

## Mythological Review and Going Beyond Cultural Tapasigns Regarding the Serpent

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The stigma and rejection of the figure of the snake and the reptile is deeply rooted in the collective unconscious. This conditioning, based on cultural programming, has generated an almost mechanical attitude of rejection, fear and even, in some, repugnance. Although the mark of stigma clearly has an essentially Judaeo-Christian imprint, and this rejection of the reptile figure has been built up in numerous myths over the course of time, even before Christianity.

It is a manoeuvre of psychosocial control, to block initiatory access to the reptilian potential, and what it represents.

Thus, myths have been structured, as cultural signs, in which the serpent or dragon was presented as nefarious and had to be fought against.

It should be noted that myths are expressed on multiple planes of meaning, according to the connoted language, some of them extremely oblique. However, from the synarchic tactics of psychosocial control, the archetypal expression of myths is structured in the first instance as the cultural tapasigns found in each myth.

To this must be added the mutations and adaptations that myths undergo through cultural hybridisation, deformation in some cases, and syncretism with other myths.

The aim of this study is to rescue from the depths of the myth the initiatory aspect of the ophidian, which has been presented and covered in many different ways.

We can see how in ancient pre-Christian myths, from the pagan world, it is still retained a certain initiatory value of the serpent, even when the scenario was presented in the form of combat or strife.

Thus we find various myths, such as Zeus defeating Typhon, Apollo defeating the Python, Hercules defeating the Hydra of Lerna, Perseus defeating Medusa, Krishna defeating Kaliya, or Marduk defeating Tiamat.

Nevertheless, in all these cases a link between each of these gods/heroes and the serpent emerges.

Thus, we find that there are at least three instances in the myths, in which Zeus assumes the form of a serpent.

The hyperborean Apollo carries the serpentine caduceus, and the oracle of Delphi was consecrated to him, where the Pythonesses officiated, so called because of their prophetic power, in honour of the serpent Python.

In the case of Hercules, we find that the etymology of his name refers to the Sanskrit Hara Kala, epithet of Shiva, who, as is well known, is always portrayed ornamented with accompanying Naga serpents.

The case of Medusa and Perseus has been brilliantly explained by Nimrod de Rosario, in *The Mystery of Belicena Villca*, and refers precisely to the fact that the Gorgon, known as Pyrena, was the Goddess of cold fire in the initiations of the house of Tharsis, and that in the deformation of the myth, Perseus became the Goddess of cold fire, representing the cultural hero Golen.

As for Krishna, although he confronts Kaliya, banishing him from the river Yamuna, in other variants of the myth, according to the Puranas, it is precisely Kaliya who transports Krishna as Vahana (Vehicle) across the Yamuna to the city of Mathura.

It should also be noted that in Hinduism, Krishna is considered an avatar of Vishnu, who rests as a bed in the multi-headed serpent, Ananta Sesa.

And with regard to Marduk, the last of the examples cited, he is known in Sumerian mythology as

son of Enki, sometimes depicted as a serpent. So he is the son of the serpent, bearing its essence.

In Norse mythology, on the other hand, the roles of the Gods and serpents, such as Jormungandr and Nidhog, are seen as complementary, in a contest or confrontation that culminates in the Ragnarok, on a cyclical basis.

However, beyond this, Odin (Wotan) himself assumes the form of a serpent, when he takes the elixir prepared by some dwarves with the blood of the sage Kvasir.

Entering into the framework of the Judaeo-Christian culture, a radical change can already be observed with regard to the serpent, exposing it in an eschatological conception, as the adversary and enemy that must be fought relentlessly until the end of time.

Thus, the figure of the tempter or accuser appears, taken from the Canaanite culture, and known today even by the Arabs as Shaitan or Sheitan.

This tempter or Sheitan has its prototype and equivalent in the Egyptian Seth and the Persian Ahriman, figures who, in their respective mythico-cosmogonic contexts, are also represented as a serpent.

And this is where the cultural degradation and stigma of the serpent begins, for although in the Hebrew myth Sheitan is presented as a kind of ally of the biblical God Yahweh, the demiurge, nevertheless this serpent, in his role as tempter, is cursed by God, due to "having exceeded in his tempting test of Adam and Eve", deceiving them.

From this point on, the snake will be even more stigmatised by Christianity later on, as it has been depicted in so many Christian myths and art.

Thus, there are images of saints fighting dragons, such as St George or St Michael, St Patrick expelling the snakes in Ireland, or the Virgin Mary crushing the serpent.

However, for a time in the medieval folklore of Christianity, there was a legend that St. George could alternatively defeat the dragon, or conversely the dragon could defeat St. George.

Some mythologists have interpreted this kind of contest with alternating victory and defeat, in this and similar ancient myths, as a mytho-folklore reflection of the alternating seasons of winter and summer.

And so also the occult knowledge of the mastery of serpentine energies is encoded in the legend of St. Anthony who is said to have undergone trials of "temptation by demons in the form of snakes", or even the local tradition in Cucullo, Italy, of St. Domenico. Or even the local tradition in Cucullo, Italy, of San Domenico, in whose local celebration his image is carried in procession, with carvings of snakes, and even sweets are handed out to the people in the form of "snakes".  
snake shape.

It also explains the somehow "balanced" or "complementary" confrontation in the mythical story of gods such as Horus and Seth, Ormuz and Ahriman, Odin and Loki, Quetzalcoatl and Tezcatlipoca, etc.

It is noticeable that in these last examples given (Seth, Ahriman, Loki and Tezcatlipoca) t h e y all have a serpent representation or aspect.

Hence, based on myths such as those mentioned above, many of them distorted, modified or syncretised with other myths, the presence of the serpent in the dark, chaotic, underworld realm is always evident.

It is from this consideration that some demiurgic cults, seeking to hide the secret of the serpent, also created a polarised worldview of a solar vs. lunar character, relegating everything dark to the lunar realm, and in some cases also appropriating serpentine aspects from their solar polarity.

Then, it must be remembered that the reptilian or lizard-man aspect was assumed by the Siddhas when they entered this world through the gate of Venus. Even the traitorous Siddhas, who subsequently

camouflaged their reptilian appearance as angelic winged beings.

Thus the term Seraphim has its root in Seraph or Serpent.

Moreover, let us remember that in *The Mystery of Belicena Villca*, when the meeting of the Virgin of Agartha with Lucifer on Venus is mentioned, he is also mentioned as Seraphim.

Similarly, the same demiurge also has a draconic aspect, like the one presented to Princess Isa in the episode of King Nimrod and the Kassites.

Considering this draconic demiurgic aspect, called Enlil, it is understandable that archaeology has also found medals from the 1st century, depicting the demiurge Yahweh in the form of a serpent, and even the consort attributed to Yahweh, Asherah, was also depicted in serpentine form.

But this demiurgic serpentine aspect can be completely neutralised by Ophis Lucifer, the serpent God.

Similarly, some demiurgic rulers also display certain features of reptilian typology. But they are in opposition to the lizard-men of Venus, the Hyperborean Siddhas.

A myth where the battle with a dragon is presented, but at the same time an initiatory secret is highlighted, is when Siegfried kills the dragon Fafner. Fafner's blood splashes onto Siegfried, who tastes his blood, being able to "understand the language of the birds". Let us remember that behind the winged form of the birds lies the reptile, which was before the birds. Thus, the blood of the dragon Fafner, the blood of reptilian, acts as a powerful trigger in Siegfried's blood memory, being able to understand the language of the lizards.

A literary myth where the figure of the dragon is given an initiatory character, even when the knight fights him to death, is in the legend of King Arthur and his noble knights.

In the legends of the Arthurian saga it is common to find the contest or confrontation between two dragons, one red and one white, which in symbolic terms represented respectively the kingdoms of Uther Pendragon (father of the legendary Arthur) and his enemy Vortigern.

Much has been written and commented about these legends, but very little about the ophidian secret hidden there.

In the esoteric language of symbols, white and red represent respectively the poison and the blood of the serpent, and it is from their mixture that the elixir is obtained.

This "blood and poison" is also expressed on different levels of meaning, from the chemical substance itself to a symbolism of internal glandular secretion that triggers mystical experiences, as well as the crossing of opposite and complementary energies, another variety of "red and white".

Arthur's own surname, Pendragon, hides the key to this mystery, meaning "head of the dragon". At the same time Arthur derives from "Arthos" bear, a concept that has also been interpreted shamanically as alluding to the bear totem, but when the "bear" is given an appellative complementary to "dragon's head", it seems to read between the lines that it is a kind of b e a r / d r a g o n .

In the text Perlezvaus, a story is told in which Arthur is sent by his wife, Queen Guinevere, to rescue a maiden.

In the midst of this adventure, Arthur is attacked by a black knight (here a substitute for the dragon h o l d i n g t h e maiden prisoner) and wounded in the arm by a spear, the shape of which resembled a serpent.

Arthur's own blood (the dragon) heals and heals the wound, and then he continues to fight and defeats the black knight.

After decapitating him, she takes the black knight's head to the freed maiden, and with this skull the maiden anoints Arthur's wound, healing him for good.

Here we see in the first instance a combination or mixture of the fiery serpentine spear (the poison) with Arthur's blood. A mixture of white and red ....

And in a second instance, the blood of the black knight (dragon's blood, which also carries its poison) is anointed on Arthur's arm, which is completely healed.

This alchemical mixture of red and white, and the serpent maiden or priestess, holds the key to the whole secret.

From these examples of myths and legends cited, it is clear that in antiquity the serpent and the dragon, even when their original role had already been distorted, nevertheless retained an initiatory role.

Even cases of combat with a dragon or ophidian figure must be understood in the initiatory perspective.