The Serpent Lady

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Lilith as the Serpent Goddess is depicted in some paintings with a serpent coiled around her body.

And in others she herself has ophidic features, for example with a snake body from the waist down. Which means the sexual power of the serpent woman, the one that embodies the serpent Goddess.

The serpent Goddess has been incarnated in her power by priestesses consecrated to the Goddess in antiquity, by the Suvasinis in their role as « sacred prostitutes » of the Kaula circle., or also sometimes known as Devadasis.

Also by dancers who perform a dance accompanied by a snake, or themselves performing a serpentine dance in oscillating, undulatory movements, such as the snake.

And it has also been incarnated by Kali women, sometimes aware and sometimes not, of their power.

Just as Lucifer is the serpent God, his companion Lilith, is the serpent Goddess.

And in the same way, we have in the Origin the lizard men, and the snake women, who also receive generically the name of Lilith.

Hence the symbol of origin is the symbol of Her, the serpent lady, who is the Lady of Origin, the pure runic expression of the Vril.

It should be noted that the kundalini being an expression of the demiurgic logos, and represented in the form of a snake, on the other hand there is a hyperborean serpentine aspect, where the serpentine is expressed from the Origin. Such is the aspect of the Vril, expressed as the serpent Goddess.

We thus have the serpent goddess or serpent woman in the Origin, and then in this world certain women who somehow embody and reflect the power and aspects of the serpent Goddess. Such women are for this reason also referred to as snake women.

The initiatory bite of the serpent is the bite of Lilith., Hence the link with the bite of the vampire woman, Lilith being the queen of vampires and succubi.

The serpent woman possesses the poison, as well as the antidote and elixir, contained in her menstrual kalas.

Kalas which is produced in keeping with the moon, whose 28-day cycle finds its ophidic expression in the 28 rings of the serpent.

In the same way that the moon presents a visible phase and one not visible, similarly the snake appears and hides at regular intervals.

The visible stellar reappearance of the moon is analogous here to the serpent that renews itself by shedding its skin, in the same way as the biological renewal of women in each lunar cycle.

In the film « The ninth door » by Roman Polanski, the scene in which the protagonist (Johnny Dep) performs the maithuna with the Luciferian woman can be seen, which is clearly in this context the snake woman.

The elements that stand out in this sense are the so-called « position of Lilith » or Viparita Rati, in which the maithuna is carried out with the woman above the man, and also in another instance when the snake woman anoints the red kalas on the protagonist's face, while a momentary greenish glow is noticeable in her eyes…

Referring to the serpent Goddess, we find by exploring the cultural records expressed in the mythologies and cosmogonies of different traditions, that all the initiatory Goddesses are represented or accompanied by a serpent, or carrying a serpentine symbol, or on other occasions the same Goddess portrayed as a serpent, or having serpentine characters.

In Foundations of Hyperborean Wisdom, Volume 9, « Possibilities of the tantric pathway », Nimrod de Rosario tells us:

« Here, as with Shiva, we will refer to Hyperborean Wisdom which teaches that Kaly, as well as Egyptian Isis, Babylonian Ishtar, Roman Venus, Greek Aphrodite, Chinese Shing Moo, Gnostic Sophia, etc., are all images drawn from the blood memory of hyperborean lineages. I remember blood we say but from whom ?: from the « wife » of Lucifer, whom we may well call Lillith from now on ».

It should be emphasized in this sense that in the Goddesses mentioned here the indicated ophidic bond is appreciated. Thus, Isthar is described in ancient texts as having serpent scales, there are serpentine advocations of Isis, ( which on the other hand ruled in serpentine oracles ), some representation also of Venus and the serpent, and the Gnostic Sophia, whose same name ( derived from Is Ophi or « light of the serpent » ) etymologically refers to the serpent.

Similarly, there is the aspect of the Goddess in her role as mother of the reptilian child, or « stone child », whose record finds a sculptural representation from many thousands of years ago, as Leonor Calvera well refers in her book « History of the great serpent » :

« In the Baghdad museum there is a statuette dating from the 5th to the 15th millennium B.C. It is one of the five thousand figures found in Iraqi Kurdistan and belongs to the Obeid period.

It is a 15 cm high terracotta that shows a naked woman with winged shoulders and collected hair. Traces in the form of a triangle mark the pelvis and, next to its chest, hold a creature. All this seems to suggest one of the many representations of the Great Goddess in two of its three aspects: that of maiden and mother. The set would not be especially striking if it were not for the woman and the hugging child holding a similar reptilian, smiling reptilian face.

Ur's effigy consolidates a much older conception: the one that shaped Venus Steatopigias. All of them - that of Lespugne, that of Savignano, that of Dolni-Vestonice and, particularly, that of Windelford - with their bulging breasts, and their prominent abdomen, its elongated shape devoid of arms and its face where human features give way to serpentines, anticipate, seven thousand years earlier, the idea of a disturbing and unknown mix between woman and office. »

Be it at the beginning of time, when in each kalpa the terrible universal demiurgic manifestation unfolds, be it in the underworld banned by Abrahamic traditions ,or from its stellar influence represented in the night sky as the constellation of the serpent, the truth is that the serpent Goddess has always been there.

And when everything disappears, there also the serpent Goddess remains, being in the primordial infinite blackness, beyond everything manifested.

Said infinite blackness is expressed in the same Goddess (its essence being the same serpentine darkness), as as an abysmal black hole, finally devours the false light of this world in everything manifested here.

From the etymology, the name provided by Herodotus of Sauromacy is more than interesting, since it etymologically derives from Sauro or reptile and Mater, mother. Thus meaning the reptilian mother, or the snake mother. A matter that becomes significant considering that the Amazons of Sauromacy worshiped the Gorgon.

In the hyperboreal record of the mystery of the Gorgon, exposed in The Mystery of Belicena Villca, we find that in the original history of the myth (prior to its synarchized cultural deformation) Perseus is advised to approach the Goddess, la Gorgona (who is the same Frya or Navután's wife) without looking directly at him, as this would lead to immediate death.

On the contrary, he is advised to look through the reflection of a mirror at the Goddess, in order to contemplate said reflection, to understand the wisdom that the Goddess means after death. This is how Perseus concentrates in the mirror, where he appreciates the naked truth of himself, understanding death, and becoming a stone man.

Similarly, a Virya can sometimes find in this world some kind of woman who expresses the ophidic essence of Gorgon. She is a kind of woman who, in her dark dimensionality, boasts the signs of death, and her poison is clearly revealed.

Poison that can result in alchemical concoction for the awake virya, or be deadly for a unwary….

Either way, the point to highlight here is that in the case of the Gorgon Goddess, the hero Perseus should not look directly at her, but through a mirror, or reflection.

More in the case of the ophidic woman mentioned here, she herself is itself a reflection of the Goddess, since it reflects the attributes and ophidic essence of the serpent Goddess.

An example would be that of the Kali woman, in the test of the five challenges of the humid path of the Kaula tantric path, where it must indeed be looked into the eyes of the Kali woman, since as it refers: “ THE DOORS OF ETERNITY ARE THE EYES OF WOMEN KALY ”.

So, if an oriented virya, in search of Gnosis, faces the mystery embodied in such a serpent woman, then a connection or bridge is established with the serpent Goddess of Origin.