

Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution — You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Symbolic serpent with its tail in its mouth For other uses, see Ouroboros (disambiguation). An ouroboros in a 1478 drawing in an alchemical tract[1] The ouroboros or uroboros (/joara'boras/;[2] /joara'boras/[3]) is an ancient symbol depicting a snake or dragon[4] eating its own tail. The ouroboros entered Western tradition via ancient Egyptian iconography and the Greek magical tradition. It was adopted as a symbol in Gnosticism and, most notably, in alchemy. Some snakes, such as rat snakes, have been known to consume themselves.[5] Theorem 2010 and the Greek magical tradition. It was adopted as a symbol in Gnosticism and Hermeticism and Hermeticism and Hermeticism and Hermeticism and Hermeticism and Hermeticism and Hermeticism. term derives from Ancient Greek oùpoßópoç,[6] from oùpá oura 'tail' plus -ßopóç -boros '-eating'.[7][8] The ouroboros is often interpreted as a symbol for eternal cyclic renewal or a cycle of life, death and rebirth; the snake's skin-sloughing symbolises the transmigration of souls. The snake biting its own tail is a fertility symbol in some religions: the tail is a phallic symbol and the mouth is a yonic or womb-like symbol.[9] First known representation of the ouroboros, on one of the shrines enclosing the sarcophagus of Tutankhamun One of the shrines enclosing the sarcophagus of Tutankhamun, in the 14th century BCE. The text concerns the actions of Ra and his union with Osiris in the underworld. The ouroboros is depicted twice on the figure: holding their tails in their mouths, one encircling the head and upper chest, the other surrounding the feet of a large figure, which may represent the unified Ra-Osiris (Osiris born again as Ra). Both serpents are manifestations of the deity Mehen, who in other funerary texts protects Ra in his underworld journey. The whole divine figure represents the beginning and the end of time.[10] The ouroboros appears elsewhere in Egyptian sources, where, like many Egyptian serpent deities, it represents the formless disorder that surrounds the orderly world and is involved in that world's periodic renewal.[11] The symbol persisted from Egyptian into Roman times, when it frequently appeared on magical emblems.[12] The 4th-century CE Latin commentator Servius was aware of the Egyptian use of the symbol, noting that the image of a snake biting its tail represents the cyclical nature of the year.[13] Early alchemical ouroboros illustration with the words εν το παν ("The All is One") from the words [14] The Gnostic Pistis Sophia (c. 400 CE) describes the ouroboros as a twelve-part dragon surrounding the world with its tail in its mouth.[15] The famous ouroboros drawing from the early alchemical text, The Chrysopoeia of Cleopatra (Κλεοπάτρας χρυσοποιία), probably originally dating to the 3rd century Alexandria, but first known in a 10th-century copy, encloses the words hen to pan (εν τό παν), "the all is one". Its black and white halves may perhaps represent a Gnostic duality of existence, analogous to the Taoist yin and yang symbol.[16] The chrysopoeia ouroboros of Cleopatra the Alchemist is one of the oldest images of the output of existence and other images of the other im needed] A 15th-century alchemical manuscript, The Aurora Consurgens, features the ouroboros, where it is used among symbols of the sun, moon, and mercury.[17] A highly stylised ouroboros from The Book of Kells, an illuminated Gospel Book (c. 800 CE) Engraving of a wyvern-type ouroboros by Lucas Jennis, in the 1625 alchemical tract De Lapide Philosophico. The figure serves as a symbol for mercury.[18] An engraving of a woman holding an ouroboros in the center of the shield (1621) Seal of the Theosophical Society, founded 1875 Flag of the short-lived Italian Regency of Carnaro at Fiume, bearing the snake Ouroborus In Norse mythology, the ouroboros appears as the serpent Jörmungandr, one of the three children of Loki and Angrboda, which grew so large that it could encircle the world and grasp its tail in its teeth. In the legends of Ragnar Lodbrok, such as Ragnarssona þáttr, the Geatish king Herraud gives a small lindworm as a gift to his daughter Þóra Town-Hart after which it grows into a large serpent which encircles the girl's bower and bites itself in the tail. The serpent is slain by Ragnar Lodbrok who marries Þóra. Ragnar later has a son with another woman named Kráka and this son is born with the image of a white snake in one eye. This snake encircled the iris and bit itself in the tail, and the son was named Sigurd Snake-in-the-Eye.[19] It is a common belief among indigenous people of the tropical lowlands of South America that waters at the edge of the world-disc are encircled by a snake, often an anaconda, biting its own tail.[20] The ouroboros has certain features in common with the Biblical Leviathan. According to the Zohar, the Leviathan is a singular creature with no mate, "its tail is placed in its mouth", while Rashi on Baba Batra 74b describes it as "twisting around and encompassing the entire world". The identification appears to go back as far as the poems of Kalir in the 6th-7th centuries. [citation needed] In the Aitareya Brahmana, a Vedic text of the early 1st millennium BCE, the nature of the Vedic rituals is compared to "a snake biting its own tail."[21] Ouroboros symbolism has been used to describe the Kundalini.[22] According to the medieval Yoga-kundalini Upanishad: "The divine power, Kundalini, shines like the stem of a young lotus; like a snake, coiled round upon herself she holds her tail in her mouth and lies resting half asleep as the base of the body" (1.82).[23] Storl (2004) also refers to the ouroboros image in reference to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung as the base of the body" (1.82).[23] Storl (2004) also refers to the ouroboros image in reference to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung as the base of the body" (1.82).[23] Storl (2004) also refers to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung as the base of the body" (1.82).[23] Storl (2004) also refers to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung as the base of the body" (1.82).[23] Storl (2004) also refers to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung as the base of the b relationship of the ouroboros to alchemy: Carl Jung, Collected Works, Vol. 14 para. 513. The alchemists, who in their own way knew more about the nature of the individuation process than we moderns do, expressed this paradox through the symbol of the Ouroboros, the snake that eats its own tail. The Ouroboros has been said to have a meaning of infinity or wholeness. In the age-old image of the Ouroboros lies the thought of devouring oneself and turning oneself into a circulatory process, for it was clear to the more astute alchemists that the prima materia of the art was man himself. The Ouroboros is a dramatic symbol for the integration and assimilation of the opposite, i.e. of the shadow. This 'feedback' process is at the same time a symbol of immortality since it is said of the Ouroboros that he slays himself and brings himself. He symbolizes the One, who proceeds from the clash of opposites, and he, therefore, constitutes the secret of the prima materia which ... unquestionably stems from man's unconscious. The Jungian psychologist Erich Neumann writes of it as a representation of the pre-ego "dawn state", depicting the undifferentiated infancy experience of both humankind and the individual child. [25] The ouroboros, Kekulé's inspiration for the structure of benzene Kekulé's proposal for the structure of benzene (1872) The German organic chemist August Kekulé described the eureka moment when he realised the structure of benzene, after he saw a vision of Ouroboros: [26] I was sitting, writing at my text-book; but the work did not progress; my thoughts were elsewhere. I turned my chair to the fire and dozed. Again the atoms were gamboling before my eyes. This time the smaller groups kept modestly in the background. My mental eye, rendered more acute by the repeated visions of the kind, could now distinguish larger structures of manifold conformation: long rows, sometimes more closely fitted together; all twining and twisting in snake-like motion. But look! What was that? One of the snakes had seized hold of its own tail, and the form whirled mockingly before my eyes. As if by a flash of lightning I awoke; and this time also I spent the rest of the night in working out the consequences of the hypothesis. Martin Rees used the ouroboros to illustrate the various scales of the universe, ranging from 10-20 cm (subatomic) at the tail, up to 1025 cm (supragalactic) at the head.[27] Rees stressed "the intimate links between the microworld and the cosmos, symbolised by the ouraborus", as
tail and head meet to complete the circle.[28] W. Ross Ashby applied ideas from biology to his own work as a psychiatrist in "Design for a Brain" (1952): that living things maintain essential variables of the body within critical limits with the brain as a regulator of the necessary feedback loops. Parmar contextualises his practices as an artist in applying the cybernetic Ouroboros principle to musical improvisation. [29] Hence the snake eating its tail is an accepted image or metaphor in the autopoietic calculus for self-reference. [30] or self-indication, the logical processual notation for analysing and explaining self-producing autonomous systems and "the riddle of the living", developed by Francisco Varela. Reichel describes this as: an abstract concept of a system whose structure is maintained through the self-production of and through that structure. In the words of Kauffman, is "the ancient mythological symbol of the worm ouroboros embedded in a mathematical, non-numerical calculus".[31][32] The calculus derives from the confluence of the cybernetic logic of feedback, the sub-disciplines of autopoiesis developed by Varela and Humberto Maturana, and calculus of indications of George Spencer Brown. In another related biological application: It is remarkable, that Rosen's insight, that metabolism is just a mapping ..., which may be too cursory for a biologist, turns out to show us the way to construct recursively, by a limiting process, solutions of the self-referential Ouroborus equation f(f) = f, for an unknown function f, a way that mathematicians had not imagined before Rosen.[33][34] Secondorder cybernetics, or the cybernetics of cybernetics, applies the principle of self-referentiality, or the participation of the observer in the observer valued imparities".[36] The genus of the armadillo girdled lizard, Ouroborus cataphractus, takes its name from the animal's defensive posture: curling into a ball and holding its own tail in its mouth.[37] Pescadilla are often presented biting their tails. A medium-sized European hake, known in Spanish it receives the name of pescadilla de rosca ("torus hake").[38] Both expressions Uma pescadinha de rabo na boca "tail-in mouth little hake" and La pescadilla que se muerde la cola, "the hake that bites its tail", are proverbial Portuguese and Spanish expressions for circular reasoning and vicious circles.[39] The Kobe, Japan-based Dragon Gate Pro-Wrestling promotion used a stylised ouroboros as their logo for the first 20 years of the company's existence. The logo is a silhouetted dragon twisted into the shape of an infinity symbol, devouring its own tail. In 2019, the promotion dropped the infinity dragon logo in favour of a shield logo. A variation of the Ouroboros motif is an important symbol in the fantasy novel The Neverending Story by Michael Ende: featuring two snakes, one black and one white, biting the other's tail, this symbol represents the powerful AURYN and the infinite nature of the story. The symbol is also featured prominently on the cover of both the fictional book and the novel. ouroboros eating its own tail, the novel ends as it begins. The main villain has a ring in the form of Ouroboros. In Mexican Gothic the symbol is used throughout the story, portraying the immortality of the home and the family, as well as the persistence of outdated ideologies.[40] In The Wheel of Time and its 2021 television adaption, the Aes Sedai wear a "Great Serpent" ring, described as a snake consuming its own tail.[41] In the science fiction short story "All You Zombies" (1958) by American writer Robert A. Heinlein, the character Jane wears an Ouroboros, the world snake".[42] The short story later inspired the movie Predestination (2014). In the SCP Foundation universe, the proposal tale "The Ouroboros Cycle" [43] spans the story of the SCP Foundation from its creation to its ending. In the A Discovery of Witches novels and television adaptation, the crest of the de Clermont family is an ouroboros. The symbol plays a significant role in the alchemical plot of the story. In The Witcher, the snake biting its own tail" is a recurring theme. The Ouroboros is the adopted symbol of the End Times-obsessed Millennium Group in the TV series Millennium Group in the TV series Millennium. [44] It also briefly appears when Dana Scully gets a tattoo of it in The X-Files Season 4 episode "Never Again" (1997). [45] "Ouroboros" is an episode of the British science fiction sitcom Red Dwarf, in which Dave Lister learns that he is his own father through time travel.[46] In Season 1 (2012) of Ninjago titled "Ninjago titled "Ninjago titled" Ninjago titled "Ninjago. Once a massive Serpentine city, Ouroboros was buried beneath the Sea of Sand after the Serpentine War. The city was key to Pythor and the Serpentine's efforts to awaken the Great Devourer, which had been imprisoned beneath the city. significant damage to the city. Despite the destruction, the Serpentine continued to use the city as a temporary base before abandoning it to journey to the tomb of the Stone Army. In Hemlock Grove (2013-2015), the ouroboros plays an important part throughout the series. In Season 3 (2014), Ninjago: Rebooted, during the Nindroid crisis, Pythor once again used Ouroboros as a base of operations. Here, he led an army of Nindroids and launched a giant rocket into space in search of the coberpunk Netflix series Altered Carbon, the protagonist Takeshi Kovacs gets an ouroboros tattoo in shape of an infinity symbol and it features in the show's title sequence, tying in to the themes of rebirth and the twisting of the natural cycle of life and death.[47] In the season 2 premiere of the television series Loki, a character named Ouroboros (played by Ke Huy Quan) is introduced. He is an employee of the Time Variance Authority. In the fourth episode, he also references a snake biting its own tail.[48] In the anime Fullmetal Alchemist: Brotherhood, members of the homunculi race are identified by having the symbol carved/tattooed/branded/marked on them.[49] The Abiranariba in The Dark Crystal: Age of Resistance is based on the ouroboros. Splatoon 3 has a serpent-like Salmonid creature named after it, the Horrorboros.[50] Ace Combat 3: Electrosphere's main antagonist group is a terrorist organization called Ouroboros, whose intention is to cripple Strangereal's megacorporations, whose intention is to cripple Strangereal's megacorporations in the continent of Usea. The Legend of Heroes: Trails features the enigmatic Society of Ouroboros, whose intention is to cripple Strangereal's megacorporations in the series. In Xenoblade Chronicles 3, the player's party wields a power named after Ouroboros, which is subversively used to oppose the world's cycle of death and rebirth, rather than representing it. In The Witcher 3: Wild Hunt, an ouroboros is the logo of Elder Scrolls of death and rebirth, rather than representing it. In The Witcher 3: Wild Hunt, an ouroboros is the logo of Elder Scrolls of death and rebirth. Online, with a lion, a dragon, and an eagle that represent the three main factions of the game. In Inscryption, Ouroboros is a playable card that has the ability to return to the player's hand as a stronger version of itself after it has been killed. In King Woman's album Celestial Blues (2021), Ourobouros is alluded to in the song "Golgotha": "The snake eats its tail, we return again to this hell".[51] Ouroboros, Canberra Ouroboros, a large public sculpture by Australian artist Lindy Lee at the National Gallery of Australia forecourt.[52] Members of the public are free to enter its 4 m "mouth".[53] Amphisbaena Cyclic model Dragon (M. C. Escher) Endless knot Ensō Eternal return (Eliade) Eternalism (philosophy of time) Historic recurrence Hoop snake Infinite loop Kulshedra Möbius strip Quine (computing) Self-fulfilling prophecy Self-licking ice cream cone Self-reference Social cycle theory Strange loop Three hares Valknut The Worm Ouroboros ^ Theodoros Pelecanos's manuscript of an alchemical tract attributed to Synesius, in Codex Parisinus graecus 2327 in the Bibliothèque Nationale, France, mentioned s.v. 'alchemy', The Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Diction Alchimie des Philosophes | The Ouroboros". Academic Commons. Willamette University. ^
Mattison, Chris (2007). The New Encyclopedia of Snakes. Princeton, N.J.: Princeton University Press. p. 105. ISBN 978-0-691-13295-2. ^ Liddell & Scott (1940), ovp6 ^ Liddell & Scott (1940), ovp6 / Liddell & Scott (1940), ovp6 / Liddell & Scott (1940), Bop6 ^ Arien Mack (1999) Humans and Other Animals. Ohio State University Press. p. 359. ^ Hornung, Erik. The Ancient Egyptian Books of the Afterlife. Cornell University Press, 1999. pp. 38, 77-78 ^ Hornung, Erik (1982). Conceptions of God in Egypt: The One and the Many. Cornell University Press. pp. 163-64. ^ Hornung 2002, p. 58. ^ Servius, note to Aeneid 5.85. "according to the Egyptians, before the invention of the alphabet the year was symbolized by a picture, a serpent biting its own tail because it recurs on itself" (annus secundum Aegyptios indicabatur ante inventas litterary Commentary on Martianus Capella's De Nuptiis Philologiae et Mercurii Book 1 (University of California Press, 1986), p. 159. ^ Origen, Contra Celsum 6.25. ^ Hornung 2002, p. 76. ^ Eliade, Mircea (1976). Occultism, Witchcraft, and Cultural Fashions. Chicago and London: U of Chicago Press. pp. 55, 93–113. ^ Bekhrad, Joobin. "The ancient symbol that spanned millennia". BBC. Retrieved 24 July 2021. ^ Lambsprinck: De Lapide Philosophico. E Germanico versu Latine redditus, per Nicolaum Barnaudum Delphinatem Sumptibus LUCAE JENNISSI, Frankfurt 1625, p. 17. ^ Jurich, Marilyn (1998). Scheherazade's Sisters: Trickster Heroines and Their Stories in World Literature. Greenwood Publishing Group ISBN 978-0-313-29724-3. ^ Roe, Peter (1986), The Cosmic Zygote, Rutgers University Press ^ Witzel, M., "The Development of the Vedic Canon and its Schools: The Social and Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social and Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social and Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social and Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and its Schools: The Social And Political Milieu" in Witzel, M., "The Development of the Vedic Canon and the Ved Cambridge: Harvard University Press. p. 325 footnote 346 ^ Henneberg, Maciej; Saniotis, Arthur (24 March 2016). The Dynamic Human. Bentham Science Publishers. p. 137. ISBN 978-1-68108-235-6. ^ Mahony, William K. (1 January 1998). The Artful Universe: An Introduction to the Vedic Religious Imagination. SUNY Press. p. 191. ISBN 978-0-7914-3579-3. ^ "When Shakti is united with Shiva, she is a radiant, gentle goddess; but when she is separated from him, she turns into a terrible, destructive fury. She is the endless Ouroboros, the dragon biting its own tail, symbolizing the cycle of samsara." Storl, Wolf-Dieter (2004). Shiva: The Wild God of Power and Ecstasy. Inner Traditions / Bear & Co. p. 219. ISBN 978-1-59477-780-6. ^ Neumann, Erich. (1995). The Origins and History of Consciousness. Bollington series XLII: Princeton University Press. Originally published in German in 1949. ^ Read, John (1957). From Alchemy to Chemistry. Courier Corporation. pp. 179-180. ISBN 978-0-486-28690-7. {{cite book}}: ISBN / Date incompatibility (help) ^ M Rees Just Six Numbers (London 1999) pp. 7-8 ^ M Rees Just Six Numbers (London 1999) p. 161 ^ Parmar, Robin. "No Input Software: Cybernetics, Improvisation, and the Machinic Phylum." ISSTA 2011 (2014). He further discusses the cybernetics in elementary actions (like picking up a drum stick), the evolution of cybernetic science from Norbert Wiener to Gordon Pask, Heinz von Foerster, and Autopoiesis, and in related fields such as Autocatalysis, the philosophical system of Gilles Deleuze and Félix Guattari, and Manuel DeLanda. Varela, Francisco J. "A Calculus for Self-reference." International Journal of General Systems 2 (1975): 5-24. Kauffman subreference: Kauffman L. H. 2002. Laws of form and form dynamics. Cybernetics & Human Knowing 9(2): 49-63, pp. 57-58. Reichel, André (2011). "Snakes all the Way Down: Varela's Calculus for Self-Reference and the Praxis of Paradis" (PDF). Systems Research and Behavioral Science. 28 (6): 646-662. doi:10.1002/sres.1105. S2CID 16051196. Gutiérrez, Claudio, Sebastián Jaramillo, and Jorge Soto-Andrade. "Some Thoughts on A. H. Louie's More Than Life Itself: A Reflection on Formal Systems and Biology." Axiomathes 21, no. 3 (2011): 439-454, p. 448. ^ Soto-Andrade, Jorge, Sebastia Jaramillo, Claudio Gutierrez, and Juan-Carlos Letelier. "Ouroboros Avatars: A Mathematical Exploration of Self-reference and Metabolic Closure". "One of the most important characteristics observed in metabolic networks is that they produce themselves. This intuition, already advanced by the theories of Autopoiesis and (M,R)-systems, can be mathematically framed in a weird-looking equation, full of implications and potentialities: f(f) = f. This equation (here referred to as Ouroboros equation), arises in apparently dissimilar contexts, like Robert Rosen's synthetic view of metabolism, hyper set theory and, importantly, untyped lambda calculus. ... We envision that the ideas behind this equation, a unique kind of mathematical concept, initially found in biology, would play an important role in the development of a true systemic theoretical biology." MIT Press online. ^ Müller, K. H. Second-order Science: The Revolution of Scientific Structures. Complexity, design, society. Edition Echoraum, 2016. ^ Scott, Bernard. "The Cybernetics of Systems of Belief". Kybernetes: The International Journal of Systems & Cybernetics 29, nos. 7-8 (2000): 995 998. ^ Stanley, Edward L.; Bauer, Aaron M.; Jackman, Todd R.; Branch, William R.; Mouton, P. Le Fras N. (2011). "Between a rock and a hard polytomy: Rapid radiation in the rupicolous girdled lizards (Squamata: Cordylidae)". Molecular Phylogenetics and Evolution 58 (1): 53–70. (Ouroborus cataphractus, new combination). ^ Spínola Bruzón Carlos. "Pescadilla; entre pijota v pescada.- Grupo Gastronómico Gaditano". grupogastronomicogaditano.com (in European Spanish). Grupo Gastronómico Gaditano. Retrieved 28 October 2021. La pescadilla se fríe en forma de rosca, de modo que la cola esté cogida por los dientes del pez. "pescadilla". Diccionario de la lengua española (in Spanish) (24th ed.). RAE-ASALE. 2014. Retrieved 28 October 2021. ^ "LitCharts". LitCharts". LitCharts. Retrieved 23 August 2024. ^ Jacobs, Mira. "The Wheel of Time Star Hints at What to Look For in Aes Sedai Rings". Comic Book Resources. ^ Gomel, Elena (2010). Postmodern Science Fiction and Temporal Imagination. Bloomsbury Publishing. p. 55. ^ "The Ouroboros Cycle Proposal". Retrieved 19 December 2023. ^ Black, A. J. (2020). Myth-Building in Modern Media The Role of the Mytharc in Imagined Worlds. McFarland. p. 9. ^ "Ouroboros". Red Dwarf: The Official Site. Grant Naylor Productions Retrieved 10 October 2022. ^ "Why Takeshi's Tattoo In Altered Carbon Means More Than You Think". Looper. ^ Owens, Lucy. "Loki Season 2: There's A Secret Meaning Behind A Fan Favorite Character's Name". Game Rant. ^ Kemner, Louis; Aravind, Ajay; Turner, Lauren (5 October 2019). "The Symbols & Logos In Fullmetal Alchemist: Brotherhood, Explained". CBR. Retrieved 27 March 2024. ^ "Splatoon 3: Big Run's King Salmonid Continue a Clever Boss Pattern". Game Rant. ^ "King Woman - Golgotha Lyrics". Metal Kingdom. Retrieved 16 March 2025. ^ Jefferson, Dee (23 October 2024). "National Gallery of Australia's \$14m behemoth artwork unveiled - and it's a showstopper' TheGuardian.com. ^ Lottie Twyford. "Thirteen tonne \$14 million Ouroboros sculpture unveiled at National Gallery of Australia". Australian Broadcasting Corporation. Bayley, Harold S (1909). New Light on the Renaissance. Kessinger. Reference pages hosted by the University of Pennsylvania { cite book}: CS1 maint: postscript (link) Hornung, Erik (2002). The Secret Lore of Egypt: Its Impact on the West. Cornell University Press. Liddell, Henry George; Scott, Robert (1940). A Greek-English Lexicon. Oxford: Clarendon Press - via perseus.tufts.edu. Wikimedia Commons has media related to Ouroboros. BBC Culture - The ancient symbol that spanned millennia Retrieved from " If the origin of the ouroboros is a mystery, what it represents is even more of an enigma. "What it originally symbolized is pretty much a matter of educated reconstructions — we don't know for sure," Martin says. "Yet what it is taken to symbolize now ranges all over the place, from ideas of eternity to regeneration and destruction and even recycling." speculate the ouroboros may have begun as a symbol for the Egyptian sun god, Ra. "This complex of myths was extremely important as it connected with further beliefs about the nature of time and fall of the Nile, and life after death," he says. But there are also theories that ouroboros is tied to other Egyptian
gods, like the sky goddess, Nut. "In some pictures, where she is arched over almost into a circle and shown giving birth to the sun in the East and then consuming it at day's end, looks a bit like the ouroboros circling around the earth or around figures of divinities, in other depictions," Martin says. "But the texts in Egyptian never explicitly say what is going on with this self-consuming snake." The ancient ouroboros symbol, a snake or a dragon eating its own tail, was adopted by alchemists as the symbol of the interconnected and interchangeable nature of the universe. Wikimedia Commons (CC By-SA 4.0) In the Western world, the ouroboros picked up popularity around the late Middle Ages and the Renaissance thanks to two particular traditions, Martin says: alchemy and emblems. "The first was a body of semi-scientific lore and practices aimed at turning lower substances (like lead) into higher (like gold)," he says. "Alchemists adopted the ouroboros as the symbol of the nature of the universe. One of their dogmas was 'one is all'; in other words, all of nature is interconnected and interchangeable. So the wrap-around endless snake seemed fitting." Martin says that much of the ideas in alchemy leaned on semi-mystical interpretations of Plato's philosophy while Renaissance scholars also pulled from the school of Neoplatonic thought. "One of them, Marsilio Ficino of Florence, in the 15th century refers to the Egyptian ouroboros as a symbol for the nature of time itself," Martin says. "Pumping up the ouroboros boom, a few decades before Ficino's birth, an Italian traveler discovered in a Greek island monastery a manuscript about Egyptian hieroglyphs that was a distant copy of a treatise written in Greek by an author called Horapollo, who lived in the 5th century C.E. in Egypt. The manuscript was brought back to Florence (where it still remains). Horapollo claims that the ouroboros was one of these pictures in the Egyptian writing system, and that it meant 'world.'" Symbolism played a major role in the Renaissance and Martin says people "devoured so-called 'emblem' books that had just such tidbits of knowledge (and Aesop's fables and all kinds of other lore) printed alongside woodcuts of the objects or symbols being interpreted." Through these books, a much wider audience came to discover the ouroboros image and centuries later, psychologists like C.G. Jung ended up discussing the ouroboros as "some sort of deep archetype in human consciousness," Martin says. "But many of these meanings were just arbitrarily layered on through those years of earlier reception of an enigmatic autophagous ('self-eating') snake." Although the symbol itself remains a mystery in so many ways, the ouroboros is still a modern star, even outside the tattoo parlor. "The ouroboros is big nowadays,' Martin says. "Cryptographers have named a brand of eternally-secure 'blockchain' protocols after it and it's the title of an award-winning play by Tom Jacobson from 2008." And as for its popularity among the tattoo community? Oakland ink artist and owner of OTattoo Studio, Sirimontra (aka @avantgarde.ink on Instagram), says she understands the fascination. "It's a frequent image that many have a connection with," she says via email. "A symbol of renewal and rebirth much like moths or Phoenix. I decided instead of giving my studio name, it would be a circle, to represent the cycle of life and faith in its process, there is nothing to rise above if nothing to rise against. It is a world of chaos that need all of its ever-changing personalities to make up the physical experience." HowStuffWorks may earn a small commission from affiliate links in this article. Origin of Ouroboros1First recorded in 1920-25; from Greek ourobóros (drákōn) "tail-devouring (snake)," from our(á) "tail" + -o- (def.) + -bóros (noun derivative of bibroskein "to devour"); dragon (def.)Examples have not been reviewed. A well-deserved Oscar followed, along with a supporting role in Disney's "American Born Chinese" adaptation, as the MCU's Ouroboros in "Loki," in which his smart-mouthed, tech-savvy character Ouroboros is "a variant of Data from 'The Goonies,'" according to his interview with Gold Derby. And as their fervor grows, so too does his confidence, an ouroboros of mutual reinforcement, a serpent devouring its own tail. Yet most academy members would likely not want classic rock perpetually refashioned with AI for an endless nostalgia ouroboros. Whatever she does seems to provoke a disproportionate response, caught in a cultural ouroboros of royal drama, racial politics and celebrity gossip.ournoursBrowse#aabbccddeeffgghhiijjkkllmmnnooppqqrrssttuuvvwwxxyyzzAboutCareersContact usCookies, terms, & privacyHelpFollow usGet the Word of the Day every day! © 2025 Dictionary.com, LLC The Ouroboros symbol is an ancient symbol that holds deep meaning and has captivated cultures around the world for centuries. With its origins shrouded in mystery, this symbol has appeared in various mythologies and traditions, serving as a powerful representation of the cyclical nature of life, death, and rebirth. Derived from the Greek words "oura" meaning "tail" and "boros" meaning "devouring," the Ouroboros symbol depicts a serpent or dragon biting its own tail, forming a circle. This imagery encapsulates the eternal cycle of creation and destruction, reflecting the unity of opposites and the interconnectedness of all things. The symbol's presence can be traced back to ancient civilizations including Egypt, China, and Mesopotamia. In ancient Egypt, it was associated with funerary rituals, representing the journey of the soul through life, death, and the afterlife. In ancient Greece, it symbolized the celestial movements and the infinite cycles of nature. In Norse mythology, the Ouroboros took the form of the World Serpent, representing transformation and renewal. Over time, the Ouroboros symbol has taken on various interpretations, adapting to different cultural contexts and belief systems. In alchemy, it embodies the union of opposites and the pursuit of spiritual and material perfection. Psychologist Carl Jung saw it as a symbol of self-reflection and self-transcendence, reflecting the continuous process of individuation and personal growth. Today, the Ouroboros symbol continues to inspire contemplation and intrigue, inviting us to reflect on the profound mysteries of existence and our place within the cosmic order. Its enduring significance serves as a reminder of the timeless wisdom and universal truths that transcend cultures and generations. Ouroboros Symbol in Ancient Egypt, the Ouroboros symbol played a significant role in funerary rituals and beliefs, representing the cyclic nature of life, death, and rebirth. This ancient symbol appeared on various mediums such as tombs, sarcophagi, funeral papyri, rings, petroglyphs, and pottery, showcasing its prominence in Egyptian culture. Ancient Egyptians had a profound understanding of the cyclic nature of time and saw the Ouroboros symbol's circular shape, with a serpent or dragon devouring its own tail, emphasized the eternal and interconnected nature of existence. The Ouroboros symbol can be found in a funerary text known as the Enigmatic Book of the Netherworld. In this sacred text, the Ouroboros serves as a powerful visual symbol that signifies the transition from day to night and from life to death. It represents the unified Solar-Osiris, combining elements of the sun deity and the god of the afterlife. Example of Ouroboros serves as a powerful visual symbol that signifies the transition from day to night and from life to death. It represents the unified Solar-Osiris, combining elements of the sun deity and the god of the afterlife. Symbol in the Enigmatic Book of the Netherworld: Symbols Meanings Ouroboros Representation, and interconnectedness Osiris Deity associated with the afterlife, resurrection, and regeneration Ancient Egyptians firmly believed in the existence of an afterlife and sought to ensure a successful transition for the deceased. The Ouroboros symbol, with its emphasis on cyclic nature and the eternal interconnectedness of life and death, played a crucial role in their funerary practices. It served as a reminder of the continuous cycles of existence and the promise of rebirth. Ouroboros Symbol in Ancient Greece In ancient Greece, the Ouroboros symbol was closely tied to the concept of the cyclic nature of celestial movements. Inspired by Egyptian mythologies, the Greeks observed the celestial bodies and their patterns across the sky, leading them to associate the Ouroboros with the perpetual renewal of the heavens. They believed that the stars, in their constant motion, appeared to devour themselves on one horizon and be reborn on the other. The Ouroboros symbolizes the infinite cycle of nature, representing the interconnectedness of all things. It encapsulates the idea of regeneration, as natural processes repeat in a cyclical fashion. Just as the celestial movements in the sky seemingly devour and renew themselves, so too does life on Earth go through stages of growth, decay, and rebirth. Ancient Greeks integrated the Ouroboros symbol into their artistic and philosophical expressions. It served as a reminder that everything is interconnected and part of a larger cosmic order. This understanding influenced various symbol into their artistic and philosophical expressions. It served as a reminder that everything is interconnected and part of a larger cosmic order. aspects of Greek culture, including religious beliefs, philosophical concepts, and artistic representations. Ouroboros Symbol in Norse Mythology, the Ouroboros Symbol in Norse Mythology, the Ouroboros Symbol in Norse Mythology In Norse Mytho its own tail. Jörmungandr's presence represents the idea of transformation and change, symbolizing the cyclical nature of existence. According to Norse myth, Jörmungandr's release of its grip on its own tail signals the
onset of Ragnarök, the apocalyptic battle that marks the end of the world. This event holds the potential for renewal and the beginning of a new cosmic cycle. The Ouroboros symbol's association with Jörmungandr underscores the interconnectedness of creation, destruction, and rebirth in Norse mythology. It serves as a reminder of the transformative power that exists within the natural order of the universe. The Monstrous serpent encircling the world Representation of interconnectedness and continuity Swallowing its own tail Symbol of cyclical nature, transformation, and change Release during Ragnarök Signifies the end of the world and the potential for renewal Ouroboros Symbol in Alchemy and Modern Interpretations The Ouroboros symbol has had significant importance in the realm of alchemy, where it holds deep spiritual meaning and represents the union of opposites. In alchemical traditions, it is seen as a powerful symbol of the search for spiritual meaning the cyclical traditions, it is seen as a powerful symbol of the search for spiritual meaning the cyclical traditions. nature of life, death, and rebirth. In modern times, the Ouroboros has been interpreted in various spiritual and psychological contexts. One notable figure who delved into the symbolism of the Ouroboros was Carl Jung, a renowned psychiatrist and founder of analytical psychology. Jung considered the Ouroboros has been interpreted in various spiritual and psychological contexts. self-reflection and self-transcendence. For Jung, the Ouroboros symbolizes the process of individuation, the journey towards wholeness and integration of the self. It serves as a reminder that true transformation and growth require embracing and exploring the depths of one's own psyche. By embracing both light and shadow aspects, individuals can achieve a sense of balance and harmony. The Ouroboros continues to captivate and inspire people to contemplate on the nature of existence and the interconnectedness of all things. Whether through alchemy, psychology, or personal reflection, the Ouroboros symbol remains a potent reminder of the eternal cycles of life and the ongoing quest for spiritual understanding and personal growth. A: The Ouroboros symbol is an ancient symbol has been found in various mythologies and cultures around the world. A: The Ouroboros symbol holds different meanings in different traditions. It signifies time, the cosmos, death and rebirth, unity with nature, and the end. It represents the infinite cycles of life, transformation, and the interconnectedness of all things. A: The Ouroboros symbol likely originated in ancient Egypt, China, or Mesopotamia. It has been found in mythologies and cultures around the world, including Greek, Roman, Hindu, Siberian, Norse, African, and South American. A: In ancient Egypt, the Ouroboros symbol was associated with funerary rituals and beliefs. It appeared on tombs, sarcophagi, funeral papyri, rings, petroglyphs, and pottery. Ancient Egyptians believed in the cyclic nature of time and used the Ouroboros to represent the divine cycles of life, death, and rebirth. A: In ancient Greece, the Ouroboros symbol was associated with the cyclic nature of celestial movements. The Greeks adapted the image of the coiled serpent from Egyptian mythologies. They believed that the movement of the stars across the sky made it appear as if the heavens devoured themselves on one horizon and renewed themselves on the other. A: In Norse mythology, the Ouroboros symbol is represented by the World Serpent, Jörmungandr was a monstrous serpent that encircled the world and swallowed its own tail. It symbolized transformation and change. According to the myth, Jörmungandr would release its grip during Ragnarök, the apocalyptic battle, signifying the end of the world and the possibility of renewal. A: In alchemy, the Ouroboros symbol represents the union of opposites and the interconnectedness of all things. In modern times, the symbol has been interpreted in various spiritual and psychological contexts, symbolizing self-reflection, self-transcendence, and contemplation on the nature of existence. You're probably familiar with the yin-yang symbol (AKA Tai Chi symbol), but have you heard about the ouroboros? Known as the oldest allegorical symbol in alchemy, the ouroboros depicts a serpent eating its own tail — but what does it mean? Read on to discover our complete guide on ouroboros? To truly understand the meaning of a word, it can be helpful to review multiple definitions as opposed to one. Below, you'll find the definition of ouroboros pulled from three trusted English dictionaries: Dictionary.com says the ouroboros is an ancient symbol of a serpent or dragon used to symbolize perpetuity. The Oxford English Dictionary defines Uroboros as a circular symbol depicting a snake or dragon, swallowing its tail as an emblem of wholeness or infinity. After reviewing the definitions listed above, we can conclude that the word ouroboros refers to a coveted symbol that features either a snake, serpent, or dragon consuming its own tail, thereby forming a circle. What Is the Origin of Ouroboros? Also known as the "paradoxical serpent," the ouroboros is the most ancient symbol of alchemy and represents the circular process of the alchemist's work. That said, where did it come from? Our word of the day derives from two ancient Greek terms: "oura" and "boros." In short, "oura" refers to tail while "boros" means eating. So, when we combine these two words, it results in the meaning "tail-devourer" or "tail eater." While ouroboros isn't attested in English until sometime around the these two words, it results in the meaning "tail-devourer" or "tail eater." While ouroboros isn't attested in English until sometime around the these two words, it results in the meaning "tail-devourer" or "tail eater." While ouroboros isn't attested in English until sometime around the these two words, it results in the meaning "tail-devourer" or "tail eater." While ouroboros isn't attested in English until sometime around the tail eater." birth and death. Although the history is a bit blurry, the earliest record of the ouroboros symbol comes from a religious text that was found in King Tut's (Tutankhamen) tomb in Ancient Egypt in the 13th century BC. The famous symbol appears in a passage about the origin of the sun god Ra through a union with the death god Osiris. In the 2nd century BCE, the ouroboros was adopted by Gnostic philosophers and symbolized the dual nature of existence, marked by life and death, light and divinity. Fast forward to the 20th century when psychotherapist Carl Jung viewed the ouroboros as a symbol of the human psyche. Jung claimed that the symbol represented the human ability to regenerate through self-reflection — just as a serpent sheds off old skin to become anew. What Does the ouroboros symbol is one of the oldest ancient Egyptian symbols in history, it's no surprise that it has a number of meanings that come from a number of different cultures. To the Ancient Romans, the ouroboros symbolized infinity. They also associated it with the god Saturn who controlled the cycles of each year. In Norse mythology, the serpent Jörmungandr encircles the world with its tail in its mouth (ouroboros). The ancient Aztecs portrayed their god — Quetzalcoatl — as a serpent biting his own tail, as seen in the ancient ruins such as the Pyramid of the Feathered Serpent. In Hinduism or Hindu mythology, the ouroboros, you might be interested in learning about other famous symbols. Here are some of the popular: Yin and Yang: a Chinese philosophical symbol that represents the interconnectedness of the world, particularly the natural world. Trinity — the father, the son, and the spirit. Peace Sign: the universal symbol that represents the Holy Trinity — the father, the son, and the spirit. Seeing Eye: a symbol that represents divine providence, whereby the eye of God watches over humanity. Pentagram: a symbol of the sun, rebirth, resurrection, and immortality. Labyrinth: a circular maze that was used as a symbol of power in ancient times. Ankh: a symbol that represents eternal life in Ancient Egypt. Eye of Horus: an ancient Egyptian symbol that represents strength, resilience, and rebirth. Bottom Line The ouroboros — or Uroboros — or Uroboros — or Uroboros — is an extremely coveted ancient symbol that represents strength, resilience, and rebirth. snake, or dragon eating its own tail. It grew in popularity around the late Middle Ages and the Renaissance with alchemists later adopting the ouroboros as the ultimate symbol of the word ouroboros. If you'd like to discover more interesting words and their definitions, head on over to our website where you'll also find helpful tips and useful grammar tools. Sources: Kevin Miller is a growth marketer with an extensive background in Search Engine Optimization, paid acquisition and email marketer with an extensive background in Search Engine Optimization. University, worked at Google and became infatuated with English Grammar and for years has been diving into the language, demystifying the do's and don'ts for all who share the same passion! He can be found online here. Share — copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt — remix, transform, and build upon the material for any purpose, even commercially. The licenser cannot revoke these freedoms as long as you follow the license, and indicate if changes were made . You must give appropriate credit , provide a link to the license terms. Attribution — You must give appropriate credit , provide a link to the license terms. the licensor endorses vou or vour use. ShareAlike — If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions — You may not apply legal terms or technological measures that legally restrict others from doing
anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. As one of the oldest mystical symbols in the world, the ouroboros has captured the attention of curious minds around the world, what could have possibly inspired the image? Though the symbol still retains some of its mystery, we now know the approximate origin of the ouroboros, and the thoughts that inspired it. What is the Ouroboros is an ancient symbol that depicts a serpent eating its own tail. The earliest record of the sun and was said to represent the travels of the sun disk. It is also thought to represent many other ideas and theories. Ouroboros is a symbol that can be found in the "Enigmatic Book of the young King Tut in the 14th century BC. The book mainly describes Ra and his partnership with Osiris in the underworld. The two serpents that appear in the text hold their tails in their mouths. It is possible that they are somehow also responsible for conveying the cyclic nature of life - with no clear beginning and no end. The word 'ouroboros' itself, however, comes from the Greeks. It is a combination of 'oura' which means tail, and 'bora' which means food. Combined, they roughly translate to 'tail eater.' The Many Uses of the Ouroboros The Ouroboros has been interpreted in a plethora of ways and has been used by countless cultures to represent the most difficult questions in life. There are also connections between the ouroboros and the universe itself, signifying the importance of the strange image. Gnosticism and the Ouroboros Gnosticism is a system of ancient religious ideas that deal with knowledge and the spirit-realm, so it's no shock that they took up interest in the ouroboros. One of their main beliefs is that salvation can only be found by overcoming ignorance, and the ouroboros is a step in the right direction. To the believers of Gnosticism, they cyclic nature of the serpent symbolizes the concept of eternity and the very essence of the world itself. Alchemy and the Ouroboros. One of the most famous is the Chrysopoeia of Cleopatra. The Chrysopoeia of Cleopatra is a famous alchemical text that was written by an Egyptian philosopher, author, and alchemist. The author's real name has been lost to history, but it is known that she is not the same person as Cleopatra VII - last ruler of the Ptolemaic Kingdom of Egypt. Chrysopoeia of Cleopatra VII - last ruler of the Ptolemaic Kingdom of Egypt. associated with it. The drawing depicts a serpent is half white and half black. Additionally, it surrounds text that translates to 'the all is one.' This is symbolic for the interconnectedness that is evident in life. This depiction also makes some wonder if it is somehow connected to the yin-yang symbol. The fact that the ouroboros was used in this text is not coincidental - nor is its relevance fleeting. In alchemy, a Chrysopoeia is a word that indicates that a base metal like gold. This concept is directly connected to the pursuit of the philosopher's stone - a substance associated with immortality and rejuvenation. The alchemist's main pursuit was liberation from the limitations of the human body - a concept that was embodied by the ouroboros. Sir Thomas Browne also had great interest in the symbol. He wrote a medical treatise entitled, "A Letter to a Friend." In it, he reflected on the tiring cycle of life and death and the connection of these principles to the ouroboros. The Theosophical Society was founded in New York City on November 17th, 1875. The group was founded in New York City on November 17th, 1875. Judge. It was founded to serve as "an unsectarian body of seekers after Truth, who endeavor to promote Brotherhood and strive to serve humanity." The society was known to take an alternative approach to spiritualism and studied many mystic and occult practices. Their seal featured the Ankh inside of the Star of David which was below a Swastika. These three symbols were themselves surrounded by an ouroboros. This powerful combination served to symbolize the search for truth and the struggle to understand the interconnectedness of the universe. The Ouroboros in Mythology The ouroboros is perhaps most intriguing in its many connections to mythology. It appears that the symbol is used throughout many cultures in ancient history who looked to the serpent figure as a way of explaining the vastness and interconnectedness of the universe. There are many legends that incorporate the ouroboros into their oral traditions - whether directly or figuratively. Jormungandr There are many different interpretations of the ouroboros in mythology, but one of the most obvious is the tale of Jormungandr from Norse mythology. Jormungandr was a serpent - also known as the Midgard Serpent - who grew to be so large and powerful that he was able to encircle the entirety of Midgard and grasp his tail between his teeth. This was thought to hold the world together. In fact prophecy tells that the world will only end when Jormungandr finally releases his tail, which will start the beginning of Ragnarok. Norse Mythology In addition to Jormungandr, Norse Mythology also gives us the story of a King who gave his daughter. encircles the girl's home. The King promises his daughter's hand in marriage to anyone who is able to kill the beast. Eventually, the feat is completed by Ragnar Lodbrok, who goes on to marry the princess. Later, Ragnar is known to have had a son by another woman. This son is born with the image of a white snake in his eye that is circled around the iris and is biting its own tail. The son was therefore named Sigurd Snake-in-the-Eye. Shiva There are often references to the strange symbol in Indian culture as well. These often come in the form of an animal halo that circled around something. This was most often the god Shiva - a fitting choice. Shiva was known to represent the duality in life, much like the ouroboros itself. Shiva is known to mirror the symbolism of the circle he often appears inside. They express death and rebirth, creation and destruction, and eternity in general. The Milky Way Connection It is often thought that the ouroboros was invented as a reference to the Milky Way Galaxy and the connection that it has to many of life's answers that we seek. There are many references in mythology to 'the serpent of light' that supposedly lived in the heavens. This serpent resembles the ouroboros and the location is an obvious reference to the galaxy. There are those who wonder if the connection of this symbol to space means that our ancestors were able to answer questions that still hold mystery for many today. Plato's Description of the First Being In his work, Timaeus, Plato refers to the ouroboros had no eyes because of its self-sufficiency. The ouroboros had no eyes because there was nothing to be seen. It had no ears because there was nothing outside itself to listen to. This creature was a self-eating and circular being. Despite of its self-eating nature, however, it had no organs that would allow it to digest for there was nothing that could come into its system that existed outside of itself. It also lacked the ability to breathe for similar reasons. The only one of the senses that this creature was given was the ability to move and writhe in it's circular nature that represented the essence of its being. This story is often referred to by those who reflect on the mysteries of the ouroboros in modern day. The Ouroboros in Science The structure of the compound benzene was supposedly discovered by a chemist named August Kekule when he was earnestly studying atom structure in an attempt to find an answer. Frustrated, he eventually took a nap by his fireplace. While dreaming, he explored the image of atoms working together and eventually appearing to move and writhe like snakes. ouroboros in atom form inspired Kekule to continue working out his equations until he was able to prove the form of the benzene. Symbolic serpent with its tail in its mouth For other uses, see Ouroboros (/joara'boras/[3]) is an ancient symbol depicting a snake or dragon[4] eating its own tail. The ouroboros entered Western tradition via ancient Egyptian iconography and the Greek magical tradition. It was adopted as a symbol in Gnosticism and Hermeticism and, most notably, in alchemy. Some snakes, such as rat snakes, have been known to consume themselves.[5] The term derives from Ancient Greek oupobooc, [6] from oupá oura 'tail' plus - Bopóc - boros '-eating'. [7][8] The ouroboros is often interpreted as a symbol for eternal cyclic renewal or a cycle of life, death and rebirth; the snake's skin-sloughing symbolises the transmigration of souls. The snake biting its own tail is a fertility symbol in some religions: the tail is a phallic symbol and the mouth is a yonic or womb-like symbol.[9] First known representation of the ouroboros, on one of the shrines enclosing the sarcophagus of Tutankhamun One of the shrines enclosing the sarcophagus of Tutankhamun, in the 14th century BCE. The text concerns the actions of Ra and his union with Osiris in the underworld. The ouroboros is depicted twice on the figure: holding their tails in their mouths, one encircling the head and upper chest, the other surrounding the feet of a large figure, which may represent the unified Ra-Osiris (Osiris born again as Ra). Both serpents are manifestations of the deity Mehen, who in other funerary texts protects Ra in his underworld journey. The whole divine figure represents the beginning and the end of time.[10] The ouroboros appears elsewhere in Egyptian sources, where, like many Egyptian sources, where in Egyptian sources are manifestations
of the deity Mehen. world and is involved in that world's periodic renewal.[11] The symbol persisted from Egyptian use of the Egyptian use of the Egyptian use of a snake biting its tail represents the cyclical nature of the year.[13] Early alchemical ouroboros illustration with the words εν το παν ("The All is One") from the work of Cleopatra the Alchemist in MS Marciana gr. Z. 299. (10th century) In Gnosticism, a serpent biting its tail symbolised eternity and the soul of the world.[14] The Gnostic Pistis Sophia (c. 400 CE) describes the ouroboros as a twelve-part dragon surrounding the world with its tail in its mouth.[15] The famous ouroboros drawing from the early alchemical text, The Chrysopoeia of Cleopatra (Κλεοπάτρας χρυσοποιία), probably originally dating to the 3rd century Alexandria, but first known in a 10th-century copy, encloses the words hen to

pan (εν τό παν), "the all is one". Its black and white halves may perhaps represent a Gnostic duality of existence, analogous to the Taoist yin and yang symbol.[16] The chrysopoeia ouroboros to be linked with the legendary opus of the alchemists, the philosopher's stone.[citation] needed] A 15th-century alchemical manuscript, The Aurora Consurgens, features the ouroboros, where it is used among symbols of the sun, moon, and mercury.[17] A highly stylised ouroboros by Lucas Jennis, in the 1625 alchemical tract De Lapide Philosophico. The figure serves as a symbol for mercury.[18] An engraving of a woman holding an ouroboros in the center of the shield (1621) Seal of the Theosophical Society, founded 1875 Flag of the short-lived Italian Regency of Carnaro at Fiume, bearing the snake Ouroborus In Norse mythology, the ouroboros appears as the serpent Jörmungandr, one of the three children of Loki and Angrboda, which grew so large that it could encircle the world and grasp its tail in its teeth. In the legends of Ragnar Lodbrok, such as Ragnarssona þáttr, the Geatish king Herraud gives a small lindworm as a gift to his daughter Þóra Town-Hart after which it grows into a large serpent which encircles the girl's bower and bites itself in the tail. The serpent is slain by Ragnar Lodbrok who marries Póra. Ragnar later has a son with another woman named Kráka and this son is born with the image of a white snake in one eye. This snake encircled the iris and bit itself in the tail, and the son was named Sigurd Snake-in-the-Eye.[19] It is a common belief among indigenous people of the tropical lowlands of South America that waters at the edge of the world-disc are encircled by a snake, often an anaconda, biting its own tail.[20] The ouroboros has certain features in common with the Biblical Leviathan. According to the Zohar, the Leviathan is a singular creature with no mate, "its tail is placed in its mouth", while Rashi on Baba Batra 74b describes it as "twisting around and encompassing the entire world". The identification appears to go back as far as the poems of Kalir in the 6th-7th centuries. [citation needed] In the Aitareya Brahmana, a Vedic text of the early 1st millennium BCE, the nature of the Vedic rituals is compared to "a snake biting its own tail."[21] Ouroboros symbolism has been used to describe the Kundalini.[22] According to the medieval Yoga-kundalini Upanishad: "The divine power, Kundalini, shines like the stem of a young lotus; like a snake, coiled round upon herself she holds her tail in her mouth and lies resting half asleep as the base of the body" (1.82).[23] Storl (2004) also refers to the ouroboros image in reference to the "cycle of samsara".[24] Swiss psychiatrist Carl Jung also defined the relationship of the ouroboros to alchemy: Carl Jung, Collected Works, Vol. 14 para. 513. The alchemists, who in their own way knew more about the nature of the individuation process than we moderns do, expressed this paradox through the symbol of the Symbol of the Ouroboros, the snake that eats its own tail. The Ouroboros has been said to have a meaning of infinity or wholeness. In the age-old image of the Ouroboros lies the thought of devouring oneself into a circulatory process, for it was clear to the more astute alchemists that the prima materia of the shadow. This 'feedback' process is at the same time a symbol of immortality since it is said of the Ouroboros that he slays himself to life, fertilizes himself. He symbolizes the One, who proceeds from the clash of opposites, and he, therefore, constitutes the secret of the prima materia which ... unquestionably stems from man's unconscious. The Jungian psychologist Erich Neumann writes of it as a representation of the pre-ego "dawn state", depicting the undifferentiated infancy experience of both humankind and the individual child.[25] The ouroboros, Kekulé's inspiration for the structure of benzene (1872) The German organic chemist August Kekulé described the eureka moment when he realised the structure of benzene, after he saw a vision of Ouroboros: [26] I was sitting, writing at my text-book; but the work did not progress; my thoughts were elsewhere. I turned my chair to the fire and dozed. Again the atoms were gamboling before my eyes. This time the smaller groups kept modestly in the background. My mental eye, rendered more acute by the repeated visions of the kind, could now distinguish larger structures of manifold conformation: long rows, sometimes more closely fitted together; all twining and twisting in snake-like motion. But look! What was that? One of the snakes had seized hold of its own tail, and the form whirled mockingly before my eyes. As if by a flash of lightning I awoke; and this time also I spent the rest of the night in working out the consequences of the hypothesis. Martin Rees used the ouroboros to illustrate the various scales of the night in working out the tail, up to 1025 cm (supragalactic) at the head.[27] Rees stressed "the intimate links between the microworld and the cosmos, symbolised by the ouraborus", as tail and head meet to complete the circle.[28] W. Ross Ashby applied ideas from biology to his own work as a psychiatrist in "Design for a Brain" (1952): that living things maintain essential variables of the body within critical limits with the brain as a regulator of the necessary feedback loops. Parmar contextualises his practices as an artist in applying the cybernetic Ouroboros principle to musical improvisation. [29] Hence the snake eating its tail is an accepted image or metaphor in the autopoietic calculus for self-indication, the logical processual notation for analysing and explaining self-producing autonomous systems and "the riddle of the living", developed by Francisco Varela. Reichel describes this as: an abstract concept of a system whose structure is maintained through the self-production of and through the self-production of a system whose structure is maintained through the self-production of and through the self-production of and through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is maintained through the self-production of a system whose structure is ma symbol of the worm ouroboros embedded in a mathematical, non-numerical calculus".[31][32] The calculus derives from the confluence of the cybernetic logic of feedback, the sub-disciplines of autopoiesis developed by Varela and Humberto Maturana, and calculus of indications of George Spencer Brown. In another related biological application: It is remarkable, that Rosen's insight, that metabolism is just a mapping ..., which may be too cursory for a biologist, turns out to show us the way to construct recursively, by a limiting process, solutions of the self-referential Ouroborus equation f(f) = f, for an unknown function f, a way that mathematicians had not imagined before Rosen.[33][34] Second f(f) = f, for an unknown function f, a way that mathematicians had not imagined before Rosen.[33][34] Second f(f) = f, for an unknown function f, a way that mathematicians had not imagined before Rosen.[33][34] Second f(f) = f, for an unknown function f, a way that mathematicians had not imagined before Rosen.[33][34] Second f(f) = f, for an unknown function f(f) = f, for an unknown f(f) = f, for an unknown f(f) = f, for an unkno order cybernetics, or the cybernetics, applies the principle of self-referentiality, or the participation of the observer involvement.[35] including D. J. Stewart's domain of "observer valued imparities".[36] The genus of the armadillo girdled lizard, Ouroborus cataphractus, takes its name from the animal's defensive posture: curling into a ball and holding its own tail in its mouth.[37] Pescadillas are often presented biting their tails. A medium-sized European hake, known in Spanish it receives the name of pescadilla de rosca ("torus hake").[38] Both expressions Uma pescadinha de rabo na boca "tail-in mouth little hake" and La pescadilla que se muerde la cola, "the hake that bites its tail", are proverbial Portuguese and Spanish expressions for circular reasoning and vicious circles.[39] The Kobe, Japan-based Dragon Gate Pro-Wrestling promotion used a stylised ouroboros as their logo for the first 20 years of the company's existence. The logo is a silhouetted dragon twisted into the shape of an infinity symbol, devouring its own tail. In 2019, the promotion dropped the infinity dragon logo in favour of a shield logo. A variation of the Ouroboros motif is an important symbol in the fantasy novel The Neverending Story by Michael Ende: featuring two snakes, one black and one white, biting the other's tail, this symbol represents the powerful AURYN and the infinite nature of the story. The symbol is also featured prominently on the cover of both the fictional book and the novel. The Worm Ouroboros is a high-fantasy novel written by E. R. Eddison. Much like the cyclical symbol of the ouroboros eating its own tail, the novel ends as it begins. The main villain has a ring in the form of Ouroboros. In Mexican Gothic the symbol is used throughout the story, portraying the immortality of the home and the family, as well as the persistence of outdated ideologies.[40] In The Wheel of Time and its 2021 television adaption, the Aes Sedai wear a "Great Serpent" ring, described as a snake consuming its own tail.[41] In the science fiction short story "All You Zombies" (1958) by American writer Robert A. Heinlein, the character Jane wears an Ouroboros, the world snake".[42] The short story later inspired the movie Predestination (2014). In the SCP Foundation universe, the proposal tale "The Ouroboros Cycle" [43] spans the story of the SCP Foundation from its creation to its ending. In the A Discovery of Witches novels and television adaptation, the crest of the de Clermont family is an ouroboros. The symbol plays a significant role in the alchemical plot of the story. In The Witcher, the Ouroboros and the "snake biting its own tail" is a recurring theme. The Ouroboros is the adopted symbol of the End Times-obsessed Millennium.[44] It also briefly appears when Dana Scully gets a tattoo of it in The X-Files Season 4 episode "Never Again" (1997).[45] "Ouroboros" is an episode of the British science fiction sitcom Red Dwarf, in which Dave Lister learns that he is his own father through time travel.[46] In Season 1 (2012) of Ninjago titled "Ninjago titled "Ninjago titled" Ninjago titled "Ninjago. Once a massive Serpentine city, Ouroboros was buried beneath the Serpentine War. The city was key to Pythor and the Serpentine's efforts to awaken the Great Devourer, which had been imprisoned beneath the city. After retrieving the four Fangblades, Pythor returned to Ouroboros and successfully released the Great Devourer, causing significant damage to the city. Despite the destruction, the Serpentine continued to use the city as a temporary base before abandoning it to journey to the tomb of the Stone Army. In Hemlock Grove (2013-2015), the ouroboros plays an important part throughout the series. In Season 3 (2014), Ninjago: Rebooted, during the Nindroid crisis, Pythor once again used Ouroboros as a base of operations. Here, he led an army of Nindroids and launched a giant rocket into space in search of the coberpunk Netflix series Altered Carbon, the protagonist Takeshi Kovacs gets an ouroboros tattoo in shape of an infinity symbol. and it features in the show's title sequence, tying in to the themes of rebirth and the twisting of the natural cycle of life and death.[47] In the season 2 premiere of the television series Loki, a character named Ouroboros (played by Ke Huy Quan) is introduced. He is an employee of the Time Variance Authority. In the fourth episode, he also references a snake biting its own tail.[48] In the anime Fullmetal Alchemist: Brotherhood, members of the homunculi race are identified by having the symbol carved/tattooed/branded/marked on them.[49] The Abiranariba in The Dark Crystal: Age of Resistance is based on the ouroboros. Splatoon 3 has a serpent-like Salmonid creature named after it, the Horrorboros.[50] Ace Combat 3: Electrosphere's main antagonist group is a terrorist organization called Ouroboros, whose intention is to cripple Strangereal's megacorporations in the continent of Usea. The Legend of Heroes: Trails features the enigmatic Society of Ouroboros, whose members serve as recurring antagonists in the series. In Xenoblade Chronicles 3, the player's party wields a power named after Ouroboros, which is subversively used to oppose the world's cycle of death and rebirth, rather than representing it. In The Witcher 3: Wild Hunt, an ouroboros spins on loading screens as an indiciation for the game loading. A three-headed ouroboros is the logo of Elder Scrolls Online, with a lion, a dragon, and an eagle that represent the three main factions of the game. In Inscryption, Ourobouros is a playable card that has the ability to return to the player's hand as a stronger version of itself after it has been killed. In King Woman's album Celestial Blues (2021), Ourobouros is a playable card that has the ability to return to the player's hand as a stronger version of itself after it has been killed. eats its tail, we return again to this hell".[51] Ouroboros, Canberra Ouroboros, a large public sculpture by Australian artist Lindy Lee at the National Gallery of Australia forecourt.[52] Members of the public are free to enter its 4 m "mouth".[53] Amphisbaena Cyclic model Dragon (M. C. Escher) Endless knot Ensō Eternal return (Eliade) Eternalism (philosophy of time) Historic recurrence Hoop snake Infinite loop Kulshedra Möbius strip Quine (computing) Self-fulfilling prophecy Self-licking ice cream cone Self-reference Social cycle theory Strange loop Three hares Valknut The Worm Ouroboros ^ Theodoros Pelecanos's manuscript of an alchemical tract attributed to Synesius, in Codex Parisinus graecus 2327 in the Bibliothèque Nationale, France, mentioned s.v. 'alchemy', The Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Oxford University Press, 2012, ISBN 0199545561 ^ "uroboros". Lexico UK English Dictionary, Diction Alchimie des Philosophes | The Ouroboros". Academic Commons. Willamette University. ^ Mattison, Chris (2007). The New Encyclopedia of Snakes. Princeton, N.J.: Princeton, Princeton, N.J.: Princeton, N.J.: Princeton, Humans and Other Animals. Ohio State University Press. p. 359. ^ Hornung, Erik. The Ancient Egyptian Books of the Afterlife. Cornell University Press, 1999. pp. 38, 77-78 ^ Hornung, Erik (1982). Conceptions of God in Egypt: The One and the Many. Cornell University Press. pp. 163-64. ^ Hornung 2002, p. 58. ^ Servius, note to Aeneid 5.85: "according to the Egyptians, before the invention of the alphabet the year was symbolized by a picture, a serpent biting its own tail because it recurs on itself" (annus secundum Aegyptios indicabatur ante inventas litterary Commentary on Martianus Capella's De Nuptiis Philologiae et Mercurii Book 1 (University of California Press, 1986), p. 159. ^ Origen, Contra Celsum 6.25. ^ Hornung 2002, p. 76. ^ Eliade, Mircea (1976). Occultism, Witchcraft, and Cultural Fashions. Chicago and London: U of Chicago Press. pp. 55, 93-113. ^ Bekhrad, Joobin. "The ancient symbol that spanned millennia". BBC. Retrieved 24 July 2021. ^ Lambsprinck: De Lapide Philosophico. E Germanico versu Latine redditus, per Nicolaum Barnaudum Delphinatem Sumptibus LUCAE JENNISSI, Frankfurt 1625, p. 17. ^ Jurich, Marilyn (1998). Scheherazade's Sisters: Trickster Heroines and Their Stories in World Literature. Greenwood Publishing Group ISBN 978-0-313-29724-3. ^ Roe, Peter (1986), The Cosmic Zygote, Rutgers University Press ^ Witzel, M., "The Development of the Vedic Canon and its Schools: The Social and Political Milieu" in Witzel, Michael (ed.) (1997), Inside the Texts, Beyond Cambridge: Harvard University Press. p. 325 footnote 346 ^ Henneberg, Maciej; Saniotis, Arthur (24 March 2016). The Dynamic Human. Bentham Science Publishers. p. 137. ISBN 978-1-68108-235-6. ^ Mahony, William K. (1 January 1998). The Artful Universe: An Introduction to the Vedic Religious Imagination. SUNY Press. p. 191. ISBN 978-0-7914-3579-3. ^ "When Shakti is united with Shiva, she is a radiant, gentle goddess; but when she is separated from him, she turns into a terrible, destructive fury. She is the endless Ouroboros, the dragon biting its own tail, symbolizing the cycle of samsara." Storl, Wolf-Dieter (2004). Shiva: The Wild God of Power and Ecstasy. Inner Traditions / Bear & Co. p. 219. ISBN 978-1-59477-780-6. ^ Neumann, Erich. (1995). The Origins and History of Consciousness. Bollington series XLII: Princeton University Press. Originally published in German in 1949. ^ Read, John (1957). From Alchemy to Chemistry. Courier Corporation. pp. 179–180. ISBN 978-0-486-28690-7. {{cite book}}: ISBN / Date incompatibility (help) ^ M Rees Just Six Numbers (London 1999) pp. 7-8 ^ M Rees Just Six Numbers (London 1999) p. 161 ^ Parmar, Robin. "No Input Software: Cybernetics, Improvisation, and the Machinic Phylum." ISSTA 2011 (2014). He further discusses the cybernetics in elementary actions (like picking up a drum stick), the evolution of cybernetic science from Norbert Wiener to Gordon Pask, Heinz von Foerster, and Autopoiesis, and in related fields such as Autocatalysis, the philosophical systems 2 (1975): 5-24. A Kauffman subreference: Kauffman L. H. 2002. Laws of form and form dynamics. Cybernetics & Human Knowing 9(2): 49-63, pp. 57-58. ^ Reichel, André (2011). "Snakes all the Way Down: Varela's Calculus for Self-Reference and the Praxis of Paradis" (PDF). Systems Research and Behavioral Science. 28 (6): 646-662. doi:10.1002/sres.1105. S2CID 16051196. ^ Gutiérrez, Claudio, Sebastián Jaramillo, and Jorge Soto-Andrade. "Some Thoughts on A. H. Louie's More Than Life Itself: A Reflection on Formal Systems and Biology." Axiomathes 21, no. 3 (2011): 439-454, p. 448. ^ Soto-Andrade, Jorge, Sebastia Jaramillo, Claudio Gutierrez, and Juan-Carlos Letelier. "Ouroboros Avatars: A Mathematical Exploration of Self-reference and Metabolic Closure". "One of the most important characteristics observed in metabolic networks is that they produce themselves. This intuition, already advanced by the theories of Autopoiesis and (M,R)-systems, can be mathematically framed in a weird-looking equation, full of implications and potentialities: f(f) = f. This equation (here referred to as Ouroboros equation), arises in apparently dissimilar contexts, like Robert Rosen's synthetic view of metabolism, hyper set theory and, importantly, untyped lambda calculus. ... We envision that the ideas behind this equation, a unique kind of mathematical concept, initially found in biology, would play an important role in the development of a true systemic theoretical biology." MIT Press online. ^ Müller, K. H. Second-order Science: The Revolution of Scientific Structures. Complexity, design, society. Edition Echoraum, 2016. ^ Scott, Bernard. "The Cybernetics of Systems of Belief". Kybernetics of Systems of Belief". Kybernetics 29, nos. 7-8 (2000): 995-998. ^ Stanley, Edward L.; Bauer, Aaron M.; Jackman, Todd R.; Branch, William R.; Mouton, P. Le Fras N. (2011). "Between a rock and a hard polytomy: Rapid radiation in the rupicolous girdled lizards (Squamata: Cordylidae)". Molecular Phylogenetics and Evolution 58 (1): 53-70. (Ouroborus cataphractus, new combination). ^ Spinola Bruzón, Carlos. "Pescadilla; entre pijota y pescada.- Grupo Gastronómico Gaditano". grupogastronomicogaditano.com (in European Spanish). Grupo Gastronómico Gaditano. Retrieved 28 October 2021. La pescadilla se fríe en forma de rosca, de modo que la cola esté cogida por los dientes del pez. ^ "pescadilla". Diccionario de la lengua española (in Spanish) (24th ed.). RAE-ASALE. 2014. Retrieved 28 October 2021. ^ "LitCharts". LitCharts". LitCharts. Retrieved 23 August 2024. ^ Jacobs, Mira. "The Wheel of Time Star Hints at What to Look For in Aes Sedai Rings". Comic Book Resources. ^ Gomel, Elena (2010). Postmodern Science Fiction and Temporal Imagination. Bloomsbury Publishing. p. 55. ^ "The Ouroboros Cycle Proposal". Retrieved 19 December 2023. ^ Black, A. J. (2020). Myth-Building in Modern Media The Role of the Mytharc in Imagined Worlds. McFarland. p. 43. ^ Delasara, Jan (2015). PopLit, PopCult and The X-Files A Critical Exploration. McFarland. p. 43. ^ Delasara, Jan (2015). Retrieved 10 October 2022. ^ "Why Takeshi's Tattoo In Altered Carbon Means More Than You Think". Looper. ^ Owens, Lucy. "Loki Season 2: There's A Secret Meaning Behind A Fan Favorite Character's Name". Game Rant. ^ Kemner, Louis; Aravind, Ajay; Turner, Lauren (5 October 2019). "The Symbols & Logos In Fullmetal Alchemist: Brotherhood, Explained". CBR. Retrieved 27 March 2024. ^ "Splatoon 3: Big Run's King Salmonid Continue a Clever Boss Pattern". Game Rant. ^ "King Woman - Golgotha Lyrics". Metal Kingdom. Retrieved 16 March 2025. ^ Jefferson, Dee (23 October 2024). "National Gallery of Australia's \$14m behemoth artwork unveiled - and it's a showstopper' TheGuardian.com. ^ Lottie Twyford. "Thirteen tonne \$14 million Ouroboros sculpture unveiled at National Gallery of Australia". Australian Broadcasting Corporation. Bayley, Harold S (1909). New Light on the Renaissance. Kessinger. Reference pages hosted by the University of Pennsylvania { cite book}: CS1 maint: postscript (link) Hornung, Erik (2002). The Secret Lore of Egypt: Its Impact on the West. Cornell University Press. Liddell, Henry George; Scott, Robert (1940). A Greek-English Lexicon. Oxford: Clarendon Press - via perseus.tufts.edu. Wikimedia Commons has media related to Ouroboros. BBC Culture - The ancient symbol that spanned millennia Retrieved from "Want to give your brand videos a cinematic edge? Join our visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11am ET.Register NowEnjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever. See What's NewExplore how consumers want to see climate stories told today, and what that means for your visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11am ET.Register NowEnjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever. See What's NewExplore how consumers want to see climate stories told today, and what that means for your visuals. Download Our Latest VisualGPS ReportWant to give your brand videos a cinematic edge? Join our visual experts and special guests for an info-packed hour of insights to elevate your next video project. Tune in on June 24 at 11am ET.Register NowEnjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever. See What's NewExplore how consumers want to see climate stories told today, and what that means for your visuals. Download Our Latest VisualGPS Report The ouroboros is an ancient symbol of a serpent consuming its own tail, seen across multiple cultures and time periods. Its circularity represents eternity and the cycle of birth, life, and death, while the word ouroboros (pronounced aw-ro-BAW-roz) comes from Greek and means "devouring [its] tail." It was often prefixed by the word drákon, which can be interpreted as either "serpent" or "dragon," and so visual representations of the ouroboros have also changed between the two Depictions of the symbol have been found in ancient Egypt dating to around 1300 BCE, with the earliest known inscription of an ouroboros discovered on a gold shrine in Tutankhamun's tomb. A relief sculpture from the tomb of Tutankhamun's tomb. A relief sculpture from the tomb of Tutankhamun shows an ouroboros discovered on a gold shrine in Tutankhamun's tomb. world, the ouroboros was linked to the annual flooding of the Nile that brought essential water to the crops alongside the river before receding. It was also associated with the daily passage of the sun across the sky. The Egyptians believed the sun god Ra (or Re) carried the sun on his barge across the sky each day before being consumed by his mother, Nut, every evening, and then being reborn the next day. This circularity was represented by the symbol of the serpent consuming its own tail in a never-ending cycle and it was used to adorn many tombs and monuments across ancient Egypt. Egypt was not the only place where the ouroboros had mythological power. Representations of the ouroboros reflect the Norse concept of the cosmos. An enormous serpent named Jörmungandr was said to encircle the entire world, symbolizing the infinite loop of creation and destruction. The serpent is both terrible and protective at once, representing the duality of the human condition and the idea that from every ending comes a new beginning Similarly, in Hindu mythology, the great serpent Shesha is coiled around the cosmos. Shesha existed before the universe was created and will exist beyond its destruction, the myths contend, signifying the endless loop of existence. In these two mythologies the ouroboros encourages a circular, rather than linear, conception of time. Allusions in AlchemyAlchemists in the Hellenistic world adopted the symbol from ancient Egypt. A diagram of a black and white ouroboros appears in an ancient scroll called Cleopatra's Chrysopoeia (chrysopoeia means "gold-making"). This Cleopatra was not the same as the gueen of Egypt who died in 30 BCE, but a leading alchemist in Alexandria during the 3rd century CE. Cleopatra's Chrysopoeia has been described by historians as one of the earliest science books authored by a woman, and it contains philosophical musings alongside alchemical experiments for turning common metals into gold. In this and other alchemical books, the ouroboros was used to represent eternity, shifting its meaning away from the original Egyptian link to the cycles of the Nile and the sun, and toward its more modern connotations. Detail of Cleopatra's Chrysopoeia depicting an ouroboros to their quest for the magnum opus, or "great work," such as securing immortality or transforming lead into gold, achieved through practical experiments and philosophical debates. German engraver Lucas Jennis included an iconic image of an ouroboros in his 1625 work De Lapide Philosophical, depicting it as a wyvern (a mythical winged reptile) or dragon consuming its own tail. The book contains 15 emblems that communicate the philosophical underpinnings of alchemy. The first five engravings show different versions of two competing impulses thought to be at work inside all people, for example a wild wolf and a tamed dog fighting. This concept is followed by the depiction of the ouroboros representing the sublimation of these impulses. Balancing the Human and Divine From the 2nd century CE, Greco-Roman Gnostics used the ouroboros to symbolize the tension between the divine and earthly aspects of humankind. And for them, the image of the serpent eating its own tale represented as a divine spark, inside themselves. This reading equates the snake with humanity and represents the contrary forces of the divine and the human that find harmony in the ouroboros. A wyvern-style ouroboros from 'De Lapide Philosophico.' | Lucas Jennis, Wikimedia Commons // Public Domain The ouroboros maintained its links to psychology well into the modern era. German chemist August Kekulé identified the ring-shaped structure of the compound benzene after dreaming of a serpent consuming its own tail in 1865. Psychiatrist Carl Jung conceptualized it as an archetype of human character in which we constantly seek to consume ourselves and be reborn. The enduring symbolism of the ouroboros has ensured its longevity. It is found in a wide variety of visual arts, from the 19th-century funerary monument of Austria to artist Salvador Dali's 1976 artist's book Alchimie des Philosophes, which features an ouroboros cut into many pieces but maintaining its circularity. Today the ouroboros is a popular choice as a tattoo, perhaps alluding to the multiple meanings that people find in this ancient symbol. It reminds us of the endless cycle of life and death—and the possibility of rebirth. Discover More Stories About Mythical Creatures: