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Ouroboros symbol meaning

As the new exhibition looks at the concept of the loop, Yobine Bechrad discovers how one symbol had different meanings in ancient Egypt, Hindu mythology and Renaissance alchemy. Perhaps it is fitting that the ancient urethrobe marks the beginning - and end - of Never Ending Stories, a major exhibition now on display at Germany's Kunstmuseum wolfsburg. Covered by several environments, time periods and fields, the exhibition explores the concept of the cycle on a hither still invisible scale. The loop speaks very much for our time, says curator Ralph Beale, and the loop concept has never been presented in greater consideration of time and space. Organized in 14 thematic sections, Never Ending Stories looks at loops not only of religion and philosophy but also of contemporary and contemporary art, film, music and literature. For Breathless Breathing (1977), Marina Abramovich and Ulay blocked their nostrils with cigarette filters and pressed their mouths together (Credit: LIMA, Amsterdam) And the borough's borough is one of the most compelling, a symbol that has been the subject of awe and wonder for millennia. Literally meaning tail-devourer in Greek, it has appeared in numerous forms in a wide range of contexts and geography. In its original and most common variation, it depicts a snake eating its own tail in a vicious circle. The Vorobo borough, however, is not Greek, and certainly is not a celebration of self-akabalism. What, then, are its origins, and what does it mean? That's the sun The oldest known uropros appeared on a golden shrine in Tutankhamen's tomb - King Tut - in Egypt in the 13th century BC, after a brief stash in traditional religion brought by his predecessor Eshnaten. According to leading Egyptologist Jan Assmann, the symbol refers to the mystery of cyclical time, which escapes back into itself. The ancient Egyptians understood time as a series of repetitive cycles, instead of something linear and constantly evolving; and the central idea was the sinking of the Nile and the journey of the sun. Aurora Consurgens, a 15th-century alchemical manuscript, has a uroros associated with symbols of the sun, moon and mercury (Credit: Zentralbibliothek Zürich)The sinking of the Nile in the summer laid the beginning of the year, and served as a metaphor for cyclical time flowing back into itself like a circle ... [turning on] updates, repetition and regeneration, as Assmann says. Similarly, the sun was considered a source of cyclical time, heralding a night's journey to the waters of the Nun (a kind of primordial void), threatening all sorts of obstacles, which made it find its way back into the sky. Thus, the borough in its original Egyptian context symbolized the repetition, renewal and perpetual cycle of time. Like the sun, the errower passed his journey on his own. From Egypt, she found her way to the Greek alchemist Hellenistic Alexandria. In Chrysopeia (transmutation in gold) Cleopatra, appears slightly differently. A picturesque alchemical papyrus from the 3rd century AD, he was dealing with the creation of gold, and the uroboro appears among the mysterious symbols and images that composed the Greek words One is everything. Known as the oldest allegorical symbol of alchemy, the uroboro in this context represented the notion of eternity and endless return, as well as the unity of the beginning and end of time rather than Egypt's specific journeys of the sun and the Nile. Elsewhere on papyrus, in a double ring, there's a full maxim from which One is all just a part: One is everything, and all that, and for all that, it reads, and if it doesn't contain everything, it's all nothing. Borogo's urobo appears in a classic alchemical study, Atalanta Fujiens (1617), doctored by Emperor Rudolf II, Michael Mayer (Credit: Staatsbibliothek zu Berlin)The Urobonos was also significant to the Gnostics. From Guest's point of view, the opposite ends of the uroboro were interpreted as divine and earthly in a man who, despite disputes with each other, existed in unison nonetheless. In this sense, it is comparable to the Chinese yin and Yang depicting the harmony of opposing forces, as well as the cosmic dihotomy of light and darkness in manichaetic and Zoroistrian philosophy of farvahar, which for the first time posits that each spirit consisted of a pure, divine component as well as a human one. Boro also appears in other ancient traditions. In Norse mythology, Järmungandr snakes master the world with their tail in their mouths, while in Hinduism, urobros is part of the foundation on which the Earth rests. In a more common Roman version of Iranian mycerism, Zurwan, symbolizing boundless time, is depicted with uromos braided around his body, while mesoamerican détini Quetsalcoatl is often seen in the form of a uroboro. The borough is part of Hindu iconography, as in this drawing of an elephant-supporting turtle resting earth encased with a snake, Asootee (Credit: Alamy)As if that weren't enough, the borough continued to enjoy great popularity among Renaissance alchemists. Once again presenting the infinite nature of time and eternal, it was perceived in the eyes of alchemists as the ultimate obstacle to overcome in Magnum Opus, their continuous struggle; for to become immortal – their main goal – meant once and for all to break the continuous cycle of the uroboro. What they would also come to own, through their experiments, a valuable philosophical stone that would bring them all the bluster in the world, was just the icing on the cake. Around and around In spite of the end of the story begins and ends ouroboros, because it is a symbol that has resonated over many different eras. His fascination comes from the archaic precision of the image, boyle explains, instantly understood by every culture, and thus used by most of them for two thousand The exhibition examines other ways in which the loop was presented, creating a multisensory experience with many elements - visual, aural and physical - repeating the infinity of the ads. Other loops in Never Ending Stories include hypnotic works such as Bridge Riley's Blaze 4 (1964), which insures with its optical effects (Credit: Bridge Riley)Boyle placed loops on display into five categories: continuous circles and squares (like borough boroughs); and the 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2015 2016 2015 2015 2015 2015 2015 2016 Mubius stripes; endless cycles produced by the Droste effect (or, as Andre Gide called it, mise en abyme); Penrose's staircase, an endless staircase partly inspired by mc Escher's works (and which in turn inspired Escher's works); and permanent, identical loops of all kinds, regardless of their elements. In addition to delving into the nature of loops and their various forms, the exhibition highlights their ubiquitousness in esoteric and historical, as well as more popular contexts. Take, for example, the famous Greek myth of Sisyphus, forever condemned to roll a boulder up a hill in Tarthar that rolls back before it can surpass it. Or, Nietzsche So said to Zaratustra: Behold, we know what you teach, says the author of his protagonist (the antithesis, in fact, the historical Iranian prophet) that everything happens forever, and we are together with them, and that we have already been here forever and everything is with us. MC Escher's works, such as Drawing Hands (1948), contain visual paradoxes, creating spirals that have no end and no end (Credit: 2017 Mc Escher Company)In the same setting, you can see Escher's drawings, The brilliant infinity of the Infinity Mirrored Roominstallation is a trance-like, four to four-meter infinity of light: a highly cyclical eternity, according to Bale - the spiraling Rotorelia of Marcel Duchamp from the 30s and 60s and le Corbusier's architectural offerings , while songs such as Donna Summer's I Feel Love and Kraftwerk's Autobahn are part of the soundtrack. From the ancient Egyptian journey of the sun to Donna Summer, the loop - so often represented by workers - was inexorably tied to our concept of time. Renaissance alchemys saw the uroboro as something to break out of in pursuit of linear rather than cyclical, eternity - and today, it may make us reconsider how we view every moment that passes. If you would like to comment on this story or anything else you've seen on BBC Culture, go over to our Facebook page or message us on Twitter.And if you liked this story, sign up for the bbc.com's weekly feature newsletter, called If You're Only Reading 6 Things This Week. A hand-held selection of stories from BBC Future, Earth, Culture, Capital and Travel delivered to your inbox every Friday. or uroborus [oor-uh-bohr-uh] Uroboros is an ancient symbol of a snake or snake eating its own tail, differently meaning infinity and cycle of birth and death. WAP simp Karen Yeet Ouroboros comes from the Greek word meaning tail-devouring. Although this word is not certified in English until the 1940s, the concept of ervoboro is very ancient, used in many cultures as a symbol of cosmic harmony, eternity and cycle of birth and death. The earliest known symbol of the uroboro comes in a 14th-century Egyptian religious text BC found in King Tutankhamen's tomb. The symbol appears in an excerpt about the origin of the sun god Ra through an alliance with the death of the god Osiris, designed to illustrate creation through destruction. The ancient Egyptians also used harrowing urobes to symbolize the sinking of the Nile, which took place in seasonal cycles and is of great importance to ancient Egyptian agriculture and society. Other ancient cultures have also included the symbol of uroboro. Norse legend tells the story of a large snake, Järmungandr, who masteres the earth and bites his own tail. Hindu cosmology has a urobros, helping to support the Earth. The boroboros was specially adopted by gnostic philosophers in the 2nd century BC. To them, it symbolized the dual nature of existence, marked by life and death, male and female, light and dark, mortality and divinity, or Earth and heaven. Alchemists have prominently used uroboro, too, to represent the element Mercury is believed to have permeated and combined all matter. A drawing of a borough borough can be found in one of the earliest alchemical texts, Chrysopeia Cleopatra, from 3rd century CE. Fast forward to 1865, when the errowros was reportedly the inspiration for German chemist August Kekule von Stradonitz in his discovery of the associated structure of the carbon ring of the benzene molecule. In the late 19th, early 20th century, psychiatrist Carl Jung considered uroboro a psychological archetyp representing a subconsctual desire to consume himself and constantly resurface. Jung's friend and translator, Helton English psychiatrist Godwin Baines introduced the yoroboros in English with his study of schizophrenia in 1940: The symbol of the ancestry personified our mental continuity with an immemorial past. The far-right are becoming a parody of themselves, the womb of internet trolling and irony. On April @jschwebach, 2018, Gucci's latest jewelry line with six rings, windings and pendants draws inspiration from the Egyptian symbol Urobores, which depicts a snake and sometimes a dragon eating its own tail, as part of a recurring cycle that denotes creation stemming from destruction. Louise Bluin, Bluin Artinfo, April 2018 Uregores - an ancient symbol depicting a snake or dragon eating its own tail... No matter how many tricks ... used by our modern alchemists, aka central bankers, they cannot change the cyclicality of the loan, which is simple. Macronomics, Seeking Alpha, September 2017 WAP simp Karen yeet In modern culture, the term ouroboros is used by scientists and scientists when formally discussing ancient mythology, history and religion. Spirituality of the new age, alchemy and can use uroboro in discussions of the cycle of life and death and cosmic harmony. Uroboros also frequently references art, literature and music, from the 1922 fantasy novel The Worm of The Urobors by Eric Rucker Addison to the 2012 song Ouroboros by psych rockers Ruby the Hatchet. In language and writing, urobros is often referred to as the snake itself, used as a learned term or metaphor for infinity, cyclicity or some other types of loopy phenomena, often self-destructed in nature. Ouroboros is also a popular tattoo and internet icon as a personal symbol for the revival. This is not meant to be a formal definition of ouroboros, like most of the terms we define on Dictionary.com, but it is rather an unofficial word summary that hopefully touches on key aspects of meaning and the use of ouroboros that will help our users expand their word skill. Skill.

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