Lovecraft and its reptilian legacy

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Howard Phillips Lovecraft's deep knowledge of occultism is reflected in all his excellent literary work, also presenting sometimes, veiled or explicitly, concepts of Hyperborean Wisdom.

The recognition of his occult knowledge is highlighted, by the wide appointment and mention of two great occultists in their respective works: Kenneth Grant and Michael Bertiaux.

In the case of Kenneth Grant, he has systematized none other than the « Magia Tifoniana », using in his development numerous references to Lovecraft's writings.

And in the aforementioned case of Bertiaux, his order « La Couleuvre Noire » (Black snake) combines Voodoo with Gnosticism (appreciating that the serpent has initiatory relevance in both currents), and unsettles his exposition of the « Necronomicon Physics », physics that, like Hyperborean Physics, goes far beyond conventional synarchic physics.

There are many instances in which the famous writer and occultist H.P Lovecraft mentions in his « tales » the presence of reptilian-looking extra-dimensional beings.

The best known of his tales, « Cthulhu's call », portrays precisely a being of gigantic proportions that is not of this world, looking like a hippo and dragon hybridization!

In « Yig's Curse », no less than « the father of snakes » appears, Yig, who has complete power over snakes, whom he protects, and it also has the power to turn humans into snakes…

Numerous avatars of Yig as the serpent God have manifested themselves over time, either under human appearance, or with hybrid human and reptilian traits.

Also highlighted in Lovecraft stories is the transituation through dimensional passages from one world to another, or from one archetypal context to another, that we know are the multiple spaces of significance in which the demiurge projects illusory reality under the codification of a superlanguage.

Who could deny that Alhazred's lamp was a transducer, by which Ward Philips (the central character in the story The Alhazred Lamp) could move into different spaces of significance, from many different places already forgotten and times buried under the sands of time?

In « Dreams in the Witch's House » Lovecraft comments on a strange hidden knowledge and procedure by which the witch Keziah Mason could by positioning certain angles and symbols, open dimensional portals to travel or move to other spaces of significance.

Esoteric knowledge that has in fact a documented referent, in the historical case of a witch in Mexico, who became the story of « La mulata de Córdoba ».

Let's take a quick look at different Lovecraftian stories, in which the reptilian presence appears.

Mysterious and dark corridors are described in « The Nameless City », accessed through underground entrances carved out of the rock, leading to deeper tunnels, where mummified figures of ancient reptilian beings were appreciated.

These tunnels and enclosures, like underground temples, were of a very low level, for which the protagonist who walks them, must sometimes advance by crawling…

So also the scenes of bas-reliefs represented in some of those walls, where the history of this reptilian race is told, which maintained a complete animosity towards the human race.

Reptile race that once inhabited the surface of the so-called nameless city, and then moved and entered the depths of its new underground dwelling.

In another story, « The curse that fell on Sarnath », vestiges of an ancient city, Ib, previously inhabited by a class of green reptilian humanoids, are also mentioned, and its green stone idol, Bokrug, aquatic Saurius….

The revenge that these reptilian beings took on Sarnath is also mentioned, since the inhabitants of Sarnath had destroyed their city of Ib a thousand years earlier.

In « The Walls of Erix », Lovecraft expressly mentions giant-sized lizard men on Venus, who completely dominate the Venusian environment.

They are also interested in a strange class of crystals that they seem to treasure for their worship, in a way that is not understood by humans who make expeditions to Venus, humans procuring these crystals for the purpose of using their energy capacity.

This literary reference provided by Lovecraft of Lizardmen on Venus is extremely striking, since the Siddhas have assumed precisely that aspect, having entered through the door of Venus.

Similarly, the existence of these mystics « stones of Venus », which humans seek to seize by harnessing the energetic power of such stones.

In another of his stories, « Through the silver key doors », the protagonist, Randolph Carter, manages to move to the time of his childhood, recreating the archetypal context of that time and place. And the transducer he uses is the mysterious « silver key », which, attention, Randolph Carter has found in the no less strange « snake cave ».

Lovecraft also mentions reptilian beings who externally resemble humans in their tale « The ceremonial «:

« with agitated breathing, I contemplated that profane Avernus of leper glow and mucilaginous waters; the reptilian and hooded crowd formed a semicircle around the column of fire. »

On the other hand Lovecraft gives us through another literary reference an allusion to the genetic key in « The mound ». story in which it is explicitly referred to an ancient experiment in which reptiles intersected with mammals, the latter called « slaves » :

« The beings of Yoth, undoubtedly, had been of reptilian lineage, and most of Tsath's physiologists agreed that the current beasts were highly reptilian before being crossed with the K’n-yan mammalian slave class ».

In the same story a simultaneous cult of both Yig and Cthulhu is mentioned, that is, a referent of both the snake and the octopus:

« They adored Yig, the great father of snakes, and Tulu, the octopus-headed being who had guided them from the stars .... »

And also both Yig and Cthulhu portray themselves as looking at each other, which delimits the ancient link between the octopus and the reptile:

« Such walls, after a kilometer of steep ascent, ended in a pair of huge niches, one on each side, in which the monstrous, nitrate-embedded images of Yig and Tulu squatted, looking at each other through the passageway, just as they had done from the early youth of the human world. «

On the other hand, it is striking that the measure of time they used to orient themselves was the serpent, the serpent God Yig:

« Periods of alternate wakefulness and sleep, prolonged, shortened and inverted as dictated by humor and convenience, and dated by the beating of the tail of the Great Yig, the Serpent, they corresponded very briefly to human days and nights; although Zamacona's feelings told him that they must be somewhat longer today. The year, measured by Yig's annual skin shedding, was like a year and a half from the outside world. »

That is, after the phenomenal temporal manifestation, the presence of the serpent is appreciated in its design of energy deployment.

Undoubtedly one of the strangest tales as far as the reptilian theme is concerned is « The Survivor », where the reptilian ancestral legacy of the human is explicitly mentioned, mentioning even the saurians!!

The quote in question is as follows:

« This was generally the substance of the annotations gathered in the notebook. Those notes made reference to various parts of the continent, from Canada to Mexico, passing through the East Coast of North America. From that moment on, the strange obsession of Dr. Jean-François Charriere became evident, which pushed him to verify the longevity of certain human beings who, in their own features, seemed to show some kinship with saurian or batrachian ancestors. »

Furthermore, Lovecraft explains the bond of the saurians with Cthulhu, which makes it clear that after the Cthulhu myths, Lovecraft sought to record (under the literary veil) the ancient extradimensional and superhuman reptilian presence, a hidden theme that seems to appear in some dark cults such as voodoo:

« Certain references to the saurians were found in the voodoo cult; similar relationships existed with the religious culture of ancient Egypt; and dark and suggestive references appeared to a relationship with the saurians represented by the mythical Cthulhu, in a time before Crocodilus and Gavialis; and even before Tyrannosaurus and Brontosaurus, of the Megalosaurus and other reptiles of the Mesozoic era »

Two beautiful serpentine ladies are mentioned in Lovecraft's work. In one case it is Marceline in « Medusa's Loop », Lovecraft's masterful tale written in collaboration with Zealia Bishop, where it is revealed at the end of the story, a painting with the face of Marceline, and her snake hair, similar to the Gorgon.

Serpentine hair that even after Marceline's death, continues to have life…

It is also suggested to read the story « The long black hair » by the Argentine writer, Manuel Mujica Lainez, a story in which the same serpentine link appears in relation to a female hair.

The other serpentine-looking female character mentioned by Lovecraft appears in « Alonzo Typer's Diary », expressly citing what it says:

« There is a woman who overcomes all the others in charms. Its poisonous charms are like those of a sweet flower grown on the brink of hell. When I look closely it fades, but only to come back later. His face looks greenish, and I have sometimes believed I discovered an insinuation of scalyness in its soft texture. ¿Who is she? »

In the same story, the genius of H.P. Lovecraft also adds the description of stones that refer to the snake:

« Those stones, both in color and texture, are unlike anything I've seen before. They are not brown or gray, but rather a dirty yellow attached to an evil green and suggest chameleon variability. Its texture strangely resembles that of a scaly snake and is inexplicably nauseating to the touch ... cold and slimy like the skin of a toad or other reptile. »

It is about the reptilian presence and manifestation in the stone sphere, which undoubtedly refers and guides the Origin.