

## Initiatory Approach to the Gorgon Myth

By Christian C.

The exposition of the myth of the Gorgon, from the hyperborean perspective, as expounded by the Pontiff Nimrod of Rosario in *The Mystery of Belicena Villca*, throws up important aspects and Gnostic initiatory keys that are worth mentioning and highlighting.

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

"The subject is a simple one, and, as soon as it is expounded, you will see that it can only come from the Hyperborean Wisdom of the white Atlanteans. A Hyperborean representation of Origin, as I have already mentioned above, was Thule, the isotropic centre from which the Spirit proceeded. Similarly, for the first descendants of the white Atlanteans, the Origin was Pontus, later personified as a God of the Sea and identified with the Wave, probably because it was from this "Origin" that their Ancestors came. This Pontus married Gaea, the Earth, who gave birth among others to Forcis and Ceto, prototypical symbols of the hybrid beings, half-animal, half-gods: in a

The esoteric background of this image alludes to the Spirit brought by Pontus, the Origin, to the animal man, son of the Earth. The 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 Greys. Naturally, the Grayas do not are none other than the Vrayas, the Wise Warriors in charge of guarding the Stone Plough and the Stone of Venus: they are "old" because they must be Wise and those who

ignore the significance of the lithic tools will later claim that "between the three of them they only had one Eye and one Tooth".

On the one hand, the virya is referred to as a hybrid of a hyperborean and a demiurgic component. The contribution

The demiurgic is rooted in the Pasu, expanded and developed after the genetic key, which became a biological microcosm with a complex psychic-emotional structure.

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

So when we say "half animals half Gods", here by "Gods" we mean 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 plough), represented in myth as the Grayas, have recurrently manifested themselves.

These Grayas, as the myth now degraded tells us, were believed to possess among the three herms "an eye and a tooth", an allusion no doubt to the lithic instruments they guarded, but at the same time, these terms "eye" and "tooth" also convey the image of the figure that the myth of the Gorgon, already culturally degraded, has sought to anathematise, i.e. here eye and tooth are those of the serpent, with the serpent's eye always open, and its menacing fangs standing out in the serpent.

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

Then there is also mention of the Origin, mythically represented as Pontus, and later personified as the sea, which has from the myth a Gnostic analogical correspondence with the lizard aspect of every Virya, which is in the "watery depths" of the unconscious, and the mythical hyperborean representation of the octopus.

The text goes on to say in relation to the hero Perseus:

"Perseus is the idealisation of the captive Spirit who attempts the feat of His aim is to discover the Secret of Death, to attain the Highest Wisdom, and to find the Original Couple. Navutan and Frya urge him to consult the Vrayas and they, with the Stone of Venus, show him the way forward: he must go to a Sacred Ash Grove and enlist the help of the Gods to successfully confront Death".

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

That is to say, the serpent of old was representative of wisdom, a condition which in the serpent's design in this world finds its reflection in the serpent's eye which remains always open, "seeing" everything, and therefore knowing everything.

Likewise, the snake has always been recognised as a symbol of medicine and immortality, an appreciation that is also supported by the snake's venom, which can be used as an antiseptic. antidote, and even an alchemical elixir, and in the shedding of skin, where the snake was appreciated as renewing itself or being "reborn", "emerging again after death".

Similarly, with regard to the "original pair", considering that the Great Ancestor or Hyperborean Siddha is in the Origin a "lizard man", his partner is the "serpent woman".

But there is one thing that is clearly striking, and always present in the myth of the Gorgon. And that is the fact of her petrifying gaze, or the fact that whoever looked at her "turned to stone".

The text in question tells us the following:

"As he approaches Frya, Navutan advises the hero not to stop and stare at the Face of Death, which would cause its immediate destruction, but to concentrate on the Mirror. Perseus follows the instructions exactly and, contemplating himself in Frya's Mirror, he manages to understand Death and transforms himself into a Man. On his return from Death, Perseus uses the Tongue of the Birds to understand the Serpent with the Sign of the Origin: he then acquires the Highest Wisdom and finds his Original Partner.

So much for the original theme handed down to the native peoples by the white Atlanteans. It is evident that much of it, miraculously remembered through the family mission, was incorporated by the Lords of Tharsis in the Cold Fire Reformation. The Lydians would later contribute to its degradation through the "perfection of ritual form", which consisted of the insane attempt to display outwardly, in the form of the matter, signs that can only be metaphysical".

A key point here is that Perseus is advised by Navutan not to look directly at the Goddess, for to do so would result in his immediate death. This is analogous to the condition of the Siddhas, of whom it is said that their terrible presence before a Virya can either transmute him if the Virya is awake and oriented (by charismatic linkage), or else his microcosm will be destroyed, due to the essential hostility that such Siddhas always display towards all creation.

Similarly, the Goddess of wisdom is approached by Perseus through the reflection of a mirror, i.e. a crystal. Such is the runically worked "stone", which enables access to hyperborean wisdom. from the noological understanding of Origin.

In the initiatory test of Pyrena of the house of Tharsis, the Gnostic predisposition of those who sought to meet death and its mystery, conferred on those who showed the greatest courage and purity of blood in their test, the condition of a "crystal" suitable to receive the deadly and transmuting gaze of the Goddess.

And analogous 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 double deadly-transmuting condition, for the serpent's gaze may well mesmerise and lead its prey to death, just as its never-closing eye can be appreciated and recognised in its condition of always seeing all.

The sculpture of Pyrena from the house of Tharsis was carved after the alliance with the Lydian people, who promoted such a project. And when it is said in the quoted text "signs that can only be metaphysical", it is clearly understood that the representation of these signs or runes are precisely the serpents in the hair of the Goddess, since, as the ultimate representation of all deployment, they are the serpents in the hair of the Goddess.

The serpent is the initiatory link to the uncreated world.

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

"At the time of the cultural fall of the Pelasgians, long before the Golen began their sinister movement into Europe, the original theme was constellated as Myth, the Names were changed, and the meanings became distorted and inverted. In the Argonian Myth, Perseus, commissioned by the tyrant of Seriphos to whom he unwisely promised to bring "the Head of Medusa", goes to Tartessus because the Monster inhabits a forest on the Iberian peninsula:

Such a location is not gratuitous since Vides, the Lord of K'Taagar, was called by the Priests Ides, Aides or Hades, the Lord of Tar, that is to say, of Tartarus or Hell, with which Thar-sis, Tar-téside, Tar-tessos, etc., passed to

to designate hellish places. This location also contributed, to a large extent, to the  
The Golen, when they managed to observe the sculpture of the Goddess Pyrena  
and identified her throughout the ancient world as "the Gorgon Medusa". Al  
Perseus

He is assisted by Hermes and Athena, in whom it is still possible to recognise  
Navutan and Frya. Navutan, in fact, was called Hermes, Mercury, Wothan, etc.as  
Hermes, according to the Greeks, was the son of an "Atlantean" woman,  
daughter of Atlantis, 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 to Phoebus, the Sun, for the  
caduceus with which the latter herded his flocks: if one considers that the  
caduceus is a rod with two coiled serpents, which The Sun  
represents the Creator God, and the flock the animal men, it is easy to  
distinguish in the figure of Hermes that of the one who has understood, by  
means of a language, the Symbol of the Serpent with which the Creator God  
shepherds his servants. And Frya, f o r her part, was known as Athena,  
Minerva, Aphrodite, Freya, etc.; of her t h e Greeks said that "she was born  
already armed": she was, therefore, Goddess of War,  
of Wisdom, and of Love".

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

The presence of an ophidian 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 into the unknown, feared and  
dark depths to find the wisdom and secret of the serpent.

The example given of Hermes-Mercury (who is analogous to Wotan) is most significant, for here  
mention is made of the serpentine caduceus that Hermes carries, representative of his understanding  
of how the demiurge holds the spirits captive.

And such a meaning is based on the fact that the caduceus is precisely two serpents coiled around a rod. Such serpents are here figurative of the Siddha-reptile and his serpent Goddess, for the Hyperborean spirits are inseparable, just as two serpents entwine.

The deception perpetrated by the treacherous Siddhas was precisely the display 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 ego tirelessly searches for, unknowingly dragging along in its search and movement the monadic entelechial development.

However, to overcome such an "image", that is to say, to make conscious the symbol of the origin from the blood, focusing in that sense towards the Origin, where She, the Lady Serpent, is really found, means to have surpassed the serpent design in the archetypal, understanding the serpent from the  
noological, or from the Origin.

Origin in which the indissoluble presence of Her and Him is once again to be found, represented 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 "tapasignified" under the gnostic-demysurgic image of the ascent of the kundalini shakti and the fusion with the One.

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

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

To be a "prisoner of the serpent" is understood at this point to be a prisoner of that illusory image of Her, that "image of the Serpent Goddess", which the confused Self here seeks.

By consciously focusing with the sign of origin on the serpent, it is possible 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 such as "serpent of uncreated light", "liberating serpent", etc. can be appreciated.

It is also worth noting that understanding the serpent (both its design-copy in this world and the understanding from the origin) is made possible by the guiding conducive rune Gibur, which allows one to arrive back to the right angle of the isolating rune Odal.

Here the orientation of the rune Gibur in the form of a trident or Trishul, implies having positioned oneself in one's own reptilian aspect (right angle of the reptilian brain in the occipital or "backwards").

In Fundamentals of the Hyperborean Wisdom, Volume V, the following is discussed in relation to the rune Gibur and the "origin of the spiritual enchainment" or Tau Point:

"The TAU point is the 1st point of Tetrarch of the Labrelix path, the moment of the spiritual chaining to the Symbol of Origin; internally this point is reached by the Initiate's Self after to be armed as a Tyrodal Knight: for the Rune Gibur points precisely to this first tetrarch. However, the faculty of anamnesia must subsequently bridge the spatial and temporal distance that separates the Initiate EXTERNALLY from the TAU Point: it is possible to physically reach the historical TAU Point, to move to the place and the past instant when the fall of the Hyperborean Spirit itself occurred. The Tyrodal Knight will travel there thanks to the Snail Staircase that he will build with his faculty of anamnesia, thanks to a SCALE whose structure will be functionally shaped by archetypal matrices of the snail design".

"With regard to the Spiral staircase it should be added that its use is unavoidable if one intends to return PHYSICALLY to the Origin; on the other hand, the NOOLOGICAL return to the TOU POINT, performed by the Ego of the Tyrodal Knight armed with the Rune Gibur, is an instantaneous transit, a transit that does not require crossing any distance because all distance has been suppressed by the purity of blood".



We have here, in synthesis, a Self led astray by an illusory image of Her, an image which is unfolded in what is known as the "serpent design", which is an imitative expression of the serpent Goddess of Origin. Under that image, or following that "mirage" the lost Virya is "prisoner of the serpent".

Through the rune Gibur, which is an expression and projection here of the "sign of the origin", one can understand the serpent (by accessing one's own occult reptilian aspect), and access the Tau Point, or the origin of spiritual enchainment.

Behind this "origin" is the origin of the context of the gate of Venus, through which the Siddhas entered this world assuming the reptilian aspect. And beyond that, in an unknowable runic realm, is the o r i g i n of the uncreated world.

It is worth noting that the above-mentioned reptilian aspect is foreign to the work of the demiurge, for it was adopted by the Siddhas when the creation of the demiurge was already underway.

However, as this reptilian aspect became manifest or emerged in the world's sphere of meaning, the demiurgic creation quickly tried to assimilate and integrate it as a reaction of the superstructure. This typology of organic life structure, thus becoming, as it could not be otherwise, an archetypal imitative copy.

However, when the Siddhas subsequently split into two camps, and the Siddhas traitors applied the kalachakra key, compromising reptilian life forms, such as saurians, were made to disappear from the world.

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

And even if interacting with the surrounding axiological environment required some kind of archetypal deployment, it was controlled not by the Demiurge, but by the will of the Siddhas.

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

From that reptilian copy, demiurgic rulers also emerged who assumed some of these ophidian traits, rulers in their hierarchy below the Siddhas. (Both with regard to the loyal Siddhas and The "lizard men" as of the traitor Siddhas, who disguised their reptile status by assuming a 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 closest to the Origin.

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

"From his reverse journey to the Tartessides, the Argosian Perseus begins to behave like a clear exponent of the Cultural Pact: he does not consult the Vrayas, but steals their common eye; they send him to Alsos, the home of the Vrayas.

Alceides, that is to say, to a sacred forest, where he meets the Meliades Nymphs, who are none other than personifications of the Ash trees; the Nymphs provide him with a bag of crane skin, in which he will place the Head of Medusa, and sandals that allow him to fly; Hades lends him the helmet of invisibility; and Hermes gives him a sickle in the shape of a crescent moon to cut off the monster's head. But what most betrays this forgery engendered by the  
Priests of the Cultural Pact is the prevention of the Argosian Perseus who fears to become Stone Man. For in the Aegean Myth it is not a later Wisdom but Medusa's own gaze that turns to stone; the  
Wisdom, on the other hand, is not behind Death but outside, next to Perseus, definitively independent and unreachable for him. She does not allow him to  
The Naked Truth: it is limited to placing an objective mirror where the

The "hero" will behold Death without being caught by it. This is all the help that Athena gives him: seeing her from the mirror, Perseus will thrust the sickle into Medusa's neck and kill Death, without this "feat" allowing him to attain immortality. Athena's mirror is her protective shield; the Head of Medusa, obtained in the useless feat of the Argosian Perseus, is placed by the Goddess in the centre of the shield, clearly implying that in this Age, after the triumph of the Cultural Pact, Wisdom is shielded by Death, with no possibility for mortals to reach it. Of course, this is only a threat of the Priests of the Cultural Pact to discourage the quest for the liberation of the Spirit. Finally, as the Argosian Perseus has neither attained immortality nor attained Wisdom, he cannot understand the Serpent and is therefore forced to kill it too, which he does when he returns from his "exploit", when he fights a dragon and frees Andromeda, with whom he unites and procreates. numerous offspring".

Thus we have the liberating gods replaced by "the ash forest", which betrays the Druid falsification of the story, given the cult value that the Druid golen assigned to trees.

Also the symbol of the Hyperborean Pontiffs, i.e. the crescent moon, which signifies the bridge. The crescent-shaped sickle has replaced the noological one. In one case it is the transition to the Selbst. Transit that implies having understood the serpent, and having positioned oneself in one's own reptilian aspect. Whereas in the degraded version of the myth, the sickle is used to kill the snake, a mythical reflection, as it could not be otherwise, of the ancestral Synarchic hatred of the Serpent.

Then, the gaze in the reflection of the mirror does not cease to be highly significant, since it was originally by a "reflected gaze" that the spirit was taken captive, and so also the approach to the Goddess follows a similar initiatory path, looking at her not directly, but from a reflection, which means a reverse path of orientation to the Origin.