

Extract from:
Babylonian London, Nimrod, and the Secret War Against God
by Jeremy James, 2014.

Section 10

Planets, Columns, and the *Atlas Coelestis*

The basic plan of Babylonian London was established in the 17th century, or perhaps even earlier. This meant it was heavily influenced by the science of Astronomy as it was then understood. Also, at that time, there was no clear line of demarcation between the physical science of Astronomy and the arcane 'science' of Astrology. It is well known that, among the vast archive of material left by Isaac Newton, the great mathematician, is an extensive catalogue of papers and essays relating to Astrology and Alchemy.

The people who built Babylonian London were the same ones who created the Royal Society, the organization that laid the foundations for modern science and established the principles and methodology by which science should be conducted. They were the people who eliminated the Creator from the study of Creation, who rejected the LORD God of the Bible, and who declared that man himself, through the disciplined use of his mind and his creative faculty, could solve every problem that came before him. Many of these men were Rosicrucians, a gnostic society that flourished in Italy and Germany in the late Renaissance period and which promoted the Babylonian philosophy in all walks of life with extraordinary stealth and cunning. The works of Shakespeare, for example, are steeped in Rosicrucian philosophy and consistently opposed to Biblical Christianity. The same elite group organized the so-called 'Glorious Revolution' of 1688 which handed the sovereignty of England to the ultra-rich cabal who controlled mainland Europe.

The motto of the Royal Society is *Nullius in verba* – take no-one's word as truth. In selecting this motto they were deliberately rejecting the Word of God. The Bible would henceforth be treated as just another book, a random compilation of poetic and historical works by ancient writers. The members of the Royal Society, and the occult coterie with whom they mixed in the upper circles of English society, generally professed to be 'Christian,' but were anti-Trinitarian to the core. As Unitarians, Rosicrucians, and secular humanists (to use the modern term), they rejected Christ as the incarnate Son of God.

The same broad group went on to establish Freemasonry in 1717, a secret oath-bound society designed to lure as many men as possible into the web of Babylonian philosophy. Based in the main on Egyptian magic, it treats Christianity as just one religion among many, and replaces the Creator God of the Bible with a "supreme being." Anyone who joins it takes an oath that binds him for life to the Craft. Since the most senior members in its hierarchy have knowingly vowed obedience to Lucifer as the one true god, the organization as a whole is intensely hostile to Biblical Christianity.

The Babylonian elite who control London and the UK have used Freemasonry to great effect, both to extensively undermine and weaken true Biblical Christianity throughout the Western world and to exercise covert political control over all countries in which it has become established. By promoting their own members and known allies to senior positions in law, politics, banking, commerce, the civil service and other governing bodies and institutions, including the Church of England, the lodge system has been the main center of political power across western society for the past two hundred years. Countries like Canada, Australia and New Zealand are no more than satellite states controlled from London through the global masonic network. The same is true, to a greater or lesser degree, of most other countries. The Congress Building on Capitol Hill in Washington DC is probably the largest Masonic Lodge in the world.

The English brought Freemasonry with them wherever they went. Once a lodge network was firmly in place, they could then "withdraw" and allow the country concerned to govern itself. In reality, the English elite continued to control the country from afar, at less cost and with less opposition. Ireland is a good example of a country that has never broken free of British control.

The Babylonian elite ensured that the capital city of every country under their control embodied their religious symbolism. This is why, when they took control of South Africa, Canada and Australia, they did not locate the seat of government in an existing city but established a completely new one, designed to their specifications. Thus Canada is governed from Ottawa, South Africa from Pretoria, and Australia from Canberra. Even Washington DC was built from the ground up, when Philadelphia, a well-established center of administration and commerce, could easily have served as the nation's capital.

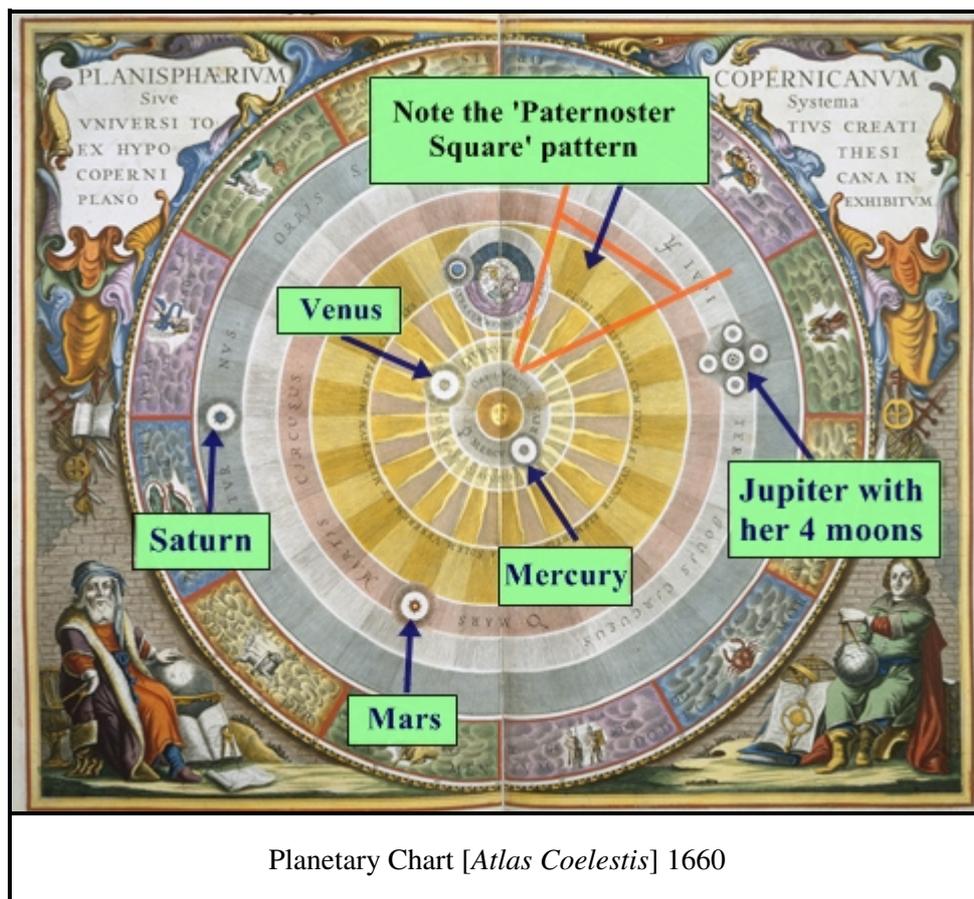
The goal of high-level Babylonians everywhere is to please their angelic master. Therefore, all major decisions, all plans and projects, including the establishment of cities, must be formulated in accordance with Babylonian principles.

Musing on this, it occurred to me that their plan for London, if it was to accord fully with the principle *As above, so below*, must include *Asherim* that represented, not just the stars and constellations, but the planets also. They too must have been incorporated in some manner into the fabric of the city.

When I went looking for *Asherim* that could possibly represent the planets I was guided by the principle of isomorphism, namely, that the planets as a group were likely to be represented by *Asherim* of the same kind or shape, whether obelisks, columns, monoliths, spires, or towers.

It also occurred to me that the ubiquitous Seven Dials Column might also be connected in some way with a planetary tableau. And if that was the case, then each of the other planets should also be represented by a column. Since the only planets visible to the naked eye are Mercury, Venus, Mars, Jupiter and Saturn, it would only be necessary to locate four other columns in the vicinity of Seven Dials and see if they qualified as suitable candidates.

To help with this exercise I consulted some old illustrations of the night sky and the solar system from the early seventeenth century. Since the newly-invented telescope had just revealed the four moons of Jupiter and the rings of Saturn, these features were also beginning to appear in astronomical illustrations and charts around that time. See, for example, the planetary chart below:



It turned out that four columns, plus Seven Dials, fulfilled the necessary conditions. These were:

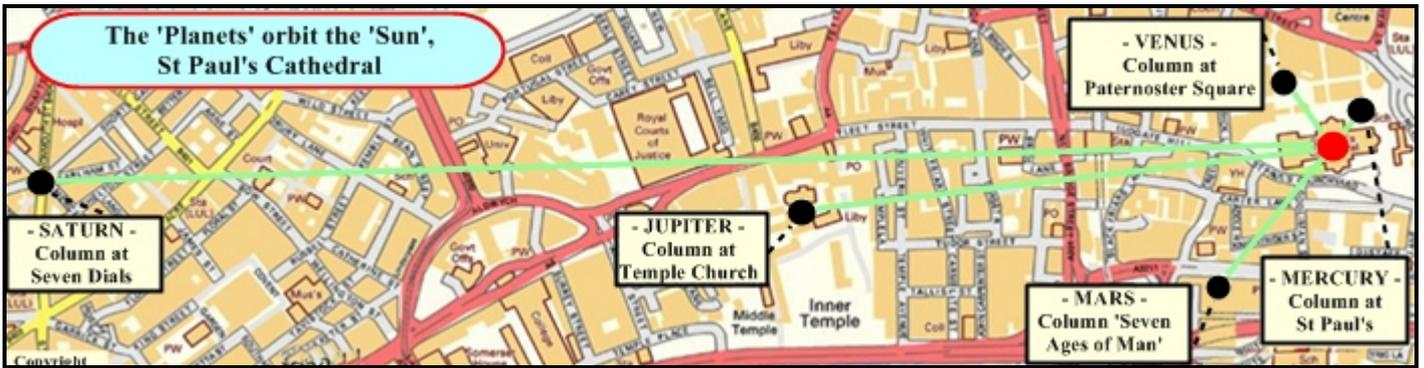
- the column at St Paul's Cathedral
- the column in Paternoster Square
- the *Seven Ages of Man* column at Baynard House
- the Templar column at Temple Church.

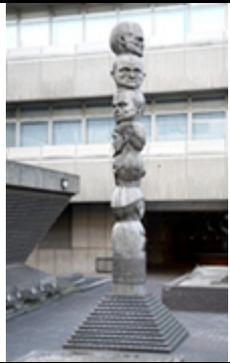
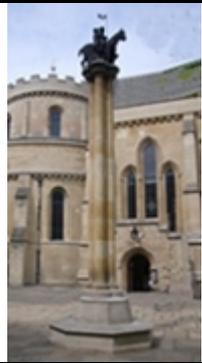
Remarkably, their respective distance from the "sun" – St Paul's Cathedral – was broadly proportionate to the distance of the corresponding planet from the actual sun:

	Actual distance from the Sun [m km]	Proportionate distance using Mercury as one unit	Column corresponding to each respective planet	Actual distance (in feet) of each column from the center of St Paul's dome	Proportionate distance from the center of St Paul's dome using 'Mercury' as one unit.
Mercury	57.9	1.00	St Paul	230	1.00
Venus	108.2	1.87	Paternoster	406	1.77
Mars	227.9	3.94	Seven Ages	905	3.93
Jupiter	778.3	13.44	Temple	2,707	11.77
Saturn	1424.6	24.60	Seven Dials	6,510	28.30

The distance of each column from the center of the dome of St Paul's Cathedral was found using the Mapyx Quo mapping system and the OS 10,000 scale map of central London. The location of each column was likely decided in the 17th century by reference to an astronomical unit (AU) calculated by Cassini which underestimated the distance between the earth and the sun. This would be sufficient to account for the slight discrepancies between the actual astronomical distances and those represented to scale on the ground.

The map on the next page shows the location of each of the planetary *Asherim*. It should be noted that four of them are situated above the Horus Line, while the fifth – Mars – is actually on the line. This is significant since, in Babylonian philosophy, as we have already seen, the planet coming over the horizon is the one that has the greatest influence on the future. This depiction of Mars as the rising sign is consistent with the Babylonian belief that war and violence are positive instruments of change, that lasting order can only be generated out of chaos, and that the planned destruction of millions of people is morally justified so long as it serves a higher purpose. Of the many discoveries I made in the course of my research, this was among the most disturbing.



				
Column at St Paul's	Paternoster Column	Seven Ages of Man	Column at Temple Church	Seven Dials
"Mercury"	"Venus"	"Mars"	"Jupiter"	"Saturn"

The identification of the five planetary *Asherim* also helped to explain how St Paul's Cathedral got its name. Since the Babylonians despise the real St Paul of the Bible, the name chosen must have had some other meaning for them, perhaps one with blasphemous undertones. When St Paul was in the town of Lystra (now part of modern Turkey), he performed a remarkable miracle which caused such astonishment in the town that the people began to honor him as the god Mercury or Hermes ("And they called Barnabas, Jupiter; and Paul, Mercurius, because he was the chief speaker." – Acts 14:12). The priest of Jupiter was even on the point of sacrificing oxen in his honor. Paul was greatly disturbed by this pagan abomination, rent his clothes, and rushed about trying to prevent the crowd from identifying him any further with the god Mercury. They then became so incensed with his denial that they stoned him without mercy and dragged his seemingly lifeless body to the outskirts of the city. In fact, the stoning almost certainly killed Paul, but he was resurrected by the LORD.

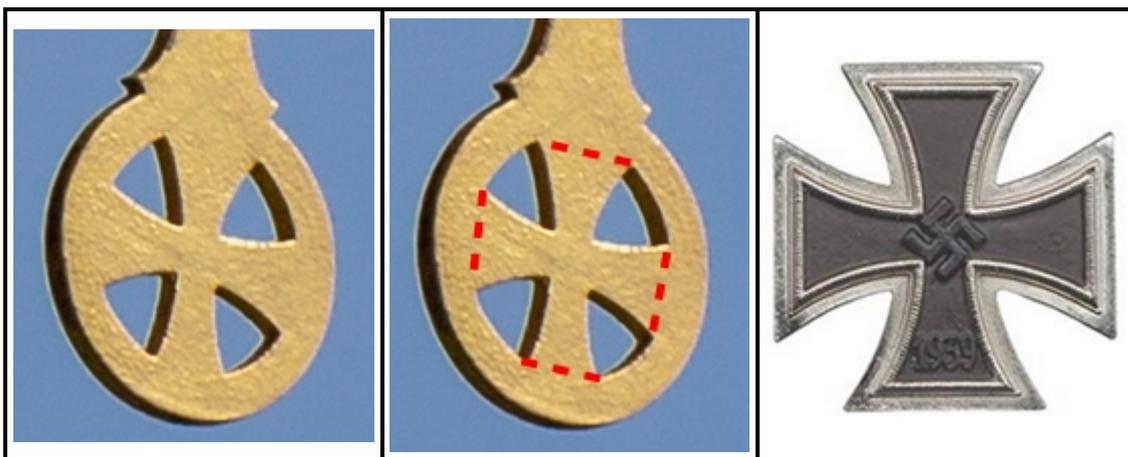
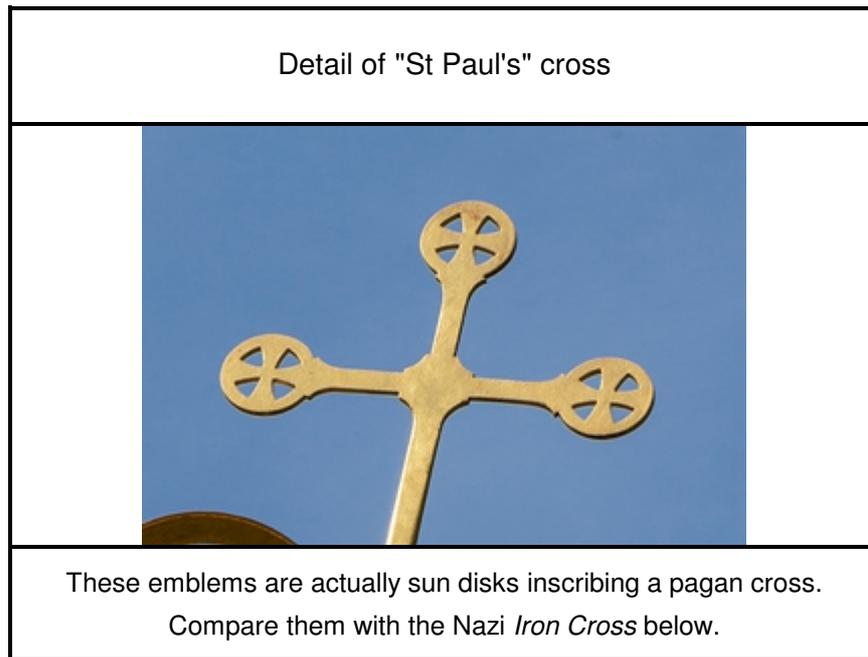
Mercury or Mercurius was the name that the Romans used for the Greek god Hermes. We already know that the Babylonians of London hold Hermes in high regard since a pair of statues in his honor, supported by elegant columns, are located outside Globe House – see p.11.

We should not be surprised, therefore, that the Babylonians chose the name 'Paul' for their principal monument to the sun. The column standing next to the cathedral, St Paul's Column, corresponds to the planet Mercury in their allegorical scheme. It bears a gilded statue of the "god," with a staff, the 'caduceus' or rod of Mercury, in his left hand. The "cross" on top of the staff is that of paganism:

Statue of "St Paul" on the column beside St Paul's Cathedral



Christians in the 19th century would not have been able to see the cross clearly enough to recognize that it was a pagan artefact.



An unusually audacious monument to Mercury was also erected on a building overlooking Finsbury Square. However it is so far above street level that its subject is almost impossible to discern – see photos overleaf.

The next planet, Venus, is depicted by the huge Illuminati column in Paternoster Square. It bears a large gilded urn that is illuminated nightly by fibre-optic lighting – a feature consistent with its status as the brightest of the five planets (see photo on p.77). The radial design in the square where it stands is reminiscent of the pattern in the *Atlas Coelestis* shown earlier.

Statue of Mercury on Triton Court, Finsbury Square



Yet another example of the use of elevation to conceal a patently anti-Christian monument.
Note the staff (*caduceus*) in his left hand.



The column in Paternoster Square.
The radial pattern in the street tiles is similar to the one used in the *Atlas Coelestis* (1660).

Mars is represented by the newly installed *Seven Ages of Man* column at Baynard House. This too has a distinctive feature to reflect its role in the celestial pantheon. Even though one might have expected the god of war to be depicted by a military-style monument, his purported aim in making war is to secure a lasting peace, and it is only in times of peace that man can pass through the seven stages of life.

The Babylonians like to justify war and mass murder with pseudo-ethical arguments such as this. This explains their professed belief in Evolution, a sinister philosophy that enables, indeed requires, the 'strong' to destroy the 'weak' for the good of mankind.

Jupiter is represented by the Templar Column at Temple Church. It too was erected only recently – in the year 2000. The inscription, which is in Latin, states: "Lest the Temple should be without a memorial of the start of the third millennium the Inner Temple caused this monument to be erected for the greater glory of God." (The Babylonian 'god', of course!) The shaft itself is a 'clustered column', namely a group of columns, in this case four, conjoined with a central pillar to form a composite column. The four columns in the cluster very likely represent the four moons of Jupiter – Europa, Io, Ganymede and Callisto, all named after figures in Greek mythology who were raped by Zeus.

It is difficult to explain why four of the five planetary columns were erected so recently. Given that the Babylonian Temple is an ongoing project, with predetermined features being added all the time, it is possible that the 'planetary' part of the plan was put on hold until other parts of the overall plan could be implemented. Alternatively, the 'planetary' part may formerly have been implemented in a different manner and then superseded by the existing installation. This may account for the removal of the original Seven Dials Column in 1773, some 79 years after it was erected.



The column at Temple Church [detail].
The four columnar elements very likely represent
the four moons of Jupiter, which were known
to astronomers in the late 17th century –
Europa, Io, Ganymede and Callisto.



The fifth planet, Saturn, is represented by the ubiquitous Seven Dials Column. The principal physical characteristic of the planet is expressed by the six dials or "rings" that circle the top of the column. The six sundials also measure the passage of time throughout the day, in imitation of Saturn's title, 'the God of Time.'

Between them the five columns comprise a kind of planetary armillary, a terrestrial *Atlas Coelestis*, where the streets of London run through the solar system, and everything rotates around the sun.

London, On, Hierapolis, the City of the Sun.

Isaiah 45:15-18

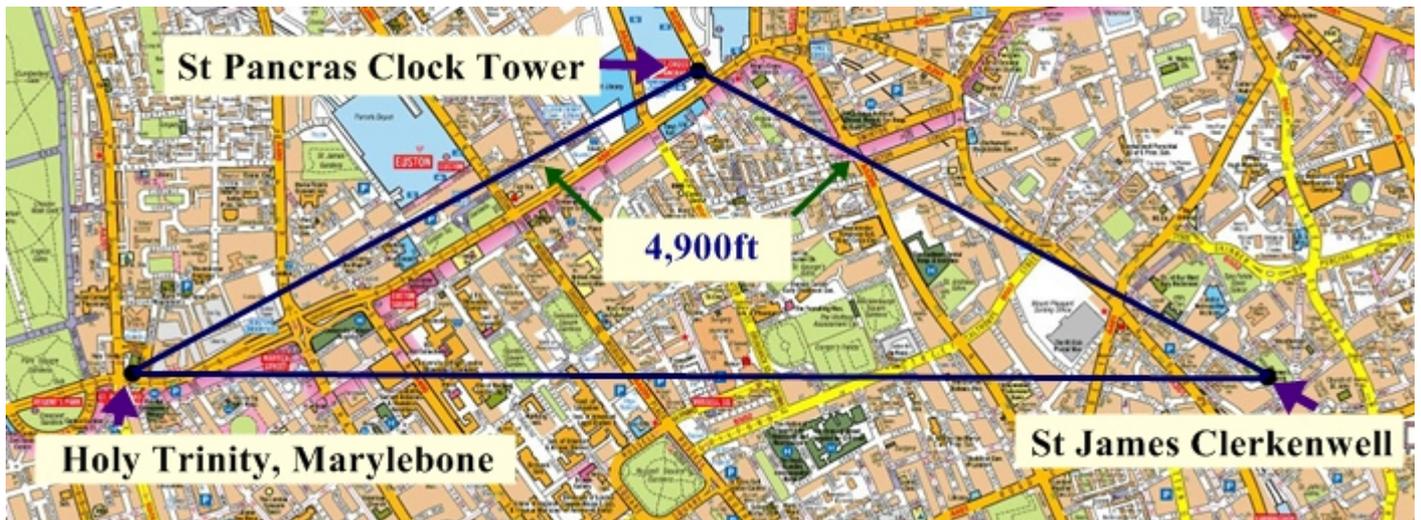
"Verily thou art a God that hidest thyself, O God of Israel, the Saviour. They shall be ashamed, and also confounded, all of them: they shall go to confusion together that are makers of idols. But Israel shall be saved in the LORD with an everlasting salvation: ye shall not be ashamed nor confounded world without end. For thus saith the LORD that created the heavens; God himself that formed the earth and made it; he hath established it, he created it not in vain, he formed it to be inhabited: I am the LORD; and there is none else."

Section 11

Nimrod's Bow

Given the precision with which the Horus Falcon was constructed, where each leg extended exactly the same distance from the Seven Dials Column (by my reckoning, 6,499ft), I made a search among the principal *Asherim* for similar symmetries.

While most of the *Asherim* in London are distributed in such a way that their symbolic purpose is hard to detect by measurement alone, I came across three whose Babylonian origin was immediately apparent. Between them they formed an isosceles triangle, the corners of which were marked by the *Asherim* concerned – the clock tower at St Pancras, the steeple of Holy Trinity Marylebone, and the great spire of St James Clerkenwell.



It was unusual for a complete geometrical figure in the Babylonian Temple to be marked by major *Asherim* at each point of intersection. Normally the lines of any such figure run through the *Asherim* and intersect at a distance. This makes them much more difficult to detect.

Some readers may recognize this triangle as the pediment normally found on the façade of Masonic buildings and major institutions associated with Freemasonry. It is generally taken to represent the pyramid that symbolizes the sun-god religion of ancient Egypt, but it would also appear to symbolize the bow or lethal weapon that the Babylonians expect Nimrod to use to kill Christ.



The huge Clock Tower
at St Pancras Station.

This symbolizes the "arrowhead"
that Nimrod [the Antichrist] will
direct at Christ, whom the LORD
said will come upon the wicked
"from the north" with awesome
might – as did Cyrus upon
Babylon – and utterly
destroy them.

"I have raised up one from
the north, and he shall come:
from the rising of the sun shall
he call upon my name: and he
shall come upon princes as
upon mortar, and as the
potter treadeth clay."
- Isaiah 41:25



– Holy Trinity Marylebone –
The left tip of the "bow."



– St James Clerkenwell –
The right tip of the "bow."



from top

The Pantheon, Paris
The White House, Washington DC
The Madeleine, Paris
Freemasons' Hall, Dublin
"The St Pancras Bow"

Note: The two lines of equal length represent the bow shaft,
while the third line represents the bow-string.

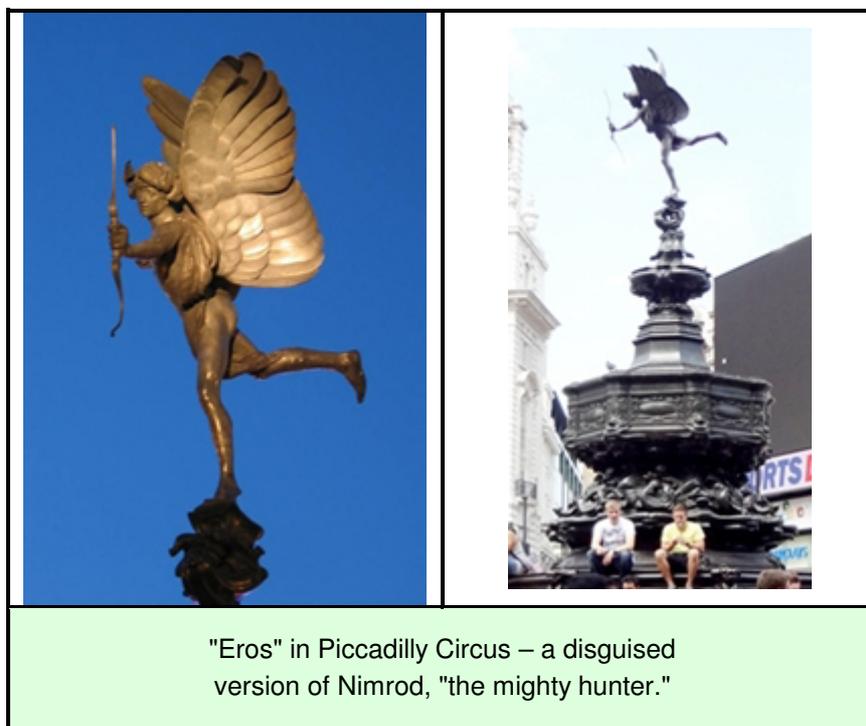
While Nimrod's Bow is normally pointing East (and not North), it would seem on this occasion to be a deliberate rejection of the prophecy in Isaiah 41 which says that Christ will come upon the Wicked from the North. If that is the direction from which Christ will come then, according to this symbolic feature, Nimrod will be ready. It may also be alluding, with approval, to the reference to the Antichrist in Revelation 6 where the Word of God describes his initial appearance as a man riding on a white horse and carrying a bow. Since he initially purports to come as a man of peace – as suggested by the color of the horse – there is a reference to the bow only and not the arrow:

"And I saw, and behold a white horse: and he that sat on him had a **bow**; and a crown was given unto him: and he went forth conquering, and to conquer." – Revelation 6:2

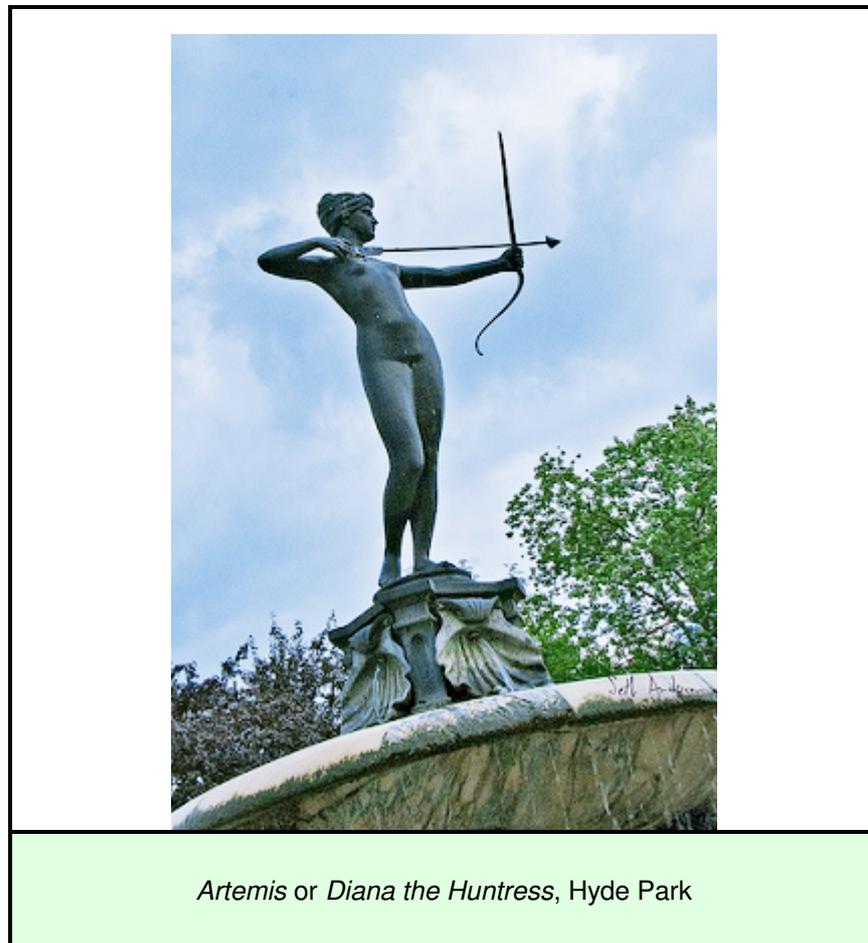
The "bow" of St Pancras sits like a Masonic pediment on the London Babylonian Temple, rather like the centerpiece found on similar buildings and temples.

We have already seen how Nimrod has been depicted as a child among the monuments of London – the *Golden Boy of Pye Corner*, the boy steering the Four Horses of Helios on the *Wellington Arch*, and the two statues – *A Mighty Hunter* and *The Lost Bow* – in Regents Park. This juvenile persona helps to conceal his dark purpose. Another 'juvenile' monument of some significance is *Eros* in Piccadilly Circus. It comprises a naked winged youth shooting an arrow; however, while the bow is depicted the arrow is not.

This too would seem to be a monument in the "Nimrod" genre, armed with his bow and chasing his prey. He is even aiming in an easterly direction.

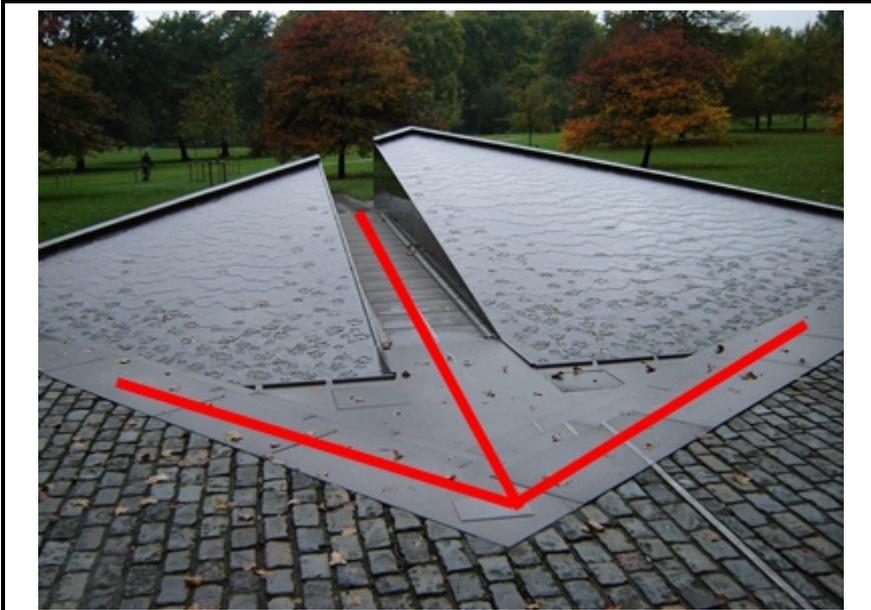


The female counterpart of *Eros* may be found in Hyde Park, where *Diana the Huntress* aims her arrow in an easterly direction:



Since all monuments erected in this particular area – Green Park, Constitution Hill and Hyde Park – are vested with additional significance because of their proximity to Buckingham Palace, the *Canada Memorial* in Green Park, which was unveiled by the Queen in 1994, carries an especially strong message. Unlike the majority of monuments in Babylonian London, it is somewhat abstract. Comprising a pyramidal shape with a passageway cutting through it, the monument is meant to depict the two armies of Canada and the UK working together on the front line in two World Wars. This is why the "arrow" points east, to the battlefields of Europe. At least that is the conventional explanation. Esoterically, the monument depicts Nimrod, symbolised by the pyramidal shape, aiming his bow and preparing to release the fatal arrow which will one day strike the Messiah.

And like the arrows fired from the Seven Dials Column, Piccadilly Circus and Hyde Park, this arrow also points in an easterly direction.



The Canada Memorial, Greenpark (beside Buckingham Palace), unveiled by the Queen in 1994.

Clock Towers

Since a clock tower played such a prominent role in the St Pancras Bow, I decided to analyze the distribution of the massive clock towers, about a dozen or so, that were dotted here and there across London. The results were surprising. They too depicted a massive bow, very similar to the one at St Pancras, but this time the "arrow" was ready to fire – see graphic overleaf.

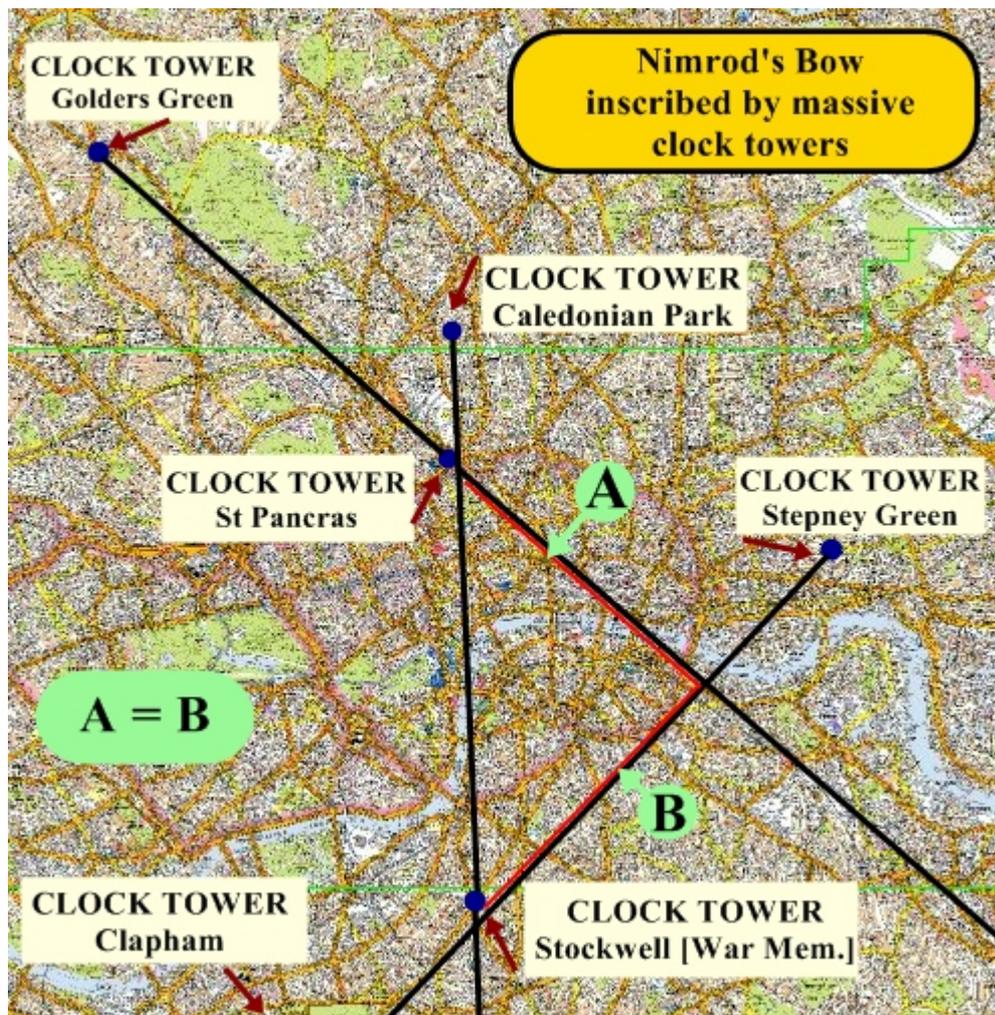
The LORD God of Israel showed His complete sovereignty over all things, including time, when, as a sign to King Hezekiah, he reversed the shadow of the sundial by ten degrees (see 2 Kings 20 and Isaiah 38). He also caused both the sun and the moon to stand still for a day when the Israelites, led by Joshua, were fighting at Gibeon. The gods of the Babylonians on the other hand have no power over time and are unable to tell the future. In reality, their "gods" are merely fallen angels working in concert to deceive and destroy mankind. But the Babylonians don't accept this. They want to believe that their 'sun god' has complete command over time and that the gods who serve him are dedicated to the betterment of humanity.

On this occasion there is a clearly identifiable "arrow" in Nimrod's bow. It comprises the line running from the massive clock tower in Isleworth, south-west London, to the newly erected clock tower in Stratford, north-east London. The maker's mark, as it were, is the prestigious obelisk at the center of the round pond at Chiswick House through which the arrow passes.

Chiswick House is a well-known Babylonian shrine, with two large obelisks on its extensive grounds and a huge column bearing a statue of Venus (Lucifer in his *morning star* persona). As one commentator noted:

"This villa [Chiswick House] on the banks of the Thames west of London has puzzled visitors. It lacked a kitchen, dining room, and service facilities; it is not even clear that it originally had bedrooms. It is relatively small – about 70 feet square in plan. It certainly served as an art gallery – the central octagonal domed space had large paintings and the three adjoining rooms on the garden front served as art galleries. The more intriguing speculation is that it served as a Freemason meeting place (or a masonic temple) since much of the interior decoration can be read as masonic symbolism."
[www.bluffton.edu]

The Casino in Marino, Dublin, is the Irish equivalent of Chiswick House. Presumably other countries had similar houses in the 18th century where wealthy freemasons could meet in luxurious surroundings to conduct their rituals and hatch their nefarious schemes.



The three lines in this "bow" consist of the following pairs of enormous monoliths:

*Caledonian Clock Tower and War Memorial Clock Tower, Stockwell
 War Memorial Clock Tower, Golders Green and St Pancras Clock Tower
 Clock Tower, Stepney and Clock Tower, Clapham (off map)*

The two shorter arms of the "bow" (A and B) are exactly the same length – 15,090 feet.

The OS co-ordinates of the three intersections are:

TQ 30280 82837
 TQ 33715 79765
 TQ 30531 76437.

Since the sun determines the passage of time and Horus is a "sun god," all six *Asherim* are clock towers.

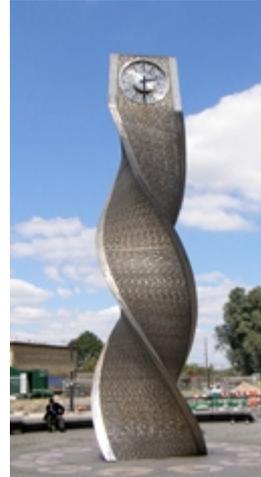
***Asherim* used in the 'Clock Tower' version of Nimrod's Bow**



Obelisk
Chiswick House



Clock Tower
Stepney Green



Clock Tower
Stratford (London)



War Memorial
Stockwell



War Memorial
Golders Green



War Memorial
Isleworth



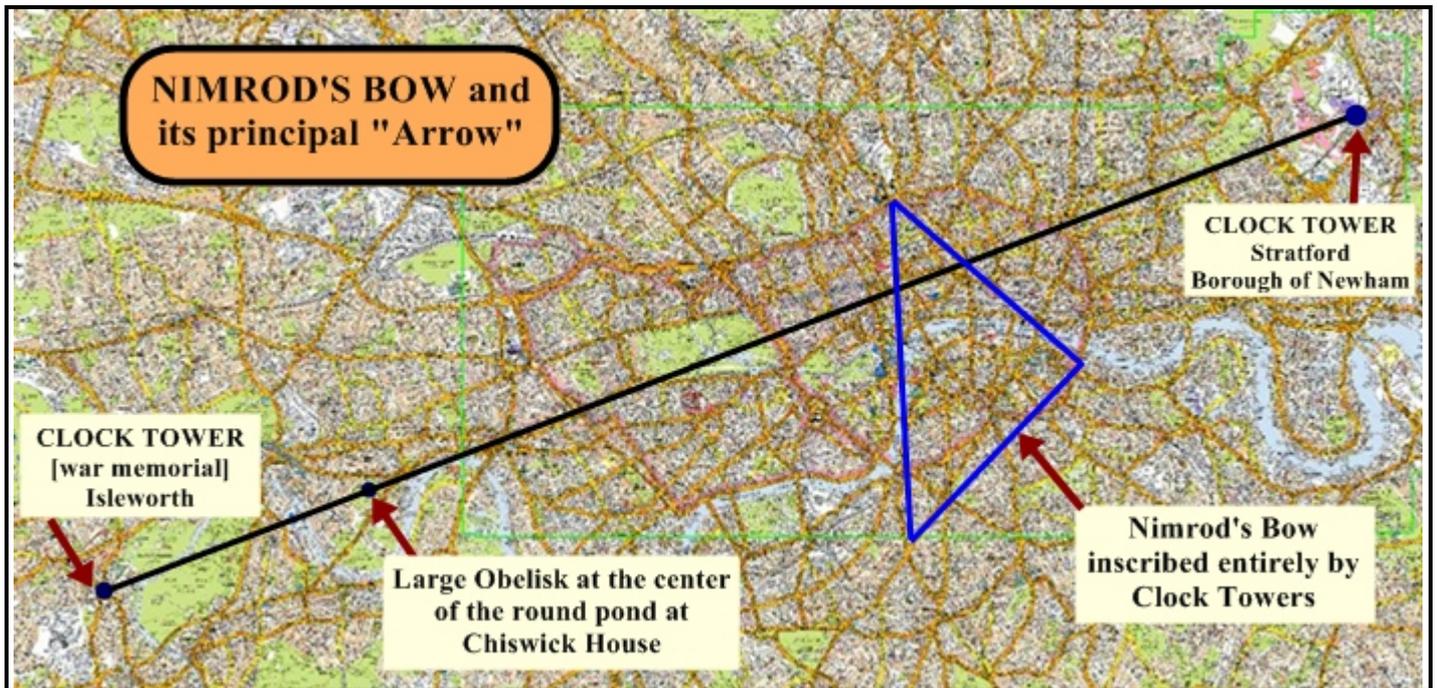
Clock Tower
Clapham



Clock Tower
St Pancras



Clock Tower
Caledonian Park



The so-called "lost bow" to which the Hodge statue in Regents Park refers (see earlier) is possibly a sly reference to the concealment of Nimrod's bow among the *Asherim* of London.

The clock tower at Stratford differs from the others since it is made, not of stone or brick, but of steel – see photo below. What is more, it has a twisted, helical structure. These features very likely reflect its status as the "arrowhead," the deadly blade at the tip of the shaft that is destined – according to Babylonian philosophy – to strike and kill the Messiah as He approaches from the East.

The Stratford clock tower was erected around the start of the millennium and stands very close to the Olympic Stadium. Anyone who saw the opening ceremony of the 2012 Olympics will have seen just how boastful the Babylonian elite can be, where occult messages and pagan scenarios were paraded continuously, one after another, for several hours. The entire ceremony was a shameless celebration of Babylonian supremacy, a thinly-disguised expression of their pagan philosophy and their grand ambitions.

The same arrogance was evident in the choice of monument constructed to mark the event, the so-called *ArcelorMittal Orbit*, a huge serpentine structure erected only a short distance from the Stratford clock tower. This bizarre construction, which has a large viewing platform on top, is really a three-dimensional expression of three intertwining sixes, the famous '666' motif that the Babylonians like so much.

'666'



The *ArcelorMittal Orbit* at the Queen Elizabeth Olympic Park in Stratford, London.

It stands 376ft tall and supports a large observation platform.

The red-serpent structure is a stylized representation of three intertwining sixes.

Presumably the platform on top is meant to signify esoterically the panoramic view that the Babylonians expect to enjoy at the great End Time showdown, when Nimrod releases his supposedly fatal arrow.



Clock Tower, Stratford

Isaiah 28:15-16

"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."

Section 12

Blaspheming the Lamb

The average person does not understand the importance of blasphemy in the occult. While they may know that Satanists conduct odious rituals that mock orthodox Christian ceremonies, they are less familiar with the more subtle forms of blasphemy that mean so much to the Babylonians.

We have already noted how St George-in-the-East is a hugely elaborate symbol of the execution of Christ, where the outer façade of the building was designed to blasphemously represent the slain Lion of Judah.

More recent public monuments have continued with this theme, exalting Nimrod and mocking Biblical Christianity. Among the more blatant examples are *Break the Wall of Distrust* and *The Gilt of Cain*.



Break the Wall of Distrust, Cannon Street.



Gilt of Cain, Fen Court, Fenchurch Street

While the latter, with its multiple *Asherah* poles, is ostensibly meant to commemorate the abolition of the slave trade, whose practitioners grew rich on "the guilt of Cain," to the Babylonians it represents a rejection of the Biblical guilt of Cain, the first Nimrod figure in the Bible, who murdered his brother and lied to the LORD. An apostate and a rebel, he received a permanent mark from the LORD as a perpetual reminder of his guilt to all who met with him in later life. The Babylonians revere Cain and his rebellious attitude, his angry rejection of the promise of Redemption that his parents had tried to teach him. To the worshippers of Nimrod, Cain's "guilt" is gold ("gilt"), a mark of the attitude that will one day enable the greatest of men to become gods.

The same rebellious attitude, combined with the use of brute force, is hailed as a great virtue in the monument on Cannon Street. The Babylonians expect the coming world leader – Helios or Horus in human form – to "break the wall of distrust" and usher in the New World Order.

The use of the word "distrust" is significant. It implies that mankind has hitherto distrusted the great "angel of light," having failed to understand the vital role that Lucifer is supposed to play in bringing man to a recognition of his own divinity. The Babylonians blame the Bible for introducing this confusion and for consigning their "god" to the ignominious role of Adversary (which is what the word Satan actually means in Hebrew). They expect his "son" – Nimrod – to execute the Son of the LORD God in their next earthly encounter. But they will be sorely disappointed! The LORD will settle the matter with crushing finality.

As Jethro observed, when he surveyed with awe the vast throng of Israelites who had just emerged unscathed from the depths of Egypt: "Now I know that the LORD is greater than all gods: for in the thing wherein they dealt proudly he was above them." (Exodus 18:11)

These wily blasphemers are also wont, where possible, to contradict or contest God's Word, especially in matters pertaining to the nature and destiny of Lucifer. So, when chapter twelve of the Book of Revelation states...

"[7] And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, [8] And prevailed not; neither was their place found any more in heaven. [9] And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him."

...the Babylonians are furious!

Michael is the great angel who will lead the forces of the LORD against Satan and his army and cast them out of heaven. Thus Michael too is a much hated figure among the Babylonians. They refuse to believe that an angel could do this to their supposedly all-powerful "god." We should not be surprised, therefore, by the installation on the grounds of a major church of a large bust of Michael with half his face blown away:



"Archangel Michael", St Pancras New Church (2004)

These blasphemies are not simply cosmetic additions to the Babylonian system of 'religion' but play a central role in its potency. The rebellious god of this world – the fallen angel, Lucifer – demands not only that he be worshipped but that the LORD God of the Bible be mocked and derided.

The Bible scholars of old had a much better understanding of Satan and his ways than many well-meaning pastors today. They knew that he was a real individual, not just a Jungian archetype or something equally ridiculous, and that he has real ambitions and a particular way of operating. They took as a clear Biblical injunction, incumbent upon all believers, Paul's declaration of fact – "...for we are not ignorant of his devices"! ("lest Satan should get an advantage of us") [2 Corinthians 2:11]

Satan strives as far as he can to imitate or counterfeit the LORD God of creation and His mighty works. Since he himself can create absolutely nothing, he tries to get men to believe that the created world is just (i) a digital simulation, with no intrinsic reality, like *The Matrix* of popular culture, (ii) an illusory construct akin to the *maya* of Hinduism and Buddhism, (iii) an eternally existing reality with no beginning or ending, or (iv) a self-generating entity produced by the ludicrous myth known as the big bang. He also tries to explain the staggering complexity and diversity of life with the equally absurd 'theory' of evolution. His Babylonian servants are more than happy to promote this blasphemous nonsense since it helps them consolidate their hold over mankind.

Satan also wants to have his "son" – the Antichrist – rule on earth and have all humanity bow before him as the true Messiah. Thus he desires to emulate as many of the attributes of deity as he can and to take the place of Christ in the minds and hearts of men.

The Babylonian system of idolatry has been designed by him to advance his End Time agenda. Since he was unlikely to induce all men to worship the fallen angels directly, he instituted a system whereby the "host of heaven" (as the Bible calls them) are worshipped in the form of the sun, moon and stars. Satan always portrays himself as the sun, Helios/Ra etc, the celestial body that completely outshines all the rest, though he is also pleased to be identified with certain constellations and stars, or with one of the planets, if their veneration glorifies one or more of his self-proclaimed attributes. For example, the Bible calls Jesus "the bright and morning star" (Revelation 22:16), so Satan tries to appropriate this title by identifying himself with the planet Venus, also known as the morning star.

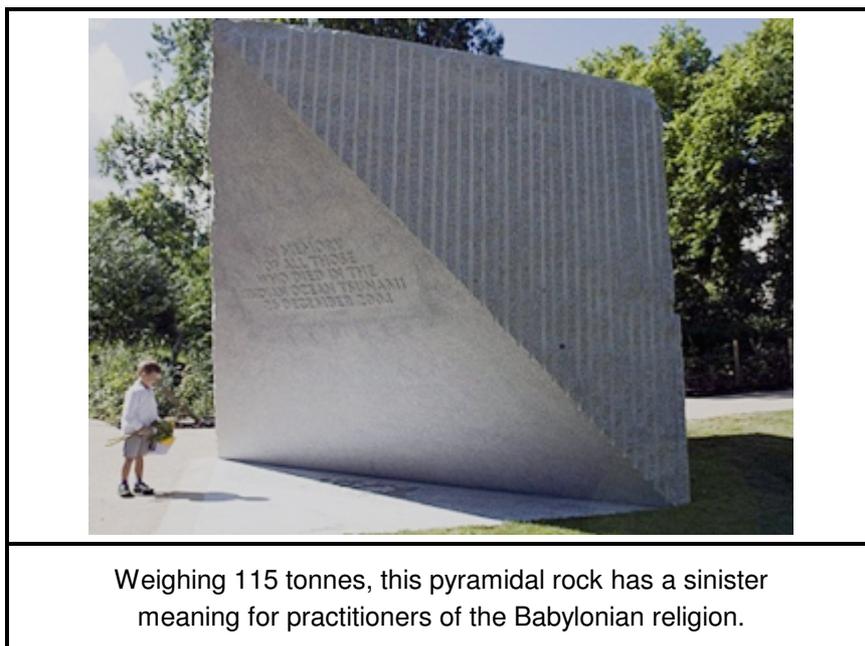
He has no difficulty portraying himself in female form and was widely worshipped in parts of the ancient world through his various female personae, such as Diana, Astarte, Juno and Inanna. This suits him perfectly since it exhausts every avenue of worship and compels mankind to perceive him in the broadest possible manner, as both a god and a goddess, and thus the ultimate source of all supernatural power.

In his mission to imitate the Messiah, Satan is anxious to appropriate other Biblical epithets that apply only to Christ, such as "the Branch" and "the Rock." These are used several times in Scripture to designate the lineage, sovereignty and deity of Jesus of Nazareth, the only begotten Son of God.

The French call their version of the Craft *Grand Orient Freemasonry*, not because it came from the orient, but because "orient" was an early mistranslation of the Hebrew word for "branch." The highest levels of freemasonry have submitted fully to the demonic deception that Lucifer is the true branch and Christ an imposter.

Satan also wants to be regarded as the Rock and resents bitterly the awesome Biblical prophecy that Christ, on his return, will be like a great Rock that crushes and pulverizes all who oppose him. Our Lord referred specifically to this End Time prophecy when he said: "And whosoever shall fall on this stone shall be broken: but on whomsoever it shall fall, it will grind him to powder." (Matthew 21:44).

The proliferation of stone monoliths around London is ample evidence of the Babylonian identification of the Rock with Helios-Horus-Nimrod. However, they went one step further in July, 2011, when the Prince of Wales unveiled a memorial to the victims of the Indian tsunami of 26 December 2004. Weighing 115 tonnes, the granite monolith was the largest rock ever imported into modern Britain. Shaped like a rearing pyramid, it stands on its edge as if threatening to crush any who dared to pass beneath it. The pyramid, of course, is an ancient Babylonian reference to Lucifer, who on this occasion is blaspheming the prophecy attributed to Christ in Matthew 21:44.



For the Babylonians, it is not enough to blaspheme the LORD and His only begotten Son, Jesus of Nazareth. They also like to mock His chosen people. While the Jews as a nation do not as yet acknowledge their Messiah, the Bible – in both the Old and the New Testaments – makes it abundantly clear that one day they will. This prospect, which will see Jesus of Nazareth reigning on earth in person, with his throne in Jerusalem, is anathema to Satan (as it is to the Roman Catholic Church).

Satan knows that if he could completely exterminate the Jews then the End Time prophecies in God's Holy Word would be rendered void. This is why his ultimate aim is to turn all nations against Israel and annihilate the Chosen People.

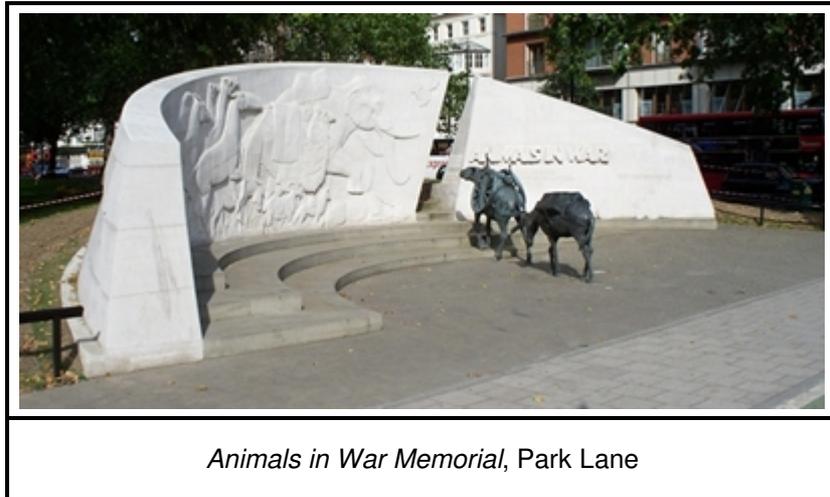
This enmity against the Jews found visible expression in Babylonian London with the unveiling of the Holocaust Memorial in Hyde Park in 1983:



This is London's attempt to honor the memory of six million murdered Jews – a few coarse rocks and a patch of gravel. One official description states: "Two boulders set in raked gravel and surrounded by silver birch trees...The first public memorial in Britain to victims of the Holocaust." [Royal Parks website www.royalparks.org.uk] The largest boulder is inscribed with a verse from the Book of Lamentations.

Apparently, the rock in the background is not part of the centerpiece but a token addition (as the Royal Parks description implies). It serves only to accentuate the gratuitous character of the work as a whole.

When I came across this site during my research, I initially thought it was some kind of prank. Compare it, for example, with a monument just a short distance away in Park Lane. It is extraordinary to think that the animals who died in war were honored with a far more splendid and respectful memorial than the six million victims of the Holocaust:



Animals in War Memorial, Park Lane

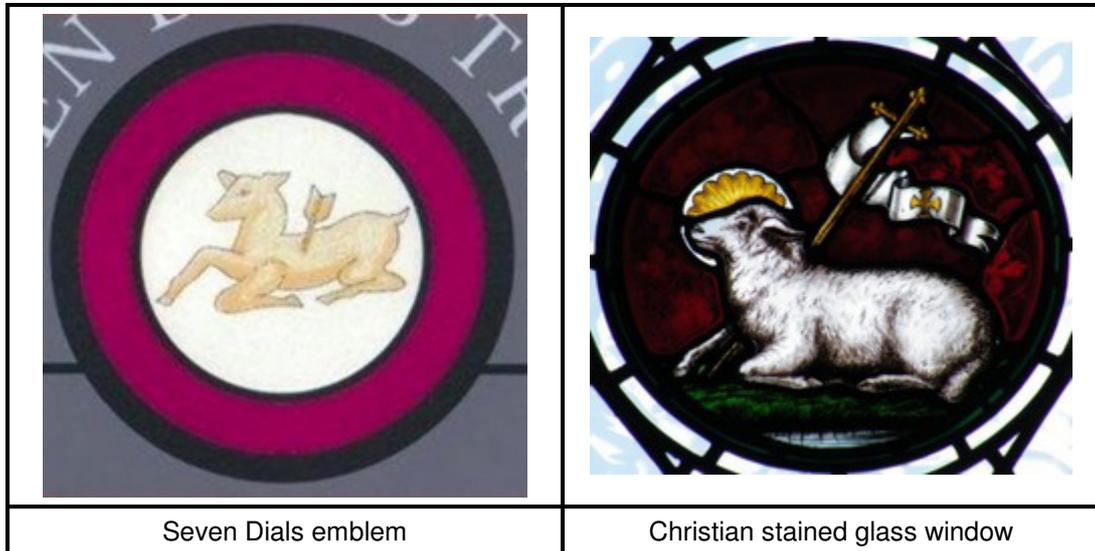
For one of their greatest blasphemies, however, we must return once again to the Seven Dials Column. The Seven Dials Trust, which is responsible for maintaining the column, issued a newsletter which, in Winter 2013, stated that the street name plates in use in the area were being replaced and that the Trust "proposed using the historic emblem of the ancient Parish of St Giles – a Golden Hind – now on all street furniture including litter bins."

The following photos show what they had in mind:



[detail]

On closer inspection we can discern the significance of the iconography that the Trust deems appropriate for wider use:



One doesn't need a degree in semiotics to see that the image on the left is a blasphemous parody of the one on the right, the traditional Christian image of the Lamb.

Revelation 13:1

"And I stood upon the sand of the sea, and saw a beast rise up out of the sea, having seven heads and ten horns, and upon his horns ten crowns, and upon his heads the name of blasphemy."

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