



Ouroboros

The King Dragon

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At the beginning of the 20th century Mateiu Caragiale wrote a novel called “The Princes of the Old Court”. The book is mysterious and needed to be unveiled.

Vasile Lovinescu (Geticus) has dedicated a study to this book, a study he called “a nocturnal exegesis”.

Today, all that is left of the Old Court is a ruin in Bucharest. One says the city was founded by a shepherd or a fisherman called *Bucur*. Another variant of the story connects *Negru Voda* (The Black Prince) to the origins of the city. From the perspective of this study the two presuppositions do not exclude each other.

The first walls of the Old Court in the heart of Bucharest date from the times of Basarab the 1st the Founder (1310-1352), one of the princes who bore the symbolic name of *Negru Voda*; as far as profane history is concerned, he was the first to bear this name.

Bucharest became a royal residence at the middle of the 15th century under the reign of Vlad the Impaler. His nick name was “the Dragon” and he had inherited it from his father, Vlad Dracu (the Devil) (Dragon) who became a member of the Order of the Dragon in Nuremberg. Both of them belong to the family of Basarab the 1st.

Mircea Ciobanul (Mircea the Shepherd) (1545-1554)¹ founded the royal church of the Old Court.

The circle closes. The Dragon bites Its tail.

One more thing we need to notice is that the last name of Mateiu Caragiale comes from *carage* which means “deep black”.

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¹ One of the names of the Dragon Slayer in the Walachian tradition is *Mircea Ciobanasul* (the Little Shepherd)

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Brilliant Black

(Over all this red haze, a black curtain heavily falls.
[...] There are things meant to remain forever - since
eternity - under the seal of secrecy)
Mateiu Caragiale

Mateiu Caragiale wrote an unfinished work called *Negru si Aur* ("Black and Gold"). Below we present a fragment of this work:

"It had been long since a sun ray had sneaked in that blackened dwelling, nor had the night light sparkled, nor had a stranger's foot or eye got through. The black and gold drawing room belonged to another realm – the world ended at its borders – and wretched was the one who dared to cross its threshold without the allowance of the splendid lord. He would have been swallowed alive in the same way the enchanted caves from the treasure garden would have swallowed him."

This fragment contains all the necessary elements to make us see a reference to the *Quintessence Room*. Inside this room there is a treasure guarded by a Dragon. The treasure is Gold and no created eye can contemplate It since it is blinding and lethal. The Dragon is Black, darkened as a night sky endowed with no created light.

We are in the Domain of Silence. It is the kingdom of the "Lord of the World". A young man with no mother or father, an unborn, will get the treasure. This is the sacred script. The myth regarded as Reality is beyond all existentialist elements. We cannot rise above the story. Words are all we have here and now. We can foretell "how" but we cannot utter "why" because that is equivalent to uttering the Mystery, the Secret. And how could we do that when it is pure Silence?

"Beyond" the ten Sephiroth of Kabala is the Realm of Black and Gold. The name given to the Lord by the Judaic esotericism is universally accepted: He is called Ain-Soph, this meaning literally "without end". "Ain" has a double value: firstly, it is a polysemic word and secondly it is the name of a letter. Thus, Ain written aleph, yod, nun, means "nothingness"; if we substitute aleph with ain (ain, yod, nun), the word will mean "eye". Ain as a letter is unutterable, mute, with no phonetic value. Like Silence. Like the Secret. Its graphical sign in the proto-sinaitic alphabet is an eye. The written letter has gradually become more and more stylised, being thus depicted as a circle with a dot in the middle and later as just a circle.¹ This unspeakable, mute eye is the one who can see Dante's "mute light" and having noticed this we can rightfully identify it with the Eye of the Orphan.

We should mention that the Dragon, the Treasure and the young Orphan are different faces of the same Person.

¹ In Alchemy, the symbol for gold and Sun is either a circle or a circle with a dot in the middle.

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If we focus upon the word *Ain* (ain, yod, nun) we will realise that it itself contains the sacred script: Ain (the word) is surrounded by Ain (the unspeakable letter, the silence). Ain (the word) is contained by Ain (the mute letter). The outer Ain (word) is the inner Ain (silence). Ain (in the unutterable silence of the letter) is the same as Ain (the word). The silent Eye is the revealed Eye.

Every death is a birth and every birth has a death behind it. This is a universal law that governs both macrocosm and microcosm. In **Bhagavad-Gita** (II, 12) it is written: “Never was there a time when I did not exist, nor you, nor all these kings; nor in the future shall any of us cease to be.” We are asking: who am I?, who are you?, who are they?

At the Omega moment, *Ragnarok*, That which is left (sanskrit. Shesa) is the Dragon, the Snake, the "Lord". His name is Ananata, word that has the same meaning in Sanskrit as Ain-Soph in Hebrew – “without end”.

The young man with no parents is rather Unborn than Orphan. He has no beginning; he is like a circle, like a dragon biting its tail. It is mentioned in **Dao De Jing** (chapter 25): “There was something undefined and complete, coming into existence before Heaven and Earth. How still it was and formless, standing alone, and undergoing no change, reaching everywhere and in no danger (of being exhausted)! It may be regarded as the Mother of all things.”

Ain (ain, yod, nun) is the Orphan who creates a new World after Gotterdammerung. He is Being and Non-Being, Gold and Black, Hero (Gold) and Dragon, the Black One (the Black Prince). They are One and the same, just like the Ouroboros that fights with himself, biting his own tail. The symbol of this ophidian circle, just like Ain, sums the myth up. The Ouroboros is both Beginning and End, Sacrifice and Sacrificer, the Silence surrounding the Word, the Word that “kills” the Silence.

Although the ancient Egyptian tradition can no longer be known for it could not be satisfactorily retrieved, there are some facts we can use. The Principle is Nun. He is the equivalent of Non-Being, the Hidden Dragon and is called in Hermopolis Infinity, Nothingness, Nowhere and Darkness. Atum springs from Him. Atum is gold and he has been assimilated to Ra, becoming Atum-Ra. It is interesting that Atum (Tem or Tum) has a name whose root means “not to be”, this resembling the significance of Ain (aleph, yod, nun). Thus Atum receives the characteristics of the Old Dragon. If Nun is the Ultimate Principle of Universal Possibility, of manifestation and non-manifestation - symbolised by the primordial waters¹, Atum is the Universal Being, the Unborn, the One without parents, he who contains the possibilities of manifestation. Nevertheless, we have noticed that Atum seems to have the qualities of the Dragon and this should not be necessarily considered a confusion, regardless of its nature.

It is not by chance that Atum says in the Book of the Dead (ch. 175) that at the end of times (when it will go back to Chaos, Nun), He will destroy all He has created and will change into a Snake *again*.

¹ René Guénon showed that this expression, in its superior acceptance, must contain this sense.

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We will close the present article by mentioning that Mateiu Caragiale gave to his story the subtitle “Hell’s Drawing Room.” We may suppose that there is a Sun within us and it is kept prisoner by the Dragon. There is an Unborn within us and it has to free the sun and kill the Dragon. The confrontation, *el-jihadul-akbar*, takes place in Hell’s Drawing Room because for each death (the sacrifice of the Dragon) a *katabasis* is needed, a descent into “the enchanted caves of the treasure garden”. Every birth needs an investiture, a baptism, an ointment, when the Unborn will place the Golden Crown on his head and will take His Father’s Name, the Dragon.

The Name of the Orphan will be *Silence*.