Dracula and the secret of the vampire -Third part-

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By Christian C.

When speaking of vampirism, there are various meanings associated with different levels of meaning, such as being popularly the « energy vampire », « the sex vampire », documented cases of fondness for blood, the vampire from literature (where Dracula occupies the largest seat today), the vampire in the cinema, etc.

Here we are trying to tackle this ancient mystery from the initiatory. And the fact is that beyond what is popularly assumed of the vampire as a being that drains vitality, or sucks blood, the vampire embodies a forbidden path to the dark abysses, for the sake of power, hidden knowledge, and essentially immortality.

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

So eg. In the movie « Dracula Untold », we appreciate that Dracula tries to rescue her beloved from death, in a scene where she falls precipitously from the top of a tower, descending at breakneck speed trying to grab her, though she eventually falls dying. And here we have figured the gnostic descent into abysmal depths to meet her, the Lady of Origin.

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

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

But in the final part of the film, when Dracula confronts the Turkish sultan Mehmet ll, Dracula already recognizes himself and proclaims himself as « the son of the devil ».

Certainly under etymological and tradition terms, both meanings are valid. But what is transposed here is that starting from the draconian, that is, « the ophidic path », he has later become a son of death, « Son of the Dark Lord », which comes to mean in hyperborean terms, and in the specific case of Vlad Dracula, a follower of Lucifer!

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

Almost immediately after saying these words, Dracula's eyes sparkle in blood red. And it is that what has crossed oceans of time, is the blood itself, 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 argument goes beyond time, to the Origin itself, in the reunion of the original couple.

Under this same gnostic vision, Dracula's description of her homeland of origin is of equal meaning, the world being uncreated.

When Minna asks Dracula about her « princess », he replies that he has lost her by « treason », which refers to the argument of primordial treason.

Although in this cinematographic version the plot seems to have been given a greater romantic enhancement, different from the focus of Bram Stoker's literary work, the truth is that in this specific case, the film, with that « dose of romanticism », presents important initiatory keys to the mystery of A-mort.

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

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

Furthermore Elizabetha has committed suicide by launching herself from the top of the castle (mystery of the stone) into a river, which transposes the gnostic truth of Her sacrifice that comes to the rescue of Him, who in turn travels the river of blood in reverse, against the current, to attend their reunion.

Even the film director (in this or other similar films) may not even be aware of this sort of « channeling » or capturing the initiatory argument. But obviously, when entering and immersing oneself in Dracula's plot, some Luciferian initiatory elements are captured from the blood, which well complement Bram Stoker's literary work.

The alchemical symbology is suggested in the alternation of red and dark colors in different sequences, as well as the combination of the outstanding white presented by Dracula, its red layer, and the gloomy black of the castle.

Moreover, the synarchic influence is also present, trying to humanize Dracula at times, as when he feels sorry or remorse for « condemning Minna for all eternity », which is a misguided and demiurgic approach, which does not correspond to the reality of the vampire.

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

The scene in which the three « Dracula's girlfriends » (as they are commonly known) to Jonathan Harker is also highlighted, trying to seduce him and drink from his blood (and later perhaps give him to drink from their own blood).

When they initially appear, it can be seen that before presenting themselves in human form, they slide under a cover where Jonathan Harker lies, meandering shapes, recognizable as vibrators!

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

That is, a clear and direct allusion to the snake woman, about to initiate Jonathan Harker through his initiatory bite, were it not for Dracula's sudden entry and intervention, who at the moment had other plans for his guest.

This condition of initiators is worth their appreciation (although in a very deep esoteric sense, and not contemptuously like the one Van Helsing intends to award them) of « whores of hell ».

Also in this initiatory role, and starting from a dark feminine seduction, we have the mythical referent of the spider. Gnostically embodying the spider, the initiator, from its seduction « Minneica », reveals Viryas.

(Let's not forget the gnostic-esoteric meaning of eight, which occurs both in the eight tentacles of the octopus and in the eight legs of the spider).

In another part of the aforementioned film, Van Helsing intends to do a « ritual purification » by burning the sarcophagi of Dracula and his land, pouring holy water, scattering consecrated hosts, and exorcism formulas. In this scene a cross appears momentarily, next to which a snake slides. I mean, we have here the emblem of spiritual chaining (the cross), and the emblem of liberation (the serpent).

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

A similar scene occurs when Dracula moves to where Minna is also under the aspect of green mist.

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

Furthermore, it is extremely impressive and notorious when Dracula confronts those who oppose him (Jonathan Harker, Morris, Seward, Holmwood, and Van Helsing), in a clearly recognizable aspect as a reptiloid, and red eyes.

In addition to the reptilian-type aspect, the manifestation assuming the shape of a wolf is a clear hyperboreal referent.

The scene in which after talking to Jonathan Harker, Dracula very quickly leaves his guest's room is still a clearly reptilian suggestion, appreciating how its red cape seems to slide like a snake.

And even more explicit when Harker stares in amazement through a window, as the earl slips vertically through the outer wall, as if crawling!

In the movie « Demeter's Last Journey », released in 2023, Dracula has been clearly portrayed with a reptilian appearance, already completely out of human appearance.

Renfield's case is also emblematic, since he is an apprentice to Dracula, somehow initiated into the mystery of blood, but deviated and disoriented, which shows that he has not gnostically apprehended the essence of blood, and instead of procuring it, he entertains himself with spiders and insects. Likewise, the overwhelming influence of the vampire, without Renfield getting transmuted, drives him crazy, being admitted to a psychiatric hospital.

Unlike behavior eg. of the women who accompany Dracula in his castle, or later facing Van Helsing, exhibiting a graceful Luciferic attitude, Renfield's case expresses a sacralizing, almost cultured, attitude towards Dracula.

The film « Renfield » also released in 2023, where Dracula stars Nicolas Cage, is completely inadvisable, since it completely lacks an initiatory plot, and we would even say that its counterinitiatory plot results, exalting the character of Renfield (who precisely in the work « Dracula » fails in the alchemical mutation and goes mad), also representing himself outside the vampiric context that one might expect, rather squareing for the performance of a « James Bond ».

In a different context, also Dr. Seward (disciple of Van Helsing), as a psychiatrist maintains a completely external and superficial approach to the mystery of blood, from the concept/slice that is handled in official science, being a lost Virya, and having succumbed under the sacralizing attitude towards the « sacred symbol » of science.

In the case of Arthur Holmwood and Quincey Morris, they fall not into the sacralizing but playful category of the « psychological ethic ».

However, beyond the degree of blood confusion they maintained, they were all completely disoriented under the influence of Van Helsing.

Similarly, there is an esoteric approach to the mystery of blood, supported by synarchic occultists, who although they seek and obtain benefits of vitality, rejuvenation and even siddhis, drinking blood and taking advantage of the properties of the adrenochrome, they do not reach the ultimate essence of the mystery of blood, and therefore never achieve transmutation.

Thus, vampirism can be approached from Satanism, it is more different from Luciferian initiatory vampirism, although externally someone not initiated into these dark subjects may not notice the differences, that there are, and very substantial regarding the result that is operated in the initiate.

At the end of this film, when Dracula is beheaded by Minna, a sword has previously been nailed to her heart, and here the initiatory process is outlined, referring to the fact that it is necessary to die to the soul (the sword in the heart), and then by beheading to release the reptilian power found in the paleoencephalon.

It is from this Luciferian perspective that the final scene in which Dracula tells Minna « give me peace » should be interpreted gnostically, encouraging her to what she should do.

Since the « peace » of the Luciferian warrior rests solely on the Lady of Origin, the « peace of Venus », outside of which everything is battle.

That is the gnostic vision luciferin, from the blood, regarding « peace », as opposed to the Christian vision of peace as « soul salvation ».

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

As a corollary, a painting by Dracula and Minna is shown on a vaulted ceiling., Unlike Michelangelo's painting in the Sistine chapel, where the union of God and Adam is represented, with outstretched hands almost touching his finger, here the reunion is not with that God but with the Lady of Origin.

Given Minna Murray's external behavior, expressing virtuosity and purity, and starring in the culmination of Dracula's initiatory process (At least in the Coppola film, not so in Bram Stoker's novel), he cannot but be considered a Kalibur Lady.

More, another lady worthy of mention in this whole plot, is Lucy Westenra, with a behavior that externally from the Puritan mentality would be criticized as indecent and impudent. And it is that Lucy, embodies Lilith here, or the Kali woman.

In addition to her behavior, the red hair and dress signs are there signaling the bond with Lilith.

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

We can also highlight that when Minna meets Dracula in London (continuing with the aforementioned version of Coppola), she is seen wearing a greenish-toned dress. That is, Minna's (Minne) contact with Dracula, her proximity or charismatic bond, occurs in the blood from the reptilian, represented here by that greenish coloring.

In this encounter with Minna, Dracula appears rejuvenated and revitalized (regeneration through the mystery of blood), which is analogous, and more considering his reptilian condition ,to the shedding of the snake's skin.

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

There is also a scene where Minna shines in her green dress, while Lucy in red.

Perhaps, mindful of the dual nature that characterizes all of Virya, it could be that Lucy was the dark aspect of Minna., A literary license (and taken to the movies) that expresses a split in two characters, having the same person as a substrate.

Various reasons and arguments have been given in different film versions of how Dracula becomes a vampire.

In Coppola's version, it is renouncing the Judeo-Christian God, and drinking the blood, as he agrees to this mutation.

Furthermore, in « Dracula Untold », he receives this legacy from another vampire, in a grotto found in the so-called « broken tusk mountain ». There goes a process of death and rebirth, assuming this new quality of life as a vampire.

In « Dracula 2000 », Dracula wanted to be associated with the stigmatized Biblical Judas, and a gnostic glimpse appears here, as ancient biblically denigrated and stigmatized characters, such as Cain and Lilith, they have also been linked to vampirism.

In « Dracula blade », the origin dates back to Sumer, which gives us an idea of its antiquity and millennial permanence in this world, without being affected 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, through the crimson stone, thus suggesting the hidden power of the stones and their transmutation capacity.

In addition, in this anime the castle of Dracula explicitly presents the characteristics of an archhemone, impregnable and without spatial limitations, being able to move dimensionally through space.

In this way we can appreciate different stigmatized characters, all being initiatory arguments that fit how a vampire can emerge.

Let us refer more 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 the secret of Satan in the Scholomance, among mountains, in Lake Hermanstadt, where the devil claims for himself, by right, the tenth scholar.

“ The manuscript contains words such as strgoica (sorceress), Ordog (Satan), polok (hell) and even says that Dracula was a wampir ”.

It is thus appreciated that Dracula was a follower of Lucifer (beyond the confusion here between Satan and Lucifer. Let us take into account that the aforementioned comment is referred by Van Helsing, who represents the priest Golen, and therefore exponent of such intentional confusion of concepts), the « Dark Lord », who confers such a condition on him, adopting him as an apprentice, being the « tenth pupil » in the Escolomancia (very similar to Salamanca), an ancient school of hidden 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 for the place where there was a mountain where you could go for hidden learning and dealings with the dark Lord.

If it were simply a fiction, why go to the trouble of pointing out the exact site of such a mountain in some notes, when in a fiction it would not take so much geographical accuracy?

It is also notorious that « the Dracules » are mentioned, and that in Dracula's family there were other characters, who were said to have dealt with the devil, and fame of witches.

In the case of Erzebeth Bathory, initiated into the occult, it is said that he had « married the dark Lord », which alludes to a certain dark initiation by which he had intimate contact with the Luciferian kingdom.

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

His ancestor, Esteban Bathory fought alongside Vlad Draculea!

Some people today try to separate Vlad Tepes from all traces of vampirism, and the link with the character Dracula from Bram Stoker, except clearly, the same name « Vlad Draculea » (Dracula) meaning Vlad son of the Dragon, who refers directly to Vlad Tepes.

Furthermore, Bram Stoker himself pointed out in his work that Dracula had indeed been Vlad the impaler, as we can see in the following two excerpts:

“ I asked my friend to put the dossier in order. All sources of information suggest that Dracula was a Vaivoda who earned his nickname by fighting the Turks on the great river, on the border of the Turkish land. In this way, he was not an ordinary man, because in his time and in subsequent centuries, he was considered the most intelligent, the most cunning and the bravest of all those who existed beyond the forests (Transylvania). He brought this powerful brain and an iron character that ‘ now uses against us ’ to the grave.

« Who was 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 (Vaivoda), undoubtedly refers to Vlad the impaler!

And so it has also been portrayed in numerous films .The attempt to separate or disassociate Vlad Tepes from all traces of vampirism, it obeys a synarchic strategy to hide or relegate to the field of « literary fantasy » all the Luciferian symbolism present in Dracula.

The investigations of Harry Ludlam, who had access to letters, notes and material from the Stoker family, and assured in a 1962 book, cannot be ignored in this regard, that Bram Stoker had consulted an ancient 15th century manuscript, where it was referred to as Vlad Tepes as a vampire.

This manuscript appears to have been lost, and even unknown, as if it had never existed.

Despite this, we historically find clear traces in Vlad Tepes' life, such as « spreading his bread in the blood of the impaled », and drinking his 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 maintain some movement.

Later, in a basement of his castle, he is said to have studied the flight of bats trying to imitate them.

And, although it is not explicitly mentioned that it was Dracula, legend continues to refer that a large-winged bat was launched in flight from the castle entrance…

Curiously, in that period, Dracula was not present in the castle, which seemed as silent as a grave, and if some inopportune person went into those places, he was never seen again!

No wonder this, considering his mastery of shapes and gravis, maintaining power over 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 two-point mark on his neck….

Also, the alleged tomb of Vlad Tepes, in the Snagov Lake monastery, near Bucharest, adds mystery to this whole question, since when it was intended to bury the mortuary remains in 1931, a skeleton was found, and a skull, belonging to two different people, and different from Vlad Tepes.

As if this were not enough, in more recent times, a chemical study of three letters from Vlad Tepes containing traces of blood was carried out, applying the mass spectrometry technique. The blood was determined to come from the eyes, so it is conjectured whether Vlad Tepes shed tears of blood.

From now on, starting from the rationalist analysis, several explanations have been given, such as that the Vaivoda of Wallachia could perhaps have some eye problem, conjunctivitis, etc. Or that perhaps the letters could be in the hands of other people, to whom the blood could be due, etc. Explanations, which although objectively cannot be rejected outright, considering that this phenomenon concerns nothing less than Vladislav Tepes Draculea, would be at least a lot of chance….

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

And it is that, Sigismund of Luxembourg, its founder, had obtained his knowledge of the dark magic and mysteries of death (ancestral secrets of vampirism), of Egypt, hidden tradition rooted in the ancient mysteries of Osiris (God who in Egyptian cosmogony is dismembered, and descends into the underworld ,then by the magic of his consort Isis return to life).

This is how after accessing this hidden knowledge, Sigismund creates the order of the Dragon, where nobles from various families were also initiated into these mysteries.

The Egyptian origin of the aforementioned vampiric tradition is most interesting, and obviously the writer Anne Rice must have grasped this question from the blood, to place in his novels the origin of the vampiric lineage in Egypt.

Similarly, a nod to this question is given in the 1983 cult film, « The craving », starring 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 Bárbara Cille, who maintained strange and dark practices in incestuous sexuality. After dying poisoned, Barbara Cille is brought back to life by Emperor Sigismund, according to her hidden initiatory knowledge.

For several centuries, and until contemporary times as much as 1936, there were witnesses who claim to have witnessed his appearance in the Varazdin castle area (present-day Yugoslavia), where his grave was located.

This lady (also known as the German Messalina) left such a deep mark that the writer Sheridan Le Fanu based himself precisely on her for his famous vampiric character Carmilla, published in 1872 , prior to Dracula's publication by Bram Stoker in 1897.

Let us also note that Carmilla's character was also based in part on Countess Erzebeth Bathory.

Considering the most visible or appreciable of the order of the Dragon, that is, its very emblem, we observe that the facade of the Christian cross is resigned by the Luciferian fire of eight flames at each point, and the Dragon himself (ancestral enemy of Christianity), 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.

Transylvanian territory itself (found today in central Romania) is itself mysterious, harboring ancient and dark secrets. Precisely, before its romanization and being called « Romania », this territorial area was known as Dacia.

More novel here, is that classical historians like Homer spoke of the « Hyperborean Dacia ».

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

Beyond the « geographic location » of Hyperborea (which, after all, beyond its manifestation in this world refers to the Hyperborean of the uncreated world), the truth is that if the ancient Greeks gave Dacia such a name, it was because there was obviously a presence of Hyperboreans there.

And the Dragon already appears here, long before Dracula, as Greek historians account for Dacian warriors, with their swords and weapons with the Dragon banner!.

Dacia was also mentioned as « the Valley of the Immortals » (where the Argonauts went), and we have strange stories about this site, told by the occultist and philosopher Giacomo Casanova from the 17th century.

In his L ’ lcosameron Casanova tells about beings called « Megámicres », who had their underground dwelling in Transylvania, being immortal who drank blood, and here also the most interesting thing, with a reptilian aspect !., Two categories are distinguished in the given description, one that of the Megamicres who were in a process of transmutation, and the Gods of the Megamicres (Siddhas), thus establishing a secret hidden link between the mystery of blood, the vampiric, and the reptilian.

Let's read verbatim as described by Casanova:

“ What a noble food was the milk of the mégramicres! We thought that mythology had taught us nothing extraordinary, that we were in the true home of the immortals and that the milk we were sucking represented nectar, ambrosia, that would certainly give us the immortality that everyone should enjoy… This meal lasted an hour and I think we would have continued had it not been for a few drops that fell from her nipples on our breasts. From the color we noticed that it was blood ”.

“ (...) The gods of the mégramicres are reptiles. They have a head very similar to ours, but without hair. Nothing is as sweet and seductive as his gaze. Their teeth are white and pointed, but they are never seen because they always have their lips closed. His voice is a horrible whistle that makes teeth grind and freezes the heart.

Discard this last mention that your voice produced the effect of « freezing the heart », from its cold-blooded reptilian condition.

Furthermore, Casanova reports that there were underground corridors connecting the intraterrestrial world of the Megamicres with Lake Zirchnitz, being verbatim described as a « kingdom of caves and darkness «.

This has important connotations, considering the underground hidden world connected by tunnels and caverns, home to reptilian-looking beings, in Draculean Transylvania.

And the most interesting thing to note here is the link that has already been observed, between « hyperboreal and reptilian beings »!

Without stopping here in Casanova's interesting hidden life, and her 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 Dacios had a God, with whom they maintained contact at very high heights of the Carpathians, called Zalmonix (or Zalmoxis) , who considered himself as a regent God of « not death », or in other words, of those who had transcended death. That is, a Luciferian Siddha, if not a manifestation of Lucifer himself.

And the fact is that what brought Vlad III to fame were the impalesments with which he punished his enemies, an issue that maintains a hidden relationship with Zalmonix.

What we have here, in a large part of the impaled ones, is a collective mutation of warriors, whom Vlad Draculea made to look at the beginning with the face of death, impaling them, to then return them from death already transmuted, or on the condition of « undead », (as vampires are called), thus generating and expanding in his strategy a true Luciferian army.

They 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.

After all, they were brave warriors who died from the physical and soul 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 change shape (under appearance eg . of the dreaded wolves and bats, so well known in those regions), and of maintaining direct communication with the Gods (Sidddhas) thousands of meters high in the Carpathians.

More to acquire such a condition, having previously been mortal beings, they had gone through a terrible dark initiation, in which they actually died, returning to this world completely transmuted, being able since then to be Luciferian mediators between Zalmonix and the Dacios.

Of course, they were not chosen at random, but those who had acquired a certain initiatory degree and mastery in 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 that title or nickname that Dracula received as « Vlad Tepes » or « Vlad the impalator ».

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