Dracula and the secret of the vampire -Second part-

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In esoteric terms it is understood that the vampire's bite is analogous to the snake's bite, or the snake woman, Lilith.

Such a bite confers gnosis, and awakening in one's blood. Indeed, this serpentine poison breaks into the Virya's blood, being detected from the demiurgic as an invading agent, a class of virus.

And it is that, in that initiatory instance, the fangs of the serpent sunk in the skin, inoculate the poison that kills the warm life of the blood, starting a blood revolution that can culminate in the reptilian awakening itself, with all the potential that this implies.

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

However, since the vampiric attack is from the reptilian predatory aspect, let us note that in some cases the « victim » of the vampire dies, while in other cases the result is that he also becomes a vampire.

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

More if, on the contrary, the Virya has a certain salvageable remnant in his memory of blood, then the vampire, in addition to inoculating his poison through the bite, gives him to drink from his own blood, which combined with the poison, becomes the elixir.

In such a case it is figuratively said that Dracula has conquered Minna. (Minne, or blood memory).

And it is that in the excellent work of Dracula, we have the perfect ophidic conjunction between Dracula (being Dracul dragon), and Minna, whom Dracula tries to rescue, to go from being mortal to a snake woman.

The vampire condition is thus related to the state of immortality (fruit that the Serpent ancestrally offers), being cataloged from limited human understanding as « undead ». But the reality is that the vampire is a dead man in life (since he has severed all ties to the soul / emotional and the warm life, being able, however, to manifest these aspects in the form of a controlled illusion), and at the same time he 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, double or double that he can project from the physical body at will, being able to assume any form, or without form, and even densify that projection, in a way perceptible to others.

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

Precisely, in its same etymological roots we have the ancient Slavic term « oper » ( from which Polish « wampir » will later derive, or in various Slavic languages « vampir », and in French and English « vampire » ), which means « flyer », « drinker » ( of blood or vital energy, is understood ) and « wolf ».

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

Having reached that condition is undoubtedly the mature fruit of a sinister alchemy process…

In the appearances of a vampire (even in Dracula's story), in addition to the shape change, it is common for a mortal to appear as if suspended in midair.

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

It should be noted, in fact, that the red kalas of the serpent woman possesses both blood and poison, thus being an elixir that can transmute and lead to this vampire condition.

In fact the vampire contains in its essence, the secret of the serpent. Hidden secret, that 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 looming the hidden truth that those powerful dark witches, daughters of the Serpent, possess or dominate this ancient art of vampirism.

Returning to the name of Dracula, we know that it means « son of the Dragon », as it is also given the meaning currently in Romanian, of devil.

Thus, all terms of ancient outlawed mysteries appear: The vampire, the wolf, the 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 own origin they are linked to figures or characters 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 night of time, since it is related to the ancient and first mystery: Blood!

Although average society associates the vampire with Dracula, strictly speaking the vampire is far older than Bram Stoker's literary production!

It is understandable therefore that vampire myths and legends are found all over the world, from remote antiquity. (Like 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 Goddess who drinks blood, we find in Egypt, with the Goddess Sekhmet.

Well, specifically in Egypt we find an ancient manuscript, which synarchic ignorance and disinformation have labeled as « Canibal hymn ». More strictly speaking of truth (despite having clear elements of anthropophagy), we have here the first record of a vampiric ritual.

It is a hidden rite, in which the pharaoh (who had access to the initiatory mysteries) ate the meat and drank the blood of the Gods.

It is a Sethita orientation ritual, that is, it refers to the God Seth, who opposed the other Gods, from where the key to the vampiric tradition once again appears as opposed to the demiurgic world.

We thus also have indications of the vampiric tradition dating back to ancient Egypt, specifically from the God Seth.

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

Regarding the issue of anthropophagy, it should also be noted that in old legends from central Europe and Scythians, there was also talk of vampires that, in addition to blood, they ate the meat of their victims.

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

This is how in its crypt or sarcophagus, (just as the snake regenerates by shedding its skin) it indefinitely renews its vitality and power, beyond the reach of disease, old age, and death.

This initiatory aspect of the grave or sarcophagus has even been captured by actors who played Dracula.

Bela Lugosi eg, or Gary Oldman, during the time it took to produce their respective films, they used to sleep in a sarcophagus…

In the case of Bela Lugosi, he then continued with that custom…

The esoteric / artistic key that shows how the vampire ( very modernly typified in the figure of Dracula ) comprises all the alchemical work, it is his own clothing. Since the white of the fangs, the red of the blood, and the black layer ( sometimes represented 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, on the sinister path of alchemy this may have another order. And so culminate the work in Nigredo, going through the infinite blackness of Himself.

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

Another noteworthy literary work is « The Dogs of Tíndalos », by Frank Belknap, who also belonged to the Lovecraft circle.

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

In later works they are sometimes described no longer as dogs, but with a more terrible and monstrous appearance, which rather evokes the bat.

Lovecraft himself mentions these Tindal dogs in his work « The One Who Whispers in the Dark ».