

Kali and Medusa

By Christian C.

A notorious aspect in which a parallel of Kali with Medusa can be seen is that of some representations where both are depicted with their tongues outwards.

In the case of Kali, it is said that the tongue outward is meant to drink the blood of the demon Raktabija. But also, as in the case of Medusa, it can be interpreted as a way of frightening her enemies by emitting a terrifying guttural type of sound.

This on the other hand suggests an ophidian meaning.

In the case of snakes, by sticking out the tongue, the hypnotic call to the victim follows. From the same way that Medusa maintains a kind of hypnotism, captivating as well as paralysing and petrifying.

Both Kali and Medusa embody and represent dark aspects of the Goddess, as dark shaktis, linked to death, the dark dimensions, and that which is forbidden and taboo for most.

Although there are no depictions of Kali with snake hair, there are forms or aspects of Kali with snakes in her hair.

One of the forms of Kali in which she is depicted with snakes is the terrifying Raksha Kali.

He is depicted with four arms and a dark complexion. In his right hands he holds a bowl and a blue lotus, and in his left hands a dagger as a weapon, and a kapala (a skull).

He is adorned with two necklaces of decapitated skulls, which he wears around his neck and attached to the dreadlocks in his hair.

Also, and here the ophidian presence, he wears garlands of snakes.

Like other forms of Kali, she wears a tiger skin on her lower part, and one of her legs is on one body (Shava, representing Shiva in a sleeping or dormant state), and the other leg on the back of his vahana or vehicle, which is a lion.

It is a terrifying sight as her eyes are perceived as red, bloodshot, drinking wine from her kapala, and bursting into thunderous laughter, which generates terror in everyone who hears it.

Another form of Kali in which she is depicted with snakes is Guhya Kalika, who is the only one of the 32 Kalikas to wear a crown of snakes.

It also manifests in 8 forms, with 8 different mantras, known to 8 great sages.

Guhya means secret, or hidden, thus being the secret Kali, who conceals or reveals mysteries. As Guhyakalika's counterpart, Shiva, her husband, manifests as Guhya guru, the mysterious guru.

In the Tantrasara, Guhya Kalika is said to wear black robes, on his head a tiara in the shape of hundreds of snakes, and his body is covered with snakes.

The snake Ananta Sesha also appears next to him.

In the Mahakala Samhita, Mahakala (Shiva) gives a description of Guhyakalika, to his wife Mahakali, including a variety of mantras and yantras.

She is said to reside in the crematorium, although she is to be distinguished from Smashan Kali, another form of Kali, who also dwells in the crematoriums.

The Guhyakalika cult pays homage to the Vetalas or vampires, 8 tridents, vajras (thunderbolts), corpses, jackals, and other dark entities or crematorium dwellers, such as Bhairavas, Dakinis, Chamundas and Kshetrapalas.

Their form of worship and tantric practice are secret, being transmitted, as in the Kaula tradition, from Guru to disciple on a one-to-one basis.

It is also appropriate to remember that Shiva, who has Kali as his consort, always appears with snakes on his body, such as the snake Naga Vasuki, coiled around his neck, and other snakes on his arms, waist, wrists and ankles.

For this reason, among its many names, Nagbushan, or "decorated with snakes", stands out.

Alchemy and the Serpentine Elixir

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By Christian C.

It must be understood that the serpent is at the very essence of alchemy, and the purpose of the alchemists was the elixir of the serpent.

This is the reason for so many alchemical texts and engravings, where the serpent appears.

And from the hyperborean wisdom this becomes more than relevant, as alchemy is precisely one of the 7 plus 1 ways of liberation.

It is also noteworthy that the founder attributed to the hermetic knowledge of alchemy is precisely Hermes, who is mentioned in the Hyperborean Wisdom as analogous to Wotan. And the point in this It is worth noting that Hermes is the bearer of the serpentine caduceus!

Moreover, alchemy has been greatly manipulated and distorted in its occult meanings over time, and the hermetic character that characterises it has contributed to its being known only to certain circles of initiates.

Its anathemisation by the Church has gone hand in hand with the ancestral proscription of the serpent and its initiatory knowledge.

We have in alchemy an external praxis, focused on the chemical and magical manipulation of the metals, tending towards operations of transformation and manipulation, and an inner alchemy, where metals are here symbols referring to the states of the psyche to be sublimated and transformed.

Under this latter perspective, the alchemist operates in his own psycho-physical structure as an alchemical atanor. And the ultimate attainment of the Magnum Opus or "philosopher's stone" is here the "Man of stone", or the "I" isolated from the phenomenological psycho-animal context.

In this process of alchemical mutation, the initiate purifies his blood, mainly from the matrix. hominid (Nigredo stage), and its subtle attachments, permeating now its psycho-physical structure essentially the cold-blooded reptilian hyperborean (Albedo stage).

It is worth mentioning that although the Swiss psychoanalyst Carl Jung is credited with a whole contribution to the elucidation of alchemy, it would be lacking to complement it with the contribution of the Hyperborean Wisdom.

For the Jungian approach focuses on the Self or the Self of the soul subject, while for the effective alchemical transmutation and liberation of the Self, it is necessary to arrive at the Selbst, or the Self of the infinite Self, nucleated in the sphere of egoic will or Ehre.

The latter concept is developed by Nimrod de Rosario in his work Fundamentals of Hyperborean Wisdom.

Ophidic symbolism in alchemy is extremely varied, and one can refer to the preserved cryptic meanings of alchemical art, which have survived to the present day, as well as ancient alchemists' texts, e.g. Ripley's Twelve Keys, the works of Basil Valentinus, the Musaeum Hermeticum, etc.

In this pictorial alchemical symbolism we can see for example the caduceus, the uroboros, the snake winged, wingless, crucified (the fixation of the volatile), curled around an egg, etc. And so are the emblematic colours, green, white, black and red, which have such an alchemical significance. underlying, such as its representation in ophidians of the colours mentioned above.

So too, the two-headed serpent, representing the harmony or balance of sulphur and mercury. Or the three-headed serpent, where again, salt, sulphur and mercury are the essential alchemical elements.

The process whereby the virya is placed in its cold blood, and potentiates the reptilian side, is itself an alchemical mutation. For the reptilian aspect now becomes predominant over the hominid matrix, reversing the condition of the lost virya.

Vraja's incorruptible body is also an alchemical mutation, where it is like a shedding of skin (like the snake), acquiring the albedo (albedo) and scaly condition of the reptile.

It is also worth noting that in India, alchemy was known as the Nagayuna (Naga/serpent) science, and there are even representations similar to the caduceus, called Nagahals.

In this ancient tradition the elixir was known as Amrita, or Rasa.

Under the same meaning the term Rasayana is used with regard to alchemy.

It is imperative to note that on the kaula path, alchemical transmutation was effected through the wet way of the maithuna, and the red kalas of the suvasini.

On the Kaula path the presence of the Suvasini is of vital importance on the tantric path, j u s t as on the so-called dry path of the Troubadours the Lady Kalibur is of vital importance, and similarly in the Western alchemical way of liberation is based on the necessary participation of the so-called mystical Soror.

Continuing with alchemical representations, the winged serpent also stands out, which in alchemy represents the volatile, or Mercury. The wingless serpent represents the fixed or sulphur.

In the representation of the symbol Uroboros, the snake bites its tail, which signifies the sulphur that fertilises the mercury.

There is an ancient representation of the Uroboros in green and red (like the symbolism noted above). Here the green signifies the beginning of the Great Work, and the red the completion, or Rubedo.

This combination of sulphur and mercury, in successive increasingly refined stages, or chemical nuptials, is said to eventually become the philosopher's stone or alchemical elixir.

These successive nuptials, which are repeated successively, form the Magnum circularis, or the circular work of the alchemists.

In China, close to India, the dragon is very prominent. And similarly there are representations of the Uroboros in the form of a dragon.

Or the Uroboros with the colours black and white, alluding to yin and yang, which in the alchemical context again means mercury and sulphur.

Also in the symbolism of the caduceus, the two serpents coiled around the rod also represent sulphur and mercury, while the rod represents salt, or the element that reconciles opposites.

The caduceus was known as abyssal water, chaotic abyssal water, and Basilisk or king of snakes.

Another alchemical symbol is the serpent coiled around the egg. This signifies the raw material (the egg) that receives the serpentine heat or energy to unfold what it carries in germ. Here the egg represents the alchemical athanor, where the serpent of sulphur fixes the mercury, and the serpent of mercury volatilises the sulphur. From the contest between the two comes the elixir, which is derived from the venom of both serpents.