

The Snake Lady

By Christian C.

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

And in others she herself presents ophidian features, for example with the body of a snake from the waist down. This signifies the sexual power of the serpent woman, the one who embodies the serpent goddess.

The Serpent Goddess has been embodied in her power by priestesses consecrated to the Goddess in ancient times, by the Suvasinis in their role as "sacred prostitutes" of the Kaula circle, or sometimes also known as Devadasis.

Also by dancers who perform a dance accompanied by a snake, or by themselves performing a serpentine dance in oscillating, undulating movements, just like the snake.

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

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

And likewise, we have in the Origin the lizard men, and the serpent women, who are generically also called Lilith.

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

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

Thus we have the serpent Goddess or serpent woman in the Origin, and then in this world determined. women who in some way embody and reflect the power and aspects of the serpent Goddess. Such women are for that reason also referred to as serpent 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 the vampires and succubi.

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

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

Just as the moon has a visible and a non-visible phase, similarly the serpent appears and hides at regular intervals.

The visible stellar reappearance of the moon is analogous here to the snake that renews itself by shedding its skin, just as the biological renewal of the woman in each lunar cycle.

In the film "The Ninth Gate" by Roman Polanski, we can see the scene in which the protagonist (Johnny Dep) performs the maithuna with the Luciferian woman, who is clearly in this context the snake woman.

The elements that stand out in this regard are the so-called "Lilith posture" or Viparita Rati, in which the maithuna is performed while the woman is above the man, and also in another instance when the woman is above the man, and in another instance when the maithuna is performed while the man is above the woman.

The snake woman anoints the red kalas on the protagonist's face, while a momentary greenish glow appears in her eyes...

Turning to the serpent Goddess, we find when exploring the cultural records expressed in the mythologies and cosmogonies of different traditions, that all the initiatory Goddesses are represented either accompanied by a serpent, or carrying a serpentine symbol, or at other times the Goddess herself portrayed as a serpent, or having serpentine characters.

In Foundations of the Hyperborean Wisdom, Volume 9, "Possibilities of the Tantric Way", Nimrod of Rosario tells us:

"Here, as with Shiva, we will refer to the Hyperborean Wisdom which teaches that Kaly, as well as the Egyptian Isis, the Babylonian Ishtar, the Roman Venus, the Greek Aphrodite, the Chinese Shing Moo, the Gnostic Sophia, etc., are all images springing from the blood-memory of the Hyperborean lineages. The memory of blood, we say, but of whom: of Lucifer's "wife", whom we may well call Lillith from now on.

It should be noted in this respect that the ophidian link mentioned here is visible in the goddesses mentioned. Thus, Istar is described in ancient texts as having serpent scales, there are serpentine invocations of Isis (who also ruled in serpentine oracles), some representations also of Venus and the serpent, and the Gnostic Sophia, whose very 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 of many thousands of years ago, as Leonor Calvera 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 BC. It is one of 5,000 figurines found in Iraqi Kurdistan and belongs to the Obeid period.

It is a 15 cm high terracotta figure of a nude woman, with winged shoulders and gathered hair. Triangle-shaped strokes mark her pelvis and, next to her chest, she holds a creature. All this seems to suggest one of the many representations of the Great Goddess in two of her three aspects: that of maiden and mother. The whole would not be particularly striking were it not for the fact that the woman and the child she embraces have a face similar to that of a reptile, a smiling reptile.

The effigy of Ur consolidates a much older conception: the one that gave shape to the Venuses. Steatopygia. All of them - the Lespugne, the Savignano, the Dolni-Vestonice and particularly the Windelford - with their bulging breasts, protruding abdomens, elongated shape lacking in the arms and her face, where human features give way to serpentine ones, anticipate, seven thousand years earlier, the idea of a disturbing and unknown mixture between woman and ophidian".

Whether at the beginning of time, when in each kalpa the terrible universal demiurgic manifestation unfolds, or in the underworld outlawed by the Abrahamic traditions, or from its influence. While the serpent constellation is represented in the night sky as the constellation of the serpent, the truth is that the serpent Goddess has always been present in the night sky.

And when all is gone, there too the serpent Goddess remains, standing in the primordial infinite blackness, beyond all that is manifest.

This infinite blackness is expressed in the Goddess herself (her essence being the same serpentine darkness), which, like an abysmal black hole, finally devours the false light of this world in all that is here.
expressed.

From the etymological point of view, the name given by Herodotus for Sauromatia is more than interesting, as it derives etymologically from Sauro or reptile and Mater, mother. Thus meaning the reptilian mother, or the serpent mother. This is significant considering that the Amazons of Sauromatia worshipped the Gorgon.

In the hyperborean record of the mystery of the Gorgon, set out in The Mystery of Belicena Villca, we find that in the original story of the myth (prior to its synarchic cultural deformation) Perseus is advised to approach the Goddess, the Gorgon (who is herself Frya or Navutan's wife) without looking directly at her, as this would result in his immediate death.

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

Similarly, a Virya may on occasion find in this world some kind of woman who expresses the ophidian essence of the Gorgon. This is a kind of woman who, in her dark dimensionality, bears the signs of death, and her venom is clearly visible.

Poison that can be an alchemical concoction for the awakened virya, or deadly for the unwary

However, the point to note here is that in the case of the Gorgon Goddess, the hero Perseus was not supposed to look at her directly, but through a mirror, or reflection.

But in the case of the ophidian woman mentioned here, she is herself a reflection of the Goddess, for in her are reflected the attributes and ophidian essence of the serpent Goddess.

An example would be that of the Kali woman, in the five challenges of the five challenges of the wet path of the tantric path Kaula, where one must indeed look into the eyes of the Kali woman, since, as it is well known, the Kali woman is the one who is the one who is the most beautiful woman. refers to : "THE GATES OF ETERNITY ARE THE EYES OF THE WOMAN KALY".

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