Archetype maintains a nexus with the individual entity through the continuous process of its evolutive impulse: and such a nexus lies, as explained, in the indiscernible nucleus of the entity, in the deepest intimacy of its being-in-itself. But the microcosmic entities are objects proper to the material plane *for the Demiurge*, where they concretize their progressive evolution. If it is true that the Demiurge can perceive the individual entity *from the archetypal plane, through the universal Archetype*, it is no less true that such a perception will be carried out by the Beauty Aspect (Arrow 14, Figure 38) and that, because it is performed *from the universal to the individual, He will only manage to apprehend the one in a plurality*.

In other words, with the Beauty Aspect, it is impossible for the Demiurge to perceive the individuality of the entities because His gaze is enclosed in the being-in-itself of the indiscernible nucleus, impotent in order to *act*: “He does not act through the gravis. He only sustains them. It is not the Logos Aspect that manifests itself in the indiscernible points but the Time-Consciousness Aspect. It is not the Verb but the Eye of the Demiurge. An Eye tirelessly multiplied throughout creation but which is always the same Eye” (page 465); thus, this Eye of Abraxas, this “terrible and insensate Eye,” *sees without seeing: its gaze is present in the plurality of the entities but its gaze only picks up the indivisible one*; and one must seek the explanation for this in the direction of the gaze: a direction that is of transcendent Time, the isotropy of which is produced, precisely, by this very gazing of the Eye of Abraxas from the indiscernible points of all the gravises that make up space; but transcendent Time is nothing other than the Time-Consciousness of the Demiurge: an Eye that observes in the direction of the current of Consciousness is an Eye incapable of perceiving what this Consciousness drags behind itself; we have already explained it for the microcosmic case with the optical analogy in Figure 26: the conscious

subject can only apprehend emerging symbols, conscious representations, fantasies, recollections, etc., if it reflects and situates itself *facing the current of immanent Time*: “the conscious subject has to oppose its own fluence in order to ‘look back’ and pick up the emerging symbols,” “. . . when there is the emerging symbol, the representation of the entity produced by the cultural or rational subject, then the conscious subject ‘turns its back’ to the direction of its temporal flow in order to ‘become conscious’ of it: and only then is there true ‘consciousness’” (page 219); analogously, the Eye of Abraxas should be opposed to the flow of His Time Consciousness in order to apprehend the entities in their individuality, to observe them *objectively*; but that is impossible because the Eye is the One Subject in all entities: *the Eye of Abraxas “is” the flow of Time-Consciousness and its looking “is in” the direction of transcendent Time*; it is understood, then, why the Eye “sees without seeing,” unconscious, “as in a dream.” . .

The Eye of Abraxas underlies the being-in-itself of the entity, in the indiscernible nucleus, while the individuality of the entity is provided, *externally* to the being-in-itself, by the design, by the being-for-man. Another “Aspect” of the Demiurge intervenes here: the demiurgic Logos or Verb. But the Logos, in order to designate the entities, must act *from* the material plane: the principle of individuation acts, as we see in Figure 45, from the origin of the material plane, when the unity of the Archetype is multiplied in the plurality of the entities. *And if the Logos Aspect acts “from” the material plane, then its activity is in the opposite direction to that of the beauty aspect, i.e., it opposes the flow of Time-Consciousness.* It is evident that the Logos Aspect, which is what grants individuality to the entities, is in a position to dialectically apprehend the individual entities by effect of its opposition to the current of the Time-Consciousness, analogously to how the microcosmic conscious subject does so. In synthesis, the Logos Aspect is capable of reflecting on the entities and of apprehending them in their individuality, behaving as a Subject *in front of the ontic objects*.

As soon as it has been established that the Logos Aspect behaves like a subject in front of the ontic objects, it is possible to define for such a Subject the Faculties that analogically link it with the conscious subject of the microcosm: to the conscious subject’s faculty of imagining corresponds a “Faculty of designating” of the Logos Aspect; and to the conscious subject’s faculty of remembering corresponds a “Faculty of recording” of the Logos Aspect. Of course, what interests us now is the Faculty of recording, since the Faculty of designating has already been amply studied, under the name of “Vox” or “demiurgic Logos,” in the previous section.

It is clear that if the Logos Aspect’s object of examination are the individual entities, its Faculty of recording must make the “record-

ing” of such entities directly; but what does the Faculty of recording record in the entities? Answer: the ontic Record. In order to understand the answer, let us observe that the Faculty of recording is analogous to the faculty of remembering, so that its act must be equivalent to that of the latter, i.e., *the reproduction of mnemonic content*: the Faculty of recording records the ontic Record in order to reproduce its mnemonic content. In synthesis, and by analogy: *the disposition of the Faculty of recording, by inspecting the individual entity, records the content of the ontic Record and reproduces it for the apprehension of the Logos Aspect*.

This being so, we only need to inquire: what does the content of the ontic Records consist in? Answer: in an *ontic-temporal series* parallel and correlative to the *continuous function of the evolutive process* that unites the individual entity with the universal Archetype; in Figure 45, for example, the “continuous function” is analogically represented as “spiral arcs” that go from the “fish,” “dog,” and “horse” Archetypes to the respective individual entities: well, the ontic Record of each one of such entities consists in an *ontic-temporal series* of forms of “fish,” “dog,” or “horse,” the product of their *natural history*, parallel and correlative with the continuous function or “spiral arc.” This ontic-temporal series is the mnemonic content of the ontic Record: it represents, for the Demiurge, *the natural history of the evolution of the individual entity and, on the basis of it, establishes the “value” of its progress, measured on the gradual scale of progressive moments*. It would therefore be appropriate to qualify this series as *progressive* and to denominate the content of the ontic Record as *ontic-temporal progressive series* or, simply, *ontic-temporal progression*: this would be justified, naturally, by the fact that each terminus of the series, considered “progressive” in the direction of transcendent Time, exhibits an evolutive *progress* with respect to the preceding terminus. However, for the sake of expository clarity, from here on we will refer to the “ontic-temporal series,” although without forgetting at any moment its implicit *progression*.

The continuous function of the evolutive process, for example the spiral curve of Figure 48, originates in the universal Archetype and *terminates* in the entity’s being-in-itself, which is inaccessible, closed-in on itself and for itself. It is evident that an *exterior* inspection of the entity, such as that which the Logos Aspect performs, will only succeed in apprehending its individual form, *physically* determined by the essential matrix of the design: such “individual forms,” which the entity adopts at each instant of transcendent Time, constitute an ontic-temporal series parallel and correlative to the continuous function of the evolutive process; and this ontic-temporal series, apt for the apprehension of the Logos As-

pect, is the mnemonic content of the ontic Record that the Faculty of recording can totally or partially *reproduce*.

Thus, in the ontic Record is contained the *natural history* of the entity, a history that can be reproduced by the Faculty of recording for the apperception of the Logos Aspect. However, although this “natural history” only narrates the exterior becoming of the ontic-temporal form, *under it*, as its fundamental thread, is the continuous function of the evolutive process: under the ontic-temporal series, the continuous function is *implicit* and can be *inferred* as well as effectively *experienced*, which means *entering into direct contact with the universal Archetype. In order to avoid this last possibility, the awakened Virya never explores the ontic Records.*

In a future article we will deal with the dire consequences that the experience of the continuous function can have on the awakened Virya. For now, we will study in more detail the essence of the ontic-temporal series and show how the continuous function of the evolutive process, *implicit* behind it, can be *inferred*.

G. Analogical Study of the Ontic Record

Let us observe, first of all, that the individual entity *evolves in the direction of transcendent Time* and that, from the temporal point of view, *consists of a real succession of instantaneous and characteristic physical states: to each of these physical states the essential matrix of the design brings about an individual terminus, an individual terminus that is “exteriorly” carried out on the entity’s being-in-itself.* That is why, from the perspective of the Faculty of recording, which operates exteriorly to the being-in-itself, *the process of the entity consists of a series of formal, instantaneous and successive phases, it is the “ontic-temporal series”; each one of such individual phases, in its instant, is an individual entity with a characteristic evolutive value.* It is thus understood that the content of the ontic Record, the ontic-temporal series, *is no more than a physical track plasmated by the entity during its existential passage through the material plane.* But in speaking of “track,” and of “passage,” we are using concepts of the road analogy, an analogy that here can provide unreliable services to us in order to explain the problem of the inference of the continuous function from the ontic-temporal series.

As usual, before drawing a conclusion, we have to establish the necessary analogical correspondences. In this case, too, we will reflect on the “essential complement” relationship that links the “way” with the “wayfarer.” A path exists because of the steps of the traveler who walks it; *but, although the path exists because of the traveler’s walking, it is no less true that the path is the subposition of the traveler, the fundament of his walking. The “path” is the*

*fundament where the being of the “walker” settles: the “path,” on an ultimate basis, is the real support of the “walker”; that external thing that is closest to its being-in-itself and, which, for that reason, fundamentals and sustains it. In the walking of the traveler, the path that he walks is implicit, not as something that, for being external, can be cleared away without consequence, but as an “essential complement” of the act of walking: even though the “traveler” has his own being and manifests his characteristic essence, which the “path” is exterior to, one cannot clear away the being of the path without the disappearance of the being of the traveler as well. And this “essential complement” of the wayfarer, who is the way, must be *inferred* from the steps of the traveler, for he is *implicit* behind those steps to which he fundamentals and sustains. Analogously, let us consider the individual entity as a “traveler” that moves on the “path” of the evolutive process’ continuous function.*

In the allegorical framework of the “continuous function as a path” we can imagine that the individual entity is a sort of “traveler” who moves along the “path” of a continuous function, for example, along the spiral curve of Figure 48. With these conditions it occurs that each point of the “path,” i.e., of the curve, is proper to the being-in-itself, appreciable only by the Beauty Aspect; but, on each of these points, there is always an “instantaneous formal phase,” an individual formal terminus that the essential matrix causes in the universal equine nature: these optical horses, instantaneous and successive, are appreciated at every moment by the Demiurge’s Logos Aspect and, of course, *also by man, since they constitute the act of the being-for-man or “horse design.”* Thus, the *content* of the ontic Record consists in the actual series of instantaneous and successive formal phases of the individual entity when evolutively moving along the “path” of the continuous function, i.e., it consists in the ontic-temporal series of “travelers” that have transited the “path” of the continuous process from its archetypal origin up to the last ontic actuality; the ontic Record, for example, consists in a series of ontic horses, instantaneous and successive, distributed one after the other along the spiriform curve of Figure 48. However, what the ontic Record records *is not the continuous function itself* but its instantaneous physical terminus: the continuous process, analogously to a “path,” is *implicit* in the trajectory of the “walker”; even if we observe only the series of ontic-temporal horses, just as the Logos Aspect perceives it, behind this exteriority the continuous process, the “path” actually traveled, is inferred.

In article “C” (page 359), we define History as “the continuous projection of external culture on transcendent Time”; in an analogous manner we can define the *natural history* of the individual entity: *“natural history” is the projection of the ontic-temporal series on the continuous function of the evolutive process.* This defin-

ition implies that the ontic-temporal series works as a *physical overlay* of the continuous function, which reveals its parallelism and correlativity: the continuous function is the *temporal thread* that underlies along the ontic-temporal series and on which the latter subsists. And each point of the temporal thread, each instant of the archetypal process, is situated in the being-in-itself of the entity: that is why the temporal thread, the continuous function, can only be *inferred* from the ontic-temporal series that physically overlays it. The possibility that the Logos Aspect has of *inferring* the historical thread, the temporal substratum of natural history, is denominated: *cardinal inference principle of the Demiurge's Logos Aspect*.

In truth, the “cardinal inference principle” only allows us to infer the *current extreme* of the historical thread, i.e., it only allows us to apprehend with plenitude *one* instant of the historical thread: the current instant. However, this inference is always accompanied by a kind of “historical intuition” that adds the weight of continuity to the historical instant; later on we will see that the Faculty of recording broadens the scope of the cardinal inference principle, ordinally extending it to every instant of the historical thread.

The cardinal inference principle has a complement denominated: *cardinal induction principle of the Demiurge's Logos Aspect*. This principle is defined in the following way: when the cardinal inference principle has enabled the Logos Aspect *to infer* a historical instant, the cardinal induction principle allows it, at the same time, *to induce* an image corresponding to the current entity at such an instant; the *induced image* will be immediately *reproduced* for the apperception of the Logos Aspect.

The dynamic development of the temporal thread, of the continuous function, on the other hand, comes about according to a particular mode of the law of evolution proper to each specific entity: it is the design's functional matrix that determines “the form” of the law of evolution and shapes the evolutive process.

In summary, the content of the ontic Record consists in the natural history of the entity; the Faculty of recording enables the Logos Aspect to reproduce and apperceive this history and *to infer*, through it, the continuous function of the evolutive process and the particular form of the law of evolution. The awakened Virya also has the possibility of examining the content of the ontic Record.

We can understand why the awakened Virya never uses the possibility available to him to consult the ontic Records if we base the explanation on the example of Figure 48 and then generalize the conclusion for any other entity.

It is evident that if an ontic-temporal series exists on the spiral line of the continuous function, the last terminus of said series is

the ontic-temporal horse of the figure. This horse is the “current entity” and, naturally, in it the ontic Record must be rooted: the “content” of the record, of course, is nothing but the ontic-temporal series of physical “horses” whose actual existence, at every moment of their natural history, is the cause of the current ontic horse.

Let us now suppose that the Logos Aspect (dL) prepares itself to apprehend the ontic horse, for which it is situated in opposition to the direction of the current of Consciousness; that is: the Logos Aspect “looks” toward the horse Archetype, toward the Archetypal plane, observing the ontic horse facing the axis (tT) of transcendent Time. It then has in front of it the current entity, the last terminus of the ontic-temporal series of “that” individual horse. But the Logos Aspect wants to transcend the current aspect of the ontic horse and review a part of its natural history. In order to facilitate the explanation, let us agree that the ontic horse, at the current moment, *has* a thousand days of life and that the Logos Aspect intends to review the last three hundred days: without a doubt, to do so, it must situate itself at a point in the ontic Record where the seven hundredth day of the ontic horse’s life is recorded, i.e., it must situate itself at a point in the ontic-temporal series where the individual form that the horse was presenting on the seven hundredth day of its life is to be encountered.

In order to situate itself on the seven hundredth day of the horse’s life, the Logos Aspect actively makes use of the Faculty of recording: the Faculty of recording will locate the mnemonic content of the seven hundredth day and **reproduce** it for its apperception; it will then also reproduce, in succession, all the individual forms that the horse has presented in all the instants of the last three hundred days, i.e., the Faculty of recording will reproduce a section of the ontic-temporal series corresponding to the last three hundred days of its natural history. From all this follows an obvious question: how does the Faculty of recording locate the sought point, i.e., how does it reach it? The question aims to highlight the fact that the Logos Aspect’s Faculty of recording ***necessarily starts*** from the current entity in order to situate itself at the record of the seven hundredth day. But if, in order to reach the seven hundredth day, the Faculty of recording were to go through the Record from the current entity, situated on the one thousandth day, passing through the remembrance of the three hundred intermediate days, ***these three hundred days would be reproduced in an inverse form***: the Logos Aspect would apperceive, in that case, a procession of individual forms that would narrate the natural history of the horse ***from the present to the past, i.e., in inverse form to the natural evolution of the equine form***. The Logos Aspect would thus apperceive that the horse ***involut***es and ***devalue***s in its sight, unnaturally regressing until “stopping” at the seven hundredth day. Of course,

this is not how the Faculty of recording operates. On the contrary, it locates a priori the seven hundredth day, before causing any reproduction, and, *from there, reproduces the last three hundred days in the direction of evolutive progress*, showing the Logos Aspect how the natural history of “that” individual horse actually developed.

It is necessary to repeat, then, how does the Faculty of recording locate the sought point. How does it get to it? Answer: it makes use of the *Faculty of recording's ordinal inference principle*. We have already mentioned the “cardinal inference principle,” which allows the Logos Aspect to know the continuous function of the evolutive process underlying the ontic-temporal series; this principle, in truth, makes it possible for the Logos Aspect *to infer the current extreme of the historical thread*, the instant upon which the moment of the current entity is based. The “*ordinal inference principle*” is identical to the cardinal principle, but broadened by the Faculty of recording with the possibility of inferring every point of the historical thread, in addition to the current instant. On the basis of the ordinal principle, the Faculty of recording *will directly infer* the instant of the historical thread corresponding to the seven hundredth day of natural history: *and only at that instant will it note the individual form of the entity, the ontic horse, for its reproduction*. Such a notation is due to the activity of a complementary principle of the “ordinal inference principle,” denominated: the *Faculty of recording's ordinal induction principle*. The effect of this principle can be defined as follows: at each instant of the historical thread, *inferred* by the Faculty of recording, *induces* a corresponding image of the ontic-temporal series. By the action of this principle, the Logos Aspect will apperceive, firstly, the form of the horse on the seven hundredth day of its natural history and, successively afterward, the remaining forms that complete the ontic-temporal series up to the current entity.

The ordinal inference principle makes the Faculty of recording the *inference* of any point of the temporal thread, and the ordinal induction principle makes the exact *induction* of any individual form of the ontic-temporal series or natural history of the entity possible. But since *inference* is a priori to every *induction*, the remembrance of the Record always *begins* to develop from the referred point, in the direction of evolutive progress, up to the current actuality of the entity.

We must now respond to another obvious question: if the Logos Aspect is capable of “seeing” the natural history of the entity, contained in the ontic Record, where does this “vision” take place? Toward where does the Demiurge concentrate His Attention? Answer: since the ontic Record takes root in the current entity, there is no doubt that *on the latter, on the current ontic form*, the referred ob-

servation will take place. However, this response does not clarify much for us and, on the contrary, raises new questions: how does that which has been recorded by the Faculty of recording differ from the current form, if it is necessary to observe it *on* the current form? Does it *overlap* it, etc.? To answer these and other similar questions, let us again consider the example of the ontic horse in Figure 48.

We see there, represented as a darker central sphere, the ontic horse, currently conformed by the essential matrix of the unfolded design. Between the ontic horse and the universal Archetype exists the permanent nexus that determines the continuous function of the evolutive progress, symbolized by the helicoidal curve. And at this point it is necessary to remember two things. First, that just as the model of the unfolded design facilitates the graphic observation of the virtual matrices by analogical correspondence, so also the helicoidal curve makes possible the graphic visualization of the evolutive process of the horse Archetype: but *in reality*, we must not forget, both the virtual matrices, and the whole plan of the design, as well as the continuous function of the evolutive process, *are contained in the structure of the current entity*, i.e., in the ontic horse. The ontic, current, individual horse is *the whole reality* of the horse: no property exists, neither ontic nor ontological, that is outside of its quiddity. And within its quiddity is situated, first of all, the ontic Record that we have been mentioning. Figure 48, like other similar ones, helps us, only helps us, to imagine by analogical induction the underlying processes behind the ontic appearance. But we must not forget that such processes belong to the intimacy of the entity or, at least, are an inseparable property of its form; *everything that belongs to the entity, is in the entity itself*.

The second thing that we must remember is the following: *over* the continuous function of the evolutive process, i.e., *over* the historical thread, exists an ontic-temporal series of individual forms, i.e., a natural history. Well, *in Figure 48, only the helicoidal curve that corresponds to the continuous function of the evolutive process has been represented: there is nothing "over" it that gives any idea of the ontic-temporal series, a series that constitutes the content of the ontic Record*.

This second observation indicates to us that, in order to continue using the example of the ontic horse, we must make certain additions to Figure 48. Figure 63, in fact, is a partial view of Figure 48, in which only a segment of the helicoidal curve has been drawn: but, *"over" it*, has been represented the ontic-temporal series, i.e., the content of the ontic Record.

The helicoid arc appears, there comprised of small circles: they are the "instants" of the historical thread.

Over the continuous function there is a succession of individual forms of the ontic horse, represented by larger circles, of the same diameter as the central “ontic horse”: it is the ontic-temporal series that integrates the ontic Record; it is, also, the “natural history” of the current horse.

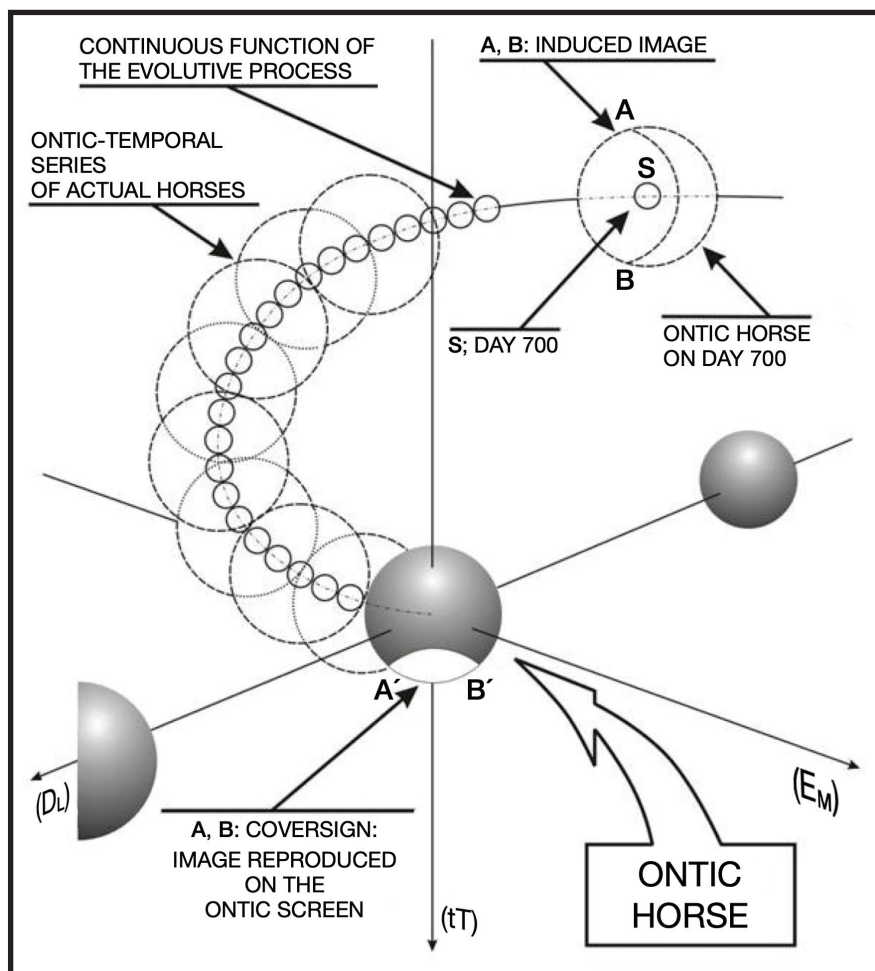


Figure 63

Looking at Figure 63, let us keep in mind the previously proposed example: the Logos Aspect's Faculty of recording, using the ordinal inference principle, locates the seven hundredth day of the horse's life. Said *inferred* point has been marked on the helicoidal curve. But, *at that instant* of the seven hundredth day, was existing an ontic horse, just as the Figure indicates, which was a historical antecedent of the current horse. The form of this historical horse is that which the Faculty of recording obtains, after its recording, with the ordinal induction principle and that which it prepares *to reproduce* for the Logos Aspect's apperception. We thus arrive at

the conditions of the previous question: where does the Demiurge “see” this reproduction of the historical horse? Where does He concentrate His Attention? To which the answer was: “on the current entity, on the ontic horse,” because “everything that belongs to the entity is in the entity.”

An unsatisfactory response that now, with the help of Figure 63, we will explain in more detail.

If (S) is the historical instant of day 700 of the ontic horse’s life, *inferred* by the Faculty of recording, (A, B) is the *image induced* on the individual form of the same horse. As we see, the *reproduction* (A′, B′) of the *induced image* (A, B) takes place *over* the current form of the horse, in a region denominated: *ontic screen*. And here, with greater precision, the previous question is answered: the Logos Aspect apperceives, on the ontic screen of the current horse, the reproduction (A′, B′) of the induced image (A, B), by the Faculty of recording, of the horse’s individual form on the seven hundredth day of its life.

Naturally, the ontic screen is *on* the current horse because the ontic Record, with its content of natural history, is underlying the current horse: on this ontic screen the Faculty of recording reproduces the induced images obtained by exploring the *ontic Record*. Such induced images, of course, reflect individual forms of the ontic-temporal series and have been induced as a complement to an a priori inference over the points of the continuous function of evolutive progress. In other words, the Faculty of recording infers an instant, a “day” of the historical thread and, immediately, induces a correlative image, an individual form actually presented at that moment of the horse’s natural history: it then *reproduces* such an image on the ontic screen of the current horse, i.e., on the region of the horse toward where *the attention of the Demiurge’s Logos Aspect is concentrated*; the Logos Aspect apperceives this image and can determine, with its will, that it remains *fixed* or that the natural, progressive history of the last three hundred days of the horse begins to unfold; in the latter case, a procession of reproduced images follows one after the other on the ontic screen until completing the remembrance.

Let us note that, in this example of Figure 63, the “ontic screen” has been represented perpendicular to the axis (tT) of transcendent Time: this is because the Demiurge’s Logos Aspect “looks toward the horse Archetype, toward the archetypal plan, observing the ontic horse facing the axis (tT) of transcendent Time”; it does so because, “it prepares itself to apprehend the ontic horse, for which purpose it situates itself in opposition [to the direction] of the current of Consciousness” (page 547). This signifies that the Logos Aspect, in principle, *perceives* the current horse and that, in a second instance determined by Its Faculty of recording, *apperceives* the

images of its natural history reproduced *in* the current horse, *on* its *ontic* screen.

H. Conclusions on the Ontic Record

With the example of the ontic horse in Figures 48 and 63, the essence and function of the ontic Record *for that specific entity* has been sufficiently clarified. The reached conclusions should now be extended to the general case of *every entity; this is what we will do in the following commentaries*.

First - Every evolutive entity records its natural history in an ontic Record that underlies and remains in its quiddity as an essential property.

Second - The Logos Aspect of the Demiurge has a Faculty of recording, the activity of which is governed by two fundamental principles: the “ordinal inference principle” and the “ordinal induction principle.”

Third - By the complementary action of both principles, the Faculty of recording is capable of locating the image corresponding to any past moment of the entity’s natural history.

Fourth - The Faculty of recording immediately reproduces any image located in the ontic Record of a current entity on the ontic screen of that current entity.

Fifth - The ontic screen is in the current entity and the Logos Aspect directs its Attention toward it in order to apperceive its natural history.

Sixth - *The ontic screen does not disappear from the current entity after the Demiurge has removed His attention from it. On the contrary, it is always present, exhibiting a fixed image.*

It is clear that if the Logos Aspect’s Attention has been withdrawn from the ontic screen of a current entity, the image reproduced on it *should* have vanished. This does not occur because of the *structural* character of the ontic screen, which enables it to *retain* the last reproduced image. This effect will be better comprehended if we consider that the ontic screen is not a simple curtain on which the reproductions project, but an *energetic barrier* on which the reproduced images are *plasmated* with great fidelity. The retaining power of the last image belongs, then, to the ontic screen itself, i.e., it is independent of the Will of the Logos Aspect. And the faithful persistence of this last image is such that nothing manages to alter it, not even the permanent becoming of the current entity in which it is imprinted, except a new exploration of the ontic Record by the Faculty of recording. Because of this characteristic of unalterable persistence on the entity’s ontic screen, the Hyperborean Wisdom considers, allegorically, that the *fixed image* constitutes

the **cover** of the ontic Record, or, in other words, that the image is a **sign** that **covers** the ontic Record. Hence:

Seventh - The fixed image that the ontic screen of every entity presents is denominated: "***coversign of the ontic Record***" (see Figure 63).

I. Exploration of the Ontic Record

Naturally, the procedure used by the awakened Viryas to access the ontic Record of some entity, if such a thing were inevitably necessary in order to favor the objectives of their liberation Strategy, consists in locating, on it, its coversign: from there, one has the effective possibility of **reviewing** the Record in all of its extension. However, as was already warned in "F," this can have dire consequences ***if the proper precautions are not taken: an ontic Record can only be uncovered without danger by means of the "step-by-step runic resignation technique."*** However, it is basic that the success of a defensive tactic will be all the more probable if the nature of the danger that must be opposed is better realized. That is why, before describing the "step-by-step resignation," let us warn about the nature of the danger.

The danger comes mainly from the accidental ***inference***, during the observation of the recorded images, of the historical thread, i.e., of the continuous function of the evolutive process: in that case, the awakened Virya would remain in psychic contact with the entity's being-in-itself and, of course, with the universal Archetype, subjected to the pressure of its entelechial impulse. That is to say, that which for the Demiurge's Faculty of recording fundamentals the way of locating the individual recorded forms: the "ordinal inference principle," represents for the awakened Virya a danger of capture and psychic phagocytation. Of course, we should not exaggerate the danger of capture since it only reaches the conscious subject; but if the Virya has not conveniently isolated his lost Ego with the First Hyperborean Initiation, and this is to some extent contaminated with immanent Time, the capture of the conscious subject can plunge the lost Ego into a deep hypnotic state, into an illusion that neutralizes all the previous work of Strategic Orientation.

So that the image of an exterior entity becomes intelligible, and the "form" observed in the record is intelligible, it must transcend the sensorial sphere, be interpreted by reason, and conceptualized by the cultural subject in the appropriate context of a horizontal language; then a conscious representation will emerge before the conscious subject, and the lost Ego immersed in it, will show an inner archetypal configuration of the exterior form, i.e., of the individual form recorded in the ontic Record: thus the exterior form and the interior form remain ***in semic contact***, archetypally identi-

fied. The awakened Virya, in reviewing the record, must operate in an inverse manner to the operating mode of the Demiurge's Faculty of recording; i.e., while the Faculty of recording infers an instant from the historical thread and then induces a correlative image, an individual form of the ontic-temporal series, the awakened Virya must observe the individual forms, *avoiding any inference from the historical thread that sustains them*: inversely to the operation of the Faculty of recording, the Virya will review in all its extension, if it is necessary, the ontic-temporal series, the natural history of the entity, but carefully avoiding to infer even an instant of the historical thread. Why? Answer: because such an instant is nothing other than a point of the continuous function of the evolutive progress, i.e., an *indiscernible point* of the entity, a point at which *Yod*, the Eye of Abraxas, is found: the danger consists in that the semic contact between the exterior form and the interior form transfers the *Yod* of the exterior form to the interior. Then, a metaphysical nexus would be effectively established between the interior inverted Archetype and the universal Archetype, the former receiving all the potency that impulses the evolution of the exterior entity and also being impulsed to internally unfold in an entelechial process. The interior image, which represents the form observed in the ontic Record, will thus be converted into an interior myth and its conscious representation, the sacred symbol, will not take long in capturing the conscious subject. In that case the Ego will not simply be confronted with a myth, with all the danger that this implies, but with the Demiurge himself who, through the Archetype, will attempt to dominate it and neutralize any future attempt at exploring the ontic Records.

The second intention of the Demiurge, however, will prove inoperative against the awakened Virya if he has isolated his Ego in an interior Archemon, fundamentally if his lost Ego has been resigned with the Sacred Tirodal Rune. This re-signation and isolation of the Ego constitutes the Mystery of the First Hyperborean Initiation and its approach will be dealt with in a subsequent section. Here we will only emphasize that a Hyperborean Initiate will never run the risk of exploring the ontic Records unless they are indispensable for the purposes of his liberation Strategy; for any other reason, for example, out of mere curiosity, the exploration of the ontic Records implies a real danger and its risk: a useless risk.

It is clear that in the event that running such a risk is considered necessary, the awakened Virya has at his disposal the "step-by-step resignation technique" in order to reduce the danger of psychoid archetypal capture to a minimum. Such a technique consists in using the weapon of the awakened Virya, the Gibur Rune as the "Sword of Wotan," to uncover the ontic Record and go "step-by-step" through the successive individual forms of the ontic-temporal se-

ries. The operation begins with the coversign of the ontic Record of the entity, which is moved with a stroke of the Sword of Wotan *in one direction or another of the ontic-temporal series*, i.e., in an evolutive or in an involutive direction. From the first movement, the Sword of Wotan must act as a “*cricket bat*” moved by the dexterous hand of the Hyperborean Initiate, resigning “step-by-step” each image observed on the ontic screen: it must be kept in mind that a single error, a single image that escapes the resignation by distraction of the observer, brings into the forefront the inference of a correlative instant of the historical thread and, with it, the terrible revelation of the *Yod*, the direct confrontation with the Eye of Abraxas.

J. Ontic Record of the Paśu

As an evolutive entity, in the Paśu, in the microcosm, underlies an ontic Record with its “natural history.” But in this case it must be taken into account that the Paśu is an entity different from all the other specific entities of the macrocosm, since its design includes the Plan of all of them: the microcosm is an inverted copy of the macrocosm and its design a plan that contains all of the plans of the exterior entities. Unlike every other exterior entity, the evolution of which is realized in an archetypal process that comes about *in* transcendent Time, the Paśu possesses a conscious subject, the essence of which consists of “immanent Time,” a time that passes transversally in the direction of transcendent Time, a time for which transcendent Time is anisotropic. If the Paśu has not yet reached ontic autonomy, if it is a potential microcosm, the case that we deal with here, its animic subject shares two temporal essences: the rational subject and the cultural subject come about in transcendent Time, whereas the conscious subject is pure immanent Time. The consequence of this double temporality is that, except for the self-memory, i.e., the capacity of the structure of the self-schema where the conscious subject manifests itself, the remaining microcosmic memories exist in transcendent Time, for example, the archetypal memory and the cultural memory. Well, the Hyperborean Wisdom affirms that the ontic Record of the Paśu is identical to the total capacity of its microcosmic structure *except for the self-memory*; i.e., that the ontic Record of the Paśu integrates, among others, the archetypal memory and the cultural memory since these exist in the transcendent Time, but does not include the self-memory that exists in the immanent Time.

Every ontic Record fulfills the primordial function of revealing the entity’s natural history to the Logos Aspect of the Demiurge, who has the Faculty of recording for such apperception. In order to apperceive the content of a Record, the Logos Aspect, before all

else, situates itself *in opposition to transcendent Time* and begins by perceiving the present entity and inferring, by the cardinal inference principle, the current extreme of the historical thread. It is then when the Faculty of recording, following the historical thread, infers a determinate instant of the entity's natural history and induces the correlative image of the individual form that will be reproduced on the ontic screen. Now, when the entity observed by the Demiurge is a Paśu, the exploration of the ontic Record can only comprehend those memories that exist in transcendent Time since the perception of the entity is realized by opposition to this time, which is anisotropic to all other transversal time. This does not signify that the Demiurge cannot know, if He wishes, the self-history of the Paśu, i.e., the structure of the conscious sphere: it only signifies that *the Logos Aspect cannot do so; its Faculty of recording cannot enter into the self-schema because the latter exists in immanent Time*. But if the Demiurge wishes to review the Paśu's self-history, He only has to move along the Paśu's thread of consciousness *from the Manu Archetype*, i.e., along the *elix* path. It is clear then that *He will not do so in opposition but in the direction of immanent Time, from the Manu Archetype to the potential microcosm of the Paśu in its relative actuality*. If we imagine this trajectory by observing Figure 56, we see that it has an evolutive direction, i.e., that the Manu Archetype has no need, like the Logos Aspect, to have a Faculty of recording that locates an induced image to, from it, apperceive the development of history in an evolutive direction: it is enough for the Manu Archetype to move along the *elix* path in order to review the whole of the Paśu's self-history, the individual history recorded by its immanent consciousness. Of course, in this case there is no apperception but rather a review of history, since at no time does any reproduction of images occur; neither is there induction: it is simply as if the Demiurge accompanied, at great speed, the immanent flow of time of the Paśu's consciousness, experiencing, or reliving in its path, its self-history, reviewing and recognizing what has occurred.

In such a trajectory along the *elix* path the Demiurge can only stop at the entity's current extreme, in a kind of inverse ontic screen: an ontic screen that can only be seen from the interiority of the entity, unlike the entities perceived by the Logos Aspect, the ontic screens of which are found in their exteriority. And what does the Demiurge see as the terminus of the *elix* path, on the internal ontic screen that is found at the current extreme of the thread of consciousness? Answer: the sacred symbol of the Paśu. That is why in Figure 56 the spiral sign that constitutes the center of self-reference, the true current extreme of the thread of consciousness to which the Paśu can only apperceive in a supreme act of self-reflection, has been entitled "coversign of the ontic Record": much more

frequent is that the Paśu projects this symbol into the exterior world, expressed as a spiral sign or as an energetic formula, or constellating it through the optics in the microscopic world or in the astronomical sky, etc.

Let us leave the Demiurge for the moment and consider the Paśu its individual reflection. It is easy to demonstrate, in light of the foregoing, that its “faculty of remembering” is based on principles analogous to those that fundament the Logos Aspect’s Faculty of recording.

The Paśu’s thread of consciousness, in effect, is analogous to the historical thread of any entity because both are continuous functions of the evolutive process of their respective Archetypes. When the Logos Aspect is situated in opposition to the historical thread in order to apprehend an entity, it is analogous to when the conscious subject is situated in opposition to the thread of consciousness, i.e., in (SEP), in order to apprehend an emerging symbol. Let us now compare the act of apperception that the Logos Aspect performs when exploring an ontic Record and reproducing the image of an individual form, with the apperception that the conscious subject performs when exploring a microcosmic memory and reproducing the recollection of a subsistent system. The Faculty of recording’s ordinal inference principle enables the Logos Aspect to trace back the historical thread and infer the exact instant that corresponds to the event of the sought-after natural history.

An analogous principle of the faculty of remembering’s “ordinal inference” enables the conscious subject to trace back the thread of consciousness and infer the exact instant that corresponds to the sought-after recollection.

The Faculty of recording’s ordinal induction principle enables the Logos Aspect to induce a correlative image with the inferred instant; such an image, which represents an individual form of the ontic-temporal series, is reproduced on the ontic screen for the apperception of the Logos Aspect.

An analogous principle of the faculty of remembering’s “ordinal induction” enables the conscious subject to induce a correlative image with the inferred instant: the cultural subject, who “responds” to the reflexive act of the conscious subject by reproducing an image or “recollection” of the structural mnemonic content, performs such an “induction,” as we have seen in the case of cultural memory; and that reproduction emerges in the light sphere for the apperception of the conscious subject: it was already stated in “D”: *“recollection is the reproduction of a subsistent system, under the extension of the memory concept, and its subjective apperception.”*

Thus, the “recollection” is analogous to an “individual form” of the ontic-temporal series that constitutes the natural history of an entity: it can then be supposed, allegorically, that the recollections

contained in a microcosmic memory are distributed in a mnemo-temporal series, although they are also structured, which can only occur if such a series has a helicoidal form and allows each successive recollection to maintain links with other recollections, similarly to the chemical structure of nucleic acids; let us not forget that “recollections” are subsistent systems, of the type described and depicted in Figure 13.

K. Innate Sectors of the Paśu’s Ontic Record

It has become clear that, except for the self-structure subsisting in immanent Time, the remaining *capacity* of the microcosmic structure constitutes the Paśu’s ontic Record. Thus, outside of the archetypal and cultural memories, which only form part of the psychic structure, there exist in the microcosm other structural memories of which capacity integrates a series of *sectors* of the Paśu’s ontic Record: these sectors cannot be usually explored by the animic subject, like the archetypal and cultural memories, due to the *passive potency* of their nodes and bonds that prevents the rational, or conscious, representation of their contents and their reference from emerging toward the light sphere; let us remember that it is the active potency of the subsistent systems that refers their semic replica toward the light sphere and that is why the latter is energetically directed toward the conscious subject.

The origin of the absolute potential passivity of such memories lies in their *hereditary* character, but the cause of their remaining invisible to the animic subject throughout the life of the Paśu is to be attributed to the *hierarchical sequence* with which the animic subject manifests itself in the psychic structure and to the “involution of the subject into itself” that takes place prior to the incarnation of the soul and that “causes the partial forgetting of innate recollections,” just as was explained in article “E” (page 129). To the sections of the microcosmic structure that contain the “previous self-schemata,” the Hyperborean Wisdom denominates them: *innate sectors of the Paśu’s ontic Record*.

The content of the *innate sectors* not only usually remains invisible to the animic subject of the Paśu, but *must* remain so until the latter reaches ontic autonomy because, as we said in the cited article: “in each living microcosm, the thinking subject never ‘naturally’ remembers any recollection from a previous life. This does not occur because the procedure arranged by the Demiurge for the transmigration of souls imposes on these, during the period of disincarnation, an ‘involution of the subject into itself,’ which produces the aforementioned amnesia.” “The subject ‘involutates’ when it temporarily deconcentrates, i.e., when its present momentum expands into itself and embraces all of history ‘in a single glance,’

facts that are confirmed by the known accounts of those who have 'resurrected,' after passing through clinical death, and have seen 'everything lived, in a single instant.' The involution of the subject, in the set forth meaning, is necessary so that the soul can offer a new subject to the microcosm in which it goes to incarnate: the soul, after the involution of the previous subject, presents itself before the microcosm with another aspect, a non-subjective one that requires the whole hierarchical sequence to develop and repeat the evolutive cycle of life and death. But, in all this, what has become of the previous self-schema, that in which the subject involved 'until embracing all of history 'in a single glance'? Was not, perhaps, its assistance necessary to fulfill the microcosmic objective of the finality, to ensure the individual progress of the Paśu? In reality, none of the previous self-schemata are dispensed with in each new incarnation, for they are irreversibly assimilated into the soul: what occurs is that, *not being animated by any subject*, the previous self-schemata are situated in different places in the microcosm from that which the rational subject occupies. In other words: the rational subject, the first manifestation of the soul, operates from the archetypal memory or brain; but the soul, apart from the subject, is diffused 'as a double body' throughout the microcosm; therefore, the previous self-schemata, which remain alien to the subject, will correspond with other parts of the nervous system outside of the brain. That is to say: the previous self-schemata are located in different parts of the Paśu's body, with the exception of the structures studied so far" (pages 131–32): archetypal memory, cultural structure, and self-schema. And, as we now ascertain, these "previous self-schemata" are contained in the "innate sectors of the Paśu's ontic Record."

In all microcosms, the equivalent innate sectors present a *permanent coversign*, similar and of characteristic design. Such coversigns have been allegorically compared, in the various esoteric traditions, to "flowers," "lotuses," "energy vortexes," "centers," etc., but the Hyperborean Wisdom maintains the ancient Indo-Aryan denomination of *chakra*: "chakras" are thus the permanent coversigns of the innate sectors of the Paśu's ontic Record. Behind each *chakra* there is always an innate sector; but as these sections are *pre-rational*, i.e., they are outside of the animic subject's hierarchical sequence, the reproduction of their contents is only possible "*naturally*" for the Logos Aspect's Faculty of recording: for the animic subject this is not only *unnatural* but extremely dangerous. But that was already stated in the aforementioned article: "These 'centers' or 'chakras,' which contain previous self-schemata, are spread out by the thousands in the human body. There, are the innate recollections, the memory of previous lives, contributing from the complexion of the soul to perfect the living microcosm. In the

allegory of the lantern we can establish an analogical correspondence with the previous self-schemata by making small perforations in the sheet with the central opening. The perforations surround, for example, the opening through which flows the beam of light analogous to the rational subject. If the rays of light that shine through the perforations are analogous to the chakras, it is evident that such innate memory centers are *not rational*. That is, their content is *irrational*. That is why, when yoga practices are performed in ignorance, when the sadhaka locates the subject on a chakra by abnormally inverting the direction of the hierarchical sequence, one runs the grave danger that the subject accidentally animates a previous self-schema and that this takes control of the microcosm: then, from that inferior center, the microcosm is *irrationalized* and insanity ensues.”

We have already noted, in article “D” (page 539), the meaning that must be attributed to the “irrationality” of the innate sectors of the Paśu’s ontic Record: these are memories that are outside of the animic subject’s hierarchical sequence, i.e., they are “pre-rational”; therefore their content “are to be considered ‘irrational’ only in the sense that they are ‘prior to the rational subject,’ i.e., *not rationalizable* by the latter.” Notwithstanding this, the awakened Virya can, in the case of necessity, explore the innate sectors of his microcosm, or of any other microcosm, practicing the step-by-step resignation with the Gibur Rune as the Sword of Wotan: but in that case he must exercise extreme caution because each image reproduced will then *also* be similar to a fantasy and will have to be rationalized so that it acquires significance before the Conscious subject. In other words, the contents of the innate sectors, for the apperception of the animic subject, combine the qualities of fantasy and recollection *at the same time*: first, the reproduced image is similar to a fantasy and must be rationalized; and then, only when it has been interpreted by the rational subject and semically masked by the activity of the cultural subject, it is revealed as an “innate recollection,” i.e., it is noted under the extension of the “innate memory” concept; the apperception then takes on the unequivocal characteristic of a reminiscence “from another life,” of a “previous recollection,” etc.; i.e., the apperception of an innate sector’s content can in no way be referred to facts or events of the current life of “that” microcosm in which the evoking subject acts: they correspond, although the consequences of this are manifestly “irrational” for the animic subject, to “previous self-schemata,” to “natural histories” of the evolution of other microcosms that, nevertheless, have once been animated by itself and the recollections of which are preserved in “this” particular microcosm.

The reason why such contents exist in the innate sectors is due to the fact that, as stated in the cited paragraph, “they contribute

from the complexion of the soul to perfect living microcosms”: the previous self-schemata thus represent a record of preceding evolutive phases that determine the current degree of perfection of the microcosmic structure, the form of “this” particular microcosm. Strictly speaking, the previous self-schemata constitute a meta-physical extension of the ontic-temporal series of individual forms of “this” particular microcosm: at the original extreme of the ontic-temporal mind, i.e., when the birth of the current microcosm is recorded, there is a previous self-schema that is continued by another preceding one, and this one by another, and so on until ascending to the Manu Archetype on the continuous function of the evolutive progress. The thread of consciousness, the historical thread seen in Figure 56, of the *elix* path, *would be*, if one were to consider all the previous self-schemata into which the monad has evolved to get from the gravis atom to the functional matrix of the Paśu design, passing through the plant and animal kingdoms, *akin to a phylogenetic ontic-temporal superseries: a series the members of which are self-schemata, from the most primitive to the most evolved or current*. And this clearly shows the reaches of the example in Figure 56 as a representation of an ontic Paśu: such an example exhibits only *one* evolutive schema of the superseries of self-schemata that have led, through millions of years of transcendent Time, up to the potential microcosm of the Paśu, i.e., up to “this” particular microcosm.

That is why, “as everything that belongs to the entity must be in the entity itself,” the superseries of previous self-schemata is in reality contained in the innate sectors of the Paśu’s ontic Record. And the innate sectors present, as already said, a permanent and characteristic coversign denominated chakra: in order to comprehend what chakras signify, why they remain always fixed and immutable as a coversign of the innate sectors, it is necessary to consider the microcosm from the energetic point of view and to include in the explanation the concept of *Kundalini* or *microcosmic Logos*. This we will see in the following section.

