Dracula and the secret of the vampire

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The figure of the vampire can clearly fit into an ophidic filiation of the serpent / dragon.

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

In Middle Eastern traditions, and with clear Sumerian-Babylonian roots, Lilith has come to be considered, by her rebellion, seductive and predatory character, the mother and queen of vampires. And Lilith's consideration as a snake woman stands out in this regard. So also the legendary Cain, who is said to have emerged the lineage of vampires. 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 towards the ancient vampiric tradition, generally by solar cults, and the literary or cinema deformation, the ancient vampiric symbols and references have endured in the collective unconscious, after 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 stopped, like the snakes that crown Medusa's head, From this perspective they can be considered as ramifications or extensions of power of the reptilian brain (or « infernal ») from which they arise.

The search for blood by the vampire also alludes to a preternatural energy, or supravital substance, which through a certain state of consciousness, could be assimilated and metabolized 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 a ritual of drinking in a glass, an alchemical mixture of blood and snake venom was maintained in antiquity, thereby reaching a state of shamanic mystical trance, suspended between life and death (represented respectively by blood and poison). And this mixture or elixir instilled vitality, regeneration, and longevity.

So also the vampire when he attacked someone, in addition to taking his blood, gave him to drink from his own, thus becoming the victim in a new vampire, or an undead « », someone who has crossed the threshold of death, and therefore maintains dominance or power of the surrounding time-space. Let us remember in this sense, the change in form attributed to vampires (and often in an ophidic form), such as bat, mist, etc.

The vampire in this sense can be considered as the result of an alchemical mutation, being a hybridization between « human and beast », « angel and demon ».

His bite is interpreted in erotic terms as « the kiss of the serpent », which is followed after the hypnotic serpentine gaze, and as well as the dragon's membranous wings,the vampire evokes these wings carrying a bat wing cutting layer, in both cases being an allusion to the wings of the « rebel angel »…. And like Lucifer, the vampire also strongly opposes and rejects the authority of the Judeo-Christian Biblical God, what is revealed in the open rejection and repulsion of sunlight and the Christian cross.

A certain parallel to this point can be drawn, with the Seraphim (De la raiz Seraph or serpent), who although later represented in Christian art as winged heavenly angels, in their origins, According to the hidden tradition, and the etymology itself, they were igneous flying snakes, very similar to dragons, and certainly a kind of hybridization between bird and snake.

And also notorious as the bat is not conducted by means of external light, but by a radar or means of its own orientation, which transpolished the vampiric figure, denotes the independence of the external light of the world, and self-sufficiency. For this reason, the vampire is not reflected in the mirror, since it has no reflection ... Its reflection, or « shadow » has been integrated into itself.

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

The transit of the vampire at night has a double meaning: On the one hand, having been relegated and displaced by the dominant tradition « light », to hidden regions of the psyche, with the prohibition under threats of condemnation and divine punishments, to approach that 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 », obtaining from the darkness the source of a « dark light » of its own. From where we also understand that the vampire connects with the source of the black sun.

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

According to some researchers, the hermetically sealed and sealed « sarcophagi found in the pyramids of Egypt were not tombs as is commonly thought, but a kind of initiatory chamber, in which a class of « death occurred, and return to life ».

In vampire stories under clear Christian influence, it is argued that a vampire can be killed by driving a stake through his heart. The underlying symbolism behind this legend is that as opposed to the reptilian aspect or side, it seeks to attack the emotional side (the heart). Furthermore, the truth is that the vampire has already « died » to everything soul in the world, and therefore cannot be affected from that flank.

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

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

In the work of Dracula by Bram Stoker (socultist initiated in the Golden Dawn) , a plot is developed in which Dracula (based on the historical character of Vlad Tepes) keeps in his same name the key of the snake / dragon, meaning « Dracul » just dragon!

His adherence to a Ghibelline and Bogomil lineage in the Carpathians contextualizes him in 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 takes land to every place he moves, as well as his love of blood, it forms an archemonic structure (soil and blood), based on the principle of the fence, and maintaining its own strategic vital space.

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

In this regard, Dracula's link with Minna is also notorious, which is well appreciated as a nod to the Minne, or « blood memory ».

In the film adaptation of Francis Coppola's Dracula, it all ends when Minna decapitates Dracula. Initiatic argument that corresponds to the lady Kalibur beheading the initiate, and his return to the Origin.

In the story The Reptile, by .John Burke (1966) ., and taken to the movies, we find a snake woman, who has been transformed into such by a serpent cult in Borneo. Maintains a human appearance , and each winter it changes or sheds skin, exactly as the snake does. He attacks by reptilian-like bites on visitors to his home, where he resides with his father, and victims are marked by a bite of two fangs, such as a cobra, and also as a vampire….

In the movie The White Worm's Lair ( 1988 ), a free adaptation of Bram Stoker's latest work, a cult of a gigantic serpent / worm Dionin refers, , who dwells in an underground grotto. The cult is led by a vampire priestess, whose bites transmit a poison to the victim's nervous system, also making him a vampire and adept at worship.

Silvia Marsh, in addition to her cult of Dionin, to whom she offers human victims, has a fascination for snakes, from their contemplation, to play the initiatory game « Stairs and snakes » alone.

In addition, she is able to change her skin to a bluish color, she can suck the snake venom into a wound since she herself possesses that serpentine essence in her blood, and maintains a mystical bond with Dionin, becoming his channel or vehicle.

Everything seems to have started when she was in a coma for 10 days, after being bitten by a snake, after which she accessed that dimension of serpentine vampiric consciousness.

A very relevant fact is that in a certain instance in which two of the characters in the plot are talking, one of them comments how the word Worm (worm) derives from an older term, Wyrm, meaning snake or dragon.

But the film production where the link between vampires and reptiles is best exposed, is in the series From Dusk till down (From twilight at dawn), remake of a film with the same name directed by Quentin Tarantino, in which a vampiric cult was also combined with snakes.

In the series, more explicitly, vampires, called « Snake », are linked in their appearance to reptiles, unlike vampires in other parts of the world, closer to bats or with other characteristics.

This cult of the Culebra in the plot of the series, they were said to be descendants of the ancient Mayan gods, whose presence and ophidic worship in this culture is well known to all. Beyond the Mesoamerican link with the vampiric, which can be discussed , the point to highlight here is how a plot arises in the collective imagination where the snake and the vampire cross again, since they respond to the same symbolic substratum in the background and beyond this or that plot.

Regarding Vlad Tepes, on whom Bram Stoker they say relied to write his work Dracula, he also has some references that link with the initiatory, 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, it is momentarily left here, for the purposes of this study, considering the aspect that may well be linked between Vlad III and his dynasty with the field of vampirism and the draconian, as well as other renowned dynasties, which will be cited later.

The dragon order, founded by Sigismund of Luxembourg, had the support of an entire ophidic lineage.

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

The house of Lusignan has as its ascendant the serpent / dragon woman Melusina, and from there that this ophidic lineage has been transmitted through this dynasty, and then extended to the Luxembourg house.

This order of the dragon, also known as the Dragon Society, and Dragon Brotherhood, had the external purpose of protecting the territory of Hungary from Turkish invasions, it formed in its internal structure an esoteric order of magicians and alchemists.

Its members carried the emblem of the order, a curved dragon, similar to a Uroboros, with a red cross on top. More than a second degree from the order, the emblem they carried was only the curved dragon, without the cross.

The most famous member of this order was Vlad III, the son of Vlad Ll, who had also belonged to the order, adopting the title of Dracul or dragon. Hence his son Vlad III later adopted the title 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.

In turn Dracula belonged to the strange Basarab family, native to the steppes of Eurasia, from a site known as Kipchak (Iranian term derived from Kip « red or blond hair », and Cha, listen up. So the members of this family were with blond or reddish hair).

The Basarab ruled Wallachia (today part of Romania) and a certain limit with Transylvania, and they remained as a united family until the time of Vlad ll when they are divided into two branches: the Danesti house, and the Draculesti house, assuming Vlad ll ,known by then as Drac, the role of the first patriarch of the Draculesti branch.

This family maintained the habit of sleeping during the day, and leading an active nightlife. Some have assumed that it was due to his extremely light skin and hair, that he was not in tune with the sun, due to a small amount of melanin.

But beyond their biological build, they kept an alchemical secret of vitality and rejuvenation, since it was the custom of their members to drink the menstrual blood of one of their family's ladies.

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

And the test is the strong and healthy condition with which they always maintained….

On the other hand, when the ophidic power is awakened and developed, powers or faculties are obtained such as the conscious exit in the astral, the change of form, or the transfer of the physical body itself in spatial form, which finds its reflection in the legend of Dracula, which changed shape, and flew like a bat.

Another house often linked to both the Basarab and Lusignan house was the Bathory house, originated around the 10th century, with Vitus Bathory, who was said to have killed a dragon by giving him three thrusts of his spear. In the wake of this legendary incident, the Bathory's coat of arms included three dragon teeth as its centerpiece.

Vitus Bathory is said to have assimilated the power of the dragon after this contest, and that his descendants, as Alexandre Bathory refers to, possessed characters, or genes we might say, draconians.

Among its strange features, for example, some of the members of this dynasty possessed more teeth than usual, and even more groups of teeth….

Many of them are also said to possess psychic abilities, the power to immediately heal from any wound, and kill enemies from a distance.

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