The three Gorgons and their mystery

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Although the myth of Medusa is well known, it has seldom been noticed by her two serpent-haired Gorgon sisters, who like Medusa could petrify, and even kill through his gaze.

The description given in ancient texts of his two sisters, Esteno and Euríale, is that of serpentine hair, bronze claws, gold wings and golden scales.

The allusion to gold, since the gaze of the Gorgons petrified, is a clear nod to the alchemy goal of the so-called « philosopher's stone » that turned metal into gold, was reached by those who initiation by receiving the transmuting petrifying gaze of the Gorgon.

The deadly effect in the initiatory sense is of course with respect to the soul life, the life « hot » of the created microcosm, a state that was obtained by immobilizing the soul drive, « turning the heart cold and stone ».

The serpentine aspect of Euriale is accentuated even more when its « sharp ivory-like fangs » are mentioned, and it is said of its other sister, Esteno, who was the one who generated the most deaths, even more than Medusa herself.

The fear that the peoples of the cultural pact would exhibit later under an already deformed myth of Medusa, in relation to his terrible gaze, also has its correspondence on a taboo subject, present in many towns of the cultural pact., And it is the fear that a woman produced in her period of menstrual blood, emphasizing that « should be avoided until looking at him », since there was a danger of turning to stone….

Indeed these peoples and their hierarchical priests tried to avoid at all costs that some Virya could have some awakening or orientation discovering the hidden power of menstrual blood, and its alchemical properties.

By contrast, hidden traditions of India, such as the Kaula school tantrics, always prioritized menstrual kalas….

The three sisters were said to possess both a power of life and death, which is reflected in the myth, insofar as the blood on the right side of the Gorgon allowed to heal, and even to return to life, while the blood on the left side was deadly.

Here is the elixir of the serpent again, mixing its blood and poison…. And a key to this secret is evidenced in the Latin root of the name Medusa, « Med », from where we also get the word « medicine ».

Traditionally the serpent always had a symbolism associated with medicine (Just consider as an example the God of medicine Asclepius / Aesculapius and his rod with the coiled serpent.)

But what exotericism hides or does not know is the initiatory side of this medicinal value, which becomes an alchemical elixir.

Thus another etymological interpretation of Medusa derives its name from the Sanskrit Medha, or « wisdom », which clearly refers to the wisdom obtained in the initiation of the Gorgon Pyrena.

Wisdom, immortality, medicine, all aspects always linked to the symbolism of the serpent.

And like Medusa's gaze, also that of her sister Esteno eg. maintained an initiatory character. His gaze is said to have hypnotized « the one he was looking at, to » kill him « later., Initiatic death necessary, for the new return as an initiate in the ophidic mysteries., Renaissance comparable to the snake that sheds skin.

Cultural myth has also wanted to erase an initiatory background in relation to Euriale, by attributing to it the character of maternal feelings ... Undoubtedly some of this is true, but what has been hidden is that its initiates became « children of death ».

And it is interesting that many oracles of antiquity, including that of Delphi, had as regents and protectors the three Gorgon sisters., Oracles that were officiated by pitias or fortune tellers, name that derives precisely from the power of divination conferred by the Python serpent.

Then another initiatory indication arises when Esteno is said to be represented by the serpentine letter S…. And it was also linked to infinite power, the domain of time (Like the two-headed serpent or Amphisbena, born is said to be from Medusa's blood drops), there was a representation of Esteno, in which he looked in both directions, which refers precisely to both the domain of time and the hidden symbolism of the two-headed serpent, in which the knowledge « of good and evil » is possessed, as well as the synthesis or initiatory integration of duality, in a higher knowledge.

On the other hand, it is noteworthy that despite attempts to demonize and stigmatize the Gorgon, however, a certain initiatory filter has remained in popular folklore, not being able to erase the old pagan past, in which in many homes and places the figure of « Gorgoneion » was maintained as protector of the place, thus in a Christianized version, the Gargoyles will appear, custodians of cathedrals, and also draconian features….

Then, in various mystical cults of yesteryear, the initiatory secret of the Gorgon was maintained. And so we find Amazon priestesses in Libya, who cultivated Medusa, and his braid-shaped hair resembled snakes…

It should be noted that when using the « term » « they cultured » relative to worship, it is far from the structure of demiurgic cults., And is that, as in the cult of the Goddess Pyrenees of the house of Tharsis, here the cult was not centered on a demiurgic figure, but on the contrary subject to initiatory wisdom, which was reached through its initiations and mysteries.

In other cases, the priestess wore a crown dressed as authentic serpents, who responded and obeyed the voice and command of the priestess….

Some mythologists, such as Robert Graves, have also reported that there were priestesses with Gorgon masks, no doubt embodying their power in initiatory representations., Masks that were sometimes later snatched by conquering peoples of the cultural pact, destroying those sanctuaries of the Gorgon, and terribly massacring their priestesses and initiates.

And without a doubt the most initiatory meaning of snake hair, reflected in Medusa priestesses, is that in the energetic domain, and of the telluric serpentines that such priestesses could channel (as Princess Isa did, for example, in the history of Nimrod and the Kassites), sometimes the instance occurred in which the priestess displayed that serpentine energy flow from her feet towards the coronary chakra, with the effect of bristling her hair, resembling snakes!.

Then, of the two sons attributed to Medusa, the winged Pegasus and the giant Crisaor, we have clear hyperborean references. That is, on the one hand the representation of the winged horse ,that allows to rise above the soul condition towards the spirit., And also the myth in which the hero Bellerophon kills the demiurgic chimera (monstrous creature in which combining lion and goat traits, he also seizes a certain serpentine physiognomy, as far as its tail is concerned), which takes place mounted on the winged Pegasus, that is, on a son of the Gorgon, or son of the serpent Goddess.

And on the other hand we have the giant Crisaor, who, marrying a daughter of the sea, Calirroe, then has the giant Gerion as his son., Character that is associated with Iberian peoples descended from the white Atlanteans of the blood pact. That is, in these hyperborean root lineages, the blood of the Gorgon was maintained, which is to say that they were carriers of snake blood.

An essential aspect to highlight. It is a certain comment that is provided in The Mystery of Belicena Villca, regarding the history of the Gorgon.

And it is that in the original myth, Perseus, representing the captive spirit that seeks liberation, does not kill Medusa, as it appears in the later myth already deformed of the cultural pact.

Perseus approaching the Goddess, following the indications of Navután, does not look directly at her, but through a mirror. For this, by returning her image by reflection, contemplate and discover the wisdom that the Goddess means after death.

In this reflection, Perseus contemplates the naked truth of himself, which allows him to access the secret of death, obtain the highest wisdom, and thus find your partner of Origin.

On the contrary, in the misshapen myth goal is that Perseus cuts off Medusa's head, which has a demiurgic explanation, as opposition and antagonism to the serpentine Gorgona, and on the other hand, because in the deformed myth, Perseus does not acquire wisdom and immortality., So hiding the ophidic initiatory value of the Gorgon, from the aberrant consideration of the Synarchic goal, we seek « to kill it » as if it were a feat.

Nimrod de Rosario tells us in relation to the passage referred to in question :

« In short, as the Argive Perseus neither achieved immortality nor achieved Wisdom, he will not be able to understand the Serpent and therefore he is forced to kill it too, which he will do at the turn of his “ feat ”, when he fights against a dragon and frees Andromeda, with whom he unites and procreates numerous offspring.

And an aspect also distorted in the current myth, more undoubtedly of initiatory-hyperboreal origin is that of the Grayas, wise old women according to myth, whom in distorted myth, Perseus comes by stealing the « tooth and eye » that they owned among the three, in order to reveal to him where the nymphs were, to continue his search for Medusa from there.

The fact is that the « Grays » are an allusion, as well referred to in The Mystery of Belicena Villca, to the Vrayas, or custodians of the Venus stone, here presented under the distorted image of the same eye and tooth that the three sisters would share.

On the other hand, it should be noted that the « Grayas » were sisters of the Gorgons…. Whereupon, the Venus stone of which these Vrayas guardians were custodians clearly indicated the secret of the serpent!

Hyperborean initiates, awakened viryas, could contemplate on the stones of Venus, the sign of origin., And behold, such a symbol of origin, revealing the primordial instance of origin, it also reveals the presence of Her, the Lady of Origin ... Revelation of the Vril.

And just as the Siddha at its entrance into this world through the door of Venus, assumes the appearance of a lizard man, likewise his eternal companion is in the Luciferian sphere Venusino the Serpent woman!

Thus, the symbol of origin is the symbol of the Serpent from the noological point of view, and the stone of Venus, a lithic instrument that allowed its contemplation, it was guarded by the sisters of the Gorgonas ophidics.