

## **Solving the Mystery of Vlad Dracula's Diadem**

**Douglas Meyer**

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### **Abstract**

A diadem is a crown or cloth headband that is worn as a sign of royalty. The diadem of Vlad III Dracula of Wallachia as depicted in the Ambras Castle portrait contains symbolism of humanity's precise knowledge of the planetary orbits and conjunctions of Earth and Venus. This astronomical knowledge was likely known as early as the third or fourth millennia BCE. There are historical implications for the crown's symbolism in the foundational mythic claim of the Hungarians, that as a people, they are direct descendants from the biblical King Nimrod and modern Freemasonry's similar claim of descent from Nimrod, whom they revere as their first Grandmaster, as told in *The History of Freemasonry, Its Legendary Origins* by Albert Gallatin Mackey. Further historical context regarding King Nimrod is provided by a late second or early third century book of Clement of Alexandria. Clement's text provides additional details about King Nimrod and attributes to him specific astronomical knowledge that was symbolized in "a crown [that] came down to him from heaven." It is proposed that Nimrod's crown and Dracula's diadem are the same in kind and encode the same astronomical phenomena. It is thus further argued that the diadem indicates Vlad III's connection to the Western Esoteric Tradition and its use of primordial symbols, a knowledge that is universal among initiates.

## **Le mystère du Diadème de Vlad Dracula résolu ?**

**Douglas Meyer**

### **Résumé**

Un diadème est une couronne, ou un bandeau en tissu, porté comme signe de royauté. Le diadème de Vlad III « Dracula » de Valachie, tel qu'il est représenté dans son portrait conservé au château d'Ambras, contient, sous forme symbolique, les orbites planétaires et les conjunctions de la Terre et de Vénus, selon la science de l'époque. Ces données astronomiques étaient d'ailleurs probablement connues dès le troisième ou le quatrième millénaire avant notre ère. Le symbolisme de cette couronne a des implications historiques quant au mythe fondateur du peuple Hongrois : en effet, ils seraient les descendants directs du roi biblique Nimrod. La franc-maçonnerie moderne a une revendication similaire, les maçons le vénérant comme leur premier Grand Maître, selon ce que rapporte Albert Gallatin Mackey dans *L'histoire de la franc-maçonnerie et ses origines légendaires*. Or, Clément d'Alexandrie rapporte des informations du plus grand intérêt concernant le roi Nimrod, dans un livre datant de la fin du II<sup>e</sup> ou du début du III<sup>e</sup> siècle. Le texte de Clément attribue à Nimrod des connaissances astronomiques bien précises, qui auraient été gravées, sous forme de symboles, sur « une couronne [qui] lui est parvenue du ciel ». Dans notre article, nous proposons que la couronne de Nimrod et le diadème de Dracula soient le même objet, recelant les mêmes phénomènes astronomiques. Nous soutenons en outre que ce diadème indique le lien de

Vlad III avec la Tradition ésotérique occidentale et l'utilisation de symboles primordiaux, une connaissance qui est l'apanage des initiés.

## **Resolviendo el Misterio de la Diadema de Vlad Drácula**

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### **Resumen**

Una diadema es una corona o cintillo de tela que se usa como signo de la realeza. La diadema de Vlad III Drácula de Valaquia, como se muestra en el retrato del Castillo de Ambras, contiene el simbolismo del conocimiento preciso de la humanidad sobre las órbitas planetarias y las conjunciones de la Tierra y Venus. Este conocimiento astronómico probablemente se conoció ya en el tercer o cuarto milenio A.C. Hay implicaciones históricas para el simbolismo de la corona en la afirmación mítica fundamental de los húngaros, que como pueblo, son descendientes directos del rey bíblico Nimrod y la afirmación similar de la Masonería Moderna de descendencia de Nimrod, a quien reverencian como su primer Gran Maestro, como contado en La historia de la Masonería, Sus Orígenes Legendarios por Albert Gallatin Mackey. Un libro de Clemente de Alejandría de finales del siglo II o principios del III proporciona un contexto histórico adicional sobre el Rey Nimrod. El texto de Clemente proporciona detalles adicionales sobre el Rey Nimrod y le atribuye un conocimiento astronómico específico que estaba simbolizado en "una corona [que] descendió a él desde el cielo". Se propone que la corona de Nimrod y la diadema de Drácula son del mismo tipo y codifican los mismos fenómenos astronómicos. Por lo tanto, se argumenta además que la diadema indica la conexión de Vlad III con la Tradición Esotérica Occidental y su uso de símbolos primordiales, un conocimiento que es universal entre los iniciados.

## **Resolvendo o Mistério do Diadema de Vlad Dracula**

**Douglas Meyer**

### **Resumo**

Um diadema é uma coroa ou uma faixa de tecido usada sobre a cabeça como sinal de realeza. O diadema de Vlad III Drácula da Valáquia, como representado no retrato do Castelo de Ambras, contém simbolismo do conhecimento preciso da humanidade sobre as órbitas planetárias e conjunções da Terra e Vênus. Esse conhecimento astronômico era provavelmente conhecido já no terceiro ou quarto milênios AEC<sup>1</sup>. Há implicações históricas para o simbolismo da coroa na alegação mítica fundamental dos húngaros, de que, como povo, são descendentes diretos do Rei bíblico Ninrode e na alegação semelhante da Maçonaria moderna de descendência de Ninrode, a quem reverenciam como seu primeiro Grão-Mestre, tal como contado em The History of Freemasonry, Its Legendary Origins<sup>2</sup>, de Albert Gallatin Mackey. Outro contexto histórico a respeito do Rei Ninrode é fornecido por um livro de Clemente de Alexandria, no final do segundo ou início do terceiro século. O texto de Clemente fornece detalhes adicionais sobre o Rei Ninrode e atribui a ele conhecimento astronômico específico que foi simbolizado em “uma coroa [que] desceu até ele do céu”. Propõe-se que a coroa de Ninrode e o diadema de Drácula

sejam os mesmos em espécie e codifiquem os mesmos fenômenos astronômicos. Argumenta-se, ainda, que o diadema indica a conexão de Vlad III com a Tradição Esotérica Ocidental e seu uso de símbolos primordiais, um conhecimento que é universal entre os iniciados.

## **Eine Lösung für das Geheimnis Vlad Draculas Diadems**

**Douglas Meyer**

### **Zusammenfassung**

Ein Diadem ist eine Krone oder ein Stirnband aus Stoff, das als Zeichen für den königlichen Status getragen wird. Das Porträt von Vlad III Dracula, Fürst der Walachei, das man im Schloss Ambras sehen kann, zeigt ein Diadem mit Symbolen des damaligen genauen Wissens über die Planetenlaufbahnen und Konjunktionen der Erde und der Venus. Anfang des dritten oder vierten Jahrtausend vor unserer Zeitrechnung soll dieses Wissen in der Astronomie bekannt gewesen sein. Es gibt historische Verwicklungen bezüglich der Symbole der Krone in den kulturellen Mythen der Ungaren. Sie sollen als Volk direkte Abkömmlinge des biblischen König Nimrod sein, in ähnlicher Weise wie die moderne Freimaurer behaupten vom König Nimrod abstammen und ihn als ersten Großmeister verehren wie es in „der Geschichte der Freimaurerei, Ihr sagenumwobener Ursprung“ von Albert Gallatin Mackey erzählt wird. Ein weiterer historischer Zusammenhang findet man im späteren zweiten oder Anfang dritten Jahrhundert mit dem Buch von Clemens von Alexandria. Letzteres beschreibt weitere Details über König Nimrod und ordnet ihm spezifische Kenntnisse der Astronomie zu. Dieses Wissen ist in der „Krone, die vom Himmel zu ihm runterkommt“ symbolisiert. Man nimmt an, dass die Krone von Nimrod und das Diadem von Dracula gleichartig sind und die gleiche astronomische Phänomene verschlüsseln. Darüber hinaus wird argumentiert, dass das Diadem die Verbindung von Vlad III mit der westlichen esoterischen Tradition und mit der Nutzung von Ursymbolen, ein Wissen das bei Eingeweihten allgemein bekannt ist, zeigt.

### **Introduction**

In order to decipher the meaning behind the geometric shapes depicted in the Ambras Castle portrait of the diadem of Vlad Tepes, known as Dracula, and their relationship to the Western Esoteric Tradition, it is helpful to understand that what is called primordial knowledge of the cosmos has been conveyed to people by means of mathematical and other symbols over millennia, most often through esoteric schools. For instance, the secret of the Holy Grail can be deduced from the 32<sup>nd</sup> degree of Freemasonry called “The Royal Secret,” published in *Morals and Dogma of the Ancient and Accepted Scottish Rite* by Albert Pike.<sup>1</sup> Specifically, the secret of the Holy Grail is a phenomenon that exists in our solar system involving the golden ratio, also called the golden section and divine proportion ( $\Phi \sim 1.618$ ). Based on the Fibonacci sequence, it also exists in our bodies and most life on Earth. For example, if one measures the distance from the middle fingertip to the wrist, and the wrist to the elbow, one will find the average among humans to be the golden ratio. The golden ratio is represented in Leonardo da Vinci’s “Vitruvian Man” from about 1490. The orbital periods of Earth and Venus relative to each other around the sun are in golden ratio; these periods result in the phenomenon of tracing the orbital conjunctions of Earth and Venus to produce the following geometric figures: a square, a pentagram, and an

eight-pointed star. Furthermore, the knowledge associating Venus with the square gem in Vlad's diadem is similar to the knowledge of the ancient Greeks. Some speculate that the ancient Olympic Games had a four-year cycle that was based upon Venus looking down upon the games.<sup>2</sup> As well, the pentacle and its relationship to the golden ratio was also a known symbol used by the Pythagoreans.

This interpretation of the Holy Grail as a golden ratio expressed in the orbits of planets in our solar system is encoded in a most unexpected place: the diadem or crown of Prince Vlad Dracula in a portrait (see Figure 1) copied from the original, housed in Ambras Castle, Innsbruck, Austria, with the original probably commissioned by Matthias Corvinus, King of Hungary, during the years 1463 to 1475.<sup>3</sup> It is proposed here that this is a precise example of what the philosopher P.D. Ouspensky meant when he wrote the following:

Modern science conquers space within the limits of the surface of the small Earth. Esoteric science has conquered time, and it knows methods of transferring its ideas intact and of establishing communications between schools through hundreds and thousands of years.<sup>4</sup>

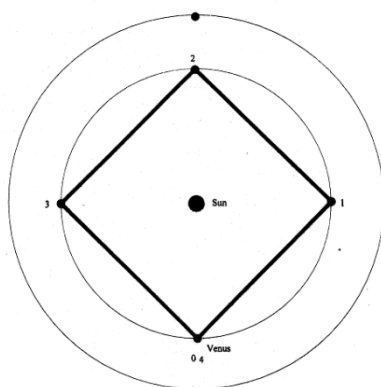
In *Morals and Dogma* in the 32<sup>nd</sup> degree called "The Royal Secret," it is stated that what was called "magic" or sorcery in ancient days is today called "science," in other words, the study of the laws of nature. And even though the Christian religion has persecuted science in the past, it nonetheless reveres the Three Magi in the gospel of Matthew who were guided by a star in the East, which some have interpreted to be the planet Venus as the Morning Star. In contrast to common interpretations, in *Morals and Dogma*, Pike claims instead that the Magi were guided by a different kind of star: the often-maligned Sacred Pentagram.

The Star which guided them is that same Blazing Star, the image whereof we find in all initiations. To the Alchemists it is the sign of the Quintessence; to the Magists (sic), the Grand Arcanum; to the Kabalists (sic), the Sacred Pentagram. The study of this Pentagram could not but lead the Magi to the knowledge of the New Name which was about to raise itself above all names, and cause all creatures capable of adoration to bend the knee.<sup>5</sup>

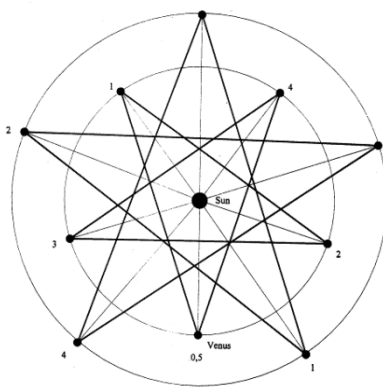
The evidence presented here could have been known by the historic fifteenth-century Wallachian Prince Vlad Dracula connecting him to an esoteric school akin to Rosicrucianism or Freemasonry. It is secret knowledge transcending time and symbolically encoded in his enigmatic diadem.



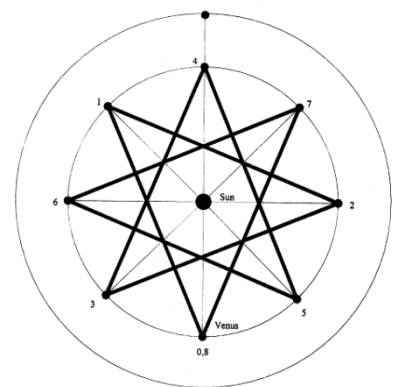
Figure 1. The Ambras portrait of the historic Vlad Dracula, likely a copy of a painting from the fifteenth century, Schloss Ambras, Innsbruck Austria. This image was taken from the British Library UK, accessed January 13, 2020, <https://www.bl.uk/collection-items/15th-century-portrait-of-vlad-iii-prince-of-wallachia#>. The diadem contains evidence of the astronomical knowledge of the primary Venus/Earth conjunctions: 4-corner red gem, 5 white pearls, 8-pointed gold star. See the linked animation under the Pentagon (584 Days).



**730 Days**  
**Square**



**584 Days**  
**Pentagram**



**365 Days**  
**Eight-Point Star**

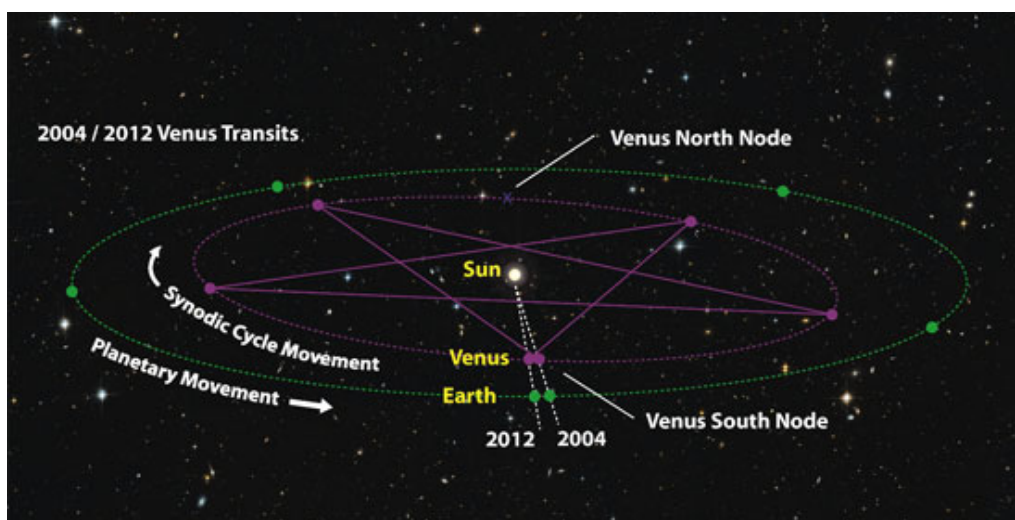


Figure 2. This diagram illustrates the astronomical pentagram created by the Earth-Venus conjunctions, including the recent transits of Venus across the Sun's disk relative to Earth. Earth and Venus conjunct five times every eight years. Transits occur less often since the planets' orbits are not on the same plane of alignment relative to the sun and each other. The next pair of Venus transits will occur in 2117 and 2125 (eight years apart). This image was taken from the Token Rock website, last accessed March 8, 2021, [https://www.tokenrock.com/harmonic\\_nature/harmonic\\_patterns/](https://www.tokenrock.com/harmonic_nature/harmonic_patterns/).

### Prince Vlad Dracula of Romania

The sobriquet of Vlad Dracula was the “Impaler Prince,” a name coined by the Turks. He was a great tactician and a bold warrior who famously repelled the Sultan Mehmed II of the Ottoman Turks in a brilliant, scorched-earth tactical retreat, before a vastly superior force, which ended when the Turkish forces encountered the legendary “forest of the impaled,” probably composed mostly of Mehmed’s already slain soldiers. Vlad was using similar terror tactics used by the Turks. The Turks impaled prisoners in front of the gates of Constantinople in 1453 CE and promised leniency if the city defenders surrendered. As recounted in the book, *Dracula, Prince of Many Faces, His Life and His Times* by Radu R. Florescu and Raymond T. McNally, after Constantinople’s fall, among the refugees traveling through Sibiu, Dracula’s command post, there were Venetian sailors. “Among countless stories of sufferings and atrocities, they related how those of their shipmates who were captured by the Turks were impaled by order of the Sultan on stakes planted in full view of the beleaguered city.”<sup>6</sup> After Vlad’s historic war with Mehmed II, Vlad was supposedly imprisoned for twelve years, and it is from these years that Vlad’s horrific reputation was publicized. From *Dracula, Prince of Many Faces*:

The problem of Dracula’s imprisonment in Hungary for “some twelve years,” as the Russian ambassador, Kuritsyn, would have it, poses serious historical problems. New evidence seems to suggest that once safely out of the reach of the Germans of Transylvania, Dracula was placed under house arrest as a distinguished prisoner. He was initially confined at Buda in the fortress of Vac and later incarcerated in the beautiful summer palace at Visegrad, located on a hill above the scenic Danube bend, where King Matthias entertained his important guests.<sup>7</sup>

During his “imprisonment” Vlad probably lived a good life, and by the time of his release he even married a cousin of King Matthias named Ilona Szilágy. But likely, as these twelve years (1463-1475) closely follow the invention of the Gutenberg printing press (ca. 1440), it was during this period that Vlad’s story became an early best seller. It was also likely that it was during this period that the original portrait of Vlad was made and from which his portrait in Ambras Castle was copied. Also verified from Turkish sources, during this time, when King Matthias held a meeting with Turkish diplomats, Vlad was present, with obvious implications that the Impaler Prince could be employed in battle again. It seems that Vlad himself may have purposefully contributed to his own evil reputation as the “lost Vienna print of 1463” (explained below) indicates his reputation began to spread during the same year his time as a house guest commenced. This could mean King Matthias and Vlad Dracula wasted no time generating propaganda, but this is only speculation. According to Florescu and McNally:

We suspect that Dracula stories, in fact, became, during the late fifteenth and early sixteenth century, the first best-sellers on a nonreligious motif – under various catchy and unsavory titles such as *The Frightening and Truly Extraordinary Story of a Wicked Blood-drinking Tyrant Called Prince Dracula*.... Besides the lost Vienna print of 1463, no fewer than thirteen different ghastly fifteenth- and sixteenth-century Dracula stories have been discovered in print thus far, all of them in various German states within the former empire.<sup>8</sup>

The first author of late medieval Dracula stories was Michel Beheimer (also spelled Behaim), a German Meistersinger who frequently visited the Abbey of Melk on the Danube, where he met the Franciscan monk Jacob, who had first-hand contact with Vlad. It is claimed there is no evidence Beheimer went in person to the Summer Palace in Visegrad and met Vlad; however, there is a point to make. Meistersingers and their predecessors, named Minnesingers, like Minstrels, were known to have esoteric connections, with a prime example being the German Minnesinger Wolfram von Eschenbach, author of *Parzival*.<sup>9</sup> There are two possible implications: one is that the Meistersinger Beheimer was involved in spreading a calculated propaganda about an out-of-control, bloodthirsty madman defending the borders as psychological warfare against the Turks. The other implication is that Beheimer could have been communicating a different truth to his esoteric connections or secretive Orders.

In Bram Stoker’s novel *Dracula* (1897), there is mention of Vlad attending the Scholomance (which means Solomon’s School). Much of Stoker’s knowledge about the historic Prince Vlad Dracula and of vampire folklore likely came from his associate, the remarkable Hungarian scholar, Arminius Vámbéry, who wrote *The Story of Hungary* (1887) and *The Life and Adventures of Arminius Vambery* (1883), in which he details years of extensive traveling in Middle Eastern countries disguised as a Whirling Dervish, or member of a mystic Sufi order. Arminius Vámbéry of Budapest was a well-known philologist, philosopher, traveler, and author. In *Dracula*, chapters 18 and 23, Stoker’s alter ego, the character Abraham Van Helsing refers to Vámbéry’s description of Vlad Tepes as a person of esoteric knowledge:

The Draculas were, says Arminius, a great and noble race, though now and again were scions who were held by their coevals to have had dealings with the Evil One. They



learned his secrets in the Scholomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due.

...

As I learned from the researches of my friend Arminius of Buda-Pesth, he [Vlad Dracula] was in life a most wonderful man. Soldier, statesman, and alchemist – which latter was the highest development of the science-knowledge of his time. He had a mighty brain, a learning beyond compare, and a heart that knew no fear and no remorse. He dared even to attend the Scholomance, and there was no branch of knowledge of his time that he did not essay.<sup>10</sup>

### **King Nimrod and Masonry**

In his book *The Story of Hungary*, Vámbéry wrote about the mythological traditions of the origins of the Hungarian people in the chapter “The Origin of the Hungarians.”

The story of the origin of the Hungarians is generally derived from two different sources. One, purely mythical or legendary, is said to have come down from the forefathers to the present generation, and, clad in a somewhat fanciful garb, runs as follows: Nimrod, the man of gigantic stature, a descendant of Japheth, one of the sons of Noah, migrated after the confusion of languages at the building of the tower of Babel to the land of Havila. There his wife, Eneh, bore him two sons, Hunyor and Magyar.... From them sprang the kindred nations of the Huns and Magyars, or Hungarians, both of which in due course of time, grew to be mighty.<sup>11</sup>

This mention of an historic Nimrod, in the land of the Hungarians, strongly associates the ancient Hungarian people and their descendants to this day with an ancient esoteric order or guild, the name of which is not known. However modern Freemasons, whose first Grand Lodge was established John the Baptist's Day, June 24, 1717, trace their mythical origins to King Nimrod and the Masonic builders of the Tower of Babel. Although the Masons see their origins in the ancient guilds, their intellectual “speculative” origins are likely the Rosicrucians. Christian Rebisse, in *Rosicrucian History and Mysteries*, in the chapter “Rosicrucianism and Freemasonry,” claims, “Although it would be incorrect to state that Freemasonry originated with the Rosicrucians, we must note that the first Freemasons were members of the English Rosicrucian movement of the 18<sup>th</sup> century.”<sup>12</sup>

King Nimrod is mentioned in Genesis, the first book of the Hebrew Bible. In Genesis chapter 10, Noah and Naamah bore Ham, who bore Cush, and Cush was the father of Nimrod; Nimrod was the first on Earth to be a mighty man and king who founded the cities of Babel, Erech, and Accad, and all of them in the land of Shinar, now known as ancient Mesopotamia. Then in Genesis 11:1-9 is the account of the Tower of Babel, and although Nimrod is not specifically cited as the builder of the Tower, it is specified in a negative way by Flavius Josephus, in his *The Antiquities of the Jews*.

Now it was Nimrod who excited them to such an affront and contempt of God. He was a grandson of Ham, the son of Noah, a bold man, and of great strength of hand, ... and they built a tower.... It was built of burnt brick cemented together with mortar, made of



bitumen, that it might not be liable to admit water.... The place wherein they built the tower is now called Babylon.<sup>13</sup>

Presumably, the tower was built like Noah's Ark to preserve knowledge should another flood occur. We learn more details in "The Legend of Nimrod" from *The History of Freemasonry: Its Legendary Origins* by Albert Gallatin Mackey:

Nimrod founded the empire of Babylon, and that "under him flourished those learned mathematicians whose successors were styled *Magi*, or wise men...." Nimrod, the King of Babylonia and Assyria... framed for them a Constitution, and, in the words of the Legend, "this was the first tyme that ever Masons had any charge of his science." It was the first time that the Craft were organized into a fraternity working under a Constitution or body of laws; and as Nimrod was the autocratic maker of these laws, it results as a necessary consequence, that their first legislator, legislating with dictatorial and unrestricted sovereign power, was also their first Grand Master.<sup>14</sup>

From Mackey's *History of Freemasonry*, and the sources he cites therein, and through the Hungarian origin legend of Nimrod, we have a connection of the Three Magi (of the Gospel of Matthew Chapter 2) to an esoteric order like Freemasonry, and thus of Vlad Dracula to similar traditions or lineage as claimed by Freemasonry. The Greek word for Mason is *tekton* and a Master Mason is "*archi-tekton*," and both are attributed to Yeshua: "Isn't he the carpenter [tekton]" (Mark 6:3), and "I laid a foundation like a wise architect [archi-tekton], / But someone else builds on it. Each [person] / Must look to how he builds. No one can lay / A foundation but the one who laid it down, / And that one is Yeshua the Mashiah [Messiah]" (1 Cor 3:10-11). P.D. Ouspensky believed that references to the Kingdom of Heaven/God or similar statements in the New Testament are references to esotericism or esoteric initiatory schools like Rosicrucianism or Freemasonry. Ouspensky wrote: "'Eliphas Lévi' noted a fact which has struck many who have studied the New Testament both before and after him, namely that the Kingdom of Heaven or Kingdom of God [the Divine] means esotericism, the inner circle of humanity."<sup>15</sup> Further, esotericism and an esoteric society are not in the spiritual dimension. The kingdom of heaven/the Divine is of this physical plane and experienced during life, not death: "But I tell you truth: / There are some standing here who shall not taste death / Until [before] they see the kingdom of God [the Divine]." (Luke 9:27). Ouspensky points out how the threads of esotericism are woven throughout the Hebrew Old Testament and the Christian New Testament as well as in the foundation myths of Western Civilization. There is a tradition that states that when one plows, one should not look backward, as this may result in a crooked row, but in the following quotation, "the plow" could be replaced with "the Craft," or "The Great Work" as a reference to Alchemy. "But Yeshua said, / No one who puts a hand on the plow and looks back / Is fit for the kingdom of God [the Divine]" (Luke 9:62).

Ouspensky wrote, "It must be remembered that later cults deviate very sharply from the fundamental teaching of Christ himself, *which in the first place was never a cult*."<sup>16</sup> Ouspensky argues Christianity was originally a form of esotericism in which objective scientific truth was promoted and also a kind of mysticism through which was studied the "*science of the relations between God* [the Divine], *man* [humans], *and the universe*, that is, the very 'magic,' for the mere thought of which people were put on the rack and burnt at the stake."<sup>17</sup> Ouspensky argues

throughout his *A New Model of the Universe* that the gospels are about esotericism and those who practice it: “Blessed are you when they revile, persecute, and speak / Every cunning evil against you, lying, because of me” (Matt 5:11).

## **The Persecution of Witches**

According to the *Oxford English Dictionary*, the term “vampire” is likely derived from the Turkish word *uber* meaning “witch.”<sup>18</sup> From approximately the fifteenth through to the mid-eighteenth centuries, witches, mainly women, were persecuted in Western society. Many of these were likely not part of any cult but rather knowledgeable in terms of folk remedies, midwifery, and herbal medicines. These persons mainly came under the persecution of Christian leaders in England, Europe, and then the early European settlement of America. As Ouspensky points out, during times of censorship or tyranny of the mind, esotericism and esoteric schools were persecuted and forced into the underground of civilizations. This proposition of Ouspensky can lead to a radical new interpretation of the witch trials in the Early Modern period of Christianized Europe and North America. Perhaps, the Church at the time was suppressing a system of schools, rather than simply suppressing the outer forms of an earlier European cult, as proposed by the scholar Margaret Murray in her *The Witch Cult in Western Europe: A Study of Anthropology* (1921). For example, this Witch-cult hypothesis does not explain why in the *Malleus Maleficarum* (*Hammer of Witches*) (1487) by Heinrich Kramer, “Seventhly, they [witches] understand better than men the acts and writings of the Prophets....”<sup>19</sup> The common people in 1487 were not well educated, and many could not read. Women were even more restricted in education, so how would they then “understand better than men,” and presumably the Inquisition leaders themselves, how to debate on the “writings of the Prophets”? This implies an education in an underground school. The so-called “covens” of the witches, of which there is an implicit set of rules as in “covenant,” were similar in kind as taught by Yeshua and the disciples. In the Mediterranean pagan mysteries, one teacher to twelve students was the practical matter of fitting the teacher and students in one room; but also there was the Platonic idea that a teacher may only efficiently teach twelve students, just as twelve identical spheres can exactly surround a thirteenth sphere, with all spheres touching perfectly, and this can be used to form a dodecahedron, one of the Platonic Solids.<sup>20</sup> Matthew 5:11 takes on greater meaning when one considers the fact that witch persecutions involved persecution of the pentagram star associated with the supposed worship of the devil: “Blessed are you when they revile, and persecute ... you, lying because of me.” But this persecution predicted by Yeshua could be the periodic persecution of true knowledge of “the skies” of astronomy, of helio-centrism, and as pointed out by Ouspensky, the periodic persecution of esoteric schools.

## **Clement of Alexandria**

Clement of Alexandria was born around the year 150 CE and died about 215 CE, placing his works in the late second and early third centuries. He taught theology and philosophy at the Catechetical School of Alexandria, and he is usually regarded as a Christian Church Father. In 1893, scholar Margaret Dunlop Gibson found at the Convent of Saint Catherine on Mount Sinai what she believed to be one of the secret books of Clement and translated it into a book titled *Apocrypha Arabica*.<sup>21</sup>

In a section titled “Kitāb al-Magāll, or The Book of the Rolls,” Gibson writes: “This book is one of the hidden books of Saint Clement the Apostle, disciple of Simon Cepha, which Saint Clement commanded to be kept secret from the laity.... This is the sixth of Clement’s books, treasured up in the city of Rome since the time of the Apostles....”

The section includes a description of Nimrod’s crown:

Nimrod the giant reigned over the whole earth. The beginning of his kingdom was from Babel. It was he who saw in the sky a piece of black cloth and a crown; he called Sasan the weaver to his presence, and commanded him to make him a crown like it; and he set jewels in it and wore it. He was the first king who wore a crown. For this reason, people who knew nothing about it, said that a crown came down to him from heaven.... When Nimrod was passing through the East, he deposited books making known what Bounitar the son of Noah had taught him. The people were astonished at his wisdom. There was among the people entrusted with the worship of fire a man called Ardashir. When Ardashir saw the wisdom of Nimrod and the excellency of his star-gazing (Nimrod had a perfect genius),... But the knowledge which Nimrod learned from Bounitar, verily Bounitar the son of Noah learned it from God [the Divine], the great and glorious, for it is the counting of the stars, and the years and the months; the Greeks call this science Astronomy, and the Persians call it Astrology.

The following is speculation upon the timeliness of Margaret Dunlop Gibson’s discovery of this secret book of Clement in 1893 and the publication of *Dracula* in 1897. In *Bram Stoker, A Biography of the Author of Dracula* by Barbara Belford, “Stoker met the Hungarian folklore expert [Arminius Vámbéry] at a Beefsteak supper on April 30, 1890.”<sup>22</sup> Also, she describes “THE BEEFSTEAK ROOM. Royalty and actors alike supped at the Lyceum’s [theatre’s] oak-paneled dining room, hidden behind a backstage stairway.”<sup>23</sup> It is tempting to see the germ of interest planted for *Dracula* at that meeting and speculate upon a connection between the discovery in 1893 of the secret sixth book of Clement, with the commencement of Bram Stoker writing *Dracula* while staying in Cruden Bay, Scotland, at the Kilmarnock Arms Hotel in 1895. Also, when traveling by train to the Middle East, Margaret Gibson and her twin sister Agnes Smith would have passed through Budapest, and due to Vámbéry’s fame and the publication of his travel adventures in Asia and the Middle East in *The Life and Adventures of Arminius Vambéry*, he could have been a valuable person for both advice and contacts in the Middle East for a time when travel for women alone may have been dangerous. Also, according to Barbara Belford, “It was widely rumored – but never substantiated – that Stoker was a member of the Hermetic Order of the Golden Dawn, a secret society that practiced ritual magic, founded in 1888 by a London coroner and prominent Rosicrucian Freemason named William Wynn Wescott.”<sup>24</sup>

## The Symbolology of Wolves, Goats, and Sheep

The Lyceum Theatre is named for the outdoor Athenian school called the Lyceum started by Aristotle in 335 BCE in a grove next to the temple dedicated to Apollo Lyceus. The name Lyceus is associated with underground schools because the Arcadian River, which is supposed to go underground and resurface like the ancient wisdom traditions, originates from Mount Lykaion (Latin name Mount Lyceus), which has been inhabited since deep antiquity, and is the supposed site where the deity or person Zeus Lyceus was born and raised. Lyceus translates as wolf-man or wolf-god, and Arcadia in Greece has ancient traditions of lycanthropy, or wolf-men or werewolves. Florescu and McNally state that, in his fiction, Bram Stoker “is quite right in pointing out that Dracula’s ancestry goes back to ‘wolf country’ (the Dacians or ancestors of the Romanians often described themselves as ‘wolfmen,’ and their standard was the head of a wolf with the body of a snake),” and also that in Stoker’s fiction “‘the Draculas’ learned at Sibiu ‘over lake Hermanstadt’ (at a place where young students known as *Solomonari* in Romania were introduced to the science of alchemy).”<sup>25</sup> Note that Vlad lived in Sibiu near this possibly mythical school when studying the art of war with John Hunyadi, the father of King Matthias, so he would have had years in which to receive possibly the most advanced education that a royal prince could have in his day.

It is possible to infer that the ancient supernatural beings called werewolves were really adherents to a cult or members of an esoteric school. Similarly, vampires and witches can be interpreted as members of these schools. In Christian religious rites, Yeshua, as risen from the grave, offers his blood to be drunk, like a vampire. Also, the origin myth of Rome with Romulus and Remus suckling a wolf can indicate sustenance from an esoteric school. Thus, one could speculate that the three main mythical and scary supernatural human-like beings, the witches, the werewolves, and vampires are symbolic members of esoteric schools.

Stoker, who met and ate with Arminius Vámbéry, certainly seems to be like a member of a secret club, and should have been exposed to the Legend of the Craft. This legend specifies that there are the two biblical archetypes of human beings as depicted in Genesis: Cain and Abel. Ouspensky referred to Cain as an archetype of esotericism and Abel as an archetype of exotericism, and in Freemasonry they are symbolized as goats and sheep. The sheep are loved by the Divine for being meek and obedient, but the goats are hated and punished for being autonomous, which means thinking for themselves; therefore, to avoid persecution, there is a need for secrecy and initiation. This danger is evident in taking literally Matthew 25:31-46. In Matthew 25:41, to the goats it is said, “Go from me, cursed, into the everlasting fire / Prepared for the devil and his angels.” Freemasons bravely refer to themselves as “sons of Cain.” The significance of Clement’s book to this legend is the addition of astronomical study by Nimrod with Bounitar and the distribution of Nimrod’s book regarding this knowledge. This is an undercurrent of history, preserved by Clement of Alexandria, which lends credence to the history and validity of esoteric schools and possibly associates them, like the Persian Magi, with Christianity at its origin. Clement’s book demonstrates the intersection of this interpretation of Freemasonry’s 32<sup>nd</sup> Degree with an historical King Nimrod as well as Freemasonry’s Legend of the Craft.

## Lucifer's Crown in Wolfram von Eschenbach's Medieval Texts

The symbolism in Clement's book also intersects with the symbolism from Wolfram von Eschenbach's epic romance *Parzival* and his poem "Wartburg War" written during the late twelfth and early thirteenth centuries: "Saint Michael . . . took Lucifer's crown from his head, / In such a way that a stone jumped out of it, / Which on Earth became Parsifal's stone."<sup>26</sup> It is commonly understood that Lucifer and Venus are the same astronomically. Again, this astronomical reference to a crown appears in Clement's book: "It was he [Nimrod] who saw in the sky a piece of black cloth and a crown; he called Sasan . . . to make him a crown like it; and he set jewels in it and wore it. . . . For this reason, people who knew nothing about it said that a crown came down to him from heaven." Additionally, Clement's text demonstrates that the previously mythical origin story of Hungary, as related by Arminius Vámbéry in *The Story of Hungary* reveals similar symbolism. Thus, Vlad Dracula's crown could indicate a descent of astronomical knowledge through the ancient mystery school tradition. Further, Clement's book was "hidden" possibly because it was esoteric, and preparation was needed to protect it from those who would not understand its import.

In *Parzival*, von Eschenbach claims he received the secret of the Holy Grail from a scholar named Kyot from Provence, France. Kyot himself received his knowledge of the secret of the Holy Grail from a manuscript lying neglected in the corner of a library in Muslim-occupied Toledo, Spain. The author of the text was Flegetanis, an astronomer who wrote of the marvels of the Grail. Recall that Clement states, "When Nimrod was passing through the East, he deposited books making known what Bouniter the son of Noah had taught him. . . . But the knowledge which Nimrod learned . . . Greeks call this science Astronomy." Given that King Nimrod is said to have written a book on astronomy, it can now be posited that the astronomical text of Flegetanis may either be a rediscovery of the same astronomical phenomenon, or even more profoundly that the text found by Kyot may be a reproduction of Nimrod's original text preserved by Muslims inheriting this ancient Persian astronomical knowledge.

## King Nimrod, Dracula, and the Order of the Dragon

We have no precise dates for when King Nimrod existed, but he is placed in the early Bronze Age or as early as about 3,300 BCE. Vlad Dracul II (father of Prince Vlad III Dracula) took his name from the chivalric Order of the Dragon, and Dracula means "son of the dragon." The time between an historic King Nimrod and the life of Vlad Dracula could be as much as 4,730 years distant. Yet Ouspensky wrote, "Esoteric science has conquered time, and it knows methods of transferring its ideas intact and of establishing communications between schools through hundreds and thousands of years."<sup>27</sup> Could there be some connection between King Nimrod and the Order of the Dragon? For one, as related by Arminius Vámbéry in *The Story of Hungary*, King Nimrod was the mythical founder of Hungary. For another, we have the symbolism of the dragon itself, and that the earliest draconic creatures first appear in ancient Mesopotamian art and literature, and this is the time and place of Nimrod.

The dragon is most often portrayed as a four-legged winged serpent, and in myth it has certain basic attributes. It breathes out fire, and its lair is underground in caves where it usually guards a great treasure. Clement's text mentions fire: "There was among the people entrusted with the

worship of fire a man named Ardashir,” and dragons breathe out fire. Ardashir in Clement’s text is among the people astonished at Nimrod’s excellent knowledge, particularly of astronomy.



Figure 3. This image shows the Badge of the Order of the Dragon, ca.1430. The image was taken from the Bayerisches Nationalmuseum: Two Millennia of European Art and Culture, accessed on March 2, 2021, <http://www.bayerisches-nationalmuseum.de/>.

In Clement’s sixth book, Nimrod “saw in the sky a piece of black cloth and a crown.” The black cloth is not what we think of as related to a crown, usually imagined as metal. But as Nimrod calls “Sasan the weaver” to make him a crown, the crown is more likely an elaborate cloth hat into which were set jewels. This description fits the representation of Vlad Dracula’s diadem in the painting in Ambras Castle. Both Clement’s text and the painting depict a crown involving astronomical knowledge. The meaning of the crown of Lucifer/Venus is obvious if one knows that it is possible that as early as 4,000 BCE people began associating the planet Venus with the pentagram and an eight-pointed star. The archaeological evidence linking Venus to this icon in the distant past is proof that the exact astronomical knowledge of the forbidden Copernican cosmology was present at the dawn of civilization.

Since there are only a few astronomical phenomena that can be seen with naked eye observations, it is quite conclusive that these crowns noted in both *Parzival* in the early thirteenth century and *Apocrypha Arabica*, allegedly from the late second or early third century, are referencing the same astronomical crown, a theory confirmed by archeological findings from ancient Assyria, in which Venus is depicted as an eight-pointed star, the significance of which remains a mystery to many.



Figure 4. This is a Sumerian tablet in the British Museum showing the 8-pointed star as Ishtar, a symbol of Venus. The image was taken from the Eric Betz article, “Why Astronomy is Considered the Oldest Science,” *Astronomy*, 10 (October 6, 2020), accessed March 2, 2021, <https://astronomy.com/news/2020/10/why-astronomy-is-considered-the-oldest-science>.

### **Vlad Dracula’s Diadem and the Jewels of Earth/Venus Conjunctions**

The portrait of Vlad with his distinctive diadem may have been originally painted during the twelve years that he lived in the summer palace of King Matthias Corvinus. According to Florescu and McNally, “Well-known portraitists were encouraged to come to Buda to capture his physical traits on canvas. It is likely that the original ... was originally commissioned by King Matthias himself.”<sup>28</sup> *Dracula, Prince of Many Faces*, was published in 1989, and at the time it was new knowledge that Vlad spent his time of imprisonment at the King’s Summer Palace.

Within the large complex at Visegrád, which is today the site of careful archaeological investigation and partial reconstruction, was centered the flowering culture of the Hungarian Renaissance. Like the Medici of Florence, King Matthias evidently liked to think of himself as a true patron of learning and the arts. He used Visegrád to impress foreign visitors with the material splendors of his age, reflected in the countless artistic treasures in the main palace newly discovered.<sup>29</sup>

Regrettably, they did not find Vlad’s original portrait, but the palace in which Vlad spent his “imprisonment” is now a museum that tourists may visit.

The definition of a diadem is that it is a type of crown, specifically an ornamental headband worn by monarchs and others as a badge of royalty. But assuming Matthias commissioned the portrait, we may assume the esoteric symbolism would have been understood by the king himself, and the diadem recorded for posterity at the king’s behest was for a purpose, to transmit a message that would transcend time. The authors, Florescu and McNally, describe the diadem in detail:

His close-fitting headgear was made of red silk with nine rows of pearls at the brim, very different from the tall ugly turbans worn by Turks and Greeks. A large clasp or brooch in the form of a star, at the forehead, in the center of which was a topaz, seemed to hold



together a cluster of large pearls. The topaz held a cluster of feathers, presumably ostrich, tipped with additional precious jewels.<sup>30</sup>

Dracula was conspicuously seen at the investiture or coronation of King Matthias Corvinus, in the ancient cathedral of Esztergom, wearing this diadem on April 29, 1464. According to Florescu and McNally:

One fact that had not escaped the attention of the gathered nobles of the Hungarian establishment was the presence of a little man with almond eyes, a feathered cap, and a severe countenance. Dracula had been invited to the ceremonies of inauguration; he sat in a choice seat reserved for the best families of the land. These were certainly auspicious omens.<sup>31</sup>

The purpose of this paper is to examine the implications of interpreting the symbolism of Vlad's diadem as being the planetary conjunctions of Earth and Venus. Planetary conjunctions occur when (a) the two planets are both closest to each other and in line with the sun; or (b) in opposition to each other with the sun between them; or (c) in a relative conjunction with the sun, such as a 90-degree angle connecting the planets through the point of the sun. In Ouspensky's psycho-historical method of understanding history, he suggests scholars can find communications from the past, hidden from those who do not have eyes to see. Here is a logical explanation of the symbolism in the diadem that has some significant implications: the Earth and Venus conjunctions all repeat exactly every eight Earth years and thirteen Venus years or 2,920 Earth days. Vlad's diadem encodes 4 and a square with the topaz gem (730-day conjunctions), 5 large pearls (Pentagram 584-day conjunctions), and 8, a golden star with 8-points (8-Point 365-day conjunctions). This could be evidence that Vlad may have been associated with an initiatic school, perhaps the Scholomance of Hungarian folklore. The eastern star is Venus when it appears in pre-dawn hours. Albert Mackey wrote about Nimrod, "under him flourished those learned mathematicians whose successors were styled Magi, or wise men."<sup>32</sup> In the gospel of Matthew, "the star, which they had seen in the east, went before them until it stood above the place where the child lay. When they saw the star, they were marvelously glad" (Matt 2:9-10). This text can also indicate via the Magi that the true scientific knowledge of what Nimrod saw in the heavens was knowledge transmitted on to the Christ child either through his period of exile in Egypt or by way of the Essenes. In *Morals and Dogma*, "The Star which guided them [the three Magi in Matthew] is the same Blazing Star... the Sacred Pentagram."<sup>33</sup> This could explain the "Epiphany" of Acts 2, of the Pentecost (Penta meaning 5), where, "Suddenly there came a sound in the sky like the blowing of a great wind, and it filled the whole house where they were sitting. There appeared to them divided tongues of fire and a separate flame settled on each side of them" (Acts 2:2-3). The Christian festival of the Epiphany is "a celebration of the manifestation of the divine nature of Christ to the Gentiles as represented by the Magi."<sup>34</sup> The common definition of "epiphany" is "a sudden flash of recognition," and this is like the response to Nimrod's book on astronomy mentioned in Clement's text where, "The people were astonished at his wisdom," and at the "excellency of his stargazing." We can speculate that the very Epiphany of the festival is on the significance of the role of the Magi and of the star they saw, being the secret of the pentagram in the heavens above or the crown seen in the sky. And the flame that settled on each of them is the symbolic astronomical fire-knowledge of Nimrod.

## Is a “Wampyre” a Master of Fire?

In *Dracula, Prince of Many Faces*, there is an intriguing statement without annotation: “In one final document allegedly discovered by Arminius [Vámbéry], Dracula is also referred to as a ‘wampyre,’ which we all understand too well, which in essence means blood-drinker.”<sup>35</sup> This is purely speculation, but if this document were contemporaneous with the early time of Vlad’s “imprisonment,” it could be “the lost Vienna print of 1463” being the earliest published story created by Vlad himself with consent of the king, and if it were, then like the portrait of Vlad, it may also have had symbolism, possibly related to the esoteric school he attended or to the Order of the Dragon.

Again, this is speculation, but the word “wampyre” is closer to being symbolic of the Dragon rather than to Florescu and McNally’s assumption of the meaning “blood-drinker” since vampire stories were scant in the year 1463. Also, it may well be that Vlad himself inspired the stories of being undead for other reasons like the philosophic death we find in esotericism. The faked death is sometimes attributed to Francis Bacon who may have escaped enemies to go underground to perform the work of an esoteric order. Vlad’s body was found decapitated with his head taken by the Turks as a trophy. It is a romantic notion, but Vlad was a brilliant tactician who was known to disguise himself and enter the midst of the Turkish camps with his men and attack from within. It is not too hard to imagine his faking his death and then teaching in the secret school near Sibiu, causing this myth of being “undead.” According to Katharina Wilson in her article “The History of the Word ‘Vampire,’” the word did not exist in Hungary until the late seventeenth century at the earliest, and most occurrences appear to be a result of fiction or folklore. She writes:

Like the legend of the living dead, so the origin of the word “vampire” is clouded in mystery ... for the first appearance of the word “vampir” in Hungarian post-dates the first use of the term in most Western languages by more than a century.... Finally, in Hungary and Transylvania, the supposed homeland of vampires, the term “vampire” exists only as a neologism [a newly coined word] and was never as popular as in the west.<sup>36</sup>

Therefore, given that the word “wampyre” or “vampyre” is a neologism of popular culture beginning about two hundred years after the death of Vlad Dracula, then the “lost Vienna print of 1463” or the other lost document discovered by Arminius Vámbéry where Dracula is referred to as “wampyre” could have a meaning entirely different from the blood drinking vampires of the last three hundred and fifty years of folk stories and novels. It could have to do with Vlad’s association with the Order of the Dragon for which he is named Dracula, meaning son of the dragon. The Order of the Dragon and the Scholomance (Solomon’s School) would very likely have preserved and taught the origin story of the Hungarians.

Recall that Clement’s text says, “There was among the people entrusted with the worship of fire a man called Ardashir.” We may presume the Magi to have inherited the knowledge of Nimrod and Ardashir. The myths of Dragons have the Dragon protecting some treasure and defending it by belching out fire. Perhaps a high priest of fire would educate others with the sacred fire knowledge? In the book, *Melchizedek and the Mystery of Fire*, Manly P. Hall refers to

Freemasonry as “a fire cult.”<sup>37</sup> He goes on to say, “In the triangle room of the third ventricle the Master Mason’s Degree is given. Here the candidate is buried in the coffin; and here, after three days, he rises from the dead.”<sup>38</sup> And additionally,

[T]he highest of all occult orders which exists only in the inner world may be called the “Order of Melchizedek,” although among certain nations it has other names. This Order is composed entirely of the graduates of the other Mystery Schools who have actually reached the point where they can give birth to their present selves out of their own natures, like the mysterious phoenix bird which, breaking open at death, permits a new bird to fly forth. The Phoenix was once regarded as an actual zoological rarity, but it is now known that it never existed other than as a symbol of a high stage in the development of man. The phoenix built its nest out of flames, which is exceedingly significant.<sup>39</sup>

There is another way to interpret this symbolism, one which can never be substantiated. There is the mystical idea about reincarnation that sufficiently refined individuals can choose to step off the wheel of rebirth or choose to reincarnate and retain their essence in a new body. That would be “exceedingly significant” (as Hall states) for the phoenix to rise out of its “nest of flames” being the destruction of the body. In the Clement text, Nimrod entrusted the “worship of fire” to Ardashir. We may imagine the worship of fire as preserving the real science and technology of the philosophic element of Fire, such as the mining of metals, and the forging of tools and armaments of war. If Vlad was also similarly entrusted with the “worship of fire,” then he would have been a “master of fire” and symbolically, like the mythical Dragon/Dracul, he would have breathed out sacred-fire knowledge of the Order of the Dragon. As the Dragon protects a hoard of gold, this gold is representative of wisdom and knowledge. In a time before we had fictions of beings who drink blood (symbolic of knowledge like that of the Christ Consciousness) and who die and resurrect by perfecting themselves like the Phoenix rising from the flames, perhaps, by speculating, we can see the man Dracula surviving a philosophical death. According to Manly P. Hall:

The secret Order of Melchizedek ... is the supreme Mystery School, and a few have reached the point where they have blended their divine and human natures so perfectly that they are symbolically two-headed. The heart and mind must be brought into perfect equilibrium before true thinking or true spirituality can be attained.... The spirit is neither male nor female, but both – an androgynous entity.<sup>40</sup>

Imagine if you may, that prince Vlad III Dracula, was such a man – a master of fire, a master of passion – that in his time, and back to the time of Nimrod, mythological creatures like witches, werewolves, and vampires were really members of the ancient esoteric schools and wisdom traditions. Imagine that a “wampyre” meant something more, something in addition to “rising from the dead” where the dead were the exoteric, and those who survive their philosophic death by fire and rise from the flames again, rise from exotericism to the esoteric state. Then “pyre” etymologically means “fire” and “wam,” (we may only speculate), “wam” could be an honorific like Doctor or Master. But perhaps, before there were novels, like *Varney the Vampire*, there were extraordinary people, like Vlad Dracula, who mastered fire, and a true “Wampyre” was a master of the philosophic element of fire.

## A Doctrine Which is Everywhere the Same

In the parable of the Laborers of the Vineyard (Matt 20:1-16), the laborers are all offered a penny for the day's labor. Some start early in the morning, others arrive midday, and some later in the day, but all receive the same penny regardless: "So the last will be first and first will be last." (Matt 20:16). Ouspensky writes that this is meaningless if it is applied to all people; but all esotericism, all schools, teach the same thing – Knowledge of Divine Truth or Universal Laws. The penny is the same secret given to all people and this would be so if, as stated in the Book of John, "And you will know the truth / And the truth will set you free" (John 8:32). In *Transcendental Magic*, Eliphas Levi writes that the real teaching is universal in nature as implied by the meaning of "transcending" the framework of knowledge, symbolism, myth, or religion:

Behind the veil of all the hieratic and mystical allegories of ancient doctrines, behind the darkness and strange ordeals of all initiations, under the seal of all sacred writings ... in the ceremonies practiced at reception by all secret societies, there are found indications of a doctrine which is everywhere the same and everywhere carefully concealed.<sup>41</sup>

## Conclusion

This paper argues that all of the following are the same symbolically; each, in essence, reveals a secret Knowledge: It is Vlad Dracula's diadem. It is the Philosopher's Stone, which is sought by those engaged in the Great Work. It is Freemasonry's "Royal Secret" of the 32<sup>nd</sup> degree found in *Morals and Dogma* by Albert Pike. In the Greek mysteries it is "Diotima's Beauty," given to initiates at the end of their study, which was ascribed to Socrates in Plato's *Symposium*. In Christianity, it is the stone that is to be restored, "A stone rejected by the builders / Became the very head of the corner... / A stone for stumbling on / And a rock to make one fall" (1 Peter 2:7-8). It is knowledge rejected by the builders, possibly because it is too difficult for clergy to understand or ever to be explained to the laity, but it only belongs to those initiates who overcome the obstacles. It is the Tudor Rose found at the center of the historic Arthur's Round Table in Winchester Hall, and it is also the Protestant Martin Luther's Rose. (That Luther selected the barbed rose as his symbol implies a connection with Rosicrucianism, whose name as well incorporates this mystery in their central symbol, the rosy cross. That Martin Luther chose this as his symbol is significant because such a choice implies Luther knew the "Royal Secret," and this is all the more likely to be true, given he translated the New Testament while staying in Wartburg Castle in 1521-1522, and Wolfram von Eschenbach both delivered his poem "Wartburg War" there and also wrote part of *Parzival* there in 1203.) During the Gothic period it was called the Holy Grail. It is also "the truth that will set you free from the father of lies" (John 8:32-45); and here is wisdom which asks a larger question as to why it has been denied because denial of a fact of the Cosmos as it exists, is a denial of an Architect; and "So nothing is hidden except to be disclosed / Or secret except to come out in the open." (Mark 4:22). Furthermore, Augustine of Hippo (ca. 410 CE) wrote:

That which is called the Christian Religion existed among the ancients and never did not exist, from the beginning of the human race until Christ came in the flesh, at which time the true religion which already existed began to be called Christianity.<sup>42</sup>

This statement of Augustine seems puzzling. After all, what would a “true religion” really be? According to Ouspensky, Christ was not teaching a religion in the first place: “It must be remembered that later cults deviate very sharply from the fundamental teaching of Christ himself, *which in the first place was never a cult.*”<sup>43</sup> So, if not a religion, then why is it not an epistemology which itself investigates the nature and origin of knowledge? Then it really is science or, in the past, sorcery going to nature, which is the source. In *Apocrypha Arabica*, the author writes:

When the figure of Adam drew itself up, he leapt standing; he was in the center of the earth, he stretched out his right hand and his left hand and put his feet in order upon Golgotha, which is the place where was put the wood (cross) of our Savior Jesus [Yeshua] the Christ. He was dressed with a royal robe, he wore upon his head a diadem of glory and praise and honor and dignity, he was crowned with a royal crown, and there he was made king and priest and prophet.<sup>44</sup>

According to *Apocrypha Arabica*, allegedly found at St. Catherine’s monastery, Adam “wore upon his head a diadem of glory.” The book also provides a source for the diadem: “Nimrod stayed with him [Bouniter] three years that he might teach him wisdom.” The book continues: “the knowledge which Nimrod learned from Bouniter ... the Greeks call this science Astronomy,” and it “was he [Nimrod] who saw in the sky ... a crown [which] came down to him from heaven.” Since it was “Bouniter the son of Noah” who taught Nimrod and showed him this astronomical phenomenon, and given that this is an eternally recurring phenomenon, then it is possible this astronomical knowledge would be the same diadem design, handed down from Adam to Noah to Bouniter to Nimrod. Then the passage implies this same astronomical knowledge is a tradition unbroken from Adam stretching forward from the distant past to Yeshua crucified on Golgotha. It is thus possible to imagine that this is the same truth preserved by the Western Esoteric Tradition from the time of Adam, through Cain, through Tubal-Cain, through Naahma and Noah, through Bouniter, to Nimrod, Ardashir, Yeshua, and Vlad Dracula, and preserved to this day in the eternal astronomical truth that was cast out of heaven like Lucifer’s stone and out of the basic astronomy textbooks to this day.

## **Conflict of Interest**

The author declares no conflict of interest.

## **Endnotes**

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<sup>1</sup> Albert Pike, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry* (Montana, USA: Kessinger Publishing Company, 1871, 2011).

<sup>2</sup> The ancient Greeks may have held their Olympic games every four years so that Venus looked down upon the games. This means that the ancient Greeks may have known about the 730-day conjunctions. They include the superior and inferior conjunction and two 90-degree relative conjunctions in an eight-year period; 730 days is exactly every two years (365 X 2), where the Earth - Venus conjunction is 90 degrees rotated from the last and back where it began after 8 years or 2,920 days. Since Venus is inside of Earth’s orbit, at superior conjunction it is behind the Sun, and directly in front of the Sun at inferior conjunctions, so it is invisible unless it transits the disk of the sun, which is a very rare event. However,

when Earth and Venus are in a 90-degree relative conjunction, Venus is at its height to the east (morning star) or to the west (evening star). This happens exactly every four years, and this is likely why the Greeks had their Olympic games on this astronomical cycle.

<sup>3</sup> Historical documents confirm that the portrait at Ambras Castle was a later copy of the original. Manea-Grgin, Castilia. "Biskup Nikola Modruški o Vlaškom Knezu Vladu III. Drakuli-Tepešu Te o Podrijetlu i Jeziku Rumunja." *Povijesni prilozi*, no. 28 (2005): 106–133, accessed March 2, 2021. <https://www.ceeol.com/search/article-detail?id=44537>.

<sup>4</sup> P.D. Ouspensky, *A New Model of the Universe – Principles of the Psychological Method in its Application to Problems of Science, Religion, and Art* (Mineola, NY: Dover Publications, 1997), 349.

<sup>5</sup> Pike, *Morals and Dogma*, 842.

<sup>6</sup> Radu R. Florescu, Raymond T. McNally, *Dracula, Prince of Many Faces, His Life and Times* (Little, Brown and Company, 1989), 76.

<sup>7</sup> *Ibid.*, 162.

<sup>8</sup> *Ibid.*, 201.

<sup>9</sup> Douglas J. Meyer, "Wolfram von Eschenbach's Secret of the Holy Grail," in *Rose+Croix Journal*, 2014, <https://www.rosecroixjournal.org/archive>.

<sup>10</sup> Bram Stoker, *Dracula* (USA: Penguin Books, 1993), 309, 388-389.

<sup>11</sup> Arminius Vámbéry, *The Story of Hungary* (Jovian Press, 2017), 23-24.

<sup>12</sup> Christian Rebisse, *Rosicrucian History and Mysteries* (Supreme Grand Lodge of The Ancient and Mystical Order Rosae Crucis, 2005), Kindle version.

<sup>13</sup> Flavius Josephus, translated by William Whiston, A.M. *Josephus, The Complete Works* (Nashville, TN: Thomas Nelson, 1998), in *Antiquities of the Jews*, 4.2.

<sup>14</sup> Albert Gallatin Mackey, *The History of Freemasonry, Its Legendary Origins* (New York, Avenel: Gramercy Books, 1996) 60, 63.

<sup>15</sup> *A New Model of the Universe*, 162.

<sup>16</sup> *Ibid.*, 150.

<sup>17</sup> *Ibid.*, 346.

<sup>18</sup> Etymology of "vampire." *Oxford University Lexico*, accessed March 1, 2021, <https://www.lexico.com/definition/vampire>.

<sup>19</sup> *Malleus Maleficarum*, Part II, Question 1, Chapter II.

<sup>20</sup> You can simulate the same thing in two dimensions by surrounding a penny with six pennies.

<sup>21</sup> *Apocrypha Arabica*, "The Book of the Rolls: One of the Books of Clement," Trans. Margaret Dunlop Gibson, accessed February 28, 2021, <https://archive.org/details/apocryphaarabica00gibsuoft/page/n35/mode/2up>.

<sup>22</sup> Barbara Belford, *Bram Stoker, A Biography of the Author of Dracula* (New York, Alfred A. Knoph, 1996), 260.

<sup>23</sup> *Ibid.*, 124.

<sup>24</sup> *Ibid.*, 213.

<sup>25</sup> *Dracula, Prince of Many Faces*, 10.

<sup>26</sup> Karl Simrock, *Der Wartburgkrieg*, (Cotta, Stuttgart, Augsburg: 1858. OCLC 5363166). This is a German translation of the medieval Codex Manesse, Janaer Leiderhandschrift into English.

<sup>27</sup> *A New Model of the Universe*, 349.

<sup>28</sup> *Dracula, Prince of Many Faces*, 162-163.

<sup>29</sup> *Ibid.*, 162.

<sup>30</sup> *Ibid.*, 85.

<sup>31</sup> *Ibid.*, 164.

<sup>32</sup> *History of Freemasonry*, 60.

<sup>33</sup> *Morals and Dogma*, 842.

<sup>34</sup> *The American Heritage Dictionary of the English Language* (Boston, USA: Houghton Mifflin Company, 1979).

<sup>35</sup> *Dracula, Prince of Many Faces*, 11.

<sup>36</sup> Katharina M. Wilson, "The History of the Word 'Vampire.'" *Journal of the History of Ideas* 46, no. 4 (1985): 577-83, accessed January 13, 2021, <https://www.jstor.org/stable/2709546>, doi:10.2307/2709546.

<sup>37</sup> Manly P. Hall, *Melchizedek and the Mystery of Fire* (Los Angeles: The Philosophical Research Society, 1996) 44.

<sup>38</sup> *Ibid.*, 49.

<sup>39</sup> *Ibid.*, 36.

<sup>40</sup> *Ibid.*, 36.

<sup>41</sup> Eliphas Levi, *Transcendental Magic - Its Doctrine and Ritual* (London: Rider and Company 1958), 1.

<sup>42</sup> Referenced as *Retractions 1.13.3*, also *Sermo 10, De Santis*.

<sup>43</sup> *A New Model of the Universe*, 150.

<sup>44</sup> *Apocrypha Arabica*.