The Luciferian Dracos Siddhas

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The dragon is considered the fullest expression of the reptilian aspect, since it is a winged serpent of gigantic proportions.

While wisdom is rather represented by the serpent, and transmutation has its analogous correspondence in its skin shed, the state or condition of transmuted itself, is reflected in the dragon.

This reptilian condition, manifested in its greatest expression as the dragon, does not in any way impair the reptilian aspect in which other Siddhas have manifested themselves, either as serpent men , or lizard men.

There is no decrease or incompleteness in Siddha's status, precisely because it is such. Whether the Siddha is a snake man, a lizard man, or a saury.

And the same principle is valid in the Goddess of Origin, be it under the serpentine, ophidic / reptilian or draconian aspect.

Beyond this, these Siddhas Dracos can sometimes be considered as « Siddhas among Siddhas », from a hierarchical consideration. More not in accordance with Siddha's ontological status.

The illustrious example of Lucifer, who has manifestations such as serpent, lizard, and dragon, can be mentioned, and this is mentioned according to the occasion, in ancient texts and hidden traditions.

Although in hyperborean wisdom the lizard man and the serpent woman sometimes stand out, it is because according to their corresponding designs, a feminine regency predominates in the serpent, and it is the serpent woman who exudes in her kalas the poison / antidote / alchemical elixir. While on the other hand, the design lizard is marked by the masculine.

Notwithstanding this, it should not lead to confusion, since viryas, whether male or female, can assimilate and synthesize reptilian aspects of both the snake and the lizard.

Nor should it be forgotten that the reptilian typology emerges as an irruption of the Siddhas in the demiurgic world, when creation was already deployed and consummated.

And precisely, due to that strange reptilian appearance in the world of the One, the superstructure reacted by adopting that typology and imitating the reptile, in a wide range of archetypal matrices, framed in its design since then manifest. (snake, crocodile, lizard, etc.)

From this varied reptilian typology, virya must be oriented, raising and bringing back that assumed reptilian condition, towards its ideal prototype in the Origin.

For which, it must go beyond the reptilian archetype, « recreating it in the Origin », or in other words, projecting it to its original mold.

In Greek we find various terms for snake, such as. ophisi, ophisi, herpeton or Draco, which is where the dragon comes from. Plus the term itself means snake.

In Sanskrit, within the framework of Hinduism and Buddhism or Jainism, the term Naga means serpent, and can sometimes allude to a dragon.

Beyond its etymology, which clearly indicates the identity of the dragon with the serpent, and on the other hand the same serpentine physiognomy of the dragon, we find a marked example in the Nordic tradition, so closely linked to the hyperboreans, where mentions of Fafnir appear, as well as Nidhog, sometimes as a snake and sometimes as a dragon.

In relation to Fafnir, when Regin refers to his brother Fafnir in the sagas, he uses the term lingworm or longworm, which can be translated as dragon, more also as « large worm », responding to this meaning rather to the typology of a large snake.

In the last part of the Voluspa Edda, the following is discussed regarding Nidhog:

« The dark dragon will fly away,

the bright serpent, from Nídafjöll «

In Beowulf's Anglo-Saxon poem, the terms snake and dragon are also used interchangeably.

The wisdom or ability to see and understand everything is also evident in the dragon, indicated from its very etymology, since the dragon derives from Derkei, or « see »., Condition represented in the broad and far-reaching vision of dragons.

In Chinese draconian representations the reptilian appearance is more clearly appreciated, while European art tends to portray dragons in a way that seems more like mammals.

Ancient China is one of the richest ancient cultures in terms of dragon traditions, and we can appreciate the indisputable link they established between arcane wisdom and the dragon, as well as the filiation of the dragon that legitimized the purity of blood required for the condition of emperor.

Chinese emperors, in effect, said they descended from dragons in human form, who in turn were children of the Goddess Un Kua and her companion Fu Xi, they were half draconian and half human in nature.

The legendary Lao Tse, according to the historian Sse-Ma Tsien, was born after his mother, Liu, was conceived a dark and stormy night on the shore of a lake by a scaly snake / dragon.

Considered one of the five legendary sovereigns in China, Fu-Hsi claimed to have been born amid dragons, with the appearance of snakes.

Similarly there were also Korean and Japanese emperors who claimed to be descendants of the dragon!

Then, as far as physiognomy is concerned, the dragon is certainly a snake, but a gigantic winged snake.

A well-known example of Siddha under this guise, already in the latitudes of Mesoamerica, is Quetzalcoatl, called just « feathered serpent ».

However, in the case of Quetzalcoatl, we appreciate that it is closer to the condition of snake, or in any case reptilian, but does not fit the known description of the saury / dragon.

In the Nahualtl language, Coatl means snake. While there is another more precise term for dragon, which is Cipactli. (confused many times by crocodile).

The dragon's wings should also not lead to confusion, as the traitorous Siddhas concealed their reptilian appearance assuming a heavenly winged condition. But in the case of the Dracos loyal Siddhas, their reptilian appearance is clearly recognizable. While the camouflage of the traitorous Siddhas gives them rather an appearance similar to that of angels, or in any case as a class of divine winged men.

The highly initiatory value of dragon blood is evidenced in the myth of Siegfried, who after killing the dragon Fafnir, by testing his blood he was able to understand « the language of the birds ». That is, going back to the Origin, means the tongue of the lizards, or the tongue of the serpent.

Who does not delve into the gnostic meaning of this myth, regarding the blood of the dragon and the tongue of the birds, and remains merely in the mythical incident of « killing the dragon », remains at a level of external meaning, similar to what Christians attribute to the myth of Saint George and the dragon.

The dragon also hides the alchemical secret, reflected in this truth in the Arthurian saga, where the traditional red and white dragons that face each other, respectively represent the blood and poison of the snake. Elixir that arises from the conjunction of both components, in the same way as the contest of both dragons.

A secret also alluded to on the sinister path as the blood of the vampire that can confer immortality. And it is that Dracul means precisely dragon.

This dragon blood is itself an elixir, combining both the blood and the venom of the snake.

The example already cited of Siegfried is illustrative enough, given that by testing and bathing almost entirely in the dragon's blood, he became practically immortal, and also understood the runic language of birds.

The underlying symbology of the dragon figure is the will of the spirit over matter. The dragon has dominion over all elements. (It moves through land and water, flies through the air and spits fire), so it imposes itself on them, and on the world.

Considered an emblem of wisdom by the ancient Chinese, he is ancestrally accepted as one of the wisest beings, and custodian of treasures or lost secrets.

The dragon prisoner maiden, who is rescued by the prince or knight in many myths, is according to Robert Graves, a myth where values have been reversed.

Thus, the dragon would represent here the hidden serpentine force or power of the maiden / princess.. While the knight who comes to his rescue would actually be the usurper of that power.

But this is one of the many levels of meaning of the myth, and the conclusions should not be anchored there, but considered as one of the many meanings encrypted or hidden there.

What is relevant to highlight is that in addition to demiurgic expressions of the dragon, such as the draconian Enlil mentioned in The Mystery of Belicena Villca, or the figurative representation of the dragon of Sodom, beyond these demiurgic aspects, we have draconian hyperborean Siddhas.

And it is on the basis of that aspect of the Siddhas that the demiurge also imitatively assumes a draconian form.

What stands out most in such drac Siddhas is, from this terrible dragon / saury form, the Bersekir fury.

Such is the reason that the Vikings kept the figure of the dragon on their ships or drakkares, as a figurehead to terrorize their enemies, as well as on their warrior banners, just as the Normans had swords representing the serpent or the dragon.

The terrible Bersekir fury exhibited by dragons or saurians, in complete animosity to the created world, caused the Demiurge and his agents to take action on the matter, causing its visible disappearance from the face of the Earth.

But there were other irruptions in this world of the Siddhas, under the guise of serpent men, and lizard men, who, like some draconian saurians, remain awaiting their moment, in hidden hidden places in the interior of the world.