

The three Gorgons and their mystery

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By Christian C.

Although the myth of Medusa is well known, little attention has been paid to her two snake-haired Gorgon sisters, who, like Medusa, could petrify and even kill by means of their look.

The description given in ancient texts of her two sisters, Steno and Euryale, is that of serpentine hair, bronze claws, golden wings and golden scales.

The allusion to gold, since the gaze of the Gorgons petrified, is a clear nod to the fact that the alchemical goal of the so-called "philosopher's stone", which turned metal into gold, was achieved by those who, through initiation, received the transmuting petrifying gaze of the Gorgon.

The deadly effect in the initiatory sense is of course on the soul life, the "hot" life of the created microcosm, a state obtained by immobilising the soul drive, "turning the heart cold and stony".

The serpentine aspect of Euryale is even more accentuated when her "sharp fangs like ivory" are mentioned, and it is said of her other sister, Steno, that she was the one who caused the most deaths, even more than Medusa herself.

The fear that the peoples of the cultural pact would later exhibit under an already deformed myth of Medusa, in relation to her terrible gaze, also has its correspondence in a taboo subject, present in many peoples of the cultural pact, and that is the fear produced by a woman in her period of menstrual blood, emphasising that one should avoid "even looking at her", as one ran the risk of turning to stone.....

Indeed, these peoples and their synarchised priests tried at all costs to prevent any Virya from having any awakening or orientation by discovering the occult power of menstrual blood. and its alchemical properties.

In contrast, occult traditions in India, such as the tantrics of the Kaula school, always gave priority to menstrual kalas.....

The three sisters were said to possess the power of both life and death, which is reflected in the myth, in that the blood on the right side of the Gorgon could heal and even bring life, while the blood on the left side was deadly.

Here again is the elixir of the serpent, a mixture of its blood and venom..... And a clue to this secret is evidenced in the Latin root of the name Medusa, "Med", whence also we get the word "medicine".

Traditionally, the snake has always had a symbolism associated with medicine. (Suffice it to consider the example of the god of medicine Asclepius/Esculapius and his rod with the coiled snake).

But what exotericism hides or ignores is the initiatory side of this medicinal value, which becomes an alchemical elixir.

Thus another etymological interpretation of Medusa derives her name from the Sanskrit Medha, or "wisdom", which clearly refers to the wisdom gained in the initiation of the Gorgon Pyrena.

Wisdom, immortality, medicine, all aspects always linked to the symbolism of the serpent.

And just like Medusa's gaze, the gaze of her sister Steno, for example, had an initiatory character. Her gaze is said to "hypnotise" the one she looked at, in order to "kill" him afterwards, a necessary initiatory death, for the new return as an initiate in the ophidian mysteries, a rebirth comparable to the snake shedding its skin.

The cultural myth has also sought to erase an initiatory background in relation to Euryale by attributing to her the character of maternal feelings... Some of this is undoubtedly true, but what has been concealed is that its initiates became "children of death".

And it is interesting that many ancient oracles, including the Delphi oracle, had as their Oracles that were officiated by pythia or pythonesses, a name that derives precisely from the power of divination conferred by the serpent Python.

Then another initiatory clue arises when it is said that Esteno was represented by the serpentine letter S..... (Like the two-headed serpent or Amphisbena, said to have been born from the drops of Medusa's blood), there was a representation of Steno as looking in both directions, which alludes precisely to both the mastery of time and the occult symbolism of the two-headed serpent as possessing the knowledge of "good and evil" as well as the initiatory synthesis or integration of duality into a higher knowledge.

It should also be noted that, despite attempts to demonise and stigmatise the Gorgon, a certain initiatory filter has nevertheless been maintained in popular folklore, so that, unable to erase the ancient pagan past, in which in many homes and places the figure of the "Gorgoneion" was maintained as the protector of the place, the Gargoyles, custodians of cathedrals, will appear in a Christianised version, and with draconian features.....

Then, in various mystical cults of old, the initiatory secret of the Gorgon was kept, and so we find Amazon priestesses in Libya, who worshipped Medusa, and her hair in the shape of a braids, they resembled snakes...

It should be noted that the use of the term "cultuaban" in relation to worship is a far cry from the structure of demiurgic cults, because, as in the cult of the Goddess Pyrena of the house of Tharsis, here the cult was not centred on a demiurgic figure, but on the contrary subordinated to wisdom. initiation, which was reached through its initiations and mysteries.

In other cases, the priestess wore a crown adorned with real snakes, which responded and obeyed the voice and command of the priestess.....

Some mythologists, such as Robert Graves, have also reported that there were priestesses wearing masks of the Gorgon, no doubt embodying her power in initiatory representations, masks that were sometimes subsequently taken away by conquering peoples of the cultural pact, destroying those sanctuaries of the Gorgon, and massacring their priestesses and initiates terribly.

And undoubtedly the most initiatory meaning of snake hair, reflected in priestesses from Medusa, is that in the energetic domain, and of the serpentine telluric currents that such priestesses could channel (as did Princess Isa for example, in the story of Nimrod and the Kassites), there was sometimes the instance where the priestess would unfold that serpentine energetic flow from her feet to the crown chakra, with the effect of her hair standing on end, resembling snakes!

Then, of the two children attributed to Medusa, the winged Pegasus and the giant Chrysaor, we have clear The myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a lion) and the myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a goat) and the myth in which the hero Bellerophon slays the demiurgic chimera (a monstrous creature that combines the features of a lion and a goat, also known as a goat). He takes on a certain serpentine physiognomy, as far as his tail is concerned), which takes place mounted on the winged Pegasus, i.e. on a son of the Gorgon, or son of the serpent Goddess.

On the other hand, we have the giant Crisaor, who married a daughter of the sea, Calirroe, and later had the giant Gerion as his son, a character who is associated with Iberian peoples descended from the white Atlanteans of the blood pact, that is to say, in these lineages of Hyperborean roots, the blood of the Gorgon was maintained, which is equivalent to saying that they were carriers of serpent's blood.

An essential aspect to highlight is a certain commentary provided in The Mystery of Belicena Villca, regarding the story of the Gorgon.

In the original myth, Perseus, representing the captive spirit seeking liberation, does not kill Medusa, as it appears in the later myth, already deformed by the cultural pact.

Perseus approaching the Goddess, following Navutan's indications, does not look at her directly, but through a mirror, so that, through the return of her image by reflection, he can contemplate and discover the wisdom that the Goddess means after death.

In that reflection, Perseus contemplates the naked truth of himself, which allows him to access the secret of death, obtain the highest wisdom, and thus find his partner of Origin.

On the other hand, in the deformed myth given is that Perseus cuts off Medusa's head, which has a demiurgic explanation, in terms of opposition and antagonism to the serpentine Gorgon, and on the other hand,

Because in the distorted myth, Perseus does not acquire wisdom and immortality, so that by concealing the ophidian initiatory value of the Gorgon, from the aberrant Golen-Sinarchic consideration, the aim is to "kill it" as if it were a feat.

Nimrod de Rosario tells us in relation to the passage in question:

"Finally, as the Argosian Perseus neither attained immortality nor Wisdom, he cannot understand the Serpent and is therefore obliged 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.

And an aspect also distorted in the current myth, but undoubtedly of initiatory-Hyperborean origin, is that of the Grayas, wise old women according to the myth, to whom, in the distorted myth, Perseus turns to stealing from them the "tooth and eye" that the three of them possessed, so that they would reveal to her where the nymphs were, and from there she could continue her search for Medusa.

The fact is that the "Grayas" are an allusion, as referred to in El misterio de Belicena Villca, to the Vrayas, or custodians of the Venus stone, here presented under the distorted image of the same eye and tooth shared by the three sisters.

On the other hand, it should be noted that the "Grayas" were sisters of the Gorgonas..... Therefore, the stone of Venus, of which these guardian Vrayas were custodians, clearly indicated the secret of the serpent!

The Hyperborean initiates, awakened viryas, could contemplate in the stones of Venus, the sign of the origin, and behold that such a symbol of the origin, revealing the primordial instance of the origin, also reveals the presence of She, the Lady of Origin... Revelation of the Vril.

And just as the Siddha, on his entry into this world through the gate of Venus, assumes the aspect of a lizard-man, so his eternal companion in the Venusian Luciferian realm is the female Serpent!

Thus the symbol of origin is the symbol of the Serpent from the noological point of view, and the stone of Venus, the lithic instrument that allowed its contemplation, was guarded by the sisters of the ophidian Gorgons.