

Luciferian Draconic Siddhas

By Christian C.

The dragon is considered to be the worst expression of the reptilian aspect, as it is a winged serpent of gigantic proportions.

While wisdom has rather been represented by the serpent, and transmutation has its analogous correspondence in its change of foot, the state or condition of transmutation itself has been reflected in the dragon.

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

There is no diminution or inadequacy in the status of Siddha, just because he is tal. Whether the Siddha is a serpent man, an lagarthus man, or a saurian.

And the same principle is valid in the Goddess of Origin, whether in serpentine, ophidian/reptile or draconic guise.

Furthermore, these Dracos Siddhas can sometimes be considered as "Siddhas among Siddhas", from a hierarchical consideration. But not according to the ontological status of Siddha.

One may mention the illustrious example of Lucifer, who possesses manifestations as serpent, lizard, and dragon, and is thus mentioned in ancient texts and occult traditions, according to occasion.

While the Hyperborean wisdom sometimes emphasises the lagarthus man and the serpent woman, it is This is because, in accordance with their corresponding designs, a feminine regency predominates in the serpent, and it is the woman serpent who distils the poison/antidote/chemical eixir in her kallas. While on the other hand, the lagarthic design is marked by the masculine.

However, this should not be misleading, as viryas, whether masculine or feminine, can assume and synthesise reptile aspects of both the snake and the lizard.

Nor should it be forgotten that the reptilian type of yogic practice arose as an irruption of the Siddhas into the demiurgic world, when creation had already been dispatched and consummated.

And it was precisely because of this strange reptil appearance in the world of the One that the superstructure reacted

by adopting this typology and imitating the reptile, in a wide range of archetypal matrices, which have since become part of its manifest design (snake, crocodile, lizard, etc.).

From this varied reptil typology, the virya must orientate itself, by raising and retracing this assumed reptil 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 molde.

In Greek we find various terms for serpent, such as ophi, ophisi, herpeton or draco, which is precisely where the word dragon comes from. But the term itself means snake.

In Sanskrit, in Hinduism and Buddhism or Jainism, the term Naga means snake, and can sometimes allude to a dragon.

In addition to its etymology, which indicates very clearly the identity of the dragon with the serpent, and on the other hand the serpent-like physiognomy of the dragon itself, we find a marked example in the Norse tradition, so closely linked to the Hyperboreans, where there are mentions of Fafnir, as well as Nidhog, sometimes as a serpent and sometimes as a dragon.

In relation to Fafnir, when in the sagas e.g. Regin refers to his brother Fafnir, he uses the term lingworm or longworm, which can be translated as dragon, but also as "great worm", this meaning being more in the nature of a great serpent.

In the last part of Voluspa Edda, the following is said about Nidhog:

"The dark dragon shall come flying
in, the wicked serpent, from
Níðafjöll".

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

Wisdom or the ability to see and understand everything is also evident in the dragon, signalled by its very etymology, since dragon derives from Derkei, or "to see", a condition represented in the broad and far-reaching vision of the dragons.

In Chinese draconic representations, the reptilian appearance is more clearly seen, while European art tends to portray dragons in a more mammal-like form.

Ancient China is one of the richest ancient cultures in terms of dragon lore, and we can appreciate the undisputed link between arcane wisdom and the dragon, as well as the dragon fiat that legitimised the purity of blood required for emperor status.

The Chinese emperors, in fact, said that they were descended from dragons in human form, who in turn were the offspring of the Goddess Un Kua and her companion Fu Xi, who were half draconic and half human in nature.

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

Fu-Hsi, regarded as one of the five legendary rulers of China, claimed to have been born in the midst of dragons, with the appearance of snakes.

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

Therefore, as far as physiognomy is concerned, the dragon is certainly a serpent, but a gigantic serpent with a winged head.

A well-known example of Siddha in this guise, already in Mesoamerican latitudes, is Quetzalcoatl, rightly called "smoky serpent".

However, in the case of Quetzalcoatl, we see that it is closer to being a snake, or at least a reptoid, but does not fit the known description of the saurian/dragon.

In the Nahuatl language, Coatl means snake. There is another more precise term for dragon, which is Cipactli (often confused with crocodile).

Nor should the dragon's alas be a cause for confusion, for the traitor Siddhas have hidden their reptilian aspect by assuming a somewhat celestial condition. But in the case of the Drac Siddhas, their reptile appearance is clearly recognisable. Whereas the camouflage of the treacherous Siddhas gives them rather a similar appearance to that of the angels, or at any rate as a class of god-like men.

The highly initiatory value of the dragon's blood is evident in the myth of Siegfried, who, after slaying the dragon Fafnir, was able to understand "the language of the birds" by tasting its blood. That is to say, going back to the origin, it means the language of the lagartos, or the language of the serpent.

Whoever does not delve into the Gnostic meaning of this myth, concerning the blood of the dragon and the Tongue of the birds, and remains merely in the mythical incident of "slaying the dragon", remains in a

The external meaning is similar to that which Christians attribute to the myth of St. George and the dragon.

The dragon also oÇces the alchemical secret, and this truth is reflected in the Arthurian saga, where the traditional red and white dragons that confront each other represent the blood and venom of the serpent respectively. Elixir that arises from the conjunction of both components, in the same way as the contest between the two dragons.

A secret also hinted at in the sinister path as the blood of the vampire that can confer immortality. Dracul means dragon.

This dragon's blood is itself an eixir, combining both the blood and venom of the serpent.

The aforementioned example of Siegfried is sufficiently illustrative, given that when he tries and bathes in the water he almost

The dragon's blood, it became practically immortal, and also understood the unique Language of the birds.

The underlying symbolism of the dragon figure is the will of spirit over matter. THE

The dragon possesses dominion over all the elements (it moves through land and water, it flies through the air and spits fire), so it imposes itself on them, and on the world.

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

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

Thus, the dragon would represent here the hidden serpentine force or power of the princess/donna... While the caballer who comes to her rescue would in fact be the usurper of that power.

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

What is noteworthy is that in addition to demiurgic expressions of the dragon, such as the draconic Enliil mentioned in the mystery of Belychena Villca, or the figurative representation of the dragon of Sodom, more

In addition to these demiurgic aspects, we have draconic hyperborean Siddhas.

And it is in function of this aspect of the Siddhas that the demiurge also imitatively assumes a draconic form.

What stands out most in these draconic Siddhas is, from this terrible dragon/saur form, the Bersekir fury.

That is why the Vikings kept the figure of the dragon on their ships or drakkars, as a

The Normans had swords with representations of the serpent or dragon on them, as well as on their war banners, just as the Normans had swords with representations of the serpent or dragon on them.

The terrible bersekir fury exhibited by the dragons or saurians, in a compassionate animosity to the created world, caused the Demiurge and his agents to take matters into their own hands, causing them to visibly disappear from the face of the earth.

But there were other irruptions in this world of the Siddhas, in the guise of serpent-men, and lagarto men, who, like some draconian saurians, lie in wait for their moment, in hidden recesses of the world's interior.