

Dracula and the secret of the vampire

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By Christian C.

The figure of the vampire can clearly be framed in an ophidian filiation of the serpent/dragon.

In some mythical prototypes of the vampire from other cultures, e.g. the classic Lamia, or the Empusa (often identified with the Lamia), they present a mixture of serpentiform and human physiognomy.

In Middle Eastern traditions, with clear Sumerian-Babylonian roots, Lilith has come to be considered, because of her rebelliousness, seductive and predatory nature, the mother and queen of vampires. And the consideration of Lilith as a serpent woman stands out in this sense. So is the legendary Cain, from whom the lineage of vampires is said to originate. And Cain himself, according to some sources, was "son of the serpent". So the vampiric lineage of Cain is the lineage of the serpent.

Beyond the religious distortion of the ancient vampire tradition, generally by solar cults, and literary or cinematic deformation, the ancestral vampire symbols and references have endured in the collective unconscious, behind a barrier of prohibitions and taboos, which few manage to cross.

The predatory character of the vampire is clearly governed by the reptilian brain. And it cannot be left unnoticed how the snakes crowning Medusa's head, in this perspective, can be considered as ramifications or extensions of the reptilian (or "infernal") brain from which they arise.

The vampire's search for blood also alludes to a preternatural energy, or supravital substance, which, through a certain state of consciousness, could be assimilated and metabolised by the organism, allowing an indefinite transmutation and regeneration of the cells. The biological information of the cells would be modified, acquiring a new vibratory level, becoming a practically immortal being.

It is also curious how in ancient times a ritual of drinking an alchemic mixture of blood and snake venom in a cup was maintained, with which a state of mystical trance was reached. shamanic, suspended between life and death (represented respectively by blood and poison). And this mixture or elixir infused vitality, regeneration, and longevity.

So too, when the vampire attacked someone, in addition to taking his blood, he gave him to drink his own, thus turning the victim into a new vampire, or an "undead", someone who has crossed the threshold of death, and thus maintains dominion or power over the surrounding time-space. Let us recall in this respect the shape-shifting attributed to vampires (and often in an ophidian form), such as bat, mist, etc.

The vampire in this sense can be seen as the result of an alchemical mutation, being a hybridisation between "human and beast", "angel and demon".

His bite is interpreted in erotic terms as "the kiss of the serpent", which is followed by the serpentine hypnotic gaze, and like the membranous wings of the dragon, the vampire evokes these wings by wearing a bat-winged cape, in both cases being an allusion to the wings of the "rebellious angel" And like Lucifer, the vampire also strongly opposes and rejects the authority of the biblical Judeo-Christian God, as evidenced by his open rejection and repulsion of the sunlight and the Christian cross.

A certain parallel may be drawn at this point with the Seraphim (from the root Seraph or serpent), who, although later represented in Christian art as winged celestial angels, in their Originally, according to occult tradition and etymology itself, they were flying serpents, very similar to dragons, and certainly a kind of hybridisation between bird and snake.

It is also noticeable how the bat is not guided by external light, but by its own radar or means of orientation, which, transposed to the vampire figure, denotes independence from the external light of the world, and self-sufficiency. For this reason, the vampire is not reflected in the mirror, since he has no reflection... His reflection, or "shadow" has been integrated into himself.

All this is also evidenced in the alchemical combination of the vampire's white skin, red blood, and black cloak, having here the three colours of the alchemical work.

The passage of the vampire during the night has a double meaning: on the one hand, having been relegated and displaced by the dominant "luminous" tradition, to hidden regions of the psyche, with the prohibition, under threat of condemnation and divine punishment, of approaching this "dark castle" or region of darkness.....

And on the other hand, the vampire possesses an integration and power with the dark forces, opposed to the "light of the dominant visible world", drawing from the darkness the source of a "dark light" of his own. From where we also understand that the vampire connects with the source of the black sun.

The tomb or sarcophagus in which it rests is clearly an allusion to the ancient shamanic and pagan underground crypts, where, in contact with the hidden energy of the earth, a complete energetic renewal took place.

According to some researchers, the hermetically closed and sealed "sarcophagi" found in the pyramids of Egypt were not tombs as usually thought, but a kind of initiatory chambers, in which a kind of "death and return to life" took place.

In vampire stories under clear Christian influence, it is held that a vampire can be killed by driving a stake through the heart. The underlying symbolism behind this legend is that as opposed to the reptilian side, the emotional side (the heart) is targeted. However, the truth is that the vampire has already "killed" everything emotional in the world, and therefore cannot be affected from that side.

There is an ancient Hebrew tradition, according to which Jehovah confers on garlic the property of being fatal to the serpent.

And we find in ancient folklore legends that the vampire repels garlic, which clearly indicates an implicit link between the vampire and the snake or reptile.

In Bram Stoker's *Dracula* (an occultist initiated in the Golden Dawn), there is a plot in which Dracula (based on the historical character Vlad Tepes) holds in his name the key to the serpent/dragon, meaning "Dracul" - dragon!

His adherence to a Ghibelline and Bogomilian lineage in the Carpathians contextualises him in a marked opposition to the power of the Roman Church.

The isolated castle in which he lives, separated from humanity by a wall, and from which he carries earth wherever he moves, as well as his fondness for blood, forms an archemonic structure (soil and blood), based on the principle of encirclement, and maintaining a strategic living space of his own.

One aspect to note is how in different versions of vampire stories, and even *Dracula*, tasting the blood allows access to the victim's memories, and even the record of their ancestors.

In this respect, *Dracula*'s link to Minna is also noticeable, which can be seen as a nod to the Minne, or "memory of blood".

In the film adaptation of Francis Coppola's *Dracula*, it all ends with Minna b e h e a d i n g Dracula. The initiation storyline corresponds to the lady Kalibur beheading the initiate, and his return to Origin.

In the short story *The Reptile*, by John Burke (1966), and made into a film, we meet a snake woman, who has been transformed into a snake by a snake cult in Borneo. Every winter he changes or moults his skin, exactly as the snake does. He attacks visitors to his home, where he lives with his father, with reptilian-like bites, and the victims bear the mark of a two-fanged bite, like a cobra, and also like a vampire.....

In the film *The Lair of the White Worm* (1988), a loose adaptation of Bram Stoker's last work, a cult of a gigantic snake/worm Dionin, who dwells in an underground grotto, is referred to. The cult is led by a vampire priestess, whose bites transmit a poison to the victim's nervous system, turning him also into a vampire and cult follower.

In addition to her worship of Dionin, to whom she offers human victims, Silvia Marsh is fascinated by snakes, from contemplating them, to playing the initiatory game "Ladders and snakes" in solitude.

She is also able to change her skin to a bluish colour, can suck snake venom into a wound as she herself possesses the serpentine essence in her blood, and maintains a mystical bond with Dionin, becoming a channel or vehicle for him.

It all seems to have started when she was in a coma for 10 days as a child, having been bitten by a snake, after which she accessed that dimension of serpentine vampiric consciousness.

A very relevant fact is that in a certain instance when two of the characters in the plot are having a conversation, one of them comments on how the word Worm derives from an older term, Wyrn, meaning snake or dragon.

But the film production where the link between vampires and reptiles is best exposed is the series *From Dusk till dawn*, a remake of a film of the same name directed by Quentin Tarantino, which also combined a vampire cult with snakes.

In the series, more explicitly, the vampires, called "Culebra", are linked in their physiognomy to reptiles, as opposed to vampires in other parts of the world, more closely related to bats or with other characteristics.

This cult of the Culebra in the plot of the series is said to be descended from the ancient Mayan gods, whose presence and cult of snakes in that culture is well known. Beyond the nexus Mesoamerican with the vampiric, which is debatable, the point to highlight here is how a plot where the serpent and the vampire cross paths again, as they respond to the same symbolic substratum in the background and beyond this or that plot, is aroused in the collective imaginary.

As for Vlad Tepes, on whom Bram Stoker is said to have based his *Dracula*, he also has some initiatory references, given his adherence to the Order of the Dragon!

The question raised by Dacre Stoker, descendant of the famous Bram Stoker, according to his excellent book *Dracula: The Origin*, insofar as the literary figure of Dracula would have another ascendant, is left here

momentarily aside, for the purposes of this study, considering the aspect that can well be linked between Vlad III and his dynasty with the realm of vampirism and draconianism, as well as other renowned dynasties, which will be mentioned later.

The Order of the Dragon, founded by Sigismund of Luxembourg, had the support of an entire ophidian lineage.

The house of Luxembourg had been united with the house of Lusignan, through the marriage of Marguerite de Enghein, and John de Luxembourg.

The house of Lusignan has as its ascendant the serpent/dragon woman Melusina, and hence this The ophidian lineage was passed down through this dynasty, and then extended to the house of Luxembourg.

This order of the dragon, also known as the dragon society and the dragon brotherhood, had the external purpose of protecting the territory of Hungary from the Turkish invasions. internal structure an esoteric order of magicians and alchemists.

Its members bore the emblem of the order, a curved dragon, similar to an Uroboros, with a red cross above it. But in a second degree of the order, the emblem that they bore was only the curved dragon, without the cross.

The most famous member of this order was Vlad III, son of Vlad II, who had also belonged to the order, adopting the title of Dracul or dragon. Hence his son, Vlad III, later adopted the title of Dracul. Dracula, son of Dracul, or son of the dragon, also known as Vlad the Impaler, due to his terrible and reckless way of dealing with the Turkish invaders.

Dracula in turn belonged to the strange Basarab family, originally from the steppes of Eurasia, from a place known as Kipchak (an Iranian term derived from Kip "red or blond hair", and Cha, Scythian. So the members of this family had blond or reddish hair).

The Basarab ruled Wallachia (today part of Romania) and some border with Transylvania, and remained a united family until the time of Vlad II when they split into two branches: House Danesti, and House Draculesti, with Vlad II, known by then as Drac, taking on the role of the first patriarch of the Draculesti branch.

This family maintained the habit of sleeping during the day, and leading an active night life. Some have assumed that this was due to their extremely light skin and hair, which was not in tune with the sun, due to a low amount of melanin.

But beyond their biological makeup, they kept an alchemic secret of vitality and rejuvenation, as it was customary for its members to drink the menstrual blood of one of the ladies of their family.

Considering the draconic-ophidic character of this family, we can also understand that this blood also carried unusual alchemical properties.

And the proof is the strong and healthy condition with which they were always maintained.....

On the other hand, when the ophidic power is awakened and developed, one obtains powers or faculties such as astral conscious exit, shape-shifting, or the transfer of one's physical body into the form

This is reflected in the legend of Dracula, who changed shape and flew like a bat.

Another house often linked to both House Basarab and House Lusignan was House Bathory, which originated around the 10th century, with Vitus Bathory, who was said to have killed a dragon with three dragon slayings.

the thrust of his spear. As a result of this legendary incident, the Bathory coat of arms included three dragon's teeth as its centrepiece.

It is said that Vitus Bathory assimilated the power of the dragon after this conflict, and that his descendants, as Alexandre Bathory refers, possessed Draconian characters, or genes one might say, Draconian.

Among their strange traits, e.g. some of the members of this dynasty possessed more teeth than usual, and even more sets of teeth

It is also said that many of them possessed psychic abilities, the power to heal immediately from any wound, and to kill enemies from a distance.

A famous descendant of the house of Bathory is the famous bloodthirsty countess, also associated with the occult and dark practices, Erzebeth Bathory!

Dracula and the Vampire's Secret - Part 2

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In esoteric terms it is understood that the bite of the vampire is analogous to the bite of the serpent, or the serpent woman, Lilith.

Such a bite confers gnosis, and the depertar in one's own blood. Indeed, this serpentine poison breaks into the blood of the Virya, detecting itself from the demiurgic as an invading agent, a kind of virus.

In this initiatory instance, the fangs of the snake, sunk into the skin, inoculate the poison that kills the warm life of the blood, initiating a blood revolution that can culminate in the reptile's own awakening, with all the potential that this implies.

That is the reason for the complete anathemisation of the vampire, for it contains within itself the secret of the Serpent.

However, since the vampiric attack is from the reptilian predatory aspect, we observe that in some cases the vampire's "victim" dies, while in other cases the result is that it too becomes a vampire.

This is related to the purity or impurity of the Virya's blood. For if Lilith or her vampiric agents detect a great impurity in the blood, more pasu than Virya, with little possibility of transmutation, then the life force is drained, discarding a useless element, which is nothing more than demiurgic carrion.

But if, on the other hand, the Virya has a certain salvageable memory of blood in his or her blood memory, then the

In addition to inoculating him with his venom through the bite, the vampire gives him a drink of his own blood, which, combined with the venom, becomes the elixir.

In such a case, Dracula is figuratively said to have conquered Minna (Minne, or memory of blood).

In Dracula's excellent work, we have the perfect ophidian conjunction between Dracula (Dracul being a dragon), and Minna, whom Dracula tries to rescue, to turn her from a mortal into a snake woman.

The vampire condition is thus related to the state of immortality (the fruit that ancestrally The Serpent offers), being labelled from the limited human understanding as "undead". But the reality is that the vampire is a living dead (since he has severed all ties with the undead). The soul/emotional and warm life, although it can manifest these aspects in the form of a controlled illusion), and at the same time it is alive in death, since its existence dwells beyond the spatio-temporal condition of this world.

Thus, he who has become a vampire has awakened his own "shadow" in death, a doppelganger or double which he can project from the physical body at will, assuming any form or no form, and even densifying that projection into a form perceptible to others.

In this way the mystery of the vampire can be linked to lycanthropy, as the vampire can even assume the form of a wolf.

It is precisely in its etymological roots that we have the ancient Slavic term "oper" (from which the Polish "wampir" was later derived, or in various Slavic languages "vampir", and in French and English "vampire"), meaning "flyer", "drinker" (of blood or life energy, it is understood) and "wolf".

Thus we find in different legends vampires assuming the form of a wolf, bat, snake, mist, fire, etc.

To have achieved this status is undoubtedly the mature fruit of a process of sinister alchemy?

In the appearances of a vampire (even in the Dracula story), in addition to the change of form, it is common that he may appear in front of a mortal while suspended in mid-air.

All this indicates very clearly that it possesses the ability to move and manipulate gravis atoms at will.

It should be noted that the red kalas of the serpent woman possesses both blood and venom, thus being an elixir that can transmute and lead to the vampire's condition.

In fact the vampire contains in its essence, the secret of the serpent. A hidden secret, which only someone whose eyes have been opened by the forbidden fruit of the serpent can understand.

The linguistic variant "upior" has a meaning in Turkish and Slavic traditions of both "vampire" and "witch". Thus revealing the hidden truth that those powerful dark witches, the daughters of the Snake, possess or master this ancient art of vampirism.

The name Dracula means "son of the dragon", as it is also known in Romanian as "devil".

Thus, all the terms of ancient outlawed mysteries appear: The vampire, the wolf, witches, and the devil....

This condition of "cursed beings", as the synarchic cultural projection has described them, is due to the fact that in their very origin they are linked to figures or personages already banned from the beginning!

Vampires are said to have Cain and Lilith as ancestors in their vampiric chain or lineage.

The truth is that the origin of vampirism is lost in the mists of time, as it is related to the ancestral and first mystery: Blood!

Although the average society associates the vampire with Dracula, the vampire is actually much older than Bram Stoker's literary output!

It is understandable therefore that vampire myths and legends are found all over the world, since ancient times (as well as the Serpent, whose myths and symbolism are present in all cultures), from Mesopotamia, Egypt, Africa, India, China, Mesoamerica, etc.

In the case of India they are called Vetalas, and are under the tutelage of the Goddess Kali. This is necessarily so, since Kali herself manifested a vampiric condition by drinking the blood of the demon Raktabija.

Also a form and manifestation of Kali, Guhyakalika (The Hidden Kali) has a special and direct relationship with the Vetalas.

A similar case of another blood-drinking Goddess is found in Egypt, with the Goddess Sekhmet.

Well, specifically in Egypt we found an ancient manuscript, which ignorance and synarchic misinformation have labelled as a "cannibal hymn". In truth (although it is clear that it is a elements of anthropophagy), we have here the first record of a vampiric ritual.

It was an occult rite, in which the pharaoh (who had access to the initiatory mysteries) ate the flesh and drank the blood of the gods.

It is a ritual of Sethite orientation, i.e. it refers to the God Seth, who was opposed to the other Gods, from which again the key to the vampiric tradition as opposed to the demiurgic world emerges.

There is also evidence of a vampire tradition dating back to ancient Egypt, specifically to the god Seth.

Precisely, according to some occultists, from Egypt the vampiric current spread in a line which in the course of time reached Eastern Europe, Constantinople, and eventually 15th century Romania, at that time Wallachia, which also included a certain border with Transylvania. Thus it was that nobles of the stature of Sigismund (creator of the Order of the Dragon), Vlad Dracul, the Bathory and the Cillei, were initiated into these occult and dark mysteries.

On the subject of anthropophagy, it should also be noted that in old Central European and Scythian legends, there was also talk of vampires who ate the flesh of their victims as well as their blood.

We have then that the vampire sustains his condition in this world, in which he chooses to stay for strategic reasons, in connection with the dark radiation of the black sun.

Thus, in his crypt or sarcophagus, (just as a snake regenerates by shedding its skin) he renews his vitality and power indefinitely, beyond the reach of disease, old age and death.

This initiatory aspect of the tomb or sarcophagus has even been captured by actors playing Dracula.

Bela Lugosi, for example, or Gary Oldman, during the time it took for the production of their respective films, used to sleep in a sarcophagus...

In the case of Bela Lugosi, he continued with this habit...

The esoteric/artistic key that shows how the vampire (typified very modernly in the figure of Dracula) comprises the whole of the alchemical work, is his very clothing. Since the white of the fangs, the red of blood, and the black cloak (sometimes depicted red inside), are precisely allusive to the alchemical states of Nigredo, Albedo and Rubedo.

Although Rubedo is commonly spoken of as the culminating stage of alchemy, in the sinister way of alchemy this can have a different order. And so the work culminates in Nigredo, crossing the blackness. infinite of Itself.

The idea must have been grasped by now that the immortal body of the vampire, being able to maintain itself in this world indefinitely, is analogous to the immortal body of Vajra, which the tantric Kaula tradition refers to.

Another literary work worth mentioning is "The Dogs of Tindalos" by Frank Belknap, who also belonged to Lovecraft's circle.

The dogs of Tindalos are a strange class of vampire dogs, immortal as such, who dwell in the corners of time (remember here the secret of the right angle, and the interception of planes), being able to move through different planes, as their condition gives them power over all time and space.

In later works they are sometimes depicted not as dogs, but with a more terrible and monstrous appearance, more reminiscent of bats.

Lovecraft himself mentions these dogs of Tindalos in his work "The Whisperer in the Dark".

Dracula and the secret of the vampire -Part three-.

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When it comes to vampirism, there are various meanings associated with different levels of meaning, such as the popular "energetic vampire", "sexual vampire", documented cases of blood lust, the vampire from literature (where Dracula occupies the highest place today), the "vampire from literature" (where Dracula occupies the highest place today), the vampire in the cinema, etc.

Here we are attempting to approach this ancient mystery from the initiatory. And the fact is that beyond the popular assumption of the vampire as a being that drains vitality, or sucks blood, the vampire embodies a forbidden path into the dark abysses, for the sake of power, occult knowledge, and essentially immortality.

Of course, this ancient mystery of vampirism, which is none other than that of blood, has left some initiatory traces in certain artistic expressions, such as literature and cinema.

Thus, for example, in the film "Dracula Untold", we see Dracula trying to rescue his beloved from death, in a scene where she falls precipitously from the top of a tower, descending at dizzying speed trying to grab her, although she finally falls to her death. And here we have figuratively the Gnostic descent into abyssal depths to be reunited with She, the Lady of Origin.

And in the process of which, in the aforementioned film, Dracula had not yet become immortal, it is by receiving and drinking her blood that he gains access to immortality.

Elsewhere in "Dracula untold", when Dracula has not yet been transmuted into a vampire, the vampire who will turn him into a vampire tells him "Dracula son of the devil", to which Dracula replies that his name means "Dracula son of the devil".
"Son of the dragon".

But in the final part of the film, when Dracula confronts the Turkish Sultan Mehmet II, Dracula already recognises and proclaims himself to be the "son of the devil".

Certainly, in terms of etymology and tradition, both meanings are valid. But what is implied here is that starting from the draconic, i.e. "the ophidian path", he has then become a son of death, "Son of the dark Lord", which in hyperbiblical terms means "Son of the dark Lord". has then become a son of death, "Son of the Dark Lord", which in Hyperborean terms, and in the specific case of Vlad Dracula, means a follower of Lucifer!

Similarly, in Francis Ford Coppola's version of Dracula, when Dracula introduces himself to Minna in London, he tells her "I have crossed oceans of time to find you", which also suggests that reunion of the lost A-mort, where it is necessary to cross time, to go beyond it, in order to access its reunion.

Almost immediately after uttering these words, Dracula's eyes glow blood red. And it is the blood itself that has crossed oceans of time to find Minna (Minne) in the Origin.

It is not, as it might seem from a first interpretation, a reunion in the "eternal return", but the plot goes beyond time, to the Origin itself, in the reunion of the original couple.

Under this same Gnostic vision, Dracula's description of his h o m e l a n d to Minna, being the uncreated world, is equally significant.

When Minna asks Dracula about his "princess", he replies that he has lost her through "betrayal", which refers back to the argument of primordial betrayal.

Although in this film version the plot seems to have been given a more romantic emphasis, different from the approach of Bram Stoker's literary work, the fact is that in this particular case, the film, with this "dose of romanticism", presents important initiatory clues to the mystery of A-mort.

When Dracula cries out for the lost Elizabetha, a river of blood emerges, which is nothing but the activation of the Minne, running the river of blood in reverse.

Dracula later describes the face of his lost princess to Minna as a river, and also turns Minna's tears into crystal, which alludes to the mystery of the stone (crystal) linked to blood.

Furthermore, Elizabetha has committed suicide by throwing herself from the top of the castle (mystery of the stone) into a river, which underlines the Gnostic truth of the sacrifice of She who comes to the rescue of Him, who in turn travels the river of blood in the opposite direction, against the current, to come to their reunion.

The film director (in this or similar films) may not even be aware of this kind of "channelling" or capturing of the initiatory plot. But evidently, when entering and immersing oneself in the plot of Dracula, some Luciferian initiatory elements are picked up from the blood, which well complement Bram Stoker's literary work.

The alchemical symbolism is suggested in the alternation of red and dark colours in different sequences, as well as the combination of Dracula's striking white, red cloak and the sombre black of the castle.

But on the other hand, the synarchic influence is also present, pretending to humanise Dracula at times, as when he feels sorrow or remorse for "damning for all eternity" Minna, which is an ill-advised and demiurgic approach, which does not correspond to the reality of the vampire.

And it is very common this kind of scenes or plots, where under a perspective of confusion of blood, it is intended in many films and novels to humanise the vampire, as if it were some kind of exotic being. but within the human realm. When in reality it is a being that has transcended human nature, being of a superhuman condition.

Also notable is the scene in which the three "Brides of Dracula" (as they are commonly known) are introduced to Jonathan Harker, attempting to seduce him and drink his blood (and later perhaps give him a drink of their own blood).

When they initially appear, it can be seen that before appearing in human form, they slither under a cover where Jonathan Harker lies, snaky forms, recognisable as snakes!

And in fact, one of them, in front of Jonathan Harker, highlights his image with Gorgon's serpentine hair!

That is to say, a clear and direct allusion to the snake woman, about to initiate Jonathan Harker by her initiatory bite, were it not for the sudden entrance and intervention of Dracula, who at the time had other plans for his guest.

This status as initiators earns them the appraisal (albeit in a very deep esoteric sense, and not in the derogatory sense that Van Helsing intends to give them) of "whores from hell".

Also in this initiatory role, and starting from a dark feminine seduction, we have the mythical reference of the spider. Gnostically incarnating the spider, the initiator, from her "Minneica" seduction, constellates Viryas. constellates Viryas.

(Let us not forget the gnostic-esoteric meaning of the eight, which is present in the eight tentacles of the octopus, as well as in the eight legs of the spider).

Elsewhere in the film, Van Helsing intends to perform a "ritual purification" by burning Dracula's sarcophagi and his land, pouring holy water, scattering hosts, etc., and then, in another part of the film, he is "purifying himself".

consecrated, and formulas of exorcism. In this scene a cross appears for a moment, next to which a serpent slithers. In other words, we have here the emblem of spiritual enchainment (the cross) and the emblem of liberation (the serpent).

In another scene Dracula visits his apprentice Renfield, appearing in the guise of a green mist, which refers to the reptilian aspect.

A similar scene occurs when Dracula moves towards Minna, also in the guise of green mist.

The Gnostic meaning of this is precisely the encounter with the Minne from the reptilian aspect.

It is also most impressive and notorious when Dracula confronts those who oppose him (Jonathan Harker, Morris, Seward, Holmwood, and Van Helsing), in a clearly recognisable reptiloid appearance, and red eyes.

In addition to the reptilian-like appearance, the manifestation assuming the form of a wolf is a clear hyperborean reference.

The scene in which, after conversing with Jonathan Harker, Dracula rushes out of his guest's room, his red cloak seemingly slithering like a snake, is clearly reptilian in suggestion.

And even more explicit when Harker watches in amazement through a window as the Count slides vertically through the outer wall, as if he were crawling!

In the film "The Last Voyage of the Demeter", released in 2023, Dracula has clearly been portrayed as reptilian in appearance, and completely out of human appearance.

The case of Renfield is also emblematic, as he is an apprentice of Dracula, somehow initiated into the mystery of blood, but deviant and disoriented, which is evident in the fact that he has not gnostically apprehended the essence of blood, and instead of seeking it, he entertains himself with spiders and insects. Likewise, the overwhelming influence of the vampire, without Renfield's transmutation, drives him mad, and he is committed to a mental hospital.

Unlike the behaviour of e.g. the women accompanying Dracula in his castle, or later confronting Van Helsing, exhibiting a luciferic graceful attitude, Renfield's case expresses a sacralising, almost cult-like attitude towards Dracula.

The film "Renfield", also released in 2023, is completely inadvisable. Dracula stars Nicolas Cage, as it completely lacks an initiation storyline, and We would even say that its counterinitiative plot results, exalting the character of Renfield (who, precisely in the play "Dracula", fails in the alchemical mutation and goes mad), being represented outside the

vampiric context one might expect, fitting more for a "James Bond" performance.

In a different context, also Dr. Seward (a disciple of Van Helsing), as a psychiatrist, maintains a completely external and superficial approach to the mystery of blood, from the concept/covering of blood.

that is handled in official science, being a lost Virya, and having succumbed under the sacralising attitude towards the "sacred symbol" of science.

In the case of Arthur Holmwood and Quincey Morris, they fall not into the sacralising but the playful category of "psychological ethics".

However, regardless of the degree of sanguine confusion they maintained, they were all completely disoriented under Van Helsing's influence.

Similarly, there is an esoteric approach to the mystery of the blood, supported by synarchic occultists, who, while seeking and gaining benefits of vitality, rejuvenation and even siddhis, by drinking blood and harnessing the properties of adrenochrome, do not get to the ultimate essence of the mystery of the blood, and therefore never achieve transmutation.

Thus vampirism can be approached from Satanism, but it is distinct from Luciferian initiatory vampirism, although externally someone uninitiated in these dark subjects may not notice the differences, which there are, and very substantial in terms of the result that is operated on the initiate.

At the end of this film, when Dracula is decapitated by Minna, a sword has previously been thrust through his heart.

The soul power (the sword in the heart), and then by decapitation to release the reptilian power in the palaeoencephalon.

It is in this Luciferian perspective that the final scene in which Dracula says to Minna "give me peace", encouraging her to do what she must do, must be interpreted gnostically.

For the "peace" of the Luciferian warrior rests solely in the Lady of Origin, the "peace of Venus", outside of which all is battle.

That is the Gnostic Luciferian, blood-based, Gnostic view of "peace" as opposed to the Christian view of peace as "salvation of the soul".

Also in this dying scene, Dracula expresses the mudra bala with his hand.

As a corollary, a painting of Dracula and Minna is displayed on a vaulted ceiling. Unlike Michelangelo's painting in the Sistine Chapel, where the union of God and Adam is depicted, with their outstretched hands almost touching each other, here the reunion is not with that God but with the Lady of the Origin.

Given Minna Murray's outward demeanour, expressing virtuousness and purity, and that she is the culmination of Dracula's initiation process (at least in Coppola's film, not in Bram Stoker's novel), she can only be considered a Lady Kalibur.

Moreover, another lady worthy of mention in this whole plot is Lucy Westenra, with a behaviour that externally from the puritanical mentality would be criticised as indecent and impudent. Lucy, here, embodies Lilith, or the woman Kali.

In addition to her behaviour, the signs of red hair and red dress are there pointing us to the link with Lilith.

As in the case of Minna, Lucy's own etymology points to the Luciferian nexus, deriving her name from the Latin Lux, root of Lucifer.

We can also note that when Minna meets Dracula in London (continuing with the aforementioned version of Coppola), she wears a greenish dress. That is to say, the contact of Minna (Minne) with Dracula, his proximity or charismatic link, is given in the blood from the reptile, represented here by the greenish colouration.

In this encounter with Minna, Dracula appears rejuvenated and revitalised (regeneration by means of the mystery of the blood), which is analogous, especially considering its reptile condition, to the shedding of the snake's skin.

Of course, the intimate encounter with the Minna is in the blood, and so in another scene, Minna is in the proximity of Dracula dressed in red.

It also highlights a scene where Minna is in her green dress, while Lucy is in red.

Perhaps, given the dual nature that characterises all Virya, it could be that Lucy is the dark aspect of Minna, a literary licence (and taken to the cinema) that expresses a splitting into two characters, having the same person as a substratum.

In different film versions, various reasons and plots have been given for how Dracula becomes a vampire.

In Coppola's version, it is by renouncing the Judeo-Christian God, and drinking the blood, that he accesses this mutation.

Further, in "Dracula Untold", he receives this legacy from another vampire, in a grotto in the so-called "Dracula Untold".

"mountain of the broken fang". There he goes through a process of death and rebirth, taking on this new quality of life as a vampire.

In "Dracula 2000", Dracula has been associated with the stigmatised biblical Judas, and here there is a hint of Gnosticism, since ancient characters, such as Cain and Judas, have been stigmatised and stigmatised in the Bible.

Lilith, have also been linked to vampirism.

In "Dracula blade", the origin goes back to Sumeria, which gives us an idea of its antiquity and millenary permanence in this world, unaffected by death like humans.

Interestingly, we also find traces of vampirism in ancient Sumer, where the vampiric succubus Aluqah appears.

In the anime "Castlevania" Dracula has obtained his status as an alchemist by means of the crimson stone, thus suggesting the hidden power of stones and their ability to transmute.

Moreover, in this anime, Dracula's castle explicitly presents the characteristics of an archmone, impregnable and without spatial limitations, being able to move dimensionally t h r o u g h space.

In this way, we can appreciate different stigmatised characters, all of them being initiation arguments that fit in with how a vampire can emerge.

But let us refer to what Bram Stoker himself tells us in his work Dracula:

"The Dracula, Arminius tells us, were a great and noble race, although some of their descendants (according to contemporaries) had a pact with the devil. They learned Satan's secret in the Scholomance, among the mountains, on Lake Hermanstadt, where the devil rightfully claims for himself the tenth scholar.

"The manuscript contains words like strgoica (sorceress), Ordog (Satan), polok (hell) and even says that Dracula was a wampir".

It is thus clear that Dracula was a follower of Lucifer (beyond the confusion here between Satan and Lucifer. But let us bear in mind that the above commentary is made by Van Helsing, who represents the priest Golen, and therefore an exponent of such an intentional confusion of concepts), the "Lord The "dark one", who confers him such a condition, adopting him as an apprentice, being the "tenth pupil" in the Scholomancy (very similar to the Salamanca), an ancient school of occult and dark arts.

According to Dacre Stoker, Bram Stoker's great-nephew, there are certain notes or manuscripts, where Bram Stoker geographically located very precise coordinates in Transylvania, as to the place where there was a mountain where one could go for occult learning and dealings with the Dark Lord.

If it were simply a fiction, why go to the trouble of pointing out the exact location of such a mountain in a few notes, when in a fiction there would be no need for such geographical accuracy?

It is also notorious that "the Draculas" are mentioned, and that in Dracula's family there were other characters, who were said to have dealings with the devil, and to have a reputation as witches.

In the case of Erzebeth Bathory, who was initiated into the occult, she is said to have "married Mr. dark", which alludes to a certain dark initiation through which he had intimate contact with the Luciferian realm.

And here the point to note is that Erzebeth Bathory belonged to the "Order of the Black Bird", an order with close ties to the Order of the Dragon, to which Vladislav once belonged. Draculea.

His ancestor, Stephen Bathory fought alongside Vlad Draculea!

Some people today try to disassociate Vlad Tepes from all traces of vampirism, and the link with Bram Stoker's Dracula character, except of course the very name "Vlad Draculea" (Dracula) meaning Vlad son of the Dragon, which refers directly to Vlad Tepes.

Moreover, Bram Stoker himself pointed out in his work, that Dracula had indeed been Vlad the Impaler, as we can see in the following two extracts:

"I asked my friend to put the dossier in order. All sources of information suggest that Dracula was a Vaivode who earned his nickname by fighting against the Turks on the great river on the border of the Turkish land. Thus, he was no ordinary man, for in his time and in the centuries that followed, he was considered the cleverest, the most cunning and the bravest of all those who existed.

beyond the forests (Transylvania). He took to his grave this powerful brain and an iron character which he 'now uses against us'.

"Who was it but one of my own race who under the name of Vaivoda crossed the Danube and beat the Turks in their own land? This was undoubtedly a Dracula!"

We know that the historical Dracula who fought the Turks, and was also a prince (Vaivode), undoubtedly refers to Vlad the Impaler!

The attempt to separate or disassociate Vlad Tepes from all traces of vampirism is part of a synarchic strategy to hide or relegate to the realm of the
The whole Luciferian symbolism present in Dracula is "literary fantasy".

One cannot fail to mention in this respect the research of Harry Ludlam, who had access to letters, notes and material from the Stoker family, and claimed in a 1962 book that Bram Stoker had consulted an ancient manuscript from the 15th century, which referred to Vlad Tepes as a vampire.

This manuscript seems to have been lost or even unknown, as if it never existed.

Despite this, we find historically clear traces in the life of Vlad Tepes, such as that he "smeared his bread in the blood of the impaled", and drank their blood.

It is also said that, experimenting with dead bats, he discovered that by adding blood from his impaled prisoners, within a few days certain cells seemed to regenerate, and to maintain some movement.

Later, in a cellar of his castle, he is said to have studied the flight of bats in an attempt to imitate them.

And, although it is not explicitly mentioned that it was Dracula, the legend goes on to say that a bat with large wings swooped down from the entrance of the castle...

Curiously, during this time, Dracula was not present in the castle, which seemed as silent as a tomb, and if any unwelcome person wandered into these places, he was not to be seen again!

This is not surprising, considering his mastery of form and gravis, maintaining power o v e r time and space.

It was common that after these incidents, the next day in nearby places someone was found dead and bled to death, with the mark of two stitches on the neck.....

Also, the supposed tomb of Vlad Tepes, in the monastery of Lake Snagov, near Bucharest, adds to the mystery of the whole question, because when the remains were supposed to be buried in 1931, a skeleton and a skull belonging to two different people, and different from Vlad Tepes, were found.

As if this were not enough, more recently, a chemical study was carried out on three of Vlad Tepes' letters containing traces of blood, using mass spectrometry. It was determined that the blood came from the eyes, so it is conjectured that Vlad Tepes shed tears of blood.

From the rationalist analysis, several explanations have been given, such as that the Vaivoda of Wallachia might have had an eye problem, conjunctivitis, etc. Or that perhaps the letters could have to be in the hands of other people, to whom the blood could be due, etc. Explanations which, although objectively speaking cannot be rejected out of hand, considering that this phenomenon concerns none other t h a n Vladislav Tepes Draculea, would be very coincidental to say the least.....

On the other hand, Dracula's adherence to the Order of the Dragon is in itself more than significant. For, beyond its exoteric purpose of protecting Wallachia from the attacks of the Turks, the Order maintained a shady esoteric occult structure.

Its founder, Sigismund of Luxembourg, had obtained his knowledge of dark magic and the mysteries of death (ancestral secrets of vampirism) from Egypt, an occult tradition rooted in the ancient mysteries of Osiris (a god who in Egyptian cosmogony is dismembered and descends to the underworld, only to be brought back to life by the magic of his consort Isis).

Thus, after gaining access to this occult knowledge, Sigismund created the Order of the Dragon, where nobles from various families were also initiated into these mysteries.

The Egyptian origin of the aforementioned vampire tradition is most interesting, and evidently the writer Anne Rice must have grasped this question from the blood, in order to situate in her novels the origin of the vampire lineage in Egypt.

Similarly, a nod to this question is given in the 1983 cult film, "The Craving", s t a r r i n g David Bowie, where a vampire uses a dagger hidden in an Egyptian Ankh cross.

A notorious case in the Order of the Dragon is that of Hermann de Cille and his sister Barbara Cille, who engaged in strange and obscure practices of incestuous sexuality. After dying of poisoning, Barbara Cille is brought back to life by Emperor Sigismund, according to her occult initiatory knowledge.

For several centuries, and up to contemporary times as late as 1936, there were witnesses who claimed to have witnessed his appearance in the area of Varazdin Castle (present-day Yugoslavia), where his tomb was located.

This lady (also known as the German Messalina) left such a deep mark that the writer Sheridan Le Fanu used her as the basis for his famous vampire character Carmilla, published in 1872, before Bram Stoker's Dracula in 1897.

It should also be noted that the character of Carmilla was also partly based on Countess Erzebeth Bathory.

Considering the most visible or appreciable part of the Order of the Dragon, i.e. its emblem itself, we observe that the façade of the Christian cross is resigned by the Luciferian fire of eight flames at each point, and the Dragon (ancestral enemy of Christianity) itself, almost in the form of Uroboros.

Let us even remember that in a second degree of the order its emblem was only the Dragon, without the cross.

The territory of Transylvania itself (today in the centre of Romania) is in itself mysterious, harbouring ancient and dark secrets. Just before it was Romanised and became known as the "Romania", this territorial area was known as Dacia.

But what is new here is that classical historians, such as Homer, spoke of "Hyperborean Dacia".

Homer placed Boreas in Thrace, Hyper-Borea being thus ancient Dacia. Other classical writers such as Sophocles, Aeschylus, and Callimachus also held the same view.

Beyond the "geographical location" of Hyperborea (which in the end, beyond its manifestation in this world, refers to the Hyperborea of the uncreated world), it is certain that if the ancient Greeks gave Dacia such a name, it was because there was evidently the presence of Hyperboreans there.

And the Dragon already appears here, long before Dracula, as Greek historians give accounts of Dacian warriors, with their swords and weapons bearing the banner of the Dragon!

Dacia was also referred to as "the valley of the immortals" (the place to which the Argonauts), and we have strange stories about this site, told by the 17th century occultist and philosopher Giacomo Casanova.

In his L' Icosameron Casanova tells about beings called "Megamicres", who had their underground dwelling in Transylvania, being immortals who drank blood, and here also the most. The description gives two categories, one of which is that of the reptiloid, and the other is that of the

Megamicres who were in a process of transmutation, and the Gods of the Megamicres (Siddhas), thus establishing a secret occult link between the mystery of the blood, the vampiric, and the reptiloid.

Let us read them as they are described by Casanova:

"What noble food was the milk of the megramycres! We thought that mythology had taught us nothing extraordinary, that we were in the true home of the immortals, and that the milk that we were sucking represented the nectar, the ambrosia, which would undoubtedly give us the immortality that everyone should enjoy... This meal lasted an hour and I think we would have continued if it had not been for a few drops that fell from her nipples on our breasts. We could tell by the colour that it was blood".

"(...) The gods of the Mégramicres are reptilian. Their heads are very similar to ours, but hairless. Nothing is as sweet and seductive as their stare. Their teeth are white and pointed, but you can never see them because their lips are always closed. Their voice is a horrible hissing sound that makes your teeth grind and chills your heart.

It should be noted that his voice had the effect of "freezing the heart", from his cold-blooded reptiloid condition.

Furthermore, Casanova refers that there were underground corridors that communicated the intraterrestrial world of the Megamicres with Lake Zirchnitz, being textually described as a "realm of caves and darkness".

This has important connotations, considering the underground occult world connected by tunnels and caverns, home to reptiloid-like beings, in Draculean Transylvania.

And the most interesting thing to note here is the link, which has already been observed, between "hyperboreans and reptilian beings"!

Without dwelling here on Casanova's interesting occult life, and his persecution by the Inquisition, it should nevertheless be mentioned that, as in the case of Vlad Tepes, Casanova's tomb was found empty...

Interestingly, the Dacians had a God, with whom they maintained contact in the very heights of the Carpathian Mountains, called Zalmonix (or Zalmoxis), who was considered to be a ruling God of the "undead", or in other words, of those who had transcended death. In other words, a Luciferian Siddha, if not a manifestation of Lucifer himself.

And the fact is that it was the impalements with which he punished his enemies that brought Vlad III to fame, a subject that has a hidden relationship with Zalmonix.

What we have here, in a good part of the impaled, is a collective mutation of warriors, whom Vlad Dracula made face death initiatively, impaling them, and then making them return from death already transmuted, or with the condition of "undead", (as vampires are called), thus generating and expanding in his strategy an authentic Luciferian army.

These were both initiated warriors, chosen for this purpose, and in other cases warriors who were initially enemies, but were later incorporated into Dracula's strategy.

In the end, they were brave warriors who died from the physical and mental to the illusion of the world, to be reborn as immortal followers of Dracula.

The ancient Dacians maintained this kind of practice, many of them being mystics of great power, with the ability to shape-shift (e.g. in the guise of the dreaded wolves and bats, so well known in those regions), and to maintain direct communication with the Gods (Siddhas) thousands of miles away. metres high in the Carpathian Mountains.

But to acquire such a status, having previously been mortal beings, they had undergone a terrible dark initiation, in which they actually died, returning to this world completely transmuted, being able from then on to be luciferic mediators between Zalmonix and the Dacians.

Of course, they were not chosen at random, but those who had acquired a certain degree of initiation and mastery of high dark magic.

And the way these initiates were delivered to death was by being pierced by spears, or eventually by stakes anchored to the ground, thus having a much deeper esoteric meaning to the title or nickname Dracula received as "Vlad Tepes" or "Vlad the Impaler".

Mention should also be made of a son of Dracula, Minhea, who was feared like his father for the extremes of torment he incurred on his enemies, and also initiated into the hidden mysteries of death.

Dracula and the secret of the vampire -Part 4

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By Christian C.

We must distinguish between "vampiric entities", categorised under many different classes, and vampires luciferically transmuted as such.

As this is a confusing issue, some clarifications are necessary.

Regarding vampiric entities that drain vitality, they may be in some cases ghostly spectres with a certain power, "shadows", dealing with energetic residues of entities spectral, of energetic parasites sometimes intentionally created as an "egregor" as a force field, or in other cases produced by an energetic embodiment of obsessed people, with more or less force depending on the case.

There are also the entities called "larvae" (called "larvae" by the Romans), spectres of great power, similar to the brahma-rakshasas of Hinduism.

The aforementioned cases are also comparable in the human sphere to people who, due to their low energetic condition (sometimes alcoholics and drug addicts), absorb the energy of other people in order to sustain their vitality.

All these cases, which under a certain concept are noted under a vampiric conception, are outside of Luciferian vampirism, and respond to the hungry design.

Then we have another category, that of the "born vampire", of people who are born with a certain propensity to drink blood (or eventually awaken this tendency), either from a fetish type of hobby, or here we also find many occultists who seek through blood to take advantage of its occult properties, mystical siddhis, connection through blood with entities from other planes, establishing a psychic link at a distance with a certain person whose blood is drunk, remembrance through blood of past lives, the magical-esoteric ingestion of menstrual kalas, etc.

Sometimes these people with vampiric propensities may even exhibit vampiric traits in their own physiology, or in their behaviour, such as avoidance of sunlight and increased night-time performance, vampiric skin features and gaze, accentuated fang-like teeth, thus showing at some level a hybridisation between human and vampire.

Some of these people may in certain cases (in others not) sometimes be oriented towards a certain degree of Gnosticism and Luciferianism, which could lead them towards transmutation.

The modern scientific-rationalist interpretation, which claims to attribute cases of vampirism to the disease called erythropoietic porphyria, is nothing but a very external or superficial approach, which does not even touch upon the oblique meanings of vampirism.

Beyond the well-known case of energetic vampirism, and those with an innate, or sometimes later developed, propensity for blood (and sometimes manifesting psycho-biological vampire characteristics), we then have a third category, which is that of transmuted vampires.

So beyond even the symbolic and initiatory clues that one can assimilate from the myth of the vampire, and Dracula, there is Siddha's condition as a vampire. And it is never enough to repeat it, we are dealing here with a Luciferian vampirism. The same as Lilith and Cain.

The transmuted vampire can maintain his condition be it in an incorruptible physical body, transmuted, or even in other cases, after death (beyond the physical body can be transmuted). strangely sometimes remain in the grave without decomposing), in an already transmuted astral double.

In the latter case, however, a physical link or linkage is required which can facilitate the manifestation from the astral side, to "materialise" on the physical plane. And this link is blood. That is one of the reasons why a Siddha who maintains the vampire condition procures blood, for from the subtle or astral plane, it is through the vehicle of blood that he is able to densify his form, so that it is perceptible to others on this plane, just as if they were looking at a person in this world.

From this state, in which even by densifying the form the vampire maintains his spectral condition, the phenomenon occurs in which he is not reflected in a mirror.

This is certainly not the case, regardless of vampire class, for those who possess a physical form.

Unlike some cases of energetic vampirism already mentioned, the categories of the sometimes born vampire and the sometimes transmuted vampire not only do not lack energy or vitality to compensate, but on the contrary show a high energetic flow.

Another reason when a vampire Siddha sucks blood is that it allows him to "measure" the purity or impurity of a person's blood, and determine his possibility of transmutation, in which case he will also give him to drink from his own blood, the "essence of the vampire", which, let's understand, is a synthesis of the alchemical combination of blood and serpent venom. Of course, from an extremely oblique serpent design matrix, where the luciferic essence of the Serpent is already reflected. Essence that is assimilated by the Luciferian gnostic to enable transmutation.

A third variant of when a vampire Siddha drains the blood of another person, is to energetically destabilising the superstructure, thus weakening the work of the Demiurge, and in opposition to demiurgic creation, to "warm, created life".

Although they may culturally connote a common concept, that of the "living dead", a sharp distinction must be made between the vampire and the zombie, an artificial creation through drugs (a subject on which Wave Davis in his book "The Serpent and the Rainbow" has presented an excellent investigation), the zombie being a subhuman slave. Whereas the transmuted vampire is a being completely liberated from material conditioning, and therefore superhuman.

Now, without going into the details of the complex alchemical process of how a vampire emerges by transmutation, it can be noted that given the alchemical correspondences of the metals with the stars, and

Taking into account that the vampire (as well as the werewolf) is a being of the night, the initiate achieves the fixation of the living silver, an element associated with the moon, whose light is outside the solar grid of the kalachakra between the earth and the sun. (Although the moon reflects sunlight, it is not in the radius where this light and designator logos are intercepted and altered by the kalachakra system).

Thus it turns out that the fixation of the living silver (completely coagulated mercury) through alchemical processing, and on the other hand the luciferic radiation of the black sun in the adept himself, succeed in crystallising this transmuted vampire form.

This whole occult alchemical process of transmutation concerns the Cainite gnosis, the gnosis of the Serpent.

We find Cainite traces in Romania (which includes Transylvania, a region in antiquity known as Hyperborean Dacia, where the Argonauts went in search of the "golden fleece", or immortality), in the ancient cult of Salmoxis.

This God, Salmoxis (or Salmonix), is one of the greatest mysteries or enigmas for historians of ancient religions, with some historical references lost here and there, about which different theories have been elaborated.

It was Mircea Eliade who systematised a more or less consistent theory regarding Salmoxis, assigning it an initiatory role, linked to what is technically called "rite of passage".

And considering that it concerns a "God of the dead", it is about the initiatory secrets of immortality.

Starting from its etymological meaning, according to Porphyry the Dacian word "Zalmos" means skin, so that, according to others such as Diogenes of Laertius, Zalmoxis means "bear skin", in accordance with the version that he would have been covered with a bear skin at birth.

This has led to meanings such as "bear god" or "bear-skin god".

The bear, like the wolf, is a hyperborean mythical reference (the "ursus terrificus"), which already gives us a first indication from the name itself.

His dwelling in the Carpathian Mountains, linked to the initiatory mysteries of immortality, as well as his own death and return to life, provide the framework in which a vampiric initiatory cult developed in that psycho-region, to which members of the pure-blooded aristocracy, such as Sigismund of Luxembourg, the Dracula, the Bathory, the Garai and the Cille.

Although there has been much varied and even counter-initiative information about Zalmoxis, in a clear attempt to confuse and misinform, we must attend to the clearly hyperborean elements, in order to understand its significant role in the whole context.

What is clear, from numerous references by different authors, is that Zalmoxis once had its prominence in the human world (real or simulated), establishing itself later in a transcendent initiatory condition, outside the mortal realm.

As in the 1984 film "Conan the Barbarian", starring Arnold Schwarzenegger, and based on the literary work of Robert Howard, in which Conan (a character who embodies some aspects of Wotan) goes through a period of slavery and subjugation to later free himself and gain access to the The story of Zalmoxis is similar to the story of immortality and liberation.

According to references provided by the historian Herodotus, Zalmoxis was initiated into the mysteries of Eleusis, which we know were Hyperborean.

He had his abode in the underground realm. According to one version, in a deliberately created underground chamber; according to a second version, this secret abode was in a grotto in the Thracian mountain Kogainon.

In this respect, let us recall the references given by Casanova in his *Isocameron*, of tunnels connecting with underground caves in those regions.

According to a third version, his subterranean abode was Hades itself, which we know to be a mythical name for the intraterrestrial world of Agartha.

To recapitulate, we have a God in ancient Hyperborean Dacia, who staged death and rebirth in this world, linked to the mysteries of immortality.

He maintained a hidden underground abode, which has connotations with the world of Agartha.

He was also initiated into the Hyperborean mysteries of Eleusis, and not forgetting the initiatory test of the ancient Dacians, linked to Salmoxis, which consisted of an initiatory death and rebirth, being pierced by a stake, or impaled by a spear, which again indicates a test suitable for wise warriors.

Like the initiatory ordeal of Pyrena, the Goddess of cold fire, in which the initiate would certainly die, and then be reborn as a man of stone, transmuted.

All these indications, beyond the confusing information, allude to the hyperborean character of Salmoxis.

The Order of the Dragon (to which Vlad II, Dracul, and his son Vlad III, Dracula, belonged) conferred initiation into the dark mysteries of Zalmoxis.

These ancient mysteries have been veiled in literary form, when Bram Stoker wrote *Dracula*.

Bram Stoker has presented in *Dracula*, under an initiatory approach, the mystery of blood, and the mystery of war. By sailing against the current in the "river of blood" we arrive at the mystery of A-mortality, of which in Coppola's film version of "*Dracula*", some initiatory clues are more explicitly presented.

And as for the mystery of the war, we can see Vlad Dracula's opposition in combat to both Muslims and Christians, in different circumstances, both religions being demiurgic.

Bram Stoker obtained this initiatory knowledge about *Dracula* as an occultist and initiate of the Golden Dawn, after also channelling the Siddha *Dracula*, thus presenting an immortal Siddha in a literary format, and with some codified questions.

Although the question might arise as to why Bram Stoker would present a Siddha with a In the "negative primacy", or in the role of what is culturally assumed to be a villain, several points need to be considered.

In the first place, the literary work "*Dracula*" was conceived to convey a message that was supposed to break through the puritanical mentality of the time, which was very accentuated, so that this work and its theatrical staging (long before it was taken to the cinema), maintained a filter to avoid censorship, while behind this deliberate cultural veil of "good against evil", elements of Luciferian vampirism were presented, which initiates of the Golden Dawn and the Thule order could understand perfectly well.

Secondly, from the demiurgic the values of "good and evil" are inverted, falsifying history, and exposing as "evil" everything outside the religions of the right-hand path.

Thirdly, he who has eaten of the "forbidden fruit", the fruit offered by the Serpent, is beyond the good and evil of this world. the fruit offered by the Serpent, is beyond the good and evil of this world, knowing both and being able to adopt the so-called good or evil, as his strategy requires.

And of course, if by "evil" we mean that which is opposed to the demiurgic, then we certainly declare ourselves to be adherents of evil under such a concept. But it is an evil of a dimension metaphysics so profound that it cannot be compared to limited and petty human evil.

Similarly, the question may arise for some as to why, Dracula being a Siddha, the work of Stoker ends with his death. And the answer, from the gnostic understanding in the blood, is that Dracula is certainly not dead.

Whoever can read between the lines will understand the esoteric gnostic meaning of this literary episode, r e g a r d i n g the dagger in the heart and the decapitation.

It should be noted at this point again, that the Siddha, free from the material conditioning of the form, time and space, can manifest during their sojourn in this world under different aspects. And so we see under different guises, Siddhas like snake-men, lizard-men, and so on, Dragons, Djinns, vampires, and werewolves.

Some clarification can also be made regarding Bram Stoker as an initiate of the Golden Dawn.

The Golden Dawn originally, as referred to in "The Mystery of Belicena Villca", was hyperborean.

While it cannot be said that the Golden Dawn was entirely hyperborean, it is a fact that it had a hyperborean orientation.

And the fact is that Bram Stoker was a member of the Golden Dawn, despite the fact that nowadays it has been "lost" the supporting documentation.

This is further supported by various occult researchers, such as Pawels and Bergier in their book "The Return of t h e Sorcerers", and others.

And although Aleister Crowley's entry into the Golden Dawn in 1897 may have given the order a different profile and orientation, by then Bram Stoker had his book *Dracula* ready, which took him six years to write, between 1890 and 1896, and was published in 1897.

So we rule out any possible external and deviant influence on *Dracula's* literary work, since it was written in the period when the Golden Dawn still maintained its hyperborean Luciferian profile.

Hence Bram Stoker's contact with Von Sebottendorf (creator of the Thule order), with who not only corresponded with him, but whom he got to know personally on a trip von Sebottendorf made to London.

After Bram Stoker's death, his widow Florence Balcombe published several previously unpublished short stories written by Bram Stoker in 1914.

One of these stories corresponds to the work *Dracula* published in 1897, but which for some reason was not included at the time. It is entitled "*Dracula's Guest*", in which Jonathan Harker makes a brief stopover in Munich on the night of Walpurgis during his journey to Transylvania.

The hotel "*Four Seasons*" where he is staying, located on Maximilliastrasse, is the same hotel where years later, in 1918, Rudolf Von Sebottendorf establishes a base or headquarters of the Thulegesellschaft!

As if this were not enough, the coat of arms of the Thule order featured two crossed stakes. The stake is of high initiatory value, in accordance with what has already been said about Vlad the Impaler and the ancient initiatory cult of Zalmoxis.

An attempt has been made to conceal and "tapasign" the initiatory meaning of the stake, in order to assign it a demiurgic value by means of a semiotic inversion, as an element that can be used to "kill a vampire", driving the stake through his heart, which conveys the idea of plunging the initiate back into the soul. An impossible condition for a transmuted vampire, who has already died to the soul.

In this short story, "Dracula's Guest", a chapter originally omitted from the book Dracula as mentioned above, Jonathan Harker visits the cemetery, where he is drawn to the grave of Countess Dolingen de Gratz, who was a vampire.

This vampire is said to have actually been Dracula's "fourth bride" (in addition to the three women vampires always mentioned in the story of Dracula), and the character would be inspired by Bram Stoker's own nanny, Ellen Crone, who is discussed extensively in the book "Dracula. The Origin" .

In this book, Dacre Stoker (a descendant of Bram Stoker) tells about the life of his ancestor, based on notes from Bram Stoker's own family.

Bram Stoker during his childhood suffered from extreme weakness, having to remain most of the time in bed, with difficulty walking, sometimes with fever and a great deal of discomfort.

It so happened that the nanny Ellen Crone, in her room behind closed doors, managed to revitalise him, in a way that no one knew how at the time. But this book reveals the story told by Bram Stoker himself. Ellen Crone gave him a drink of her own blood.

Shortly afterwards, Bram Stoker not only recovered, but, according to his biographers, became a champion athlete!

Given his knowledge of vampirism, Bram Stoker gives us some "winks" in his work. Always under the filter of a supposedly "literary fiction" in order to avoid censorship, both because of the terror that could be unleashed and because of the terrible dark occult knowledge he was exposing (thus presenting a compendium of occult initiatory knowledge, which he also had to adapt in the plot, given its complexity, with some literary licences).

English society was already in a panic because of the contemporaneity of the mysterious Jack the Ripper cases, which would take us away from the subject, but suffice to say that this concerned the British nobility and Freemasonry, with this argument being very well represented in the film "From Hell", starring Johnny Depp. starring Johnny Depp.

One of the winks that Bram Stoker subtly makes is when the strange cases appear in Hampstead of the vampire-turned-vampire Lucy Westenra, her grave being located in Hampstead Hill Cemetery.

There is no actual cemetery at that location, but it turns out that the closest one to Hampstead, Highgate Cemetery, has long been famous for legends of vampirism, similar to those of the Pere Lachaise cemetery in Paris.

Bram Stoker, in addition to having channelled the Siddha Dracula, knew the subject of vampirism very well from his own experience.