Initiatic approach to the myth of Gorgon

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The exposition of the myth of the Gorgon, from the hyperborean perspective, as exposed by the Pontiff Nimrod of Rosario in The Mystery of Belicena Villca, it shows important aspects and gnostic initiatory keys that should be mentioned and highlighted.

Quoting some selected excerpts in question, we have the beginning of such an exposition as follows :

« The subject is simple and, as soon as you present it, you will verify that you cannot

proceed more than from the Hyperborean Wisdom of the White Atlanteans. A

Hyperborean representation of Origin, as I mentioned later, was

Thule, the isotropic center from which the Spirit came. Similarly,

for the first descendants of the white Atlanteans, the Origin was Pontus, al

who later personified as a God of the Sea and identified with the Wave,

surely because from this “ Origin ” came their Ancestors. This Pontus

marries Gea, the Earth, who gives birth to Forcis and Ceto, among others,

prototypical symbols of hybrid beings, half animals half Gods: in a

esoteric background this image alludes to the Espírtu contributed by Pontus, the Origin, to

animal man son of Earth. Brothers Forcis and Ceto mate in turn

and, together with a series of hybrid archetypes, they give life to three women who are already born

“ old ”: the Grayas or Greas, that is, the Grays. Naturally, the Grayas don't

are other than the Vrayas, the Wise Warriors in charge of guarding the Plow

Stone and the Stone of Venus: they are “ old ” because they must be Wise and those who

ignore the meaning of the lithic instruments they will later affirm that “ among the

three only had one Eye and one Tooth ”.

On the one hand, virya is referred to as a hybrid of a hyperboreal component and a demiurgic one. The demiurgic contribution has its root in the Pasú, expanded and developed after the genetic key, which became a biological microcosm of complex psychic-emotional structure.

And the hyperboreal component, the one that allowed acceleration in the conformation of the current Virya, is the contribution of the reptilian gene inoculated by the traitor Siddhas, precisely through the genetic key.

So when you say « half animals half Gods », here by « Gods » we understand the Gods of Origin, in their reptilian aspect.

In the midst of these Viryas, the Vrayas, or custodians of the legacy of hyperborean wisdom (Stones of Venus and the stone plow), have repeatedly manifested themselves, represented in myth as the Grayas.

These Grayas tells us the myth already degraded, it was believed that they had between the three brothers « an eye and a tooth », undoubtedly alluding to the lithic instruments they guarded., More at the same time, these terms « eye » and « tooth » also convey the image of the figure that the myth of Gorgon already culturally degraded has sought to anatemize., That is, here the eye and the tooth are those of the serpent, standing out in the serpent its always open eye, and its threatening fangs.

In a hidden key, what the myth has tried to hide under the tapasign of its current known form, is that through the stone of Venus, it was possible to understand the snake noologically. And that the custodians of such a Gnostic legacy were the Vrayas, here in myth already lowered and caricatured as having between the three the same eye and tooth.

Then, the Origin is also mentioned, mythically represented as Pontus, and later personified as the sea, which has from the myth an analog gnostic correspondence with the lizard aspect of each Virya, found in the « aqueous depths » of the unconscious, and the mythical hyperborean representation of the octopus.

The text continues saying in relation to the hero Perseus:

« Perseus is the idealization of the captive Spirit that attempts the feat of

break free from material prison; his goal is to discover the Secret of Death,

get the Highest Wisdom, and find the Original Couple. Navután and Frya lo

they aspire to consult the Vrayas and they, with the Stone of Venus, indicate

the way forward: you must go to a Sacred Forest of Fresnos and claim the

help from the Gods to successfully face Death. »

It should be noted here, that in Perseus' initiatory quest to find the secret of death, wisdom, and find the original partner, the snake always appears as a reference or indicative of the mentioned aspects.

That is, the serpent from yesteryear was representative of wisdom, condition that in the design of the serpent in this world finds its reflection in the eye of the serpent that always remains open, « seeing it » everything, and therefore, knowing everything.

Likewise, the serpent was always recognized as a symbol of medicine and immortality, appreciations that also have their hold on the venom of the serpent that can be used as an antidote, and even make an alchemical elixir, and in the skin shed, where the snake was appreciated as renewing or « reborn », « emerging again after death ».

Similarly, with respect to the « the original pair », considering that the Great ancestor or hyperboreal Siddha is in the Origin a « lizard man », its companion is the « snake woman ».

More there is a question that is clearly striking, and always present in the myth of the Gorgon. And it is the fact of her petrifying gaze, or that whoever looked at her « turned to stone ».

The text in question tells us the following:

« As he approaches Frya, Navután advises the hero not to stop to look at the Face of

Death, which would cause its immediate destruction, and focus on the Mirror

that the Goddess of Wisdom means after Death: only then can she overcome the

Death !, Perseus complies with the indications exactly and, looking at the

Mirror of Frya, manages to understand Death and becomes Man

of Immortal Stone. Upon his return from Death, Perseus uses the Language of the

Birds to understand the Serpent with the Sign of Origin: then

acquire the Highest Wisdom and find your Original Couple.

So far, the most important of the original theme transmitted to the peoples

native to white Atlanteans. It is evident that much of it,

miraculously remembered thanks to the family mission, it was incorporated by the

Lords of Tharsis in the Cold Fire Reformation. The lidios, later,

they would contribute to its degradation by “ perfection of the ritual form ”, which

consisted of the insane attempt to exhibit externally, embodied in the

matter, signs that can only be metaphysical. »

Here we have a key aspect, and that is that Perseus is advised by Navután not to look directly at the Goddess, since doing so would lead to immediate death. This is analogous on the other hand to the condition of the Siddhas, who are said to be their terrible presence in front of a Virya, it can either transmute it if the Virya is awake and oriented (by charismatic bonding), or else its microcosm will be destroyed, due to the essential hostility that such Siddhas always display in front of everything created.

Similarly, the Goddess of wisdom is approached by Perseus through the reflection of a mirror, that is, a crystal. Such is the « stone » richly worked, which enables access to hyperborean wisdom from the nonological understanding of Origin.

In the initiatory test of Pyrenees of the house of Tharsis, the gnostic predisposition of those who sought to go to meet death and its mystery, it conferred on those who showed the most courage and purity of blood in their trial, the condition which « crystal » appropriate to receive the deadly and transmuting gaze of the Goddess.

And analogously to the overwhelming and deadly gaze of the Goddess, or of the Siddhas of Agartha, we also find in the serpent such a replica of this deadly-transmuting double condition, since the serpent's gaze may well hypnotize and lead its prey to death, as well as his eye that never closes to be appreciated and recognized in his condition of always seeing everything.

The sculpture of Pyrenees from the Tharsis house was carved after the alliance with the people of the Lydians, who promoted such a project. And when you say in the quoted text « some signs that can only be metaphysical », it is clearly understood that the representation of these signs or runes are precisely the serpents of the hair of the Goddess, since as the ultimate representation of all energetic unfolding and of wisdom and immortality the serpent is the initiatory link with the uncreated world.

Continuing with the exposition of the myth of the Gorgon, we have to:

« In times of the cultural fall of the Pelasgos, long before the

Golen begin their sinister journey to Europe, the original theme is

constellated as Myth, the Names were changing, and the meanings were

distorted and invested. In the Argive Myth, Perseus, commissioned by the tyrant of

Sérifos whom he recklessly promised to bring “ the Head of Medusa ”, addresses

to the Tartéside because the Monster inhabits a forest on the Iberian Peninsula:

such a location is not free since Vides, the Lord of K’Taagar, was

called by the Priests Ides, Aides or Hades, the Lord of Tar, that is,

of Tartarus or Hell, with which Thar-sis, Tar-téside, Tar-tessos, etc., passed to

designate hellish places. They also contributed greatly to that location

measure, the Golen, when they managed to observe the sculpture of the Pyrenean Goddess and the

identified throughout the ancient world as “ the Gorgona Medusa ”. To the Perseus

Argivo is helped by Hermes and Athena, in whom it is still possible to recognize

Navután and Frya. Navután, in fact, was called Hermes, Mercurio, Wothan, etc.;

as Hermes, according to the Greeks, was the son of an Atlantean “ woman, daughter of Atlante,

and of a God (Zeus), which is not far from the genealogy of the Great Chief of the

White Atlanteans; he was the inventor of an alphabet, of the lyre and the syringa, which he exchanged

Febo, the Sun, for the caduceus with which he pastured his flocks: if

considers the caduceus to be a rod with two coiled snakes, which The Sun

represents the Creator God, and the flock to male animals, it is easy to distinguish

in the figure of Hermes to the one who has understood, through language, the

Symbol of the Serpent with which the Creator God shepherds his servants. And Frya,

for its part, it was known as Athena, Minerva, Aphrodite, Freya, etc .; Her,

the Greeks said that “ had already been born armed ”: she was, therefore, Goddess of War,

of Wisdom, and of Love. »

Such an important comment from the Gorgon dwelling in the underworld or Tartarus, which has significant and etymological links with the house of Tharsis and Tartessos, cannot be omitted.

The presence of some ophidic figure in the underworld is well known in the mythical cosmogony of many traditions, which refers precisely to the idea that it is necessary to descend to the unknown depths, feared, and dark, to find the wisdom and secret of the serpent.

The example provided by Hermes-Mercury (who is analogous to Wotan) is most significant, since here the serpentine caduceus that Hermes carries is mentioned, representative of his understanding of how the demiurge keeps captive spirits subjugated.

And such a meaning is based on the caduceus being just two snakes coiled around a rod. Such serpents are here figurative of the Siddha-reptile and his serpent Goddess, since hyperborean spirits are inseparable, just like two intertwined serpents.

The deception perpetrated by the traitorous Siddhas was precisely the unfolding of an image of Her, the serpent Goddess, an image that was not Her, but only her reflection….

And that image of Her is the one that the lost Self tirelessly seeks, unknowingly dragging in its search and movement the monadic entelechial development.

Furthermore, overcoming such an « image », that is, making the symbol of origin conscious from the blood, focusing in this sense towards the Origin, where She really is, the Serpent Lady, means having surpassed the serpent design in the archetypal, understanding the serpent from the noological, or from the Origin.

Origin in which the indissoluble presence of Ella and El is found again, figured as two intertwined serpents, a noological understanding that is staged in the serpentine caduceus carried by Hermes, or also Apollo-Lucifer.

Serpentine symbol from hyperborean wisdom, which was degraded and « tapaignado » under the gnostic-demiurgic image of the rise of the kundalini shakti and the fusion with the One.

Such an understanding of the caduceus explains that mysterious reference to The Mystery of Belicena Villca:

“ You have lost the Origin and are a prisoner of the serpent: with the Sign of Origin, understand the serpent, and you will be free again in the Origin! «

Being « prisoner of the serpent » is understood at this point, is being a prisoner of that illusory image of Her, of that « image of the Serpent Goddess », that the confused Self here seeks.

As focusing with the sign of origin consciously towards the serpent, it allows us to understand it from the Origin, where the Self will be free again, in the presence of the true serpent, the serpent Goddess, or even the serpent God Lucifer.

It is from this last consideration that several mentions of The Mystery of Belicena Villca can be seen such as « Serpent of Uncreated Light », « Liberating Serpent », etc.

It should also be noted that understanding the serpent (both its design-copy in this world, and understanding from the origin) is made possible by the guiding Gibur conductive rune, that allows you to arrive with your back to the right angle of the insulating Odal rune.

Here the orientation of the Gibur rune in the form of a trident or Trishul, implies having positioned or located in the reptilian aspect itself ( Right angle of the reptilian brain in the occipital or « with its back » ).

In Foundations of Hyperborean Wisdom, Volume V, the following is discussed in relation to the Gibur rune and the « origin of spiritual chaining » or Tau Point:

« The TAU point is the 1st Tetrarch point on the Labrelix path, the moment of spiritual chaining to the Symbol of Origin; internally this point is reached by the I of the Initiate after being armed with the Tirodal Knight: because the Gibur Rune points to just that first tetrarch. However, the faculty of anamnesia must subsequently smooth the spatial and temporal distance that separates the Initiate from the TAU Point EXTERIORLY: it is possible to physically reach the historical TAU Point, move to the place and the last moment in which the fall of the Hyperborean Spirit itself occurred. The Triodal Knight will travel there thanks to the Caracol Ladder that he will build with his faculty of anamnesia, thanks to a SCALE whose structure will be functionally made up of archetypal matrices of the snail design »

» Regarding the Caracol staircase, it should be added that its use is inevitable if it is to return FISICALLY to the Origin; instead the return NOOLOGICAL to PuntoTAU, starring the Yo del Caballero Tirodal armed with le Runa Gibur, it is an instant transit, a transit that does not require crossing any distance because all distance has been suppressed by the purity of blood. »

We have here, synthesizing, a I lost by an illusory image of Her, an image that is displayed in what is known as « design of the serpent », which is an imitative expression of the serpent Goddess of Origin. Under that image, or following that « mirage » the lost Virya is « snake prisoner ».

By means of the Gibur rune, which is an expression and projection here of the « sign of origin », the serpent can be understood (accessing the hidden reptilian aspect itself), and access the Tau Point, or the origin of spiritual chaining.

Behind that « origin » is the origin of the context of the Venus gate, where the Siddhas entered this world assuming the reptilian aspect. And beyond that, in an unknowable runic environment is the origin of the uncreated world.

A timely note is that the aforementioned reptilian aspect is alien to the demiurge's work, since it was adopted by the Siddhas when the creation of the demiurge had already begun.

More happens than when this reptilian aspect becomes manifest or emerges in the sense sphere of the world, quickly as a reaction of the superstructure, the demiurgic creation tried to assimilate and integrate this typology of organic life structure, thus becoming, in an archetypal imitative copy.

Notwithstanding this, when the Siddhas subsequently divided into two sides, and the traitorous Siddhas applied the kalachacra key, compromising reptilian life forms, such as the saurians, they were made to disappear from the world.

So it can be considered that in the Origin there was a hyperboreal reptilian aspect, expressed by the Siddhas directly from the Vril.

And although some kind of archetypal deployment was required to interact with the surrounding axiological environment, it was controlled not by the Demiurge, but by the will of the Siddhas.

In a second instance, an archetypal reptilian copy emerges, which continued its evolution in transcendent time, already integrated into the superstructure with an archetypal support.

From that reptilian copy, demiurgic archons also emerged who assumed some of these ophidic traits, archons in their hierarchy below the Siddhas. (Both with respect to the loyal Siddhas as « lizardmen » as well as the traitorous Siddhas, who concealed their reptilian condition by assuming winged camouflage.).

Notwithstanding this, the reptilian aspect (And specifically the serpent and the lizard), although manifested from an archetypal display, can be considered to be the closest thing to the Origin.

Finally, in the description of how the meanings of the myth of Perseus and Gorgon were misrepresented, the following refers:

« From his reverse trip to the Tartéside, the Argive Perseus begins to

behave as a clear exponent of the Cultural Pact: do not consult the

Vrayas but steals their common eye; they send it to Alsos, the home of the

Alceides, that is, to a sacred forest, where he meets the Meliades Nymphs,

those that are nothing other than personifications of the Fresnos; the Nymphs

they supply a bag of crane skin, where it will place the Medusa Head, and

sandals that allow you to fly; Hades lends him the helmet of invisibility; and

Hermes hands him a crescent-shaped sickle to cut off the head of the

monster. But what most betrays this forgery engendered by

Priests of the Cultural Pact is the prevention of the Argive Perseus that fears

become a Stone Man. Because in the Aegean Myth it is not a Wisdom

later but Medusa's own gaze which turns into stone; the

Wisdom, on the contrary, is not behind Death but outside, next to Perseus,

definitely independent and unattainable for him. She doesn't allow him to

reflect on your Naked Truth: just place an objective mirror where the

“ hero ” will contemplate Death without being caught by it. It is all the help that

Athena provides: seeing it from the mirror, Perseus will nail the sickle to the neck of

Medusa and will kill Death, without this “ feat ” allowing you to reach the

immortality. Athena's mirror is her protective shield; the Head of Medusa,

obtained in the useless feat of the argive perseus, it is placed by the Goddess in the

center of the shield, clearly implying that in this Age, after the

triumph of the Cultural Pact, Wisdom is shielded in Death, without existing

any chance to mortals of reaching it. Of course this is just one

threat from the Priests of the Cultural Pact to discourage the search for

liberation of the Spirit. In short, as the Argive Perseus neither achieved immortality nor

got Wisdom, you will not be able to understand the Serpent and that is why you see

forced to kill her too, which he will do around his “ feat ”, when

fight a dragon and free Andromeda, with whom he unites and procreates

numerous offspring. »

So we have that the liberating Gods were replaced by « the ash forest », which reveals the druid falsification of history, taking into account the cult value that the druid goals assigned to the trees.

Also the symbol of the Hyperborean Pontiffs, that is to say the crescent, which means the noological bridge, has been replaced by the crescent-shaped sickle. In one case it is the transit to the Selbst. I pass that implies having understood the serpent, and having positioned itself in the reptilian aspect itself. Whereas in the degraded version of the myth, the sickle is used to kill the snake, mythical reflection as it could not be otherwise, of the ancient synarchic hatred of the Serpent.

Then, the look in the mirror reflection is still highly significant, since it was originally by a « reflex look » as the spirit was held captive, and thus also the approach to the Goddess goes through a similar initiatory transit, looking at her not directly, but from a reflection, which means an inverse journey of orientation to the Origin.