

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

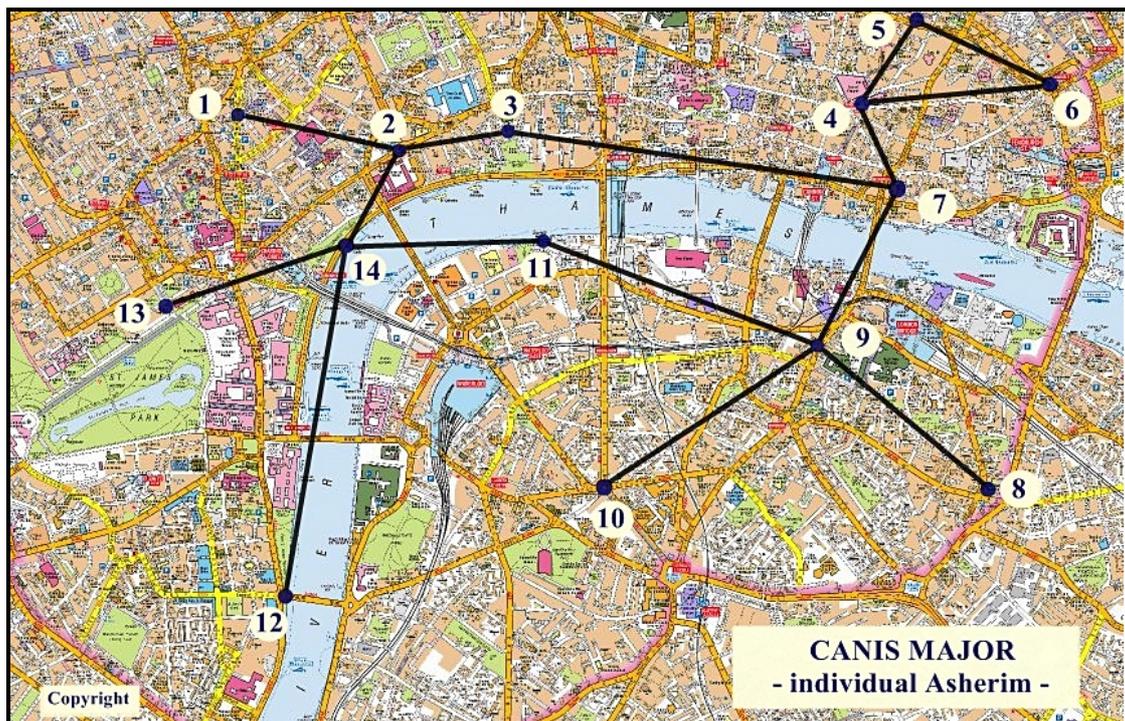
## Section 6

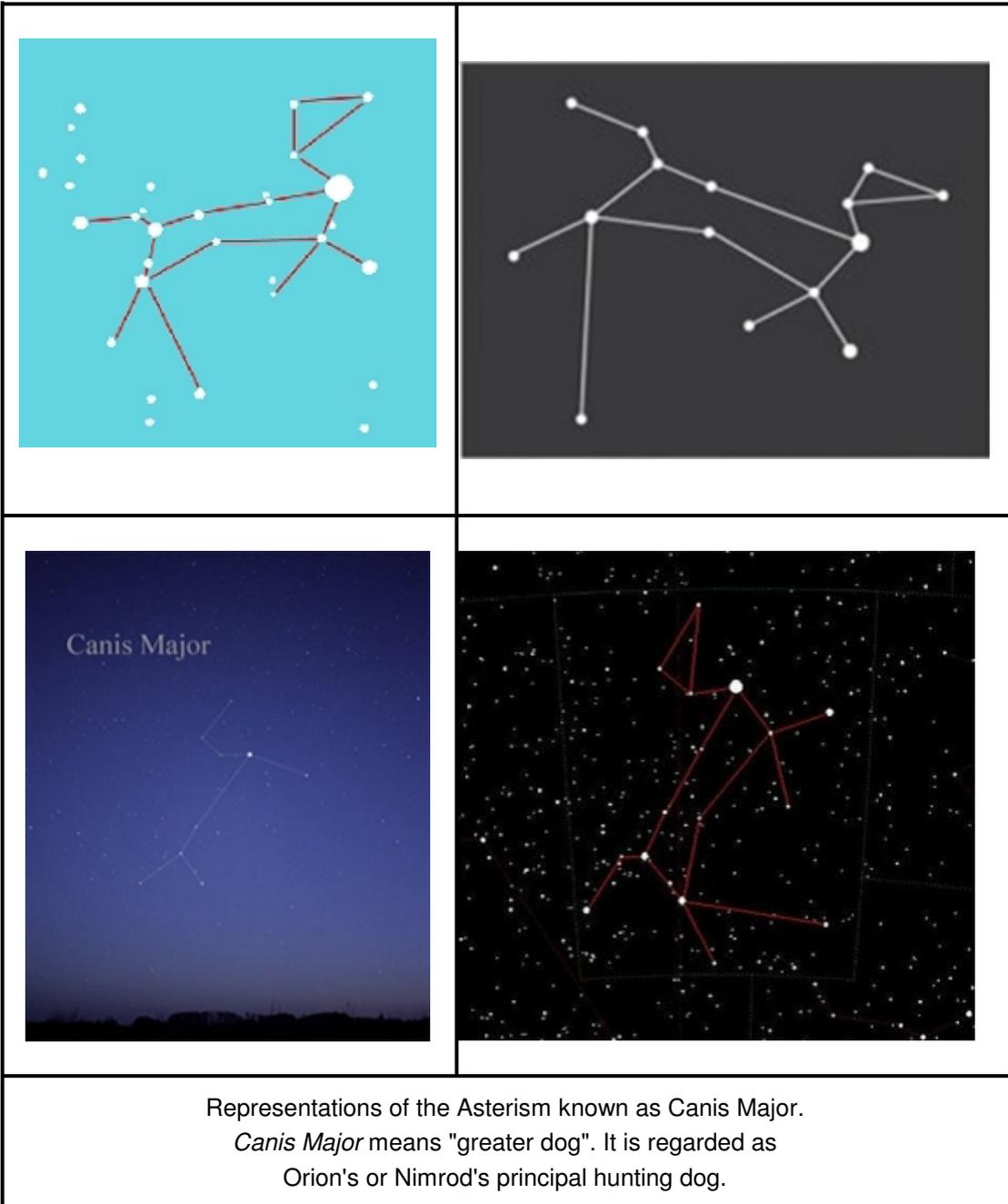
# The Asterism *Canis Major*

Having confirmed that the Babylonian Temple made deliberate use of London's many *Asherim* to portray astrological phenomena and pagan deities in symbolic form, it seemed reasonable to assume that other examples might be found. To simplify my task I checked the textbooks for asterisms with distinctive characteristics. I also pondered the possibility that some of the larger *Asherim*, such as Nelson's Column or the Duke of York Column, might correspond with one of the brightest stars. In fact the principle, *As above, so below*, seemed to require that their terrestrial representatives reflect in some manner the stature or character of the celestial bodies concerned.

Since the brightest star in the night sky is Sirius, which lies in the constellation *Canis Major*, I checked to see whether any of the great columns had been incorporated into its asterism – see charts overleaf. *Canis Major* was also of special significance because it meant "greater dog," a reference to Nimrod's principal hunting hound, a kind of canine killer.

Following this line of reasoning – which was reassuringly consistent with what I had already found – I discovered that the asterism did, in fact, exist and that it covered a large part of central London. What is more, Sirius, its 'stellar' component in every sense, was none other than the Fire of London Monument:

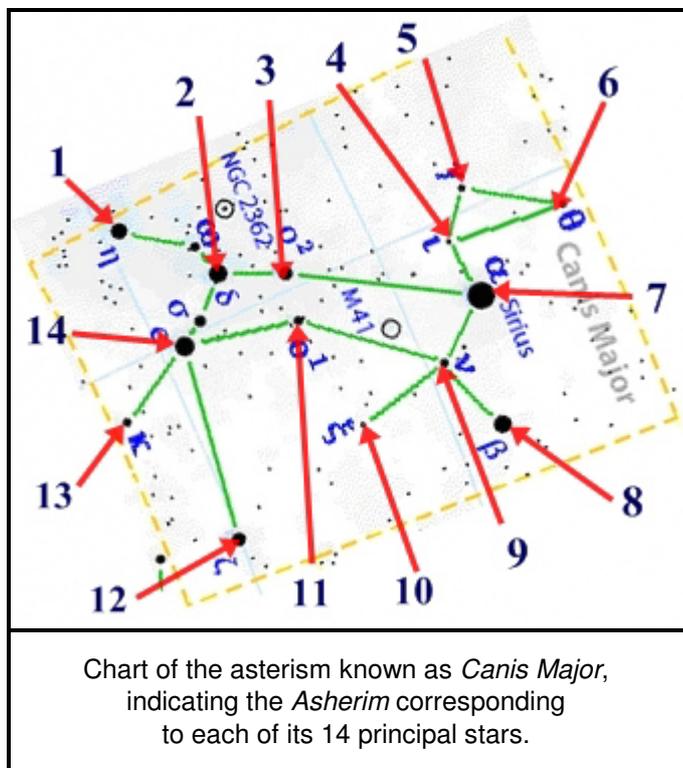




**2 Kings 23:16**

"And as Josiah turned himself, he spied the sepulchres that were there in the mount, and sent, and took the bones [of the pagan priests] out of the sepulchres, and burned them upon the altar, and polluted it, according to the word of the LORD..."

Each of the numbered *Asherim* on the map on p.47 corresponds with one of the individual stars in the chart below:



	<i>Asherim</i>	<i>Classical name of star</i>
1	Seven Dials Column	Aludra
2	St Mary-le-Strand	Wezen
3	Temple Column, Temple Church	O <sup>2</sup>
4	London War Memorial, Royal Exchange	Muliphein
5	All Hallows-on-the-Wall	
6	St Botolph, Aldgate	
7	Fire of London Monument	Sirius – brightest star in sky
8	St Mary Magdalen, Bermondsey	Murzim
9	War Memorial, Borough High Street	
10	Obelisk, St George's Circus	
11	Oxo Tower	O <sup>1</sup>
12	2 obelisks on west side of Lambeth Bridge	Furud – a <u>binary</u> star
13	Duke of York Column	
14	Cleopatra's Needle [Egyptian obelisk]	Adhara

***Asherim in the Canis Major asterism***



1. Seven Dials Column



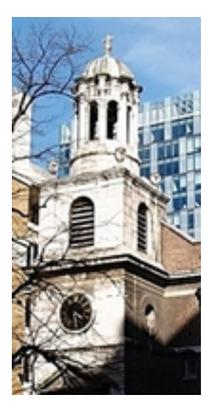
2. St Mary-le-Strand



3. Temple Column



4. London War Memorial



5. All Hallows-on-the-Wall



6. St Botolph Aldgate



7. Fire of London Monument



8. St Mary Magdalen



9. War Memorial Borough High St.



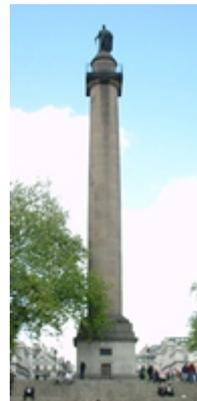
10. Obelisk, St George's Circus



11. Oxo Tower



12. Obelisk Lambeth Bridge



13. Duke of York Column



14. Cleopatra's Needle

## Section 7

# Lyra, Vega and Cleopatra's Needle

Sticking with the strategy that had served me so well up to now, I checked to see whether the oldest *Asherah* of all – Cleopatra's Needle – had a role in any similar celestial configuration.

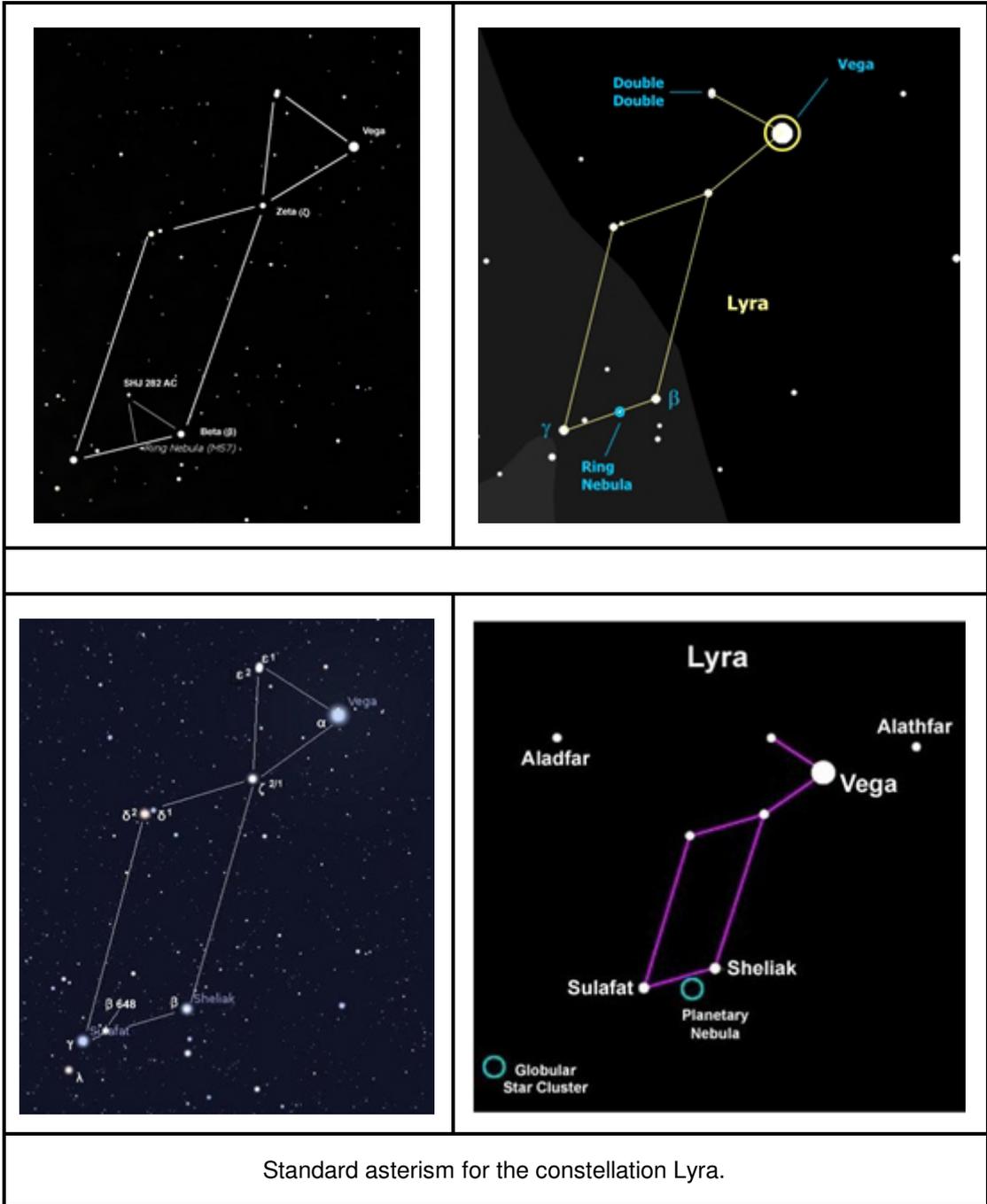
Cleopatra's Needle is the popular name given to a genuine Egyptian obelisk imported into Britain and installed on Victoria Embankment in 1878. It is a remarkable 69 feet tall and weighs over 220 tons. It stood originally in Heliopolis, having been commissioned by the Pharaoh Thutmose III around 1450 BC. The Babylonian elite attach great importance to genuine Egyptian obelisks, believing them to possess a kind of "star gate" property, whereby the supernatural power of the 'god' or 'star' associated with it is channeled directly into the locality where it stands. Obelisks are regarded in general as a conduit for the magical power of the Sun God, and original Egyptian obelisks in particular are believed to be especially imbued with this transformational energy.

Vega seemed a good candidate for Cleopatra's Needle (though it was not the only one I examined). It is one of the brightest stars in the northern hemisphere and, as the celestial skies rotate, will one day, thousands of years from now, become the Pole Star.

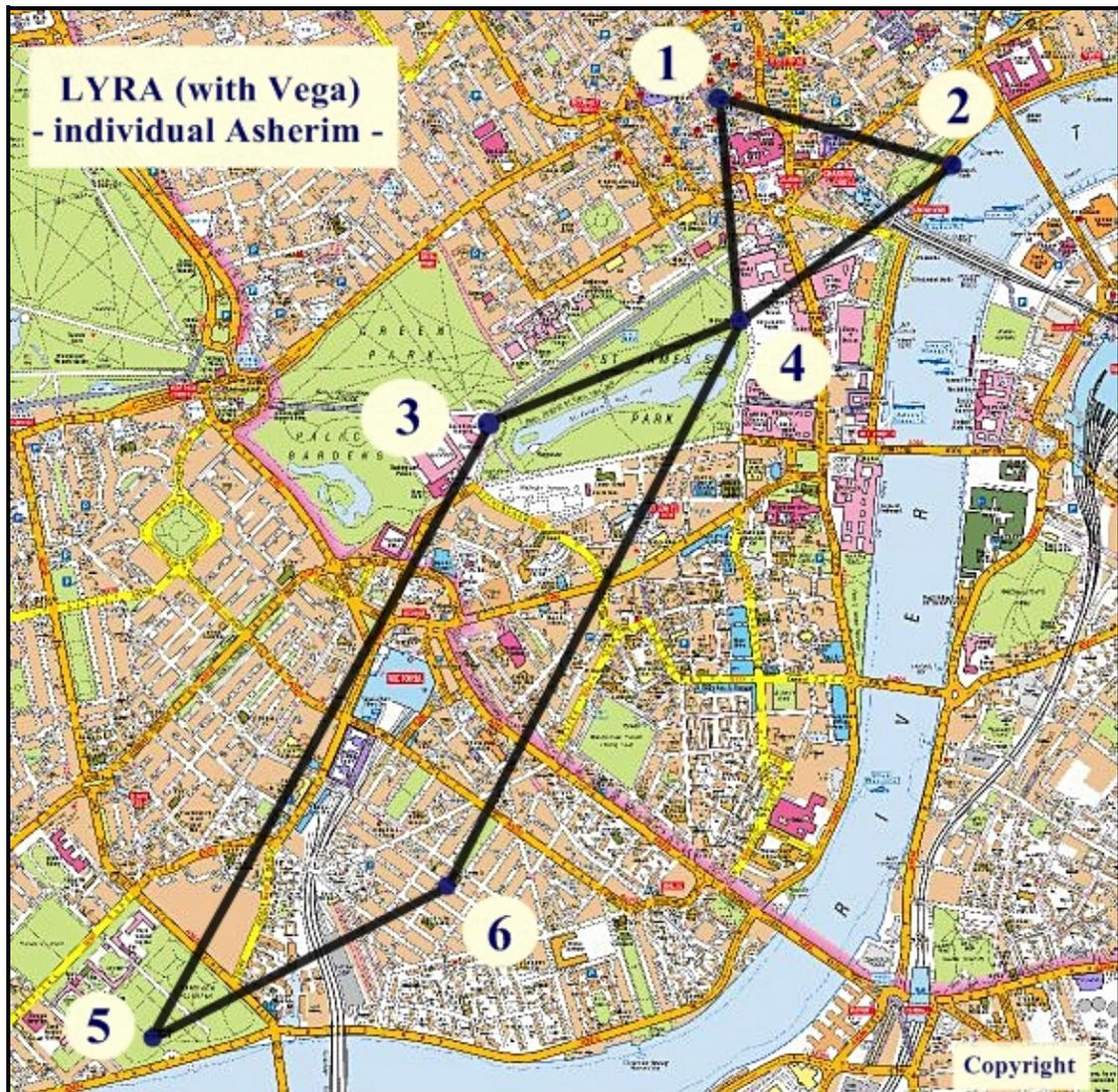
Vega is the brightest star in the constellation Lyra, which has distinctive parallel lines in its asterism – see diagrams overleaf. Checking for such lines among the *Asherim* of London, especially those in the vicinity of Cleopatra's Needle, I found a set that matched the asterism perfectly. And, as expected, the *Asherah* representing Vega was none other than Cleopatra's Needle.

### 2 Kings 23:19-20

"And all the houses also of the high places that were in the cities of Samaria, which the kings of Israel had made to provoke the LORD to anger, Josiah took away, and did to them according to all the acts that he had done in Bethel. And he slew all the priests of the high places that were there upon the altars, and burned men's bones upon them, and returned to Jerusalem."



Standard asterism for the constellation Lyra.



	<i>Asherim</i>	<i>Classical name of star</i>
1	Shakespeare Monument, Leicester Square	
2	Cleopatra's Needle [Egyptian obelisk]	Vega
3	Victoria Memorial, Buckingham Palace Gardens	Delta Lyrae
4	Guards Memorial, Horse Guards Parade	Zeta Lyrae
5	Chillianwala Memorial [obelisk], Chelsea	Sulafat
6	St Gabriel's Church, Pimlico	Sheliak

*Asherim in Lyra asterism*



1.



2.



3.



4.



5.



6.

## Section 8

# *Horus* and London City Hall

Churches are not the only category of building that feature in the Babylonian Temple. A careful examination of some of London's principal buildings will reveal that they, too, have a role. Many have conspicuous spire-like turrets which very likely contribute in some way to the Babylonian symbolism that is woven through the fabric of the city. They have also been used to display at high elevation pagan statues and icons which, if erected at street level, would have provoked a public outcry when they were first introduced.

This way of introducing otherwise controversial monuments worked well when the *Four Horses of Helios* were installed on Wellington Arch in 1912, and again on Australia House in 1918. With the passage of time the British public has drifted further and further from true Christianity, to the point where a large-scale representation of the *Four Horses of Helios* could be installed at street level in Haymarket in 1992 without any adverse comment.

The Babylonian elite are using a strategy of "gradual acclimatization" to slowly lull the British public into ultimately accepting a life-size statue of Helios at or near street level in a prominent location. This may be why the fourth plinth in Trafalgar Square has been used in such an experimental fashion over the past 15 years or so, hosting a number of temporary exhibits that would not normally be displayed at such a prestigious location. The British public is being conditioned to accept the use of this plinth for unorthodox projects, to the point where a statue of Helios may one day be installed there. And given the rate at which the British are converting to New Age spirituality, that day may not be very far off.

As we have seen, the Babylonian elite plan far ahead. This is why some of the monuments that have been erected in London in the past 30 years or so have been situated by reference to a plan that was drawn up more than three centuries ago. It all began by clearing the land in question with one tumultuous event, the Great Fire of 1666.

It would also seem that lesser acts of 'destructive intervention' are required from time to time to clear more ground for a 'higher' purpose.

For example, the huge building known as the Gherkin at 30 St Mary Axe, which towers over the City of London and carries in its vaunted façade a myriad of Illuminati pyramids, could not have been built had the 'IRA' not fortuitously damaged the building that had stood on the site originally. Normally the blast-wave generated by a fertilizer bomb, when detonated in an open space, does not do serious structural damage to a building. The windows of every office in the vicinity may be shattered, and vast quantities of debris scattered everywhere, but the structural integrity of the building is very seldom compromised. However, for reasons that have never been satisfactorily explained, the London authorities decided, against strong opposition, to completely demolish the building in question – the London Baltic Exchange – and replace it with, yes, the Gherkin.



It seems rather odd, does it not, that the only important building in London to suffer serious structural damage from a paramilitary explosion since world War II was the very one that impeded the construction of a major symbol of Babylonian supremacy.

Another building of interest is City Hall, which opened in 2002 and serves as the administrative headquarters for the Lord Mayor of London and the Greater London Authority. The office of *Lord Mayor* has a special standing among the Babylonian elite and corresponds in some respects to that of a monarch. The building itself has a most unusual structure and has clearly been designed – with little attempt at concealment – to honor the Falcon god, Horus (see photos on pages 57-59).

The Babylonians take great pleasure in exalting the leader of the Fallen Angels in a public forum. However, until recently, they have normally tried to disguise what they were doing. City Hall would seem to be part of a new and more emboldened phase in their approach, with many of the monuments installed in recent years exhibiting a much more pagan flavor than their predecessors. Indeed, some seem designed to parade an exultant heathenism or to mock Christian orthodoxy. Consider, for example, the *Broadgate Venus*, the *Isis* statue in Hyde Park, the four gilded statues of *Buddha* in Battersea Park, the *Ganapathi and Devi* statues in Sun Street, or the extensive *Tibetan Garden* in Lambeth – each of which represents a patently anti-Christian philosophy.



In addition to honoring the falcon god Horus, the falcon-wing design on the front of the building is suggestive of the lightning bolt associated with the sun god of pagan religion. As Jesus said, "I beheld Satan as lightning fall from heaven." (Luke 10:18)

The circular floors of the building, stacked in pyramidal style, symbolise the progressive ascent of the candidate through each new circle of initiation. In Babylonian philosophy only a true *Illuminatus* can reach the top and become a god.

## 2 Kings 23:24-25

"Moreover the workers with familiar spirits, and the wizards, and the images [**Hebrew: *teraphim*, pagan amulets and talismans**], and the idols, and all the abominations that were spied in the land of Judah and in Jerusalem, did Josiah put away, that he might perform the words of the law which were written in the book that Hilkiah the priest found in the house of the LORD. And like unto him was there no king before him, that turned to the LORD with all his heart, and with all his soul, and with all his might, according to all the law of Moses; neither after him arose there any like him."



The falcon motif, symbol of Horus, has been woven into the superstructure, including the roof.

Note also that the roof, with its dark tiles, represents the pupil of the Eye of Horus, while the aqueous glass façade of the building corresponds to the Eye as a whole.

The building thus symbolizes 'The All-Seeing Eye' of Babylonian philosophy.



The Eye of Horus has also been skilfully incorporated into the concourse next to City Hall.



The 'eye' motif has even been incorporated into the helical walkway that winds inside the glass façade to the topmost floor.

As we have already noted, Horus is the Egyptian counterpart of the Greek god, Helios. Just as the father of Helios is Zeus/Hyperion, the father of Horus is Ra/Osiris. Thus the same supernatural entity, the sun-god in his incarnated form, is being referred to in each case, whether Horus, Helios or Nimrod/Tammuz. The worship of this being is grounded in antiquity and has continued without interruption to the present day, usually behind closed doors. This secrecy was known even in Old Testament times. Ezekiel the prophet describes a vision in which he is shown the priests of the Temple at Jerusalem secretly worshipping the sun, while their female associates wept for Tammuz behind closed doors:

Then he brought me to the door of the gate of the LORD's house which was toward the north; and, behold, there sat women weeping for Tammuz. Then said he unto me, Hast thou seen this, O son of man? turn thee yet again, and thou shalt see greater abominations than these. And he brought me into the inner court of the LORD's house, and, behold, at the door of the temple of the LORD, between the porch and the altar, were about five and twenty men, with their backs toward the temple of the LORD, and their faces toward the east; and they worshipped the sun toward the east. Then he said unto me, Hast thou seen this, O son of man? Is it a light thing to the house of Judah that they commit the abominations which they commit here? for they have filled the land with violence, and have returned to provoke me to anger:"

– Ezekiel 8:14-17

Horus is closely identified with the daily motion of the sun as it travels in a semi-circular path across the sky. This would be a cause for foreboding if the sun did not pursue a corresponding semi-circular path in the course of the night and return once again at dawn, completing the circle. The circle therefore represents the power of the sun-god Horus, his ability to promote wholeness and healing. For this reason, the ring or circle is a frequently recurring element in his iconography.

He was sometimes depicted by the Egyptians as a falcon clasping a pair of rings in his talons – see next page. These "shen rings," as they are called, represent his solar power, his supernatural capacity to bring succour and salvation to mankind.

The same idea may be found in *The Ring of the Nibelungen*, the cycle of operas by Wagner, and *The Lord of the Rings* by Tolkien. Both are extolling and promoting the great Babylonian dream, the power of the "rings" to transform mankind.

The Babylonians believe that Nimrod, when he comes, will bring with him the power of the "Shen Rings" and will use that power to impose revolutionary changes across the entire earth.

Wikipedia defines the "shen ring" as follows:

"A shen ring is a circle with a line at a tangent to it, which was represented in hieroglyphs as a stylised loop of a rope. The word *shen* itself means, in ancient Egyptian, *encircle*, while the shen ring represented eternal protection."

The Babylonians would appear to have a secret way of referring to the Shen Rings of Horus, and thus to Horus himself, without disclosing its meaning to the uninitiated. This is the letter sequence "o x o", where the two outer letters represent the rings and "x" the talons of Horus (see illustration below).

No doubt many Londoners must have wondered why the famous "Oxo" Tower was ever allowed to take such a prominent position along the bank of the Thames. The tower was ostensibly meant to advertise a commercial food product called *Oxo*, but permission was refused; so the owners built the letters O-X-O into the tiling and stonework of three vertically aligned windows on all four sides of the building. For some reason, the metropolitan planning authorities did not object to this not-so-subtle form of advertising. In this way the Oxo Tower has been allowed to project its *Talons of Horus* motif to the four corners of the city, and even to do so by nightly illumination. Thus it proclaims the god Horus 24/7, the whole year round, and has done so since 1929.



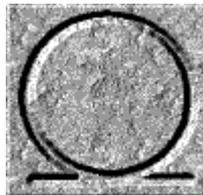
Ancient Egyptian artefact at the Louvre depicting Horus with the 'Shen Rings' in his talons.

These rings correspond to the prominent 'oxo' characters that are depicted on all four sides of the Oxo Tower [see next page].

The Shen Ring symbolises eternal protection. The word *shen* means 'to encircle'.

Horus bears the rings of eternal protection and therefore presents himself as the savior of mankind, the divine protector of all who put their trust in him.

The symbol for *shen* (below) is remarkably similar to the Greek letter *Omega*:



**Shen**



**Omega**

But Christ said that *He alone* is the Alpha and Omega!  
The Egyptian 'god' is trying to usurp the place of Christ.  
Horus is simply one of Satan's many disguises, a mask that he uses to beguile and deceive mankind.



**O X O**



The Oxo Tower, night and day,  
a highly visible landmark beside the Thames.

A more recent development reminds us once again of the importance of the "OXO" theme to the Babylonians. This time it is cunningly incorporated into a monument depicting a giant movie reel, where the two discs represent the rings and the cross-shaped cut-out the "x" between them:



"Hitchcock's Reel" (1996) at the junction of Leonard Street and St Paul Street, Hackney.

### **Isaiah 19:1**

"Behold, the LORD rideth upon a swift cloud, and shall come into Egypt: and the idols of Egypt shall be moved at his presence, and the heart of Egypt shall melt in the midst of it."

## Section 9

# The Talons of Horus

Now that the Horus theme had been uncovered, I decided to check whether it had found expression in other ways. This happened to be a fruitful line of enquiry and revealed a whole new layer of symbology behind the arrangement and distribution of the *Asherim* in London's Babylonian Temple.

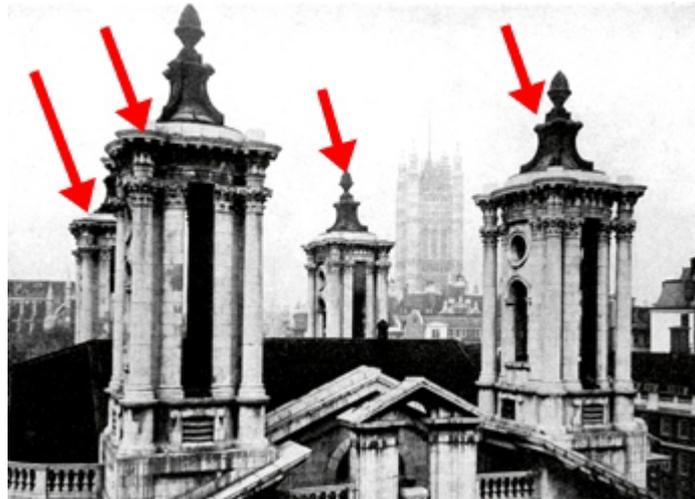
While doing this I also watched to see whether the Seven Dials Column might play a role. After all, if Queen Beatrix of the Netherlands came to London principally to unveil this monument, it possibly represented more than Nimrod's hand or bow-finger (as we have shown) but participated also in some form of tribute to Horus.

Which monuments or groups of monuments might possibly represent the Shen Ring motif? I figured they would have to be substantial structures in their own right and at the same time exhibit a common symmetry. They also had to be located fairly close to Westminster, the national power center. However, I made the mistake initially of looking for the *rings* themselves when I should really have been looking for the *talons* that held the rings.

The talons, it turned out, were represented by two massive, somewhat incongruous structures – the Commonwealth Memorial Gates and St John's Smith Square. The "rings" were held ethereally, as it were, in two sets of talons – see illustrations below. Moreover, the falcon's "legs" happened to converge at the Seven Dials Column.

By fixing the mid point between the four Commonwealth columns and the four spires of St John's, respectively [see photos], then measuring the distance between each and the Column, I found they were exactly the same – 6,499ft.

The falcon head of Horus was represented by a drinking fountain known as "The Waterbearer" in Guildford Place – see photo. It was significant that Horus was portrayed as a source of water – a telling image for a desert god – since it begged comparison with Christ who referred to himself specifically as the source of the waters of "everlasting life." The Babylonians continually try to present their god as the true savior of mankind, as the one who will bring real supernatural power, living water and divine leadership to all nations. The Antichrist is not just a supernaturally endowed individual who is opposed to Christ, but someone who will actively present himself as Christ (The Greek prefix "-anti" can mean either "against" or "in the place of").



Commonwealth Memorial Gates [top] and an elevated view of St John's Smith Square.

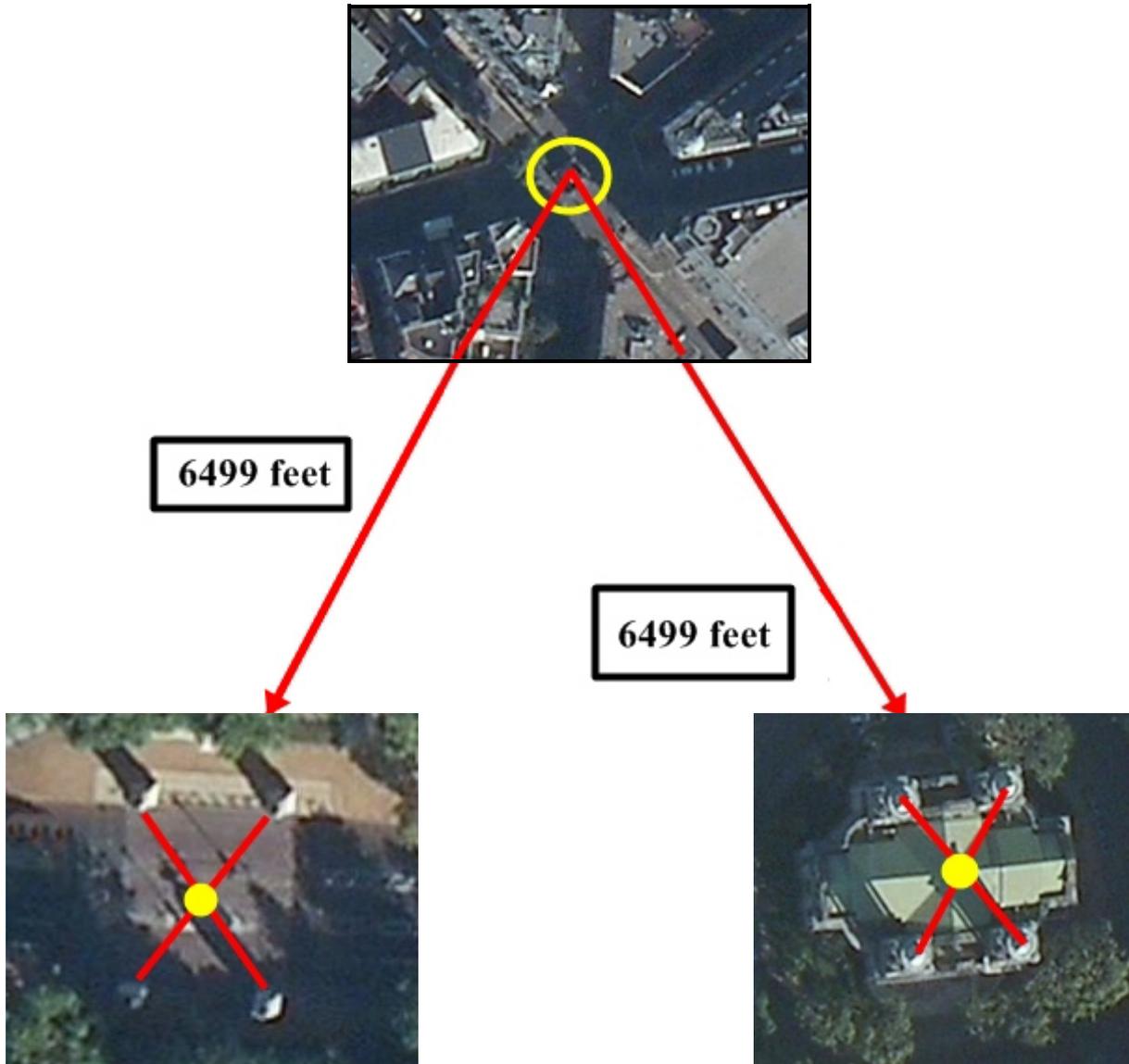
The four *Asherim* at each location correspond to the four talons on a falcon's claw.

See photo below of the claw of a peregrine falcon:



	
<p>Commonwealth Gates, symbolizing one of the Shen Rings.</p>	<p>St John's Smith Square, symbolizing the other Shen Ring.</p>
<p>Horus, the Lord of the Rings</p>	

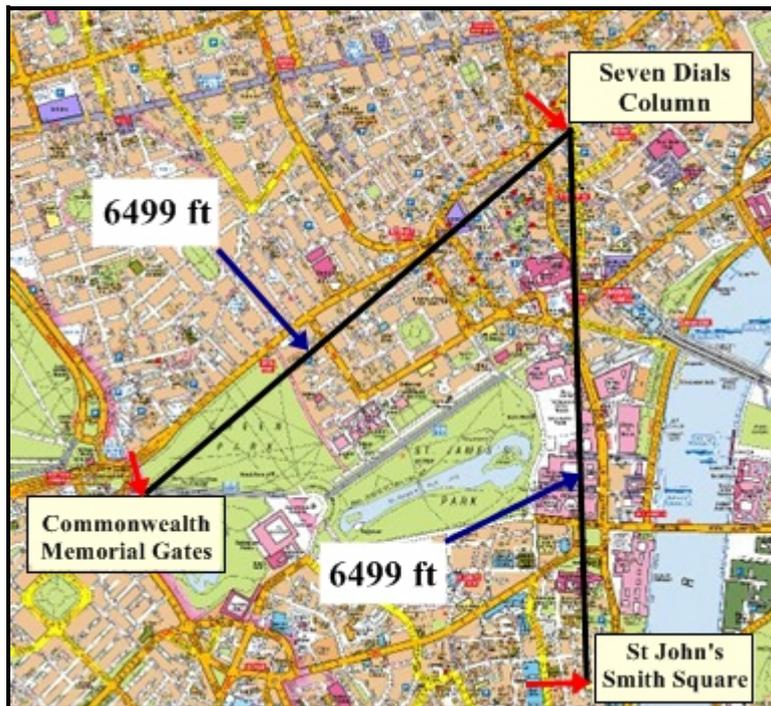
<p><b>'The Talons of Horus'</b></p>	
	
<p>The four spires of St John's Smith Square.</p>	<p>The four pillars of the Commonwealth Memorial Gates</p>
<p>The two structures are built to the same proportions – A is to B as C is to D [81' to 55' and 67' to 46'].</p>	



The distance, respectively, between the Seven Dials Column (top) and the two "claws," the Commonwealth Gates (left) and St John's Smith Square (right).

**Isaiah 31:3**

"Now the Egyptians are men, and not God; and their horses flesh, and not spirit. When the LORD shall stretch out his hand, both he that helpeth shall fall, and he that is helped shall fall down, and they all shall fail together."



Since we now had the claws, torso and head of the Horus Falcon, it was only natural to expect his outstretched wings to be represented also, extending victoriously over the city:



This effect is achieved by a series of parallel lines running perpendicular to the "spine," that is the line between *The Waterbearer* and the Seven Dials Column. Each of these parallel lines is itself composed of two significant *Asherim*. Fourteen are identified in the illustration below, including four obelisks and four columns.

It should be noted that the "spine" bisects the angle between the two "legs," thus preserving the overall symmetry.

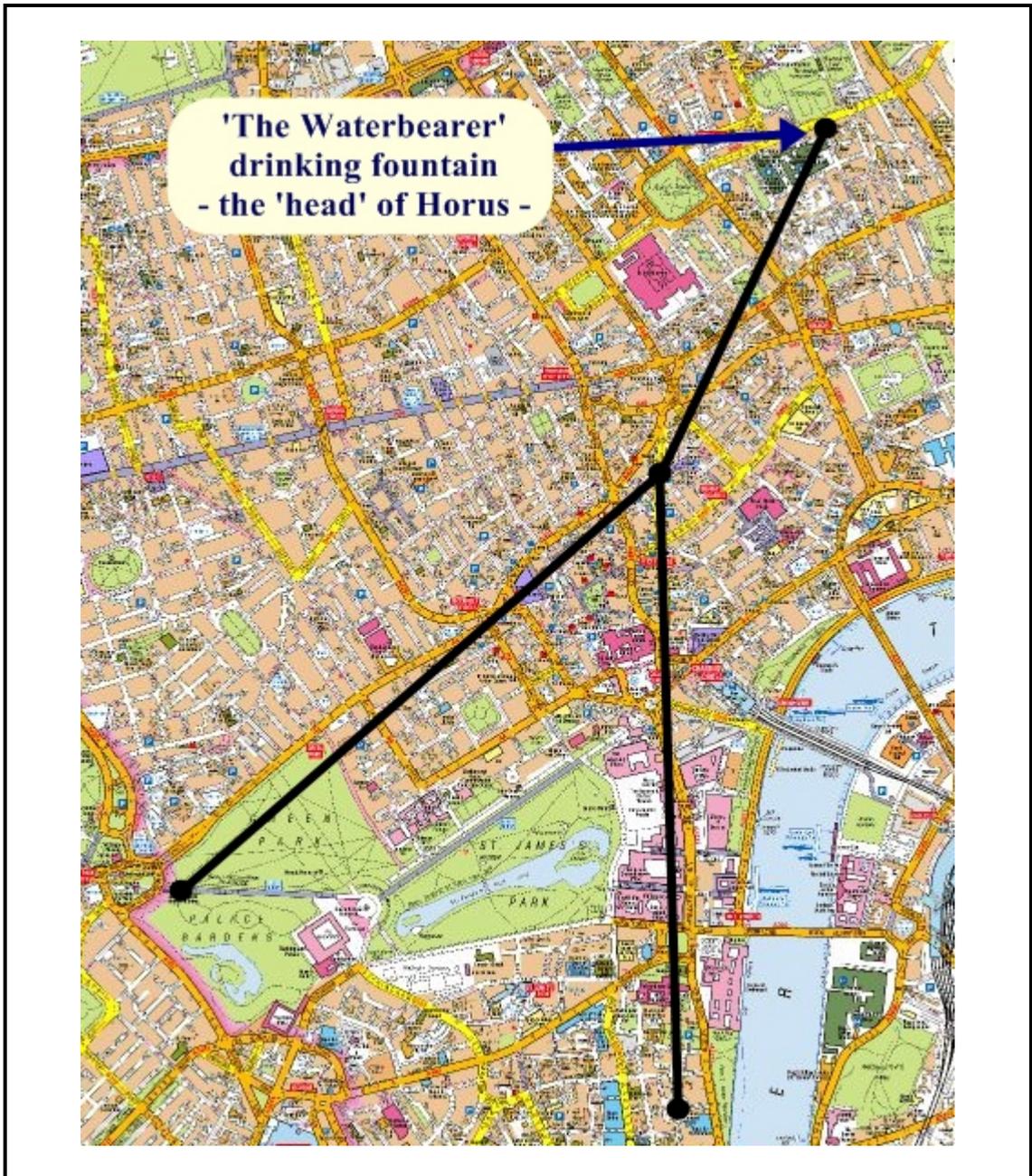


"The Waterbearer", Guildford Place,  
Coram's Fields. Installed in the 1870s.  
Note its vaguely hawk-like contours.

Christ said:

"But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life."  
(John 4:14)

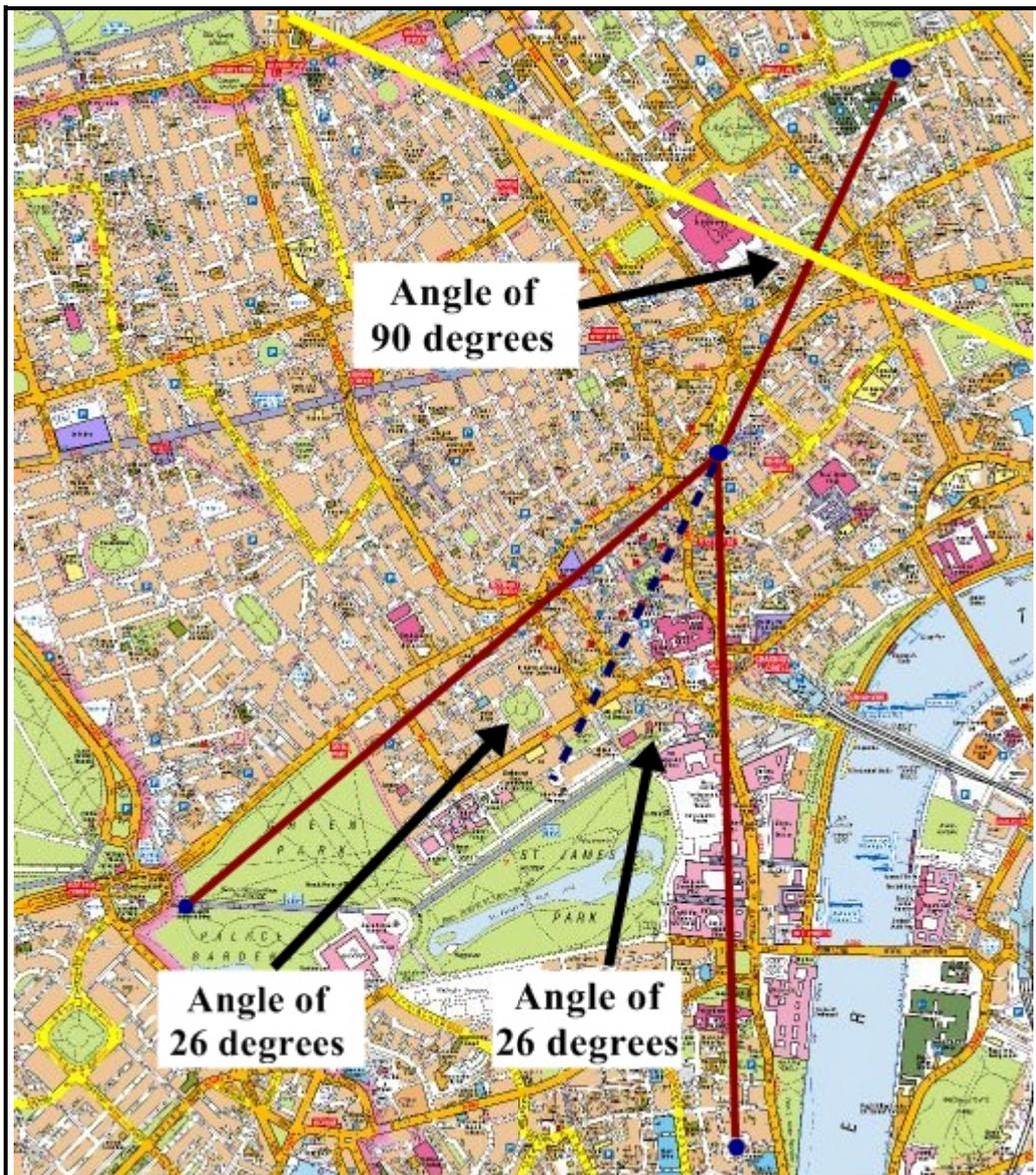
However, the Babylonians of London identify Horus with the Waterbearer (This monument corresponds to the head of Horus in their elaborate homage). Once again they put Horus in the place of Christ – which is exactly what the term *Antichrist* means.





### *Asherim in the 'Wings' of Horus*

1	Column, Paternoster Square	TQ 31974 81240	St Dunstan-in-the-East	TQ 33148 80721
2	Obelisk, Salisbury Square	TQ 31499 81098	<i>Seven Ages of Man</i>	TQ 31879 80929
3	Chenies Street War Memorial	TQ 29598 81850	<i>Bellot Obelisk</i>	TQ 38428 77962
4	Column, Temple Church	TQ 31232 81038	<i>New Zealand Obelisk</i>	TQ 38333 77913
5	TUC Monument, Gt Russell St	TQ 29947 81504	<i>Thompson Obelisk</i>	TQ 38522 77723
6	Chapel, Paddington Cemetery	TQ 24553 83794	Fountain, St Giles	TQ 30105 81332
7	<i>Hermes</i> Column, Temple Place	TQ 31049 80863	Sikorski Monument	TQ 28766 81873



**Isaiah 30:1-2**

"Woe to the rebellious children, saith the LORD, that take counsel, but not of me; and that cover with a covering, but not of my spirit, that they may add sin to sin: That walk to go down into Egypt, and have not asked at my mouth; to strengthen themselves in the strength of Pharaoh, and to trust in the shadow of Egypt!"

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