

Lovecraft and his reptile legacy

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Howard Phillips Lovecraft's profound knowledge of the occult is reflected throughout his excellent literary work, and he also sometimes presents, veiled or explicitly, concepts of the Hyperborean Wisdom.

Recognition of his occult knowledge is highlighted by the extensive quotation and mention of two great occultists in their respective works: Kenneth Grant and Michael Bertiaux.

In the case of Kenneth Grant, he has systematised nothing less than "Typhonian Magic", drawing on numerous references to Lovecraft's writings in its development.

And in the aforementioned case of Bertiaux, his order "La Couleuvre Noire" (Black Snake) combines Voodoo with Gnosticism (it can be seen that in both currents the serpent has initiatory relevance), and his exposition of the "Physics of the Necronomicon" stands out, a physics which, like the Hyperborean Physics, goes far beyond conventional synarchic physics.

There are numerous instances in which the celebrated writer and occultist H.P. Lovecraft mentions in his "stories" of the presence of extradimensional beings of reptilian appearance.

The best known of his stories, "The Call of Cthulhu", precisely portrays a being of gigantic proportions that is not of this world, looking like a hybridisation of octopus and dragon!

In "The Curse of Yig", there is none other than "the father of snakes", Yig, who has complete power over snakes, which he protects, and who also possesses the power to turn humans into snakes...

Numerous avatars of Yig as a serpent God have manifested over time, either in human guise or with hybrid human-reptile traits.

Also prominent in Lovecraft's stories is the translocation through dimensional passages from one world to another, or from one archetypal context to another, which we know to be the multiple spaces of signification in which the demiurge projects illusory reality under the codification of a superlanguage.

Who could deny that Alhazred's lamp was a transducer, through which Ward Phillips (the central character in the story Alhazred's Lamp) could transit in different spaces of the world. meaning, of very different places already forgotten and epochs buried under the sands of time?

In "Dreams in the Witch's House" Lovecraft discusses a strange occult 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 meaning.

Esoteric knowledge has in fact a documented reference, in the historical case of a witch in Mexico, which became the story of "La mulata de Córdoba".

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

In "The Nameless City", mysterious and dark corridors are described, which were accessed through underground entrances dug into the rock, leading to deeper tunnels, where mummified figures of ancient reptilian beings could be seen.

These tunnels and enclosures, like underground temples, were of a very low level, through which the protagonist, who walks through them, sometimes has to crawl...

So are the bas-relief scenes depicted on some of those walls, telling the story of this reptiloid race, which held a complete animosity towards the human race.

A reptilian race that once inhabited the surface of the so-called nameless city, and then moved deeper and deeper into its new subterranean abode.

In another story, "The curse that fell upon Sarnath", there is also mention of the remains of an ancient city, Ib, previously inhabited by a class of green reptilian humanoids, and their verdemar stone idol, Bokrug, the aquatic Saurian

Mention is also made of the revenge taken by these reptilian beings on Sarnath, since the inhabitants of Sarnath had destroyed their city of Ib a thousand years before.

In "The Walls of Erix", Lovecraft mentions expressly lizard-men on Venus, the size of giants, who completely dominate the Venusian environment.

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

Lovecraft's literary reference to lizard-men on Venus is most striking, for the Siddhas have assumed precisely that aspect, having entered through the gate of Venus.

Likewise, the existence of these mystical "Venus stones", 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 transport himself back 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, be warned, Randolph Carter has found in the no less strange "cavern of snakes".

Lovecraft also mentions reptilian beings that externally resemble humans in his short story "The Ceremonial":

"With bated breath, I beheld that unholy Avernus of leprous glare and mucilaginous waters; the reptiloid and hooded crowd formed a semicircle around the pillar of fire.

On the other hand, Lovecraft provides us with another literary reference to the genetic key in "The Mound", a story that explicitly refers to an ancestral experiment in which reptiles were crossed with mammals, the latter being called "slaves":

"The beings of Yoth had undoubtedly been of reptilian stock, and most Tsath physiologists agreed that the present beasts were highly reptilian before they were crossed with the mammalian slave class of K'n-yan.

In the same story a simultaneous cult of both Yig and Cthulhu is mentioned, i.e. a reference to both the snake and the octopus:

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

Moreover, both Yig and Cthulhu are portrayed as looking at each other, which underlines the ancient bond between the octopus and the reptile:

"Such walls, after a kilometre of steep ascent, ended in a pair of immense niches, one on each side, in which the monstrous, nitrate-encrusted images of Yig and Tulu squatted, watching each other through the passageway, as they had done since the early youth of the human world. "

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

"Periods of alternating waking and sleeping, prolonged, shortened and reversed as mood and convenience dictated, and dated by the beating of the tail of the Great Yig, the Serpent, corresponded very roughly to human days and nights; though Zamacona's sensations told him that they must be somewhat longer at present. The year, measured by the annual shedding of Yig's skin, was about a year and a half of the external world."

That is to say, after the temporary phenomenal manifestation, the presence of the serpent in its design of energetic unfolding is appreciated.

Undoubtedly one of the strangest stories on the reptiloid theme is "The Survivor", which explicitly mentions the reptilian ancestral legacy of the human, even mentioning the saurians!

The quote in question is as follows:

"This was the general substance of the notes collected in the notebook. These notes referred to various parts of the continent, from Canada to Mexico, via the East Coast of North America. From that moment on, Dr. Jean-François Charriere's strange obsession became apparent, which led him to verify the longevity of certain human beings who, in their very features, they seemed to show some kinship with saurian or batrachian ancestors."

Furthermore, Lovecraft makes explicit the link between the saurians and Cthulhu, which makes it clear that behind the Cthulhu myths, Lovecraft sought to record (under the literary veil) the ancestral extradimensional and superhuman reptilian presence, an occult theme that seems to loom large in some obscure cults such as voodoo:

"Certain references to saurians were found in the voodoo cult; there were similar relationships with the religious culture of ancient Egypt; and there were obscure and suggestive references to a relationship with the saurians represented by the mythical Cthulhu, at a time before Crocodilus and Gavialis; and even before Tyrannosaurus and Brontosaurus, 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 "The Medusa's Snare", Lovecraft's masterful tale written in collaboration with Zealia Bishop, reveals at the end of the story, a painting of Marceline's face, 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 short story "La larga cabellera negra" by the Argentinean writer Manuel Mujica Lainez, a story in which the same serpentine nexus appears in relation to a female hair.

The other serpentine-looking female character mentioned by Lovecraft appears in "The Diary of Alonzo Typer" and is quoted as saying:

"There is a woman who surpasses all others in charm. Her poisonous charms are like those of a sweet flower grown on the edge of hell. When I look at her closely she fades away, but only to return later. Her face has a greenish look, and I have sometimes thought I have discovered a hint of flakiness in her 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 serpent:

"These stones, both in colour and texture, are unlike anything I have seen before. They are neither brown nor grey, but rather a dirty yellow coupled with a malignant green and suggest a chameleon-like variability. Their 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."

This is the reptilian presence and manifestation in the stony realm, which undoubtedly refers and orients us to the Origin.