

Excerpt: Chapters 1 and 2

Babylonian London, Nimrod, and the Secret War Against God

by Jeremy James





A few years ago, while doing research into the ultra-rich families that control Europe from behind the scenes, I chanced upon a curious episode in the life of former Queen Beatrix of the Netherlands.

While the British were celebrating the tercentenary of the so-called 'Glorious Revolution' of 1688 – when William of Orange, a Dutch member of a leading branch of the European elite, was vested with the throne of England by a powerful consortium of London merchants and financiers – she came to London to formally unveil a monument at Covent Garden.

The public was not aware that the unveiling was in part a celebration of the ingenious scheme that led to this dramatic transfer of British sovereignty, in effect the silent conquest of Britain by the European elite in 1688. The merchants and financiers concerned had erected in the same location in 1694 a version of the same monument, a tall stone column with a sundial pediment, that Queen Beatrix was now unveiling.

The replacement was a near perfect replica of the 40-foot sundial column that the wealthy consortium had erected nearly three centuries before (The design by the original stonemason had been preserved by the British Museum):

	
<p>Original design, 1694.</p>	<p>The original column, now in Weybridge, Kent. [The original sundial pediment was omitted.]</p>

The original column was officially dismantled and placed in storage in 1773, seemingly because the area of the city where it was located had become so rowdy and decadent, with frequent public brawls and acts of indecency, that the dignity of this mighty symbol was being eroded.

It was subsequently taken from storage and erected by public subscription in the town of Weybridge, Kent, in 1822 in memory of Frederica, the Duchess of York.

The ceremony at which Queen Beatrix officiated took place on June 29, 1989. The photo overleaf shows the moment of the unveiling. Today it is nearly impossible to obtain news reports of this event, or photos of the unveiling, from any online source. Given that a foreign head of state was unveiling a major monument in the nation's capital, one would have expected a much more informative public record to be available.

So what was going on?



The official unveiling of the Sundial Column at Seven Dials, Covent Garden, London on June 29, 1989, by Queen Beatrix of the Netherlands.

The pedestal displays a plaque with the words:

"Unveiled by Her Majesty Queen Beatrix
of the Netherlands on 29 June 1989."

Seeking an answer to this question, I embarked on a detailed analysis of the monuments of London, which resulted in the findings set out in the next 22 Sections. They will likely surprise many of our readers and compel them to re-evaluate their understanding of how the world is run and who is really in control. They will also help to explain why true Biblical Christianity is under severe attack in the West at this time and why the cabal responsible is planning to establish a New World Order.

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Section 1

The Ancient *Asherah* System

On foot of my earlier work on the hidden symbolism behind the monuments of Dublin (see www.zephaniah.eu), I knew how important these "*Asherah*" symbols were to the Global elite and the significance they attached to ceremonial events, especially those associated with an inauguration of any kind. Why was one of the highest-ranking members of European royalty unveiling a major *Asherah* column in London? Why was a replica of a column with such a prestigious pedigree being reinstated at this time? And why was the event played down in the media and consigned to a footnote in the record books?

In order to answer these questions, I set about compiling an archive of the principal public monuments across the greater metropolitan area of London, mainly church spires, church towers, large columns, obelisks and monoliths. I also included monuments resting on a large stone plinth. Using a computerized mapping system and a 10,000 scale map, I tried to determine whether there was an undisclosed pattern or design behind the distribution of the London *Asherim*.

The Bible details the remarkable struggle that took place in ancient Israel between the followers of the Idols and the followers of the God of Abraham, Isaac and Jacob. For nearly a thousand years the Chosen People drifted back and forth between the precepts of the LORD and worship of the idols or *Asherim* (plural of *Asherah*). They offered incense and made obeisance to the gods of the *Asherim* in "high places" (*bamah*, hill tops, places of Baal worship). Pillars made of wood or stone became the main focus of religious activity. The practice was based on the old Babylonian religion which prevailed throughout the Middle East and was particularly strong in Egypt, from which the Hebrews had emerged. The city of On or Beth-shemesh, known also as Heliopolis ("City of the Sun"), was built specifically to honor the Sun God, Ra/Osiris, and was dotted with obelisks, the symbol of his power. A very similar system of worship was also in vogue in Canaan at the time the Hebrews entered the Promised Land.

2 Kings 23:4

"And the king [Josiah] commanded Hilkiah the high priest, and the priests of the second order, and the keepers of the door, to bring forth out of the temple of the LORD all the vessels that were made for Baal, and for the grove [Hebrew: *Asherah*], and for all the host of heaven: and he burned them without Jerusalem in the fields of Kidron, and carried the ashes of them unto Bethel."



The struggle was really a long-running war – when seen from a human perspective – between the One True GOD, the God of Israel, and the ultimate rebel, the great fallen angel, Lucifer. The LORD was offering complete spiritual freedom to all mankind and had selected the Jews, the descendants of Jacob/Israel, as His Chosen People, but they kept drifting back into the idolatrous practices of the old Babylonian religion.

Adolph Saphir concisely described the role of God's Chosen People when he spoke of "the mystery of Israel, the everlasting nation, chosen of God to be the centre of the earth, and to show forth His power and goodness to all nations."

When King Josiah successfully revived the Mosaic practices instituted by the LORD, he travelled the length and breadth of the country destroying the *Asherim*, burning those of wood and breaking in pieces those of stone. The stone versions were associated with the god Baal, while the wooden ones were associated with his consort, the goddess *Asherah* or Astarte. [The term "*Asherah*" referred both to the goddess and to her idol. It is now used as a generic term for all such idols.] The pagan priests were executed by Josiah and the bones of their dead predecessors exhumed and burnt.

The same struggle continues today, but in a modified form. Since the number of obelisks that can be erected in a Western city is fairly limited, the Babylonian elite are obliged to disguise their *Asherim* as spires, towers, columns, and certain kinds of public art – such as the *Seven Ages of Man* column in Queen Victoria Street or the 52-column memorial to the victims of the London bombings of July 7, 2005, located in Hyde Park – see photos on previous page.

Let's be clear – the LORD hates idolatry! This is why the Babylonians are so keen to dishonor His holy Name by building as many *Asherim* as they can. We can expect this trend to continue, with more and more Western cities installing monuments and public works that are little more than disguised *Asherim*. Consider Dublin, for example, which erected one of the most outrageous *Asherah* in Europe in 2003, the Luciferian symbol known as The Millennium Spire – see photo on previous page. Incredibly, the people of Ireland never paused to consider what this absurd monstrosity was meant to signify, nor did they notice that within six years their hitherto prosperous economy was in ruins, their national sovereignty severely compromised, and much of the accumulated wealth of their nation siphoned off by the sharks and jackals who control the international banking system.

Idolatry is a lethal spiritual poison! It can destroy both individuals and nations. For this reason it is essential to understand the cunning and deceitful methods that the Babylonian elite are using to lure as many as they can into its grasp. They want, in particular, to promote the form of idolatry that exalts Lucifer himself – which is exactly what the light-topped Millennium Spire in Dublin is designed to do.

London is not just a city with hundreds of *Asherim*, but a carefully designed Temple in honor of the gods of ancient Babylon. In a sense the commercial and civic elements of the city's infrastructure are subordinate and ancillary to its main function, namely, the exaltation of the Dragon, the god of this world. Indeed, its overlords have even been so bold as to erect in the heart of the City a towering shrine to Satan in his serpentine form – see photo overleaf.

The dragon is also celebrated in a number of monuments supposedly depicting *St George slaying the Dragon*, when in reality the dragon is never slain! In these monuments, "St George" is actually a code name for the god-man of the Babylonians. The Dragon skulks in close proximity, imparting supernatural power to the supposed god-man through the staff or royal sceptre (the "spear") that connects the two.

In the following sections we will explore the main characteristics of this huge open-air Temple and identify as far as we can the aspects of the Babylonian religion that they are intended to magnify. By exposing this remarkable tableau, we aim to alert all true Christians to the full extent of the Enemy's zeal to bring in the Antichrist. We also wish to reveal the secret cabal behind it, the multi-generational nature of the strategy that they are employing, and their carefully concealed hatred of true Biblical Christianity.



In doing this we are guided by the many warnings in the Bible against idolatry and by the Biblical requirement – incumbent upon all Christians – to expose and rebuke evil: "And have no fellowship with the unfruitful works of darkness, but rather reprove them." (Ephesians 5:11) [Reprove – to censure, to charge with a fault, to blame, to convince of a fault or to make it manifest (Webster, 1828)].

If anything merits inclusion among the "unfruitful works of darkness," it is surely the great open-air Temple of Baal in London!

2 Kings 23:5

"And he [Josiah] put down the idolatrous priests, whom the kings of Judah had ordained to burn incense in the high places in the cities of Judah, and in the places round about Jerusalem; them also that burned incense unto Baal, to the sun, and to the moon, and to the planets, and to all the host of heaven."

Section 2

The Occult Principle *As Above, So Below*

As I studied the distribution and characteristics of the London monuments, it struck me that different *Asherim* might possibly be associated with different gods. Given that the ancient Egyptians, for example, with their polytheistic system of worship, associated individual gods with specific stars or constellations, I wondered whether the elite of London had observed the same principle – "As above, so below" – in their design of London and its network of *Asherim*. This principle influenced, not just the identity of each *Asherim*, but its location relative to other *Asherim*. It is known, for example, that the great Pyramids at Giza have the same relative size and position as the three principal stars in Orion's Belt.

This principle, "As above, so below," is central to magic and pagan philosophy. It is rooted in the belief that the celestial bodies determine the fate of mankind, that the visible and invisible worlds are subtly interconnected, and that the microcosm (usually understood to mean man himself) is a reflection of the macrocosm, the universe at large. According to the magical philosophy of ancient Babylon, men can become gods through the mastery of this all-important principle.

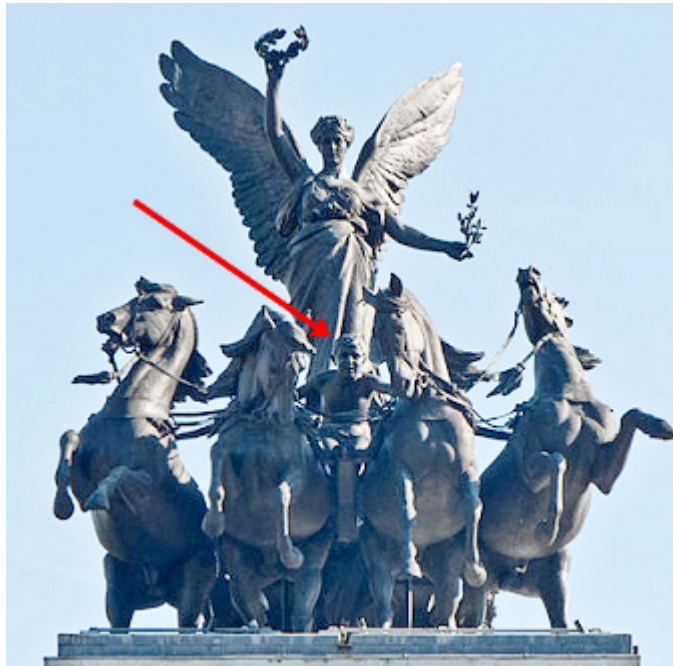
While examining the iconography of the London monuments, I was struck by the significance of the sun god, Helios, to the Babylonian elite who controlled the City. For example, he features on a huge column in the former BBC headquarters in Shepherd's Bush (see photos overleaf) and, by name at least, in a recently installed monument in Haymarket, *The Four Horses of Helios* (1992). I also discovered that a statue of the Horses of Helios, as well as Helios himself, was perched provocatively above Australia House, Aldwych (See photos on pages 10 and 11).

Furthermore, the largest bronze statue in Europe, which sits above the huge Wellington Arch in Green Park, depicts the same four horses. On that monument, the charioteer is depicted as a little boy, not an adult, with a great Angel poised above him. The conventional, and rather silly, interpretation is that the 'Angel of Peace' is intervening to suppress the 'Chariots of War,' but the true Babylonian meaning is exactly the opposite. The 'Angel' is Lucifer, while the little boy is Helios in human form (see photo overleaf).

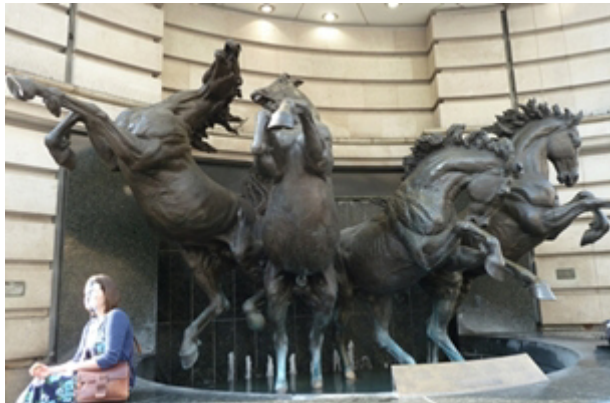
Another Greek god, Hermes, is represented by a pair of statues located on two freestanding columns outside Globe House, Temple Place, the headquarters of British American Tobacco, one of the most influential multinationals in the UK (see photo on p.11). Hermes is the Greek equivalent of Thoth, who figures prominently in the Egyptian myth of Osiris.



Helios Column, BBC, Shepherds Bush (left) and detail (right).



Monument on top of *Wellington Arch*, Green Park, depicting the angel-goddess Victory above the boy-god Nimrod as he steers the Horses of Helios into battle.



The Horses of Helios in Haymarket.



Helios and his Four Horses on Australia House.

2 Kings 23:11

"And he [King Josiah] took away the horses that the kings of Judah had given to the sun [i.e. **the horses of Helios**], at the entering in of the house of the LORD, by the chamber of Nathan-melech the chamberlain, which was in the suburbs, and burned the chariots of the sun with fire [i.e. **the chariots of Helios**]."



Two statues of Hermes on freestanding columns outside Globe House.



The statue of Isis – in the form of an Egyptian ibis – beside the Serpentine in Hyde Park

As it happened, around the time I began my research, the first new statue to be installed in Hyde Park in 50 years was unveiled. It was none other than Isis, the consort of Osiris – see photo above.

There was clearly a thematic link between many of the *Asherim* located across the city. Isis and Osiris had a son, Horus, who was perceived as a sun god in his own right. He was the Egyptian equivalent of Helios, who in turn is often identified with Apollo. Helios was the son of Hyperion, an obscure Titan whom many pagans regarded as the First Principle. Thus, wherever they appear, Helios and Horus are generally portrayed as incarnate sun-gods, the son and heir of the absolute god, possessing the same divine powers and prerogatives as their father.

The Babylonian counterparts of Osiris and Isis were Nimrod and Semiramis, whose son, Tammuz, was also a god. And since he was deemed to be the reincarnation of his father, he too was known as Nimrod.

In his analysis of the Babylonian system of religion, Alexander Hislop (1916) made the following important observation:

"Though we do not find any account of Mysteries observed in Greece in memory of Orion, the giant and mighty hunter celebrated by Homer, under that name, yet he was represented symbolically as having died in a similar way to that in which Osiris died, and as having then been translated to heaven. From Persian records we are expressly assured that it was Nimrod who was deified after his death by the name of Orion, and placed among the stars." - *The Two Babylons*, Chapter 2, sub-section IV

Since the Egyptian myth of Isis and Osiris was an elaboration of the older Babylonian myth of Nimrod and Semiramis, it was clear that the Babylonian elite who controlled London identified strongly with Nimrod and with the rebellion that he initiated when he built the Tower of Babel. His name even means "we shall rebel."

He founded the city of Babylon, as well as the great fortress city of Nineveh. The prophet Micah called Assyria "the land of Nimrod," while Genesis 10:9 described him as "a mighty hunter before the LORD." The word "before" in that phrase denotes opposition! In his ruthless quest for power, he hunted men without mercy and proudly defied the LORD.

Until the late 19th century, the London Babylonian elite would usually depict Nimrod as a boy since it allowed them to put him on public display without arousing suspicion. For example, the site in Smithfield where the Great Fire of London is known to have started is marked by a famous statue known as the *Golden Boy of Pye Corner*:



The conventional explanation is that the greedy little boy was in some manner responsible for the fire. And indeed he was! for the little boy is none other than Nimrod. (As a general principle the Babylonians gild their statues only where deity is implied.)

2 Kings 23:6-7

"And he brought out the grove [**Hebrew: Asherah**] from the house of the LORD, without Jerusalem, unto the brook Kidron, and burned it at the brook Kidron, and stamped it small to powder, and cast the powder thereof upon the graves of the children of the people. And he brake down the houses of the sodomites, that were by the house of the LORD, where the women wove hangings for the grove [**Hebrew: Asherah**]."

Nimrod is also celebrated by two bronze statues in Queen Mary's Gardens, Regents Park. Again he is portrayed as a little boy, albeit "a mighty hunter" – as the Bible described him (see photos overleaf).

The two bronze statues form a pair. The title of the second, *The Lost Bow*, is highly revealing since it echoes another theme that figures prominently in the secret iconography of Babylonian London – which we will return to shortly.

Nimrod was the Bel or Baal, lord or founder of Babylon, the city that forever exemplifies man's rebellion against the LORD, the true God of all Creation. An actual individual, he embodied the essence of the rebellious mentality and may thus be regarded as an early type of Antichrist.



'A Mighty Hunter' by Albert Hodge



'The Lost Bow' by Albert Hodge

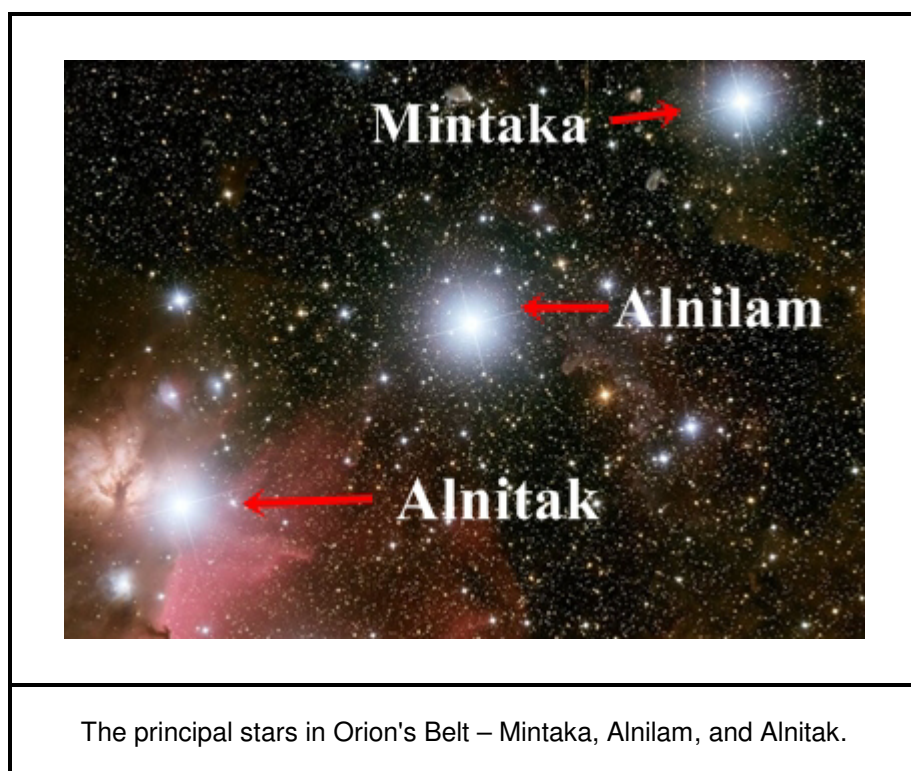
From this we can see that the "perfect man" of the Babylonian religion, the hero-god Nimrod, is the antithesis of the Christ-like servant of the LORD in Biblical Christianity. This in turn implies that the enigmatic elite who control London are neither atheists nor agnostics or even nominal Anglicans – though many profess to be – but lifelong practitioners of the old Babylonian religion.

If this elite group had the power and influence to stage a velvet coup in 1688 when they installed a foreigner, William of Orange, as king of England, and subsequently celebrated their achievement by erecting an imposing Sundial Column in Covent Garden in 1694, then we should expect to find an imprint of their Babylonian beliefs in the original design and layout of the city.

It has long been suspected that the Great Fire of London in 1666 was started deliberately and allowed to burn furiously without intervention for many hours in order to clear a large swathe of land for redevelopment. If this was so, then it provided the Babylonian elite with a clean slate on which to express more perfectly their rebellious esoteric philosophy.

As I pursued this line of reasoning, I became convinced that this elite group would surely have embodied an elaborate homage to Nimrod in their reconstruction of the city. As far as I was aware, the most impressive and adulatory depiction of Nimrod in the annals of pagan idolatry is the one already mentioned in the quote by Hislop, namely the constellation Orion. This hypothetical homage would likely comprise a faithful reproduction of the constellation, using *Asherim* as "stars." If the ancient Egyptians had done this at Giza, there was a real possibility that their modern counterparts had done the same in London.

As many school children are aware, the way to find the constellation Orion is to scan the sky for his "belt." This comprises three relatively bright, contiguous stars in close alignment:



At first I felt sure the city planners would have chosen the biggest monuments for this purpose, such as Nelson's Column, the Duke of York Column, or the Fire of London Monument, or else monuments of historical note, such as Cleopatra's Needle, the Seven Dials Column, or the Cenotaph in Whitehall. But an inspection of these monuments and others in their vicinity yielded nothing. Then it occurred to me that the planners may have anticipated the possibility that enquiring busybodies (like me) would one day search for three prospective monuments to associate with Orion's Belt, so they must therefore have "hidden" one of them.

But how does one "hide" a large monument? I really had no idea. So I took advantage of Google's *Street View* to 'drive' around Whitehall, the Mall, the Strand, Aldwych, Charing Cross, Blackfriars, Cornhill, Cheapside, Bishopsgate and many other locations to see if I could spot a suitable candidate. It took me several days to finally locate the missing "star." It was very cleverly concealed "in plain view" behind the Treasury Building in Whitehall. It blended in so well with its surroundings that I missed it the first time I 'drove' through the area – see photos below.

The Illuminati make frequent use of a principle known as "plausible deniability." They like to arrange their plans in such a way that, if they are ever discovered, they still have a plausible way of denying any involvement. This monolith is a first class example of this principle. Even though it is obviously a huge monolith, it has been casually incorporated into the general schema of the building beside it. Thus most people will dismiss it as a "Victorian folly" or an eccentric appendage to an otherwise pedestrian design. Yet it conforms closely with the morphology of certain other monoliths in the city, whose status as significant monuments is beyond dispute. Compare it, for example with the monoliths that comprise the Commonwealth Memorial Gates, a major war memorial on Constitution Hill:



Indeed, many of London's war memorials are less "monumental" or imposing, and finished with less gravitas, than the monolith adjacent to the Treasury Building.



Satellite view of the unobtrusive monolith behind the Treasury building at Whitehall.



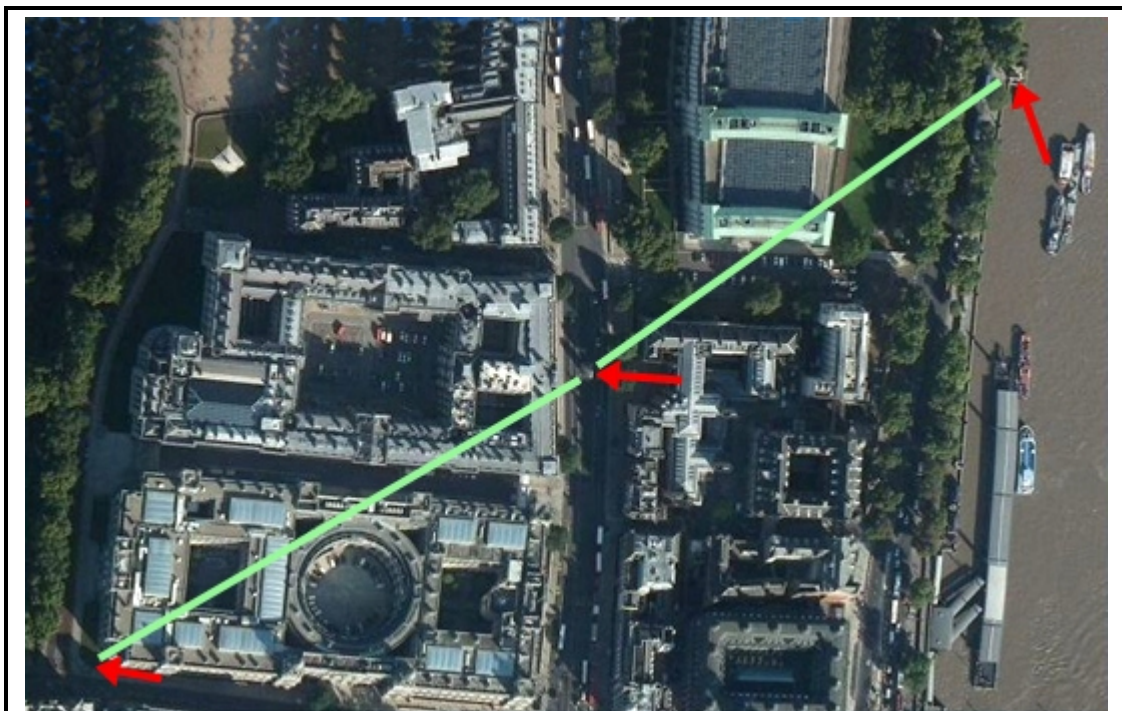
Ground level view of the same monolith. Note how well it blends into its surroundings.



The monolith is made to seem 'part' of the Treasury building.

Note its size! Since it does not officially exist it does not appear on any map.

This carefully disguised *Asherah*, which cannot be found on any map, is the first of the three stars in London's Orion's Belt. The other two are the Cenotaph in Whitehall and the RAF Memorial on Victoria Embankment. (See photos and images following, which show how the three *Asherim* replicate the star pattern of Orion's Belt.)



The three Whitehall *Asherim* in Orion's Belt, as seen from above:

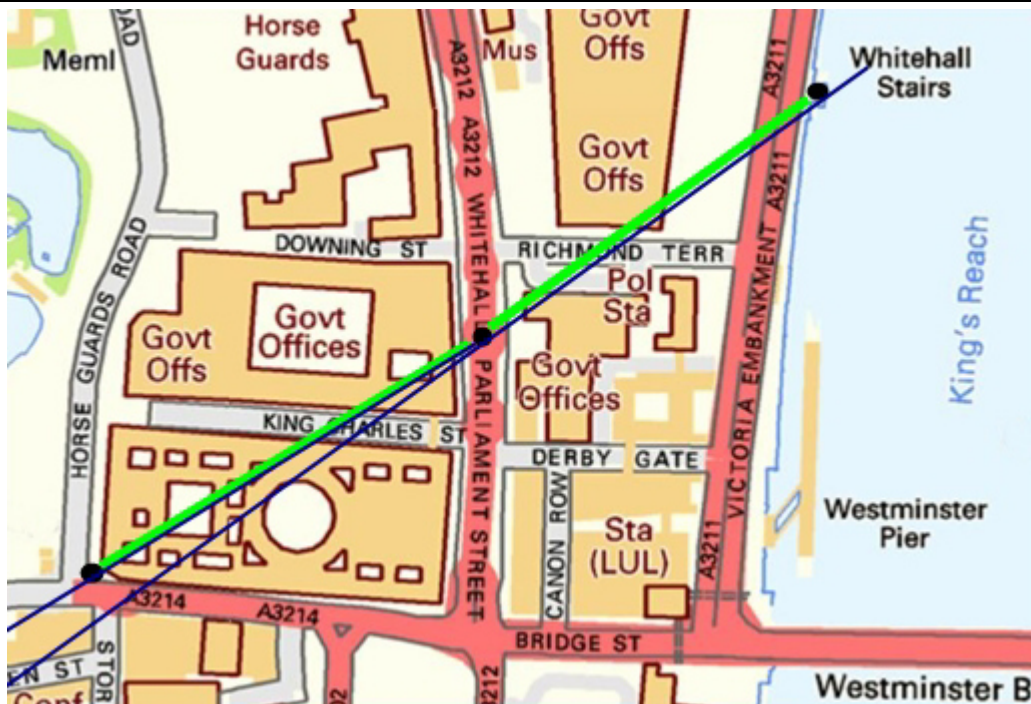
- left* Treasury Monolith
- middle* Cenotaph
- right* RAF Memorial

The Cenotaph is a very important *Asherah* in the London Babylonian Temple. It has even been designed to embody the principle *As above, so below*, in this case by reflecting the way earth, heaven and the underworld – the living and the dead – are connected in some mysterious manner. According to Wikipedia

"The sides of the Cenotaph are not parallel, but if extended would meet at a point some 980 feet (300 m) above the ground. Similarly, the "horizontal" surfaces are in fact sections of a sphere whose centre would be 900 feet (270 m) below ground." [emphasis added].

Wikipedia also notes that "It was decided not to dedicate the memorial, as not all the dead it commemorates are Christian." This is effectively an admission that the Cenotaph is not a 'Christian' monument at all and was never intended to be. Rather it is a pagan *Asherah* of considerable occult significance.

Astronomical view of the three stars in Orion's Belt and the corresponding pattern in the monoliths at Whitehall



left-hand monolith: Disguised feature next to the Treasury.
middle monolith: The Cenotaph.
right-hand monolith: RAF Memorial.

Every year, at 11.00am on Remembrance Sunday – the Sunday closest to Armistice Day, 11 November – the Queen of England lays a wreath at the Cenotaph in memory of British servicemen and servicewomen who were killed in action. The musical aspect of the ceremony always includes a performance of Variation #9 from Elgar's *Enigma Variations*, the variation known as 'Nimrod'!

The Cenotaph is truly a Monument to the Dead, a sacred place where heaven, earth and the underworld converge. In effect it celebrates death itself as the key or gateway to eternal life. This is a central Babylonian belief and one that dominates their entire world view.

We should hardly be surprised by any of this. As the Bible tells us, "all they that hate me love death." (Proverbs 8:36).

The LORD condemned this false Babylonian teaching in withering terms and firmly declared that all who clung to it would be utterly destroyed:

Isaiah 28:14-18

"Wherefore hear the word of the LORD, ye scornful men, that rule this people which is in Jerusalem. Because ye have said, We have made a covenant with death, and with hell are we at agreement; when the overflowing scourge shall pass through, it shall not come unto us: for we have made lies our refuge, and under falsehood have we hid ourselves: Therefore thus saith the Lord GOD, Behold, I lay in Zion for a foundation a stone, a tried stone, a precious corner stone, a sure foundation: he that believeth shall not make haste. Judgment also will I lay to the line, and righteousness to the plummet: and the hail shall sweep away the refuge of lies, and the waters shall overflow the hiding place. And your covenant with death shall be disannulled, and your agreement with hell shall not stand; when the overflowing scourge shall pass through, then ye shall be trodden down by it."

The "overflowing scourge" to which this passage refers is the awesome Wrath of God that will fall upon a rebellious, unrepentant world in the End Time. The great "foundation stone," of course, is Jesus Christ of Nazareth, the Rock of our salvation, who, at his Second Coming, will utterly destroy Nimrod and all who follow him.



The Cenotaph at Whitehall, the principal War Memorial in Britain, inscribed with the words "The Glorious Dead."

"The sides of the Cenotaph are not parallel, but if extended would meet at a point some 980 feet (300 m) above the ground. Similarly, the "horizontal" surfaces are in fact sections of a sphere whose centre would be 900 feet (270 m) below ground." – Wikipedia.

From the Wikipedia extract we can see that the Cenotaph was designed to embody the ancient occult principle, "As Above, So Below."



Cenotaph, Remembrance Sunday.

The RAF Memorial is also an unusual monument in that it is surmounted by a massive gilded eagle (or possibly a phoenix) that is about to fly triumphantly into the sun. The sun, the supernatural home of Helios, is represented in this instance by the massive solar wheel that was installed on the other side of the Thames in 1999. Known to the public as the Millennium Wheel or 'London Eye,' it is a huge symbolic representation of the heliocentric (Helios-centered) religion of Babylon and a visible celebration of the ultimate deification of man (see photos below).

As a single "Eye" – the All-seeing Eye of Horus – it surveys the City in its totality, turning slowly like the Sun. It has been designed to turn continually, without ever stopping, in imitation of the sun's perpetual motion across the sky. It also represents the "star gate" through which the rebellious angels are expected to enter the world in the End Time and establish an earthly Utopia.

Having found the three *Asherim* in Orion's Belt, it was not too difficult to identify the other nineteen. The diagrams on p.25 show the standard form of the Orion asterism or star pattern. To the followers of the Babylonian religion, this asterism represents Nimrod in two related acts of violence. In each case he is killing Christ the Messiah, the Lion of Judah.



The Royal Air Force Memorial on the Victoria Embankment in London.

This corresponds to the star Mintaka on Orion's Belt. Similarly, the Cenotaph corresponds to Alnilam and the Treasury monolith to Alnitak.

The golden eagle, symbolizing man in his deified state, prepares to fly into the sun and become one with the sun god.

The Millennium Wheel, known as The London Eye – a reference to the Eye of Horus – is an enormous solar disc.

It has been designed to turn continually, without ever stopping, in imitation of the sun's perpetual motion across the sky.



In the first version he is wielding the mighty bow from which his deadly arrows are fired and holding triumphantly in his raised hand a Lion pelt trophy. In the second version he is wielding a huge club in his raised hand and, with the other, seizing the Lion of Judah and beating him to death.

This is the all-consuming ambition of the Babylonians, to witness their hero-god Nimrod destroying the Lion of Judah on His return. The asterism also expresses what they perceive as Nimrod's victory at the first coming of Christ, when he slew the Lamb on Calvary.

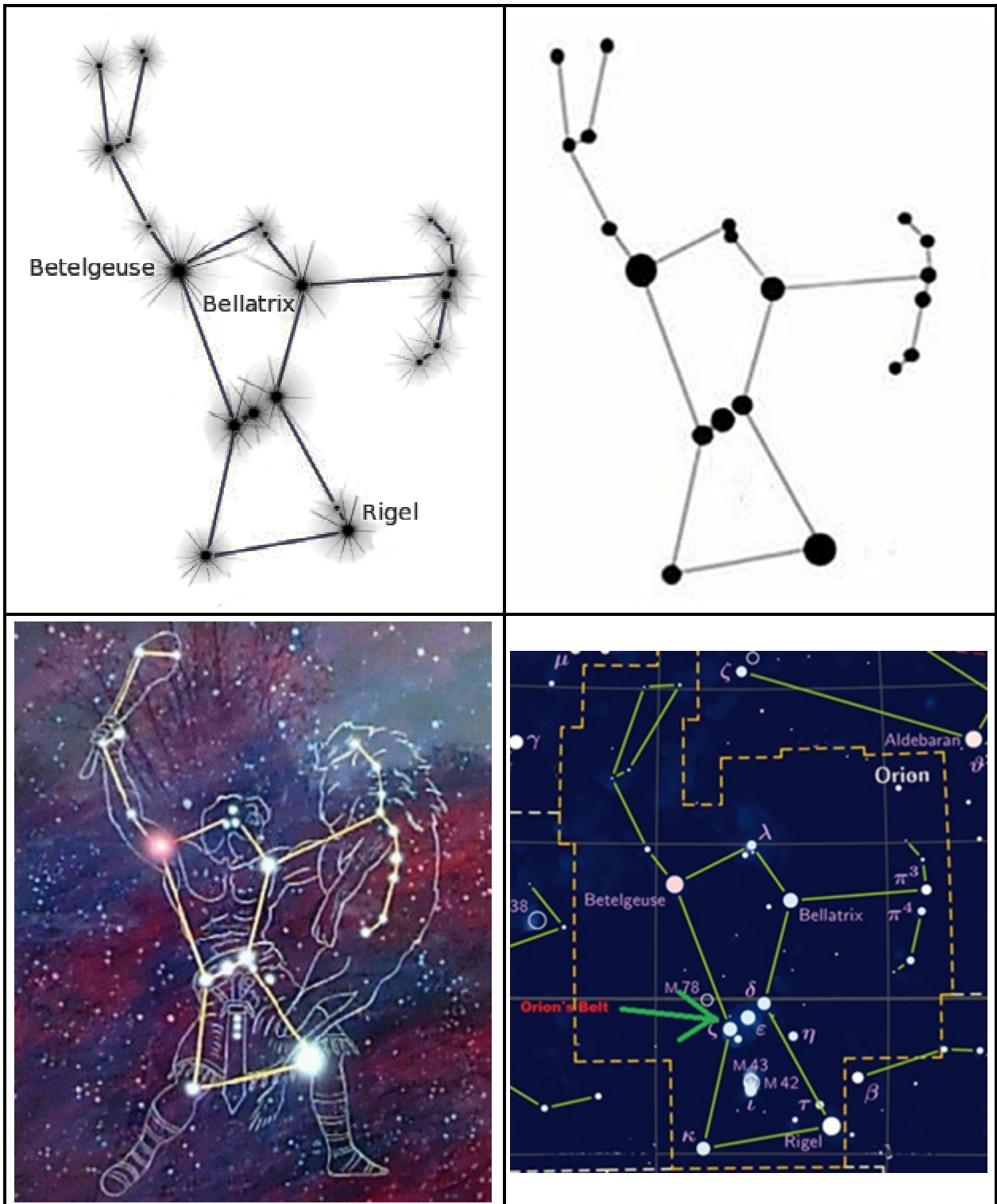
Satan hates Christ with a hatred that it impossible for us to imagine, and thus has created a secret religious system which expresses this hatred in symbolic form and teaches his followers – many of whom are naïve and deceived – to follow his example.

The chart on p.26 shows the complete Orion asterism among the monuments of London, where the respective *Asherim*, each representing a star in the constellation of Orion, is indicated by a red dot. These *Asherim* comprise church towers, church spires, monoliths, columns, and large stone fountains.

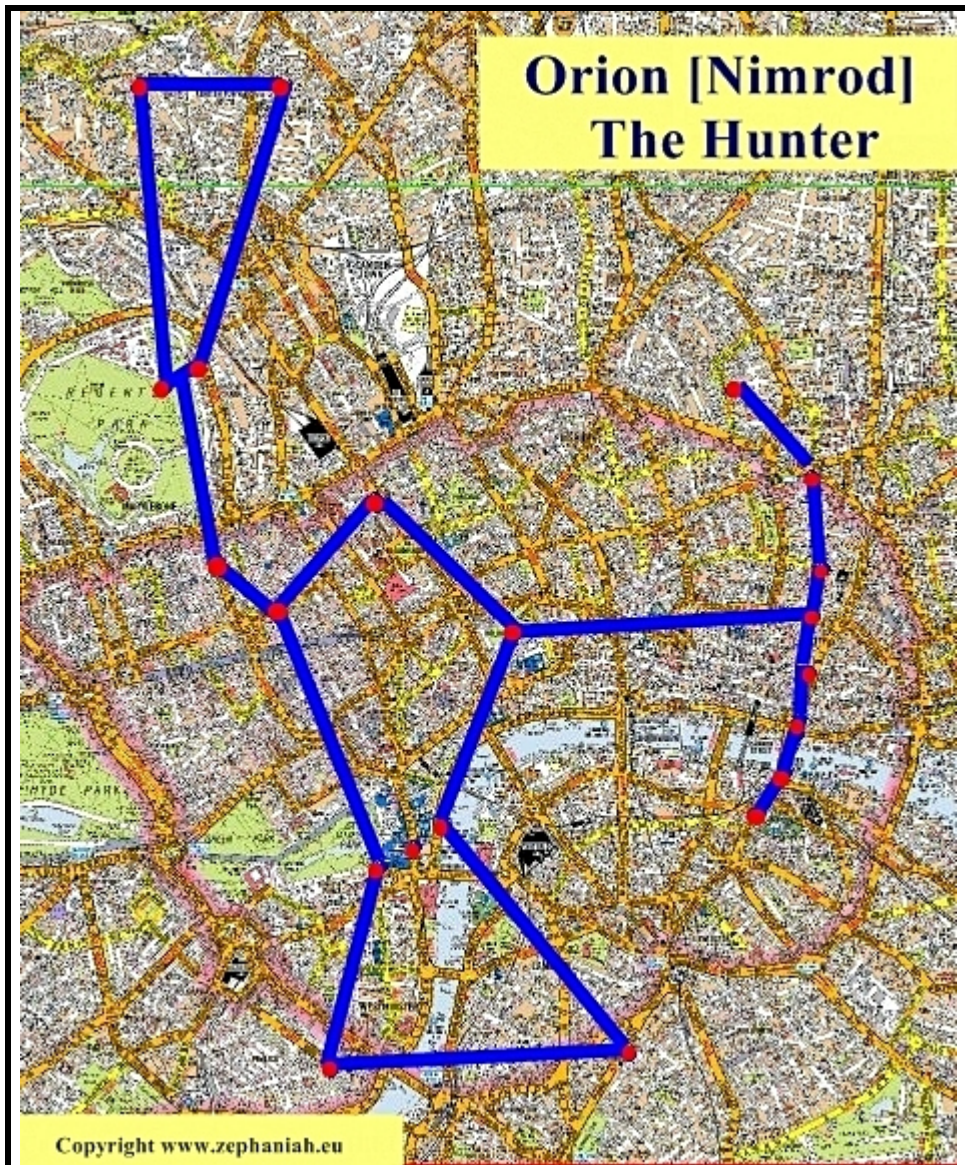
Please take the time to consider the geographical information set out in the following pages. I would suggest that sceptical readers check out some of these *Asherim* on *Google Earth* or the *UK Grid Reference Finder* to confirm that they exist and that they fit the star pattern. Anyone who has difficulty accepting the existence of the Orion/Nimrod Asterism, even after due consideration of the evidence, will almost certainly be perplexed, even exasperated, by the claims made in the sections that follow.

2 Kings 23:8-10

"And he brought all the priests out of the cities of Judah, and defiled the high places where the priests had burned incense, from Geba to Beer-sheba, and brake down the high places of the gates that were in the entering in of the gate of Joshua the governor of the city, which were on a man's left hand at the gate of the city...And he defiled Topheth, which is in the valley of the children of Hinnom, that no man might make his son or his daughter to pass through the fire to Molech."

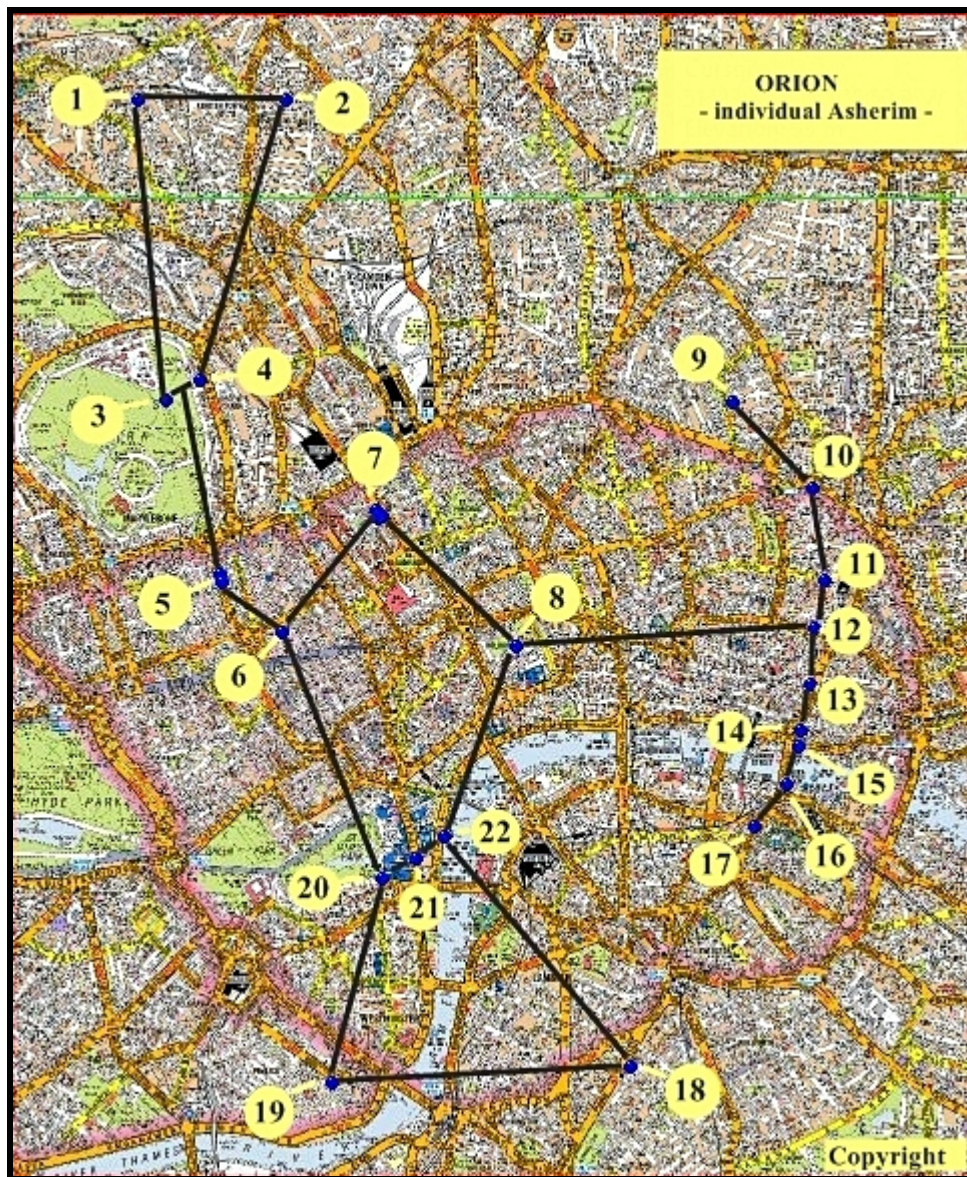


These four images depict the standard asterism or star pattern for the constellation of Orion. The lion superimposed over the bow in the lower left-hand image is meant to depict the Lion of Judah, Jesus Christ, whom the Mighty Hunter, Nimrod – the End Time Antichrist – is expected to defeat. In other versions the bow is standard and the raised arm is made to display an animal pelt, presumably the skin of the Lion of Judah, struck down by the lethal arrow fired by Nimrod.



[Note: I have placed a separate copyright mark on this chart in order to inhibit its use for commercial purposes. However I place no restrictions on its dissemination for non-commercial purposes, where such dissemination is intended for the edification of others.]

The following chart assigns a number to each *Asherah*, the name and location of which are set out in the Table that follows.



The 22 Asherim that comprise the *Orion/Nimrod* Asterism



1. St Martin's,
Kentish Town



2. Our Lady Help of
Christians, Kentish Town



3. Jehangir Fountain,
Regents Park



4. St Katherine's 'Danish'
Church, Marylebone



5. Stuart White Monument,
Portland Place



6. All Saints,
Margaret Street



7. Aldrich-Blake Monument,
Tavistock Square



8. Drinking Fountain,
Lincoln's Inn Fields



9. Holy Trinity,
Hoxton



10. Drinking Fountain,
Paul Street, Shoreditch



11. Ganapathi and Devi Sculptures,
Sun Street Roundabout



12. All Hallows-on-the-Wall



13. St Peter-upon-Cornhill



14. Fire of London Monument




15. St Magnus Martyr



16. City Boundary Dragon,
London Bridge



17. War Memorial,
Borough High Street

		See photos <u>above</u> of the Treasury monolith, Cenotaph, and RAF Memorial, respectively.
18. St Mary Newington, Southwark	19. St Saviour's Church, Pimlico	20, 21, and 22.

	Building / Monument	Asherah type	Location
1	St Martin's, Kentish Town	church tower with finial	TQ 28153 85286
2	Our Lady Help of Christians, Kentish Town	church spire	TQ 29223 85299
3	Jehangir Fountain, Regents Park	columnar monolith	TQ 28375 83168
4	St Katherine's, Marylebone	two spires + monolith	TQ 28622 83271
5	Stuart White Monument, Portland Place	monolith	TQ 28779 81843
6	All Saints, Margaret Street	church spire	TQ 29219 81456
7	Aldrich-Blake Monument, Tavistock Square	monolith	TQ 29953 82304
8	Drinking Fountain, Lincoln's Inn Fields	columnar monolith	TQ 30900 81360
9	Holy Trinity Hoxton	church spire	TQ 32454 83066
10	Drinking Fountain, Paul Street, Shoreditch	columnar monolith	TQ 33027 82521
11	Ganapathi & Devi Monuments, Sun Street	two monoliths	TQ 33101 81830
12	All Hallows-on-the-Wall	church spire	TQ 33010 81486
13	St Peter-upon-Cornhill	church spire	TQ 33001 81111
14	Fire of London Monument	massive column	TQ 32926 80761
15	St Magnus Martyr	church spire	TQ 32898 80675
16	City Boundary Dragon, London Bridge	monolith	TQ 32795 80372
17	War Memorial, Borough High Street	monolith	TQ 32599 80097
18	St Mary Newington, Southwark	tower with finials	TQ 31675 78380
19	St Saviours Pimlico	church spire	TQ 29551 78263
20	Obelisk, Horse Guards Road and Birdcage Walk	obelisk	TQ 29919 79706
21	Cenotaph, Whitehall	monolith	TQ 30162 79858
22	RAF Memorial, Victoria Embankment	columnar monolith	TQ 30371 80010

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