

## Kaula Tantra: The Wet Way - Part One

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By Christian C.

The tantric serpentine practice, which harks back to the ancient Atlantean serpent cults, is performed between the adept and the "woman Kali", sometimes known as the woman Lilith.

The loose hair of the priestess, in the form of long locks resembling serpents, as well as the alchemical-serpentine essence or perfume (vegetable kalas), provide the necessary stimulus in the adept, the shakti or serpentine power that is transmitted from the priestess, who in that instance channels or embodies the dark power of the serpent Goddess, to the adept, always in the position of Viparita rati, in which the Kali woman is on the body of the initiate.

For this purpose the priestess performs invocations in the language of the serpent, and an entheogen or even an elixir or concoction, containing among other alchemical components, the menstrual blood of the priestess, may be administered to the aspirant to the serpentine mysteries.

The adept could also have been previously anointed by the priestess, in certain areas or points of the body, with "serpentine essences" or alchemical preparations, also consecrated to the Great Serpent.

This posture or position in which the Kali woman lies on top of the initiate, besides contravening conventional intercourse, and therefore being forbidden by conventional religious tradition, allows for the empowerment through shakti, as well as awakening or activating atavistic memories of origin, both with regard to the feminine principle as a conduit of primordial serpentine power, and as a reflection of one's own lost original partner.

The undulating movement of the priestess over the male body is similar to the undulation or zig-zag movement of the serpent, as the phallic serpent penetrates the serpentine grotto, or snake pit.

The process that this practice generates is an energetic mobilisation that meanders through the nadis or internal channels, as well as the movement of the astral river of blood, which now meanders in the direction of the nadis.

The reverse, towards the origin of the great ancestor. In the visible manifestations of this process, the hair of the priestess is seen by the adept as bristling, in a clear representation of Medusa, here the serpentine hair braids are representations of the runes, which allow us to resign ourselves to the Mayan axiological context and connect with the transcendent side of the spirit.

In the same way these runes can also express their power, expressing themselves in the pubic hair of the priestess, being here the "serpents" guardians of the serpentine grotto, standing at the threshold of the vagina, gateway to the world of the Gods.

The iris in the eyes of the priestess presents a black line, as the pupil dilates in the projection of her shakti, and this "black line" refers to the lizard-like register of the origins, subsequently becoming "black sockets", authentic portals of immeasurable blackness, leading to the Infinite.

With different variations, this was the aim in some Gnostic-Tantric-Ophite cults, as well as in the Tantric Kaula school, where the aim was to transmute the individual from a "Shava" or a "corpse" into a Shiva, or living God.

Tantra Kaula : The Wet Way - Part Two

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In times of ancient ophidian cults, the initiating serpent priestess activated the occult senses of the adept through alchemical anointing with her own menstrual blood, and intimate contact.

Just as ancient humanoid-looking races have strange anomalies such as the lack of pupils in their eyes, similar to reptiles, so the pupils of the priestess's eyes seemed to adapt by changing shape, projecting from her eye ophidian images of the source, which in turn were captured through the eye of the adept, thus activating her third eye, perceiving the ultra of things. This third eye, linked directly to the ajña frontal chakra, is still visible in some reptiles such as the Tuátaras lizards of New Zealand, although with a purpose and functionality now forgotten.

An incredible mutation caused this medial frontal eye to be derived from the pineal gland.....

Moving spiral shapes were also sometimes perceived in the eyes of the priestess, and the initiate could travel through multiple space/time dimensions.

A serpentine form in the organic structure of the ear also began to reverberate, thus acoustically perceiving sounds from other dimensional planes. And particularly, since the menstrual blood of the priestess had anointed the forehead (activating the pineal gland) and other areas of the body, that blood of the serpent woman activated the initiate's memory of blood, and he could then understand the serpent's tongue.

The sign of the serpent thus marked the initiate's forehead, which the priestess traced with her blood.

The contact with the snake woman's body translated into the body itself as a reverberating, serpentine, electric force running through the body in all its extremities.

If at this point the priestess bit the adept with her ophidian fangs, the adept experienced a mystical rapture, plunging into a deep, extra-dimensional state of consciousness.

The priestess was perceived as having scaly skin, at times shedding some layer of skin, to reveal a more radiant one underneath. Her eyes took on a greenish hue, or black as deep sockets to infinity, and a strange emerald stone glittered on her forehead.

The adept's own DNA, in its double helix or caduceus form, activated its occult part, relating to memories and ophidic power, with psychic abilities far beyond anything humanly known today.

In this dimensional journey of consciousness, the priestess sometimes ceased to perceive herself as a woman, and instead experienced a large serpent coiled around her body, hissing and slithering through the initiate's entire body.

At times squeezing him between his rings, or licking him, or even biting him, experiencing with each bite an ever-deepening level of shamanic mystical ophidian trance.

Coiled around him, at times whispering in his ear, phonemes in the serpent's tongue incomprehensible to any uninitiated ophidian, and so the deepest secrets and mysteries were revealed to him.

But in other instances, she became a woman again, perceived in a spiral tunnel, expressing an undulating dance, with secret ophidic mudras, mudras that were expressions of runes, revealing to the initiate in both cryptic and conscious form, the way out of the labyrinth of maya .....

In the midst of this dance, she shed a transparent red tulle with many folds, just as a snake sheds its skin, leaving traces of the hidden route or path to be followed.

Although this type of practice has left a trace in the collective memory under the denomination of "sacred prostitution", its original ophidian meaning has been lost or covered over, and the very definition of "Sacred prostitute" is also not properly understood today.

The priestess, as a "sacred prostitute" embodied the serpent Goddess during the sexual rite, and as the Goddess of the adept, she was his personal Venus, or Luciferian north. In this sense, "prostitute" refers to

etymologically not a prostitute as it is usually said, meaning "to exhibit or show", but is a Latinised term derived from Pro-Ishtar, or "she who stands before Ishtar" (Inanna, Ishtar, Astarte, Venus...).

In Babylonia, on the other hand, they were called Kadshtu in the Akkadian language in ancient times.

Likewise the Roman Goddess Puta, who governed the pruning of trees, in connection with an ancient Mediterranean agrarian cult, in her esoteric meaning, this pruning was in respect of the illusory structure, which was pruned or destroyed, by means of the serpentine sexual rites.