



# **APOLLONIAN TRANSMISSION**

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## **APOLLONIAN TRANSMISSION**

I've recognized the need for a glossary of terms. This glossary is a work in progress. Right now it contains only a small percentage of the terms that will become relevant to our discussion. It will be updated as I work through the manuscript. Eventually it will be included with the books. Please feel free to leave requests for terms you've read in my writing that remain unclear to you.

**Racial Esoteric Moralization (REM)** – Racial Esoteric Moralization is the inserting of esoteric messaging into Art, Propaganda, Media, Religion and Myth as a means of moralizing one's own racial or ethnic group. Here depictions of the sexual and racial success of one's group is conveyed, esoterically, through the intelligent use of symbols so as to promote the same in the real world. It has both an internal audience, comprised of perceptive in group members who can decipher the message, and external audience, comprised of in group and out group members whom are largely oblivious to specific messaging. The operating theory is that "unconscious" in group and out group members are affected by the encoded message in the following manner: in group members are moralized, empowered and made potent and out group members are demoralized, disempowered and made impotent. It finds an especially potent form in the narrative arts, whether in Religion or "secular" media, but is not limited to this form.

**Jewish Esoteric Moralization (JEM)** – Jewish Esoteric Moralization is REM developed by Jews or proto-Jews for Jewish or proto-Jewish moralization and the demoralization of out groups, particularly Aryans whom Jews view as a primary foe and/or exploitable resource. While commonly JEM depicts the success of Jewish or proto-Jewish type versus Aryan racial and sexual competitors, it may also take the form of promoting the sexual or racial success of non-Jewish, non-Whites versus Aryans. The latter is a phenomenon explicated in this study.

**Aryan Inner Moralization (AIM)** – Aryan Inner Moralization is REM developed by Aryans for Aryan moralization and the demoralization of out groups, particularly Jews or proto-Jews whom have assumed an antagonistic position vis-a-vis Aryans.

**Racial Esoteric Demoralization (RED)** – Racial Esoteric Demoralization is a near synonym of REM. It describes instances of REM where the demoralization of out groups seems emphasized such as when Jews promote a non-Jewish, non-White type over Aryan racial and sexual competitors. Brahmin suggests though that expressions of group pride are inherently demoralizing to out groups.

Jewish Esoteric Demoralization (JED) – Jewish Esoteric Demoralization is RED developed by Jews or proto-Jews for the purposes of moralizing Jewish or proto-Jews and demoralizing out groups, particularly Aryans.

Aryan Inner Demoralization (AID) – Aryan Inner Demoralization is RED developed by Aryans for the purposes of moralizing Aryans and demoralizing out groups, particularly Jews or proto-Jews. It's preferable to use the acronym as the term itself is potentially misleading. Aryan Esoteric Demoralization can be used as an alternative.

Roman Interpretation (RI) – Roman Interpretation or Interpretatio Romana was the Roman method of interpreting the myths of foreign peoples. Here typically a foreign God or symbol was correlated with a known and defined God within the Roman Pantheon. Brahmin argues that this system developed among the Romans, in large part, as a way of demarcating, deleterious Semitic or underworld Gods from salubrious, Aryan celestial Gods. Contemporary JEM, for instance, regularly references ancient Chthonic Gods as “Symbolic Synonyms” of Jews, Jewry or the Jewish God. Hence Brahmin posits that the correct decoding of Jewish Art and Religion is, in essence, the restoration and practice of Roman Interpretation. “Brahminism” is Roman Interpretation.

The Jacobean Swap – The Jacobean Swap is a reference to Jacob's blessing in Genesis 49 where he assigns an identity and prophesy to each of his sons. There he designates Judah the Lion and Benjamin the Wolf. This is of profound significance as the JEM reveals Benjamin, son of Racheal, to be an Aryan as Brahmin's broader study explicates. Here the Lion, traditionally understood as an Aryan identifier, associated with the Sun God Shamash/Utu in Sumer and identified in Hebrew as the Aryan through the word Ari, is reassigned to the tribe of Judah or Jewry. On the other hand, the Wolf, a nocturnal animal of low prestige, as Brahmin's study explicates, is assigned to the Aryan. Brahmin argues a similar “humbling” took place in Greece where Apollo would likewise become associated with the Wolf.

The Caducean Phenomenon or Caducean Conflict – The Caduceus was a wand held by the Semitic figure of Mercury. It was comprised of a winged staff and two opposed serpents. In myth Mercury would spin the staff as a means of enchanting or entralling onlookers. The Caducean Phenomenon describes a tendency for Jews to develop or permit false opposition as an attempt to assert full spectrum control on social and political conditions. Caducean figures are also widely developed in Jewish Art and Religion through JEM presumably, in part, as instructive parable. Here the idea is that Jewry controls both “serpents” on the staff and therefore may retain control of the human herd.

In every instance, both sides of the caducean represent non-Apollonian deracinated alternatives, with one side (called the “left” in Brahmin’s analysis) appearing the more degenerate. Examples of false oppositions Brahmin cites are Republicanism and Democracy, “Conservatism” and Liberalism, Socialism and Capitalism, Christianity and Judaism, Christ and the Pharisees, Osiris and Set, Bacchus and Typhon, Adonis and Vulcan, Protestantism and Catholicism, Christianity and Islam, Islam and Judaism, Christianity and more obvious forms of degeneracy such as that typified by the ancient Bacchus cult. Here even Man and Woman or Men’s Rights and Feminism may be made oppositional forces as occurs in the Eden parable. Here Judaism is also understood as “deracinated” in the sense that it represents an admixed race and Religion interested in admixing selectively with desirable native stocks as Brahmin’s study indicates.

Promethean Transmission – Promethean Transmission is a theory of Myth, Religion and Culture transmission developed by Mark Brahmin. It argues that frequently Myth, Religion, Culture and important Religious terms, formerly assumed “pagan,” have been intelligently developed by crypto-Jews, Jews or proto-Jews as a means of inserting JEM among frequently less symbolically or linguistically sophisticated Aryan or non-Jewish populations. Here the submission has been “ethnically anonymous.” The expression may be used to describe instances of JEM where the parabolist or creator does not submit the work as an open Jew.

Apollonian Transmission – Apollonian Transmission is the explication of Racial Esoteric Moralization through Roman Interpretation as part of an effort to make myth and symbol understanding universal. Here the goal is to expose myth and symbol meaning and “level the playing field” as a means of disrupting JEM and as a means of making art, Religion and parable creation competitive. Here the theory goes, if symbols are universally understood, than artists and Religion developers will be forced to be especially adept so as to win and hold the attention of an audience that now understands both their language and intention. Hence Art and Religion remains Mystery Religion only to the young, uncultured or uninterested. When the intention of JEM is understood by Aryan audiences it quickly becomes unappealing.

God-Masking – the practice of Artists or Religion developers of concealing an older character, figure or God in a new character, figure or God. Such concealed figures are known as Symbolic Synonyms but may also be referred to as Avatars drawing from the Hindu understanding of that term. The creation of Composite Gods from pre-existing Gods, where attributes represent references to earlier figures, is a closely related phenomenon if also worthy of its own term.

The Daphne Motif – The Daphne motif is a motif appearing in JEM, whether developed consciously by Jews or otherwise. Broadly it shows the sexual rejection or failure of Aryan male figures in mating pursuits, whether these figures are identified as Aryan explicitly or esoterically. In JEM it is developed consciously by Jewish Esotericists to psychically emasculate and demoralize Aryans. The term is derived from the figure of Daphne in Greek Myth. The nymph Daphne, daughter of Terra and a Semitic figure, is a famous rejector of Apollo. She was turned into a Laurel Tree to prevent her capture by Apollo. Brahmin argues this myth, as well as other myths depicting the rejection of Aryan Gods, was developed in the ancient world to humble or demoralize Aryans in a racial and sexual competition. The Laurel Tree that was supposedly placed at the center of the Apollonian temple as a wane reminder of Daphne is, according to Brahmin, one example of this effort to consciously demoralize.

Ingrained Symbol Response (ISR) – According to Brahmin, REM appears to operate on an assumption of Ingrained Symbol Response. This is the idea that established and often ancient meaningful symbols may be referenced esoterically and “understood” by the subconscious mind, while missed by the conscious mind. Here the idea is that important and successful symbols have become ingrained in both the individual and collective subconscious and thus when referenced may trigger the intended response of those symbols, while carrying the same meaning. Thus Brahmin argues that Aryan Artists should be applying this same theory in the creation of AIM so as to maximize its potency.

The Consumption Motif – A salient and important motif in JEM is the idea of the Jew as a consuming God. This is expressed especially in the notion of the Jewish God as a fire God as explicated in Brahmin’s study. Here sexually desirable non-Jews and particularly Aryans are understood as consumable, whether food or fuel, such as sacrificial Rams, burnt offerings, unleavened (“pure”) bread, river fish, burnable wood, plant rosins, burnable olive oil, anointing oils such as myrrh and so forth.

The Frankish Motif – In JEM we encounter references to Jews as Franks. This appears often through naming convention where Jewish figures are given names that are forms of Karl or Frank. Both name meanings suggest “freedom.” Brahmin theorizes that the names hint at an esoteric Jewish understanding of Jewish power attaining after the fall of Rome through a subsequent Christianized or Frankish empire. The names suggest, Brahmin argues, a Jewish theory of intermarriage among the Aryan nobility in addition to a general augmentation of Jewish freedom and power.

The Mason Motif – In JEM we encounter references to Jews as Freemasons. This appears often through naming convention where Jewish figures are given names that are forms of Scott or Bruce or names that bear name meanings suggestive of freemasonry, such as surnames meaning craftsman, for example. The name Scott, Brahmin contends, is a reference to Scottish Rite Freemasonry. The name Bruce, Brahmin contends, is a reference to Robert the Bruce, alleged founder of Scottish Rite Freemasonry, doubtlessly presumed a Jew by Jewish Esotericists. Suggested here, Brahmin argues, is the idea that not merely did Jews originate Freemasonry, they have remained at its controlling, cryptic center for its duration. Brahmin's analysis of the central symbols of Freemasonry furthers this case.

Twilighting – In Islam, Taqiyya is the practice of dissimulation, of either hiding one's faith or its conquering mission. Twilighting is an impotent form of "Aryan Taqiyya" practiced by the Aryan who is ostensibly concerned with Aryan continuance and amelioration. The metaphor is derived from the notion that Twilight is when the Sun hides. The Sun is a definitive symbol referring to Aryan man in both JEM and AIM.

Dawning – Dawning is the practice of AIM, whether manifesting in one's Art, one's patronizing of AIM infused Art and Religion, or in the manner in which one dresses in the morning and presents themselves to the world. Here the explicit first becomes implicit or esoteric. It is developed as a moralizing wink and nod, as a preparatory movement to moralize fellow Aryans and provoke the "irrational" and foolhardy response of adversaries. It is kinetic, moving in stages from esoteric to more explicit, from subtle to bold. It is active, not reactive, controlling and influencing the milieu it effects. AIM though is to be maintained through all periods so as to control the destructive seasons of Saturn.

Proto-Jews – Proto-Jews refer to Jews or what were Jews before they appeared in history under the name of Jew. Brahmin argues Proto-Jews are traceable in numerous Cthonic cults of the ancient world which Jews knowledgeably reference in their Religion and contemporary Art. These cults frequently shared an esoteric Semitic Bride Gathering theme as appears in Judaism and Jewish Art. Brahmin's theory positing the existence of Proto-Jews in the ancient world is in contrast to a Bowdlerization Thesis that posits Jews as primarily "thieves" of earlier Religious cults. In the context of the Hebrew Bible, Proto-Jew refers to figures that essentially represent Jewish figures prior to the appearance of the figure Judah. These figures include Yahweh, The Serpent in the Garden, Seth, Shem and Jacob, for example.

Bowdlerization Thesis – This is the idea that Jews cobbled their Religion together from existing pagan cults. Here the idea is that Jews or what Brahmin calls Proto-Jews had no role in the original formation or practice of these earlier cults as a group. Brahmin argues against it.

Semitic Bride Gathering Cult – Brahmin defines a Semitic Bride Gathering Cult as any Religiously defined Semitic group, whether Jewish, Christian or Islamic, existing in an Aryan territory. Here JEM appearing in the Religions of these Cults reveals, clearly, a Bride Gathering motive where Semites are seeking the most desirable women of an inhabited land among out groups. Jewish genetics, revealing a mixed ancestry of largely non-Jewish matrilineal descent, reveals the success of this JEM. In Brahmin's work the term Semitic Bride Gathering Cult is most commonly used to describe Judaism.

Sussman – a Sussman is an unconscious Jew. In contrast to the conscious Jew and in particular the Jewish Esotericist, the Sussman has no keen awareness of the meanings encoded in JEM. Instead he is moralized by JEM in an unconscious manner, in much the manner Aryans are demoralized by JEM. While Jews, in general, are more attuned to ethnic conflict or more “racially aware” than Aryans, at least during periods when JEM predominates, it has to be assumed the Sussman or unconscious Jew comprises the main body of Jewry. The term is derived from the name of a character appearing in the 2009 Coen Brother's film A Serious Man. There, esoterically, he is depicted as a Jew unwittingly killing or deactivating an Aryan Golem. The name means “Sweet man” and suggests the unthreatening, ingratiating face of Jewry's unconscious members.

Leah – The name Leah is an epithet for Jewesses. The term is developed to remind the Jewess that she is Leah the “unloved” contrasted with the Aryan figure of Racheal, her sister. The beautiful Rachael (“ewe”) and mother of the Aryan tribe Benjamin is a clear Aryan figure as this study explicates. While the less attractive Leah, mother of Judah or Jewry, is, essentially, the Jewish figure. In Genesis Leah is known as the “unloved.” Racheal is the clear favorite of the proto-Jewish figure of Jacob. The term is developed not to insult Jewesses but as an awareness raising activity, to remind them as to how their Jewish men regard them, as second best. It is developed to liberate them from the psychic abuse of the Semitic Bride Gathering Cult called Judaism.

The Melancholy of the Shohet – The melancholy of the Shohet is the use of tragedy in arts and religion as a means of demoralizing and pacifying an Aryan audience. This term applies especially when a sympathetic Aryan figure is shown suffering tragedy and defeat. The Shohet is the Religiously ordained slaughterer who kills the kosher animal. He uses a keenly sharpened knife called the sakin. The goal is to cut the animal so that it does not even know it has been cut.



Pan-Culture – Pan-Culture is culture based on consciously crafted REM especially as developed through parables. It is both particularist, in the sense that it promotes a particular racial type, yet universal, in the sense that it has global power, reach, charm and appeal. Both Christianity and the Greco-Roman Religion, headed by Jupiter, are examples. The first is an example of JEM as Pan-Culture, the second an example of AIM as Pan-Culture, however imperfectly each may have developed.

Petty Culture – Petty Culture is culture that is derived from Pan-Culture. It develops in an unconscious manner, is relatively ephemeral and is regional in reach and scope. It is frequently developed by a racial group reacting unconsciously to the powerful Pan-Culture of another racial or Religious group. During the Christian period, Brahmin argues, Aryans were engaged chiefly in petty culture.

Feet of Clay – This expression is a synonym for “Multiculturalism” as is made clear in its usage in Daniel 2. “Feet of Clay” or “Multiculturalism” is understood in the parables of Daniel 2 as civilization ending. Brahmin explicates this meaning in his study.

Post-Jew – It is perhaps probable if not inevitable that Judaism will be abandoned as a brand by the cult that calls itself Judaism today, understanding it as a “ruined brand.” Certainly this same group will try to form another cult operating with the same goals. This potential group we will refer to as Post-Jews. As Judaism includes mischievous and moralizing references to proto-Jewish cults, it seems reasonable to assume a post-Jewish group would do the same. This would likely include references to Judaism and the myths there contained. It may even contain a reference to this term. The practice of Roman Interpretation will be required to identify this group. The production of AIM on a state level will be required to check the progress of this antagonistic cult. Historians will be required to make special notes on its development or progress to the extent conditions make the progress of this cult possible.

The Eden Proof – Apollo himself, “the enclosure,” appears in JEM and world myth as a clear synonym of the Garden of Eden, itself commonly a synonym for paradise or the Afterworld, metaphorical or otherwise. Here we remember the Garden of Eden is the “gene garden” and a symbol of Aryan genetics. If the Aryan Adam has fallen, his way back is through veneration of Apollo.

Note on Glossary:

Here is an effort to develop a lexicon of which we are the masters, yet which is not itself mired in crude, ephemeral, misconstrued, ghettoizing “memes” whose obscure development and origin carries no lasting or civilizational import and less rhyme and reason.

After all, such a “lingo,” gathered democratically, lazily, promiscuously, often from a resentful herd of mixed quality, is ultimately of little useful reforming value. Likewise, it ensures one is never taken seriously or regarded formidable by an adversary he’s obliged to cower on all levels.

Rather the lexicon I present here connects us to the central and most important civilizational motifs, past and current, from a dominant, sophisticated, highly tendentious and knowledgeable position. It cleaves to definitive metaphors developed through the passage of human history to categorize phenomena, not jokey, ephemeral metaphors invented yesterday.

Words themselves here are not invented if now organized into meaningful terms that have been for too long absent. Rather words are extant. Here true meanings are revealed. It is the use of these words and terms with an enlightened understanding of their actual meaning that now changes and not the words themselves.

Among some of us, at least, our derision of the adversary must eventually become more subtle, less crass, less understood by others, not because of the randomness of the language we use, but because of its refinement, erudition and nuance. By this method we will become more baffling and demoralizing to adversaries while forever hinting at the true meaning of the symbols and myths in which we are immersed.

If we accept Logos is “God” or, more plainly, Power, we are obliged to attract sophisticated orators who appreciate the precise and devastating use of language. A crude Kant accessible to every Tom, Dick and Harry, may have some short term political value, provided it is not overly obscure, but it has no value to our most important project. To wit, our re-civilization and our move toward a global Aryan aristocracy which is, at this time, nascent.

The Parabolist’s and Propagandist’s Quick Reference Guide for Creating A.I.M

I've received requests from artists and storytellers actively engaged in creating AIM (Aryan Inner Moralization) to create a quick reference guide to assist them. This will be useful for Artists who have come to accept my analysis of symbol and myth. In other words, proofs or, at least, extensive proofs are not provided here. Yet there are also good tips here for political propagandists or anyone interested in using symbol in a moralizing manner.

Of course, this is also part of our effort to create an Agreed Upon, Shared Symbol Language for the deployment of AIM. Read here: [Myth and Symbol Language Part I: The importance of establishing an Agreed upon, Shared Symbolism](#)

As with the Glossary, for the moment, this will be an ongoing project receiving additions as they occur to me. Feel free to leave comments if you have a question about this symbol or that. Likewise, at no point should this reference guide be considered exhaustive or comprehensive. At best the artist should understand it as containing some ideas and things that he should keep in mind.

No advice is given here as to how boldly or obviously use these symbols. This is the role of the artist who like the warrior is called to be bold but not to expose his position dangerously or prematurely. Doubtlessly milieu, industry, platform and a changing cultural climate will be factors in determining boldness.

If you are not an intelligent, thoughtful, inventive, clever and skilled artist this reference guide will be absolutely useless to you. Likewise this "cheat sheet" is a pale and weak substitute for reading the entire Brahmin study which contains roughly one thousand times the value.

### Thematic Goals

Our Goal should always be to show Aryan figures (however disguised) triumphing over Semitic or non-Aryan adversaries. AIM and JEM (Jewish Esoteric Moralization) is designed as such that the viewer may understand all characters as "White." Distinctions are made through often subtle contextual, symbolic and physical clues. They are also made, importantly, through naming convention.

It is especially important to show the Aryan figure achieving success with Aryan female figures, while chivalrously resisting the advances of Semitic females. Semitic females may be treated sympathetically

but should be understood as tragic, rejected by sought after Aryan males. This is an inversion of the Daphne Motif defined in the glossary. The glossary is here: [A Glossary of Terms](#)

Aryan artists are often neglectful of romance in parable but this is a critical mistake and one that will not be allowed to persist. Rather sexual competition appearing in parable is as central as martial competition appearing in parable, often the last is merely a metaphor for the first. This understanding that “love is war” will attune the Aryan artist’s mind to it. We should remember always that our heroes are the men we desire for our daughters, while the heroines the wives we desire for our sons.

While the epic showing Aryan success is our highest form, these considerations do not remove us from the genre of tragedy or any other genre for that matter. However tragedy should befall adversaries. To the extent this occurs, sympathy should not be given to physically attractive sexual competitors or “Adonis,” only unattractive ones. Here we invert the “Melancholy of the Shoet.” The term can be found here: [A Glossary of Terms](#)

The goal is showing the Aryan in the “Chieftain God” position at minimum succeeding in his sexual and genetic goals. Servile or helpful secondary non-Aryan figures are permissible in many contexts.

### God-Masking

Every male hero should be understood as a disguised “Avatar” or Symbolic Synonym of Apollo, Mars or Jupiter. References in names to the elements, symbols or attributes these figures represent is desirable. Again, servile “side kicks” referencing figures like Mercury and Vulcan are permissible. The latter, however, should be shown as sexually unsuccessful or successful with Semitic females that Aryan heroes have politely rejected.

Every female heroine should be understood as an “Avatar” or symbolic synonym of Diana, Minerva, Venus or Juno. They should be understood as good, virtuous or non-tragic to the extent they demonstrate fealty to the figures that represent Apollo, Mars or Jupiter. To the extent they fall in love with or are used by Semitic figures, they should be understood as tragic or evil. References to Chthonic Goddesses, representing earth and fire, such as Maia, Trivia and Vesta, may be used with Semitic female characters. Read more here: [The Parabolist Law of Microcosm, The Definition of a God & “God Masking”](#)

### The Parabolist’s Law of Microcosm

Each significant character in a parable must have a unique and important lesson to convey. Redundancy should be avoided whenever possible. Each character must represent a sexual, racial and class type. Think of the character as that group itself. The parable will esoterically describe a competition between these types, a genetic race war in microcosm. Aryan racial and sexual success must be indicated. Read more here: [The Parabolist Law of Microcosm, The Definition of a God & "God Masking"](#)

### Naming, Animals and Elements

Names of Aryan heroes ideally reference lions, nobility, eagles, air, sky, sun and so forth. We should be wary of references to storms or rainfall which may be suggestive of racial admixture, water or ab (Aryan blood) falling to a Semitic earth. On the other hand, names of Aryan females may reference passive symbols such as trees and water. However these references should not be made with Aryan male heroes.

On the other hand, if Aryan male figures are indicated as tragic or villainous and coopted by Semitic adversarial elements, references to these passive elements may appear in their names. The lion as a symbol is a "disputed symbol" meaning Jews will use it in the names of Jewish figures as a reference to Judah the lion. We are interested in taking this symbol back. It should be used in combination with references to the celestial and the celestial Gods of Mars, Apollo and Jupiter.

Names of Aryan heroes should not be Biblical unless they are Aryan figures that have been coopted by Semitic elements and are being used against the Aryan race. In this case, names signifying subservient Aryan figures such as Joseph, Michael, Benjamin and Jonathan (distinct from John) are appropriate. Obviously Jewish figures may be given Biblical names but only those actually designating Jews, such as John or David. Using forms of names, for instance, Hans or Hank for John, will be useful in disguising naming patterns. These variations are discovered easily online. Semitic names may relate to earth, stone, fire, vines, dragons, serpents, jackals, the moon, Chthonic Gods, symbols associated with these Chthonic Gods and so forth.

Ravens will be understood as dysgenic or adversarial symbols related to racial cuckoldry. Aryan figures should not be related to wolves, a nocturnal creature, inferior to the lion. This article on naming will be useful: [Names Part II: The Importance of Names in REM, Common names & Exoteric Alibis](#). This one as well: [Names Part I: What is in a name?](#)

## Color Symbolism

The use of colors can be complex. Let's take for instance the use of color in clothing. Colors that we understand as celestial Aryan colors may be worn by Semitic figures to indicate crypsis. Or, a gold ring, for instance, worn by a Semitic figure, may indicate a Semitic possession of an Aryan element.

On the other hand, celestial colors may be worn by Aryans to indicate or emphasize Aryan identity. In the latter case they may become Aryan Identifiers. Obviously it is often impractical or over-obvious to give an Aryan character garb comprised of exclusively celestial colors. Hence a dominant color palate becomes the solution. These are considerations for the artist. Nevertheless we may assign ethnic identity to colors.

White, Blue and Gold are Aryan colors. White is a color associated with purity and thus also racial purity. It might also be associated with the clouds of the heavens. Blue may be associate with the heavens or with water. To the extent it might be related to water, it might be understood as a "vulnerable color" in the sense that it may represent sexual access or sexual vulnerability. Gold is a solar color and related to the sun.

Red is the color of Aryan sexual admixture with the Semite. It is the color of the "racial wounding." Green is a color associated with the Jewish God, it is a reference to the serpent and also the vine. This association will remain. However we will also associate this color with the Aryan female in a sexually accessible and vulnerable form. After all she represents the Aryan tree of life. Brown and Black we will associate with Jews and Semites, consistent with the associations they make themselves.

## Number Symbolism

Numerology is essentially Jewish or Proto-Jewish and comes to us from a decidedly Jewish perspective. Nevertheless the artist should be apprised of the meaning of numbers from this perspective. Here he may chose to make use of these numbers in a symbolic manner. At the very least he should be aware of these meanings so as to avoid inadvertently rendering JEM (Jewish Esoteric Moralization).

My study only covers a common, reoccurring single digit Jewish numerology. However, here we find that adding zeroes to the same number appears to render the same meaning. In other words, six carries the same meaning as 60, 600 and 6,000. Here we'll focus on the most common numbers reoccurring in JEM only, as some ambiguity persists with less commonly appearing numbers.

Three is a common recurring number in JEM and refers to sexual interaction, insemination and Judaization. Four is a reference to the Aryan particularly as aqueous resource. Five is a reference to the Hamsa, in particular, and is a reference to blinding, deception, theft and bride gathering committed against the Aryan competitor. Six is a reference to the Aryan as solar figure if also as solar resource.

Seven is a reference to Saturn and the emasculation, circumcision or castration of the Aryan. Nine is a reference to the nine months of gestation and the Aryan woman as resource. Ten is a reference to the ten Sefirot of the Kabbalah. It appears to suggest multiplicity and a conquered and divided Aryan monad. Twelve is a reference to the Zodiac, the wholeness of the cosmos and humanity or at least that portion of it under Judah or Jewish sway.

REM: Racial Esoteric Moralization

Propaganda, Art, Religion, Myth as race forming synonyms

Broadly the subject of my study is world mythology but particularly what might be called European or Western Mythology. The subject is made even more expansive when one considers my contention that Propaganda, Myth, Religion, Culture, Media and Art are nigh exact synonyms. Here the variance is only in the mistaken tone of each word and thus the importance subscribed to it. Though, in each instance, it is my contention, the effect is no less profound.

Rather whatever one puts before themselves, particularly what deeply impresses them, they venerate in ways that form them decisively, "psychologically", "morally" and ultimately genetically. After all, invariably these works posit models of "moral" conduct and desired mating types, whether implicitly or more explicitly. In the second instance we understand the term "fertility god."

Here we understand as well, every fertility god promotes not merely fertility, but a type of breeding, especially toward a type of man, visible in the “Art” or implied by the “Art”, where beauty is not singular among criteria as it is with regards to women. Here we understand every story that gains currency and is remembered is a “cult”, whether temples appear in its honor or otherwise. This is especially true of those characters appearing in those stories that are fondly remembered.

Jews, we will learn, have taken this for granted since the ancient period, never losing this understanding. The parable that describes Jacob’s claiming of Laban’s flock of white sheep in Genesis 30 reveals this clearly. In a deal Jacob makes with his father-in-law Laban, Jacob is to receive all of the less desirable spotted, speckled or black sheep of the herd. Here, to be clear, the sheep, consistent with the Christian metaphor, are humans.

Jacob's flock.jpg

Jacob, thief and darkener of Laban’s flock.

To turn the flock speckled, so he can claim it, Jacob makes white stripes on the branches of trees by peeling the bark and exposing the inner white wood. Then he makes certain his flock is always looking at these striped trees. In this manner he encourages a mixed color also among the sheep. Indeed, by this means alone, their offspring are born speckled and darkened.

Obviously, it is implied, that viewing the stripped trees informs the sheep’s mating selection. Hence the parable, however esoterically conveyed, demonstrates an unequivocal understanding of REM or Racial Esoteric Moralization as a means of directing breeding. The persistence of the Hebrew Bible has made certain this knowledge and these techniques would be passed on generationally.

Incidentally, the trees were made up of plane, poplar and almond trees. The latter two are sacred to Pluto and Attis respectively. This, as we will discover, is a clear reference to the Chthonic and the Semitic. These are not insignificant details for one in the “know.” Of course, the myth of Pygmalion hints at something similar. There the sculptor, Pygmalion, wished the ivory statue he had created of a beautiful woman to life. This is Art, it births, it brings to life. Said in a more common way, life imitates Art and not vice versa.

Doubtlessly Propaganda, Religion, Myth and Art has its most profound effect on women whom emerge as “choosers” in the mating game. Thus as well, these Myths, Religions, Culture, Media and



Art emerge as mating song. The goal here is to position a certain type of man as chooser to the extent this can be achieved. This is not to deny that the parenting of individuals and the influence of family and local community often provide strong countervailing influences. Though, in the end, these are primarily, merely retarding, vestigial influences, stemming from a wary older generation. In other words, these familial influences simply slow a process and are insignificant in the grand direction of things.

Indeed, my subject expands even further with the contention that these synonyms, Myth, Religion, Culture and even "mere" Art are race forming. And to be clear, this is distinct from the thesis that all of the above form from race, rather than vice versa. Rather my premise holds that a few artists or "myth-makers," their inspirers and their patrons, through important works, as might Gods, form race.

Let us take for instance, the European-derived Christian today. Without a doubt he is formed of the mollifying parables of apostolic scribes and is importantly distinct from the earlier race from which he was formed, precisely as Jews are, from the race they were originally formed. This formation, whether this man remains officially a Christian or not, seems to account, for instance, in large part, for his passivity in the face of "multiculturalism" and his obligatory acceptance of mass immigration from the non-white world. Indeed, in some sense, as we will discover, multiculturalism especially coupled with a tolerance of Zionism, is an esoteric Christianity finally revealed, made explicit.

Thus the notion that Christianity is merely a shroud the Aryan wears is a false one. Indeed, Christianity has not merely formed the Christian by many successive generations it has selected him often among men who refused this Art and Myth. This remains true even if the genes of some crypto-atheists and "converso" pagans persisted as clearly they have. Indeed, we will discover clearly in the JEM, or Jewish Esoteric Moralization, that Jews share this opinion. To wit, the Christian is no longer the Roman.

The Christian that doubts this, doubts the affect and meaning of his own Religion, believing himself unchanged by a God he insists is his creator, a changer who makes him better! The Christian that doubts this believes himself no more "moral" than the pagan and Christendom no more moral than a pagan Rome. Thus why is he a Christian? Because his "benevolent" God damns to hell people who do not believe in his most dubious "truth"?

My premise, of course, does not discount the existence of the likely pre-human race or races before the appearance of the very earliest artists and myth-makers, ostensibly unformed by myth. However it does assert Myth, as we shall call all these closely related things generically, as the mechanism that produces racial divergence. Invariably this shift is inspired by a phenomenon I will term Racial Esoteric Moralization.

Indeed, in this work I will posit that the most salient and abiding forms of Myth, Religion and Art, whether appearing from Aryans or Semites, are the result of a conscious desire to moralize, form or improve one's own race or ethnic group, invariably at the expense of other types. They are not, as is commonly posited, a way of explaining natural or supernatural phenomena, merely describing the world poetically or "exploring the human condition."

Here, ultimately, Jung's idea of a collective unconsciousness is of only limited value. While certainly we accept myths and parables arise from a collective unconscious, I will attempt to demonstrate here, that the most important, abiding, and influential myths arise from an artist's conscious aligning of symbols so as to transmit messages from one generation to the next.

Indeed, the humble Stan Lee, the most important artist in the comic-book genre, one of the primary areas of focus in my study, alludes to this phenomenon in a deleted scene from the 2014 film *The Amazing Spider-man 2*. While Lee is Executive Producer on the film —often a ceremonial or financial role— his influence is palpably felt throughout, as it is with all projects in which he is closely involved.

Here, in a revision of the Spider-man parable, Peter Parker's father, Richard, believed to be long dead, reappears suddenly to his son. Before his disappearance, Richard left his son a clue allowing him to discover the secret to his power. The secret? The irradiated spider that famously turned Peter Parker into Spider-man had been combined with his father's own DNA, thereby making it a power only Peter could possess.

Richard\_Parker\_reveals\_that\_he\_is\_alive\_to\_Peter.png

Believed-deceased Richard Parker appears to his son Peter Parker in the 2014 film *The Amazing Spider-man 2*.

Richard says to his son Peter:

“I used to be arrogant. Arrogant enough to believe it was my destiny to save people, to save the world, my work, but somehow, after everything I did to hide my work, it still found its way to the only person on earth that could possibly unlock it.”

As it will become clear, in this scene, the “work” of which Richard speaks functions as a metaphor generally for encoded parables created by Stan Lee and like-minded artists. In the same scene, Richard Parker says, “Now we both speak for the dead. If you lose hope, then the Osborns of the world really have won.” As we will discover, the “Osborns” is certainly a specific reference to Aryan adversaries. The symbolism of the Spider-man parable will make this clear.

Very often, Jews watching these films or reading these comics, will understand this message of racial pride, even if not in all its particulars, while an Aryan will typically miss it. Here Jews are far more likely to be aware of the Jewish or non-Jewishness of creators. Then, once it is determined the artist is Jewish, closer attention is paid for veiled yet unmistakable messages.

Indeed, the Hebrew word *chidah*, חִידָה, appears to offer insight here. It means “puzzle”, “riddle”, “enigma” but also “parable.” This is something Aryans have for a very long time missed. To wit, Jewish “parable”, JEM, is also “riddle”, “puzzle.” Indeed, the otherwise soporific Hebrew Bible and the New Testament, for instance, become far more interesting once you realize this.

However, my contention is that such a conscious viewership, readership or understanding of texts among Jews or Aryans is not required for these parables to have their desired effect. Rather, the programming is largely subliminal, and thus deeper and more influential. Hence the artist, through the use of symbols, functions as a type of hypnotist, inducing a state of hypnosis. To wit, “an artificially induced trance state resembling sleep, characterized by heightened susceptibility to suggestion.” Indeed, this was also the premise of “Mystery Religions” in the ancient world. And, as we will discover, a great deal of that very symbolism is preserved in JEM today.

My premise holds, these stories act primarily on the subconscious—though here meanings are decodable to a careful reader, who acts on his best intuition and takes as few creative leaps as possible. Here the closer one may become a “translator,” as opposed to an “interpreter” or “analyzer,” the better. In fact, my premise holds, for REM to function effectively, whether upon a conscious or

unconscious audience, it must be comprised of symbols rendered coherently, and thus is by definition decodable. If it is too obscure than it cannot be impactful. Hence this is also its weakness. The message may be intercepted.

Here also, though, I posit the idea that well-constructed, symbol-wise, abiding REM, has one ultimate, primary meaning and function, however often consciously disguised by other meanings. Likewise it always eventually performs this function regardless of how it is interpreted by those who venerate and keep it. Hence for example, the intention of Christianity is carried out through Christians even while individual Christians misinterpreted or are oblivious to the real intention of Christianity. In fact, I contend, Christianity never would have been adopted had its esoteric messaging been understood.

These intentions or functions of a work of REM cannot be changed willy-nilly because one simply desires it to function in a different way and to a different end. For this he needs a new consciously developed construction. Hence it is wrong to ever say Christianity is interpretable. This the zealot Christian gets right. Though in every case, save the racially conscious, Christian crypto-Jew, the Christian has misinterpreted.

The power of the stories themselves derives from a “racial animus” or latent energy which is sensed by everyone to whom the story is related but only understood by a few and these few in only varying and incomplete degrees. Indeed, in the end, we admit, only the artist knows precisely what he intended with each detail, regardless of what he delivered. Though in many important and influential cases we can glean a very full understanding of intention and, perhaps, in some cases an almost exact understanding. That is part of our goal here.

Race is, as Nietzsche remarked, fundamental. Hence a work cannot be suffused with, nor energized by, a more powerful subtext. Thus Jung’s concept of the collective unconscious comes primarily to describe this: a people reacting subconsciously to myths that have been consciously rendered and often through the design of relatively few artists.

Indeed, we posit as a rule, that whatever abides in culture and myth is meaningful, even if not beneficial or moralizing to all the racial types that insist on their preservation. Poison apples may keep as long others. That is until they are thrown out. Hence the identity of “Traditionalist” without further, even careful explication, becomes the stupidest and most useless designation. It is at best

entirely un-descriptive. It is rather to say, I am for all that has come before whether beneficial or harmful. And there has been harm since Sumer.

The view offered here is invariably a more elitist view of myth creation, referring primarily to the most important and abiding myths, especially those that become Religion. Here one may be able to establish a trend, if not broad among artists, occurring among important works, influential in impact. In fact, again, the salience and power of these works is owed to REM if also a conscious economic promotion. Likewise, too broad a trend by itself would be dangerous or anathema to deployment of effective JEM, for instance.

After all, esotericism requires by its definition that only a few “be in the know” whether through interaction with other esotericists or largely through deductions they’ve made on their own by divining the meaning of important texts, contemporary, old and ancient. The trend here seems to be suggestive of both phenomena, particularly when occurring in a pre-internet or early internet age where information is less easily gathered, verified and more importantly filtered and focused. It will be important for the reader to remember, particularly when we discuss the more obscure bits of esoterica, the vast majority of the works we cover here were developed before the advent of the internet.

In other words, it would be difficult in the extreme for a single artist to sift through important texts, prioritize valuable symbols, confidently understand their meaning and then deploy them in a narrative without a “shared community knowledge.” Likewise, as discussed, a sense is given that there is a conscious receiver at the end of these encrypted communiqué which would by definition require a hidden “shared community knowledge.”

In the case of JEM, the thesis of single artists operating in isolation is disproved by the unmistakable reoccurrence of not merely specific themes but a specific deployment of symbols among multiple Jewish artist, where myth symbols are consistently given a specific meaning, hitherto obscure to Aryans. Rather the trend is suggestive of a community, likely quite finite —to wit, few Jews— aware of symbol meanings and sharing these meanings with one another.

To be clear, repetition is in order, a few Jews. Most Jews we may confidently classify as “Sussmen” drawing this term from an important Coen Brothers parable that we will cover. That is, briefly:

unwitting Jews fulfilling the aims of conscious Jews, typically, nevertheless, unshakably loyal to Judaism itself. Their loyalty is itself sown by JEM.

Image result for dr. sussman coen brothers

Dr. Sussman in the Coen Brother's 2009 film A Serious man. Ultimately he signifies the "unconscious Jew."

Both the cohesion and secrecy we encounter among Jewish Esotericists is all the more remarkable when we consider that, at least in the modern context, all of these Jewish artists were frequently working closely with Aryan artists, with the latter acting frequently as illustrators, producers, actors, directors of photography, directors and even writers.

These same Aryan artists, nevertheless, when primary creators themselves, consistently fail to demonstrate understanding of this shared symbolism. Likewise, these Non-Jewish artists, taken as a whole, display little inclination or ability to develop AIM, Aryan Inner Moralization, through the same common symbols, except, in isolated instances, by accident.

Here we perhaps at last best understand the notion of an "oral tradition." "Secret keeping", rather than the "training of memory" becomes the important piece of it. Indeed, the "training of memory" of the "oral tradition," in the end, may merely stand as a euphemism for the secret sharing of symbol meanings appearing in disguised tribal works of Art, Myth and Religion. Here a people ensure important works are transmitted into the future. Likewise they ensure the passing of a "symbol craft" which descendants might employ to the same effect, namely, the moralization of their race through symbol use and parable. This Chthonic secrecy is fundamentally Semitic.

In contrast, the written, public document or whatever medium our ancestors used to communicate to us and we to our descendants, represents the collective racial memory of Aryans, the proverbial Library of Alexandria. Here is where I hope to posit this important work in that proverbial library. This latter "open source method" is "constructive," at least in the civilizational sense. There all accumulated knowledge is not coveted as "trade secrets" but becomes available to the best minds amongst our people and may be "built upon." This is the sunlight of Apollo, contrasted with the coveted, stolen, hidden fire of Prometheus. We shall call it "Apollonian Transmission" in contrast to "Promethean Transmission." It reveals all, bringing fertility and life to the best and strongest.

Christianity, Communism and Multiculturalism alike, or Jewry in short, are movements that showed this accumulated knowledge vulnerable. Hence arises the need for two things. First we require the steadfast protection of such accumulated knowledge such as appears in this study. Second, and perhaps more importantly, we require carefully crafted, indelible myths that may survive despite the destruction of a wide understanding of their meaning and the art and temples erected in their honor. This is but one reason we also require Racial Esoteric Moralization.

To be clear, while this study will focus on JEM, REM is, of course, not only a Jewish phenomenon. It is also a phenomenon that has seen something of an Aryan equivalent in artists like Richard Wagner, Robert E. Howard and JRR Tolkien however imperfectly deployed. There at least there was the conscious attempt to develop REM even if the phenomenon was yet to be articulated. It's most profound and imitable manifestation among Aryans, however, was in the Myths and cults of Jupiter, Apollo and Mars.

With the Apollo cult in particular REM was consciously inserted by the artist and Religion creators. Likewise it would be consciously corrupted. Certainly REM may arise, unconsciously, out of a "Jungian instinct." Certainly as well, these Jungian instincts are also worthy of analysis. After all, an artist will reveal much about himself and even the people of whom he is a representative quite unwittingly. Yet this study is primarily interested in Myth where it developed consciously, especially among Jews or proto-Jews. Likewise it is interested in the conscious development of it on the behalf Aryans.

This study will explore REM in ancient myth, both Semitic and Aryan. It will also explore REM in present day society but primarily where it appears almost exclusively, in contemporary Jewish popular art, in JEM. In addition to a treatment, evaluation and decoding of key ancient myths and texts, that will become critical to our discussion of contemporary instances of Racial or Jewish Esoteric Moralization, we will discuss key reoccurring themes and motifs in Jewish Art, through all periods. These include works openly submitted by Jews and, where we have reason to suspect, submitted cryptically or in a "racially anonymous" manner.

Here our task is not simply familiarizing ourselves with general archetypes, but rather understanding at last the true meaning of these archetypes, particularly as they are descriptive of a racial competition between Aryan and Semite. Here we will find, I argue, a quite specific language of symbols that is, in fact, a common symbol language, that has of late, mostly served Jews, but may as readily become the tool of the Aryan artist and an enlightened Aryan audience. Nay. It must become

the tool of the Aryan artist. Likewise the final goal of the Aryan artist must be “Religion” or the sacralizing of AIM, Aryan Inner Moralization.

What is in a name?

What is in a name?

Perhaps the most salient manner in which language will manifest in the JEM is in name meanings of fictional or parabolic characters. Indeed, if you remember one lesson in this study, remember that name meanings almost always hold the most important key to interpreting messaging within Jewish parable, whether in the contemporary or ancient context. This may come in the form of references to mythical or Biblical figures, to elements, plants or animals or it may even come in the form of references to important real life figures. Names are especially ethnic identifiers. Always, carefully scrutinize the names in Jewish works.

Shem02.jpg

The Biblical Shem, ostensibly the patriarch of the Semites. In the Modern Hebrew his name means “name”, “repute”, “title” and “denomination.” Hashem, a name for the Jewish God, means “The name.”

From a communication perspective, meaningful names become a profoundly efficient and imitable way of transmitting information. To wit, if one knows the meaning and significance of the name then he knows the meaning of the character who bears the name. Suddenly the parable becomes relevant and coherent. Typically in JEM, the name tells us who is Aryan, who is Jewish and occasionally who is otherwise. From here, suddenly, we know what the given contest is “really about.” We also know who to root for. When that person wins, in the case of a coming AIM, we are made especially enthused or moralized by his or her success.

To be absolutely clear, this does not mean Jewish artists will give their Jewish characters stereotypically Jewish names and their Aryan characters stereotypically WASP or Aryan names, even if this does sometimes occur. We’ll remember this is esoteric moralization. Rather, again, the key is in name meanings. It is true, many Aryan storytellers will convey meaning through name, but none, at



least in the current day, with the racial motive, knowledge of language, knowledge of mythology, cleverness, carefulness and fastidiousness of Jewish esotericists. This is simply objective as this study makes clear. If this indicates “obsessiveness” on the part of Jews vis-à-vis Aryans, it is certainly to their credit and imitable.

Indeed, this study will be an important step in improving our artists in this direction. Here we will learn the meaning of the central symbols and Biblical or mythic personages that are referenced in JEM. For that which is not revealed here, a system and style of analysis will be developed so that it may be revealed. Hence works of JEM will become quickly identifiable and decodable. More, again, our artist and myth-makers will be able to deploy this knowledge in AIM. For example, through AIM, in an inversion of JEM, defeated villains may be esoterically indicated as Semitic, while victorious heroes and alpha-males as Aryans.

Here we should understand that Jewish Esotericists rarely give names frivolously. Rather, as elsewhere, there is a great tendency to give every detail meaning, thereby thickening and layering works. This is imitable. An artist should never choose a name merely because of its “sound” even if phonetics is an important, secondary, aesthetic consideration. He should choose a name first and foremost for its meaning. Likewise, in JEM, names are infrequently innocuous. In other words, they very often relate to ethnicity, racial competition and racial, sexual competition. This “pushiness”, especially, is imitable. Indeed, themes of ethnic struggle, frequently waged sexually, are almost always on the Jewish esotericists mind. This “mischievousness” appears to be part of the imitable joy of Jewish myth-making.

Yet, admirably, at least in the contemporary context, name meanings are generally morally neutral. In other words, with some notable exceptions, names infrequently characterize Jewish adversaries as simply “evil” or even “stupid” or “low”, nor Jewish protagonists as simply “good” or “brilliant.” Rather names tend to refer to a more sober sense of racial dynamics even if understood from a moralizing Jewish perspective that, for instance, overestimates the sexual charm of Jews.

Regardless, here we sense Jews with their “eyes open” and above the Manichaeian sense of morality they might promote externally or exoterically among Aryans. This “moral neutrality” remains true, whether or not a name relates a character, for example, to a Biblical prostitute such as Mary or Martha. That is because, here, ambivalence prevails. Indeed, while JEM acknowledges these figures as whores, with a hidden, greasy smile, they are also “Sacred Whores.” To wit, they are the foreign Aryan wombs of a Jewish continuance.

As with other symbols appearing in JEM, name meanings are often counterintuitive. Let's use the name John, for example. The name John is a common name used to identify Jewish characters in JEM, while the name Jonathan is a common name used to refer to Aryan characters. To be clear these names are etymologically distinct. Jonathan comes from the Hebrew name Yehonatan, יהונתן, and John comes from the Hebrew name יוחנן, Yochanan.

St-John-the-Baptist-in-the-Desert-Collantes-Francisco-oil-painting-1.jpg

John the Baptist, a direct lineal descendent of Aaron, and a clear Jew, is referenced frequently in JEM through the name John. In JEM, John, in various forms, becomes a Jewish identifier.

To the reader, this distribution of names in JEM seems counterintuitive. After all, in the real world, the name John is a common Aryan name, while much less common among Jews. Indeed, if a Jew is named by one of the names, he is far more commonly a Jonathan. This is because the name John is associated with John the Baptist who appears in the New Testament, while Jonathan is a figure appearing in the Hebrew Bible. Thus Aryans have been historically more apt to name their children after the former, while Jews after the latter.

The relevant thing here is the identity of those figures in the Biblical works. Here characters formerly assumed Jewish are esoterically understood as Aryan, as we shall explicate. There, as we will explore, John is indicated a Jew, while Jonathan an Aryan.

As it concerns "naming practice", there are some imitable tricks in JEM for the deployment of AIM. For example, a ubiquitous and obvious trick of Jewish esotericists is to use a form of a name to convey the same meaning of the name.

Thus forms of John, for instance, such as Ian, Sean, Ivan or Hank, and even feminine forms, such as Janet, Jane or Jean, will be used in JEM to name Jewish figures. Here the Jewish esotericist disguises an esoteric pattern while giving greater variance to his "palate of names."

Context will also become important in evaluating names in JEM. For instance, a character may have a pseudonym and a hidden identity. In these cases the pseudonym may carry an Aryan meaning and the hidden identity a Jewish meaning, conveying the idea that a Jew is posing as an Aryan.

In some cases, first names or middle names or nicknames will operate as “modifiers” of surnames, which understood in combination, elucidate actual intended meaning. For example, the character Lenny Weinrib appearing in the Woody Allen film *Mighty Aphrodite* will adopt the absurd pseudonym “Gildersleeve” when going to meet the prostitute Linda Ash.

allen-sorvino-4-2000.jpg

Referencing Bacchus in the 1995 film *Mighty Aphrodite*, a mythological lover of the Goddess, Allen’s character goes by the name Lenny “Gildersleeve” Weinrib.

The Jewish name Weinrib means vine. Gildersleeve is an English nickname for a flamboyant dressed meaning “golden sleeve.” Hence Weinrib, or vine, is given a golden sleeve. This a reference to the Bacchanal Golden Vine reported by Tacitus and Julius Florus as other contextual clues in the film will reveal. To wit, Allen is indicating the character a “Symbolic Synonym” or avatar of the Semitic Bacchus.

Sometimes names will serve as “clarifiers”, clarifying the meaning of other names they appear in combination. For example, a “clarifier” may appear in combination with a name that has multiple possible meanings to clarify its meaning. Consider the comic book character Franklin “Foggy” Nelson for example. The last name Nelson means son of Neil which translates as either “champion” or “cloud.” The nickname “Foggy” tells us that his name and his identity is a reference especially to clouds. This is the case as we shall have an opportunity to explicate.

1208619250078626988.jpg

Franklin “Foggy” Nelson name contains a double reference to clouds, which in turn is a reference to the Jewish God. The Jewish God appears as a cloud in both the Old and New Testament.

In most cases, the meaning of names derive from name meanings. However, in some cases a name is homograph for a word, that has a distinct meaning, and the name takes its meaning from the word. The name Ted for instance might be a reference to the word ted, meaning: “to spread out for drying, as newly mown hay” or the name Bill may be a reference to the word bill meaning: “a medieval shafted weapon having at its head a hooklike cutting blade with a beak at the back.”

Particularly in the case of comic books, nicknames or diminutives often contain the most important clue to ethnic identity. Though perhaps less frequently they represent efforts at obfuscation. Often they contradict meanings found in given names thereby adding a layer of concealment were a more careful examination is require to determine ethnicity. Hence additional contextual clues become important for verifying identities.

For instance, the figure of Antman, designed by Stan Lee specifically as a WASP presenting Crypto-Jew, as our explication will reveal, goes by the name Jonathan Henry "Hank" Pym. Jonathan, as described, is an Aryan name in the JEM. Henry in this context serves as the supposed origin of Hank which may be a diminutive of Henry.

Yet Hank was originally a short form of Hankin which was a medieval diminutive of John, a Jewish identifier in the JEM. Here the name Jonathan appears to function as a clue, indicating Hank as a form of John. However the name Pym is the clincher. It is a reference to the Hebrew word "Pim", פימ, or "Pym" also described as a Pim Weight.

The Pim, mentioned in the Bible, is a small, polished stone that functioned as an ancient monetary unit. Here it serves both as a charactonym for Ant-man, who may become miniature in size and as an ethnic identifier. The reference here is to the stone, a common Jewish identifier. Here the symbol of the stone is given an especially monetary sense.

STL084594 (1).jpg

The figures of Hawkeye and Ant-man are both esoterically indicated Jews. Names, alongside contextual clues, provide the evidence. They were developed in the early 1960s by Jewish Esotericist Stan Lee.

In some cases, too, a name will carry two possible meanings, one that could refer to an Aryan and one could refer to a Jew in the symbolism of JEM. Take the surname of the superhero Hawkeye, Clint Barton, who, as will explicate, is intended a Jew. The surname Barton may derive from bere or bæ meaning 'barley' and tun meaning "enclosure", "settlement." This would indicate him an Aryan as we will learn.

However the same surname also derives from Germany and central Europe where it is derived from a pet form of the personal name Bartolomaeus or Bartholomew. This is a reference to the Biblical figure

Nathanael and would suggest Hawkeye a Jew, as we will explicate. Often these names with two possible meanings, one indicating a Jew, the other indicating an Aryan, indicate a Jew and, often, in particular, an Aryan-presenting Jew. Though, as always, all available nomenclature or narrative clues must be considered.

There does appear an occasional instinct here in naming, as with other symbol use, to impress other knowledgeable esotericists by adding additional levels of obfuscation. Yet there also seems a pride in creating solvable puzzles. This is imitable. Otherwise parables become meaningless.

In other cases, if less frequently, both Aryan and Jewish names will be present in the same character. For example, a first name will identify them as Jewish, while a last name Aryan. This appears to occur more commonly with female characters. Here an Aryan father is indicated. Here an Aryan genetic recessiveness, of which Jewish esotericists are acutely aware, is assumed. To wit, the character is indicated Jewish, if also with an Aryan parent.

We find this with the crypto-Jewish character of the Wasp who is named Janet van Dyne as well as with the Spider-man love interest Mary Jane Watson, also a Jewess. With other female characters, the surname will be a Jewish identifier while the first name an Aryan identifier. Here we should note, many Biblical female names, with some important exceptions, such as Leah, particularly those held by notably comely figures, esoterically indicate Aryans. Indeed, the Jewishness of females is, in the JEM, a slipperier thing, as this book shall discuss.

The Wasp.jpg

Janet van Dyne, though named the Wasp(!), is indicated as a WASP presenting crypto-Jew with a non-Jewish father. Both contextual and naming clues provide the evidence.

Names are typically chosen carefully, for meaning. Less frequently are names chosen because they merely “sound like” or resemble another name or word that is meaningful. They are almost never chosen, in the manner Aryan artists frequently choose them, because they sound “cool.” Rather this is how blacks choose the names for their babies.

In some cases, though less frequently, Jewish esotericists will reference non-Mythical, non-Biblical, real historical figures with their name choices. Here meaning is derived from the significance of that

figure from a Jewish perspective. Stan Lee, one of the artists we will cover in depth, certainly shows this tendency especially with his work on the Spider-man parables. Hence its worth discussing.

Indeed historical figures are one place to look when one is evaluating a name in JEM and the name meaning seem innocuous, bland, obscure, uncertain or unknown. The meaning of the name may come from the historical person it references whom—even if grown obscure—is historically significant whether as an advocate, or more likely, adversary of Jews.

When JEM references real historical persons, typically references in JEM tend to be toward significant, definitive types, rather than relatively less important, less distinct or more obscure figures. Here the goal is personifying not necessarily persons per se but important phenomena that they represent.

These phenomena are thereby transmuted into representative archetypes. Hence for example, if a Jewish esotericist is interested in referencing the phenomena of genetics so as to demonize it in a poorly behaving person or villain, he may sneak in references to Gregor Mendel, the founder of the modern science of genetics, rather than some contemporary leader in the field who hasn't made contributions of comparable historical or lasting significance. Indeed, Lee appears to reference Gregor Mendel with the figure of Mendel Stromm as this study will explicate.

This “definitiveness” helps make characters, who are inspired and modeled to some degree on these figures, themselves more distinct and meaningful. It makes them archetypal. This underlying character richness assists the power, sense of mystery and abundance of the art.

It also greatly aids the artist whose task becomes not in inventing characters whole cloth but encoding historical characters in metaphor. Yet, of course, in JEM and REM, this is the value in all references made in names, one may make their characters disguised Gods or prophets, and through their travails describe the triumph of their race. That is really all there is to it.

The salience of the referenced historical figure also makes messaging more transmittable, both to conscious and unconscious audience members, whereas, again, if messaging is too obscure, transmissibility suffers. Likewise, it serves the functioning of teaching “history” to those who can consciously read it and from an ethnic perspective.

Thus, for this reason, every artist should have a powerful grasp of important trends in history, particularly intellectual history. In Stan Lee's work, interestingly, historical references are attached to Aryan figures and not Jewish figures. This suggests a collective Jewish outlook that considers Jews of the Jewish God, monolithic and immutable, while Aryan's individuated.

As of yet, I've yet to encounter any clear anagram use or any similar primitive ruse, at least that I am aware of. Rather Jewish esotericists seem to take pride in the careful and deceptive use of words and names, setting this as an unspoken rule for themselves. Here as well, they set as a requirement for the reader or viewer, knowledge of figures they reference, whether Biblical, literary, historical or Mythical. Here doubtlessly there is a delight in the apparent inattentiveness, obliviousness and simple ignorance of the Aryan or non-Jewish audience.

The use of ruses like anagrams would seem to represent a desperate stage for JEM and I would discourage such nonsense with Aryans artists. It seems things would rapidly become incoherent and REM would begin to lose its power. Though it does seem like a tactic Jews will now have to consider.

Lastly, these considerations are not limited to personal names. Place names, the proper names of plot-important-items, phenomena or names in general are often meaning-rich. This may entail the inventing of names, for say, a city or using an existing city name because of the meaning of the name rather than some other known cultural significance of the city.

We will see Biblical examples, as this book discusses. For example the city of Bethany appearing the New Testament. Bethany most likely means "House of Figs" and is almost certainly, I will argue, intended as synonym for a brothel. Whether a town named Bethany actually existed during Christ's time or even when the Gospels were composed is itself meaningless. Here a Jewish esotericists may have as easily used the name of an existing town, because of its meaning, or invented one.

## Myth and Symbol Language

The importance of establishing an Agreed upon, Shared Symbolism

"We are required to reach a consensus on the meaning of our myths and symbols."

In this study we will discover that between the most important Jewish artists there is, in fact, an agreed upon language of symbols. This is a massive strategic advantage and goes no small way toward explaining their current dominance in the world. It is rather the very key to it.

In fact, I will argue, the understanding of myth conveyed by their most important artists and myths is generally and most often the correct understanding. There, however, it is only told from a veiled, Chthonic, Jewish perspective which promotes the Chthonic over the Celestial, the Semitic over the Aryan.

Some readers will hate to hear it, but in my humble estimation, Jung, Campbell and perhaps even Nietzsche can't hold a candle to Stan Lee or Woody Allen in terms of understanding myth. This study will prove this.

In the end, our understanding and use of symbols must move far beyond academic, interested speculation to something of actual use to us. To cut to the chase, we are required to reach a consensus on the meaning of our myths and symbols. This is, in fact, the only way that our symbols and myths will hold any meaning. It is also the only way they will have constructive value to us.

Hence the language requires coherence. This means the symbols within the language require agreed upon meanings. After all, without the agreed upon meanings of words, for example, a language becomes entirely incoherent. Likewise, the parables of our ancestors and the parables we are destined to pass on become entirely incoherent.

Would such a "codification" be too rigid? Is it obstructive to "Aryan creativity"? There is rigidity and there is consistency, form and coherence. Rigidity is, indeed, the absence of creativity. However, for a system of symbols and, indeed, the "Culture" it comprises, to have any power, form, meaning or coherence, these symbols must be applied consistently.

We see this consistency among Jewish Esotericists at least as it concerns primary Symbols. Yet we see few signs of "rigidity" or an absence of creativity and sophistication. What must be said of Jewish



culture is that clearly it, among all the cultures of the world, is, in this fleeting moment, the strongest. This is simply objective.

To be clear, I assert that the symbol language I propose is one that already exists and may not be significantly or arbitrarily altered save by he who endeavors to make ephemeral and useless works. Rather it is, thus far, our one permanent language and link to both descendants and ancestors. It is our task to study it, learn it, more tightly define it and deploy it. Here the fundamental symbol system itself is neutral and universal. It is only that it has been used for a very long time to cast curses against us rather than to aid us. This we will change.

rosarium4-3.jpg

The Rebis, an alchemic symbol I treat elsewhere in this study.

The force and abidance of any art, I assert, may only correlate with a correct and relatively precise rendering of these symbols. Hence Jewish Esotericists, for example, are not at liberty to easily reinvent these myths and certainly not themselves as they are represented in these myths. Rather Jewish Esotericists are obliged to faithfully render themselves within them as hidden, Chthonic beings and, as a condition of their survival, delight in this identity.

Thus our process becomes, in part, the correct interpretation of Jewish Esotericists measured against our best interpretations of ancient myths and religion. Part of this is intuitive. After all, we Aryans, in the first place, helped cultivated this symbolism if primarily, as I would theorize, in response to antagonistic Semitic Religious and Artistic developments. Nevertheless, the latter would require us especially to understand this language clearly so as to respond in kind.

Here interpretation is of vital importance. The meanings will be based on the credibility of interpretations but, of course, biased, in every case, on considerations of racial survival and amelioration. Nevertheless, errors in this interpretation will, in some instances, put us in the position of rooting for Gods or clinging to symbols that are, in fact, esoterically indicated as anathema to our racial type and its survival.

This, in my view, is no petty matter but rather creates a deep and subliminal demoralization. Indeed, this “creative interpretation” was one of the things that kept and keeps Christianity afloat, where here, somehow, eventually Christ himself becomes the Aryan Amorite! [1] This has been or failing as well as

a sort of vague, lazy, haphazard, “spiritual” or emotive understanding of things that on the other hand refuses to analyze symbols too deeply.

houston-stewart-chamberlain.jpg

Houston Stewart Chamberlain tendentiously argued that Christ was an Amorite and actually an Aryan!

All of these things are highly disruptive to our credibility both internally and externally. Indeed, where frequently people don't know what is right, they very often can sense what is wrong or simply an “interpretation” of things or, frankly, weak. Thus cohesiveness in Christian society, for example, is invariably loose or “individualistic”, while religious factionalism and infighting inevitable. Everyone correctly doubts the credibility of everyone else. It little matters that no one knows the answer!

Indeed, a man who uses myths or symbols, whether invoking them in his speech or setting them in a work of art, without a nuanced understanding of their meaning, is like a man who speaks a language, having never learned it, but nevertheless capable of accurately imitating its general sound. The Swedish Chef of Muppet Show fame comes to mind. This is all of “Aryan Christendom” and all of Pagan “Norse” White Nationalism as well.

Indeed, we must move away from cheap, easy or incorrectly used metaphors, like the word “Promethean” as a reference to Aryans, “Faustian” as a reference to our period of psychic enslavement, “Pagan” as a reference to who knows what, and the recent “Red Pill” that ostensibly makes us sound smart and “hip,” yet when parsed, reveals, profoundly, the opposite. Indeed, even the densest “Sussman” is right to guess we are blowing hot air.

redpill.png

The Red Pill, continuing a common color symbolism in JEM, is a reference to blood admixture between Aryans and Semites. Neo is a Jew and Trinity, a Semitizing, Aryan “Triple Goddess” as this study explicates. Hence its use among White Nationalist becomes absurd.

I posit that if one believes the meaning of symbols can be turned any which way according to his whim and purpose than he doesn't believe in their power and should posthaste find something else to occupy his time rather than fussing with such “powerless things.” But, of course, he does believe in their power. He just misunderstands them perhaps having interpreted them hastily. Nevertheless, often he insists on asserting force with them however vainly and destructively.

Rather the roots of our symbols must be strong and not vulnerable to later critiques and re-evaluations that point to the actual original meaning of poorly selected symbols. Behold how this effortlessly discredits that the “Racist Christian.”

Of course, only Aryans will be part of this process. We, for instance, don’t presume to help Rabbis understand their Kabbalah, even if a penetrating interpretation of their Kabbalah may help recover our own Religion. They and their secular proxies and useful idiots shall have no involvement in our Religion. To be sure, this is not because we believe they lack understanding. Frankly, they only lack trustworthiness. Obviously we are obliged to remain ever vigilant of such “contributions to an understanding of world myth.” And always, they will be “known by their fruits” by a people who once again understand symbolism.

Indeed, it is never a rude or “racist” question to wonder “who interprets?” Any future “priesthood” or artist class asks this question first and continually. We understand, for example, the strict racial criteria supposedly given to the Jewish Kohanim that comprise the priestly leadership of the Jewish people. Even if it is mythical, and Jews are admixed by definition, it is imitable. Hence, the interpreter—much like the artist as myth-maker—is also given a racial criterion.

It is, of course, requisite that his perspective not be superstitious or “mystic.” Such a worldview, as even the mystic Helena Blavatsky understood, is distinctly anti-Aryan.[2] And we require a Religion tailored to our instincts and strengths. Naturally this racial criterion is merely the fundamental criteria. An especially high intelligence and a “sense of myth” are also requisite.

[1] This was a view advanced by the 19th and early 20th century political philosopher Houston Stewart Chamberlain.

[2] Helena Blavatsky famous and influential Russian Occultist wrote: “Magic...is practically beyond the reach of the majority of white-skinned people;...Probably not more than one man in a million of European blood is fitted — either physically, morally, or psychologically — to become a practical

magician...” Helena Blavatsky, *Isis Unveiled*, Vol 2, (Theosophy Trust, [1877] 2006), 582-583. This remark is something of a backhanded compliment, alluding both to the superstition and ability in deception found in the non-Aryan races.

## The Apollo Cult

### The Apollo Cult: A Eugenics Cult

Apollo was also known as the “Hyperborean” and invader from the north. Thus he is indicated as Nordic or Aryan. This is corroborated, for example, through the symbol of his chariot, the early technological means of Aryan dominance. Yet he is also known as “The most Greek.”

Thus here we see the Nordic type is posited as a racial ideal among the ancient Greeks. To be clear, the Apollonian cult was consciously developed as a eugenic cult in citifying conditions. Here we find an effort to maintain and even ameliorate a primary founding type. The rituals of the Thargelia makes this beyond dispute.

Apollo bore the epithets Archegetes meaning “founder” and Genetor meaning “ancestor.” In a manner he is more primordial than even Caelus or even his father Jupiter. He certainly is more central. He is certainly more perfect. To the Pythagoreans, who sought to “abstract” him, steal him, so as to divide him, he was, esoterically, the monad (⊙).

In the ancient Religion, he is a God of intelligence, beauty, athletics, warfare, art and poetry. He served as a model for a desired breed, the well-proportioned, well-rounded, polymath. He was the original “Renaissance Man.” He was understood as embodying all the Gods of the ancient world. To wit, the other, more specialized types are best understood as deriving from this ideal, more generalized type. Leaders of men, princes, too must be generalized, understanding and appealing to this man as well as the next. They must be both artists and warriors, thinkers and feelers, above yet in touch. To be clear, that he is generalized does not prevent him from being master of all trades.

Indeed, there is no God among the Olympians who possesses a skill or ability that Apollo does not as well. His gifts are inborn and the product of breeding. Of this there can be little doubt. The myths relay that he was merely three years old he slew Python! Apollo is the god of the Greeks and, by

extension, implicitly, the Romans however relatively less emphasized he was among them until Augustus. Spengler classes the Greco-Roman civilization as Apollonian. This we can accept.

Apollo is also the Kouros[1] or rather a God of youth. But this is to say: he not merely represents an image of individual youth but also of racial youth. In other words, Apollo, the founder, and most ancient racial type, at least within the civilizational context, was also the most racially youthful, least aged or degenerated. This “racial aging” is obvious in any cursory comparison of, say, Nordic and Semitic types, where the former is fair, neotenous, fine-featured and the latter, dark, large featured, drooping. Indeed, within the individual human such a transformation takes place during the course of a life. So it is likewise with a race when its health is neglected and racial death approaches.

kouros (2).jpg

The Greek Kouros.

We find corroboration for this concept of racial agedness and maturity in the JEM. For example, we find it in the film *Eternal Sunshine of the Spotless Mind*, written by the Jewish Esotericist Charlie Kauffman. The sophistication of the Jewish figure Joel Barish, played by the non-Jew Jim Carrey, is contrasted with Aryan figures. Here, as throughout JEM, ethnicity is conveyed through naming conventions.

These Aryans include Joel’s sexual competitor Aryan Patrick Wertz (Elijah Wood), the vied for love interest, Aryan Clementine Kruczynski (Kate Winslet) and the secondary character of Mary Svevo (Kirsten Dunst). Clementine and Mary are characterized as whimsical, impetuous and immature. The young, naïve, sexually insecure Patrick is even given the nickname “baby boy.” Here we can be sure Kaufmann adheres to the “Parabolists Law of Microcosm.”

FI-GvBdd9IJX7Lcvyk8LDhpQpTtMhe1z.jpg

The Aryan Patrick Wertz (Elijah wood) or “baby boy” in *Eternal Sunshine of the Spotless Mind*.

As mentioned, the figure of Saturn, often conflated with Chronus or “Time”[2] —to wit “Old Father Time” — best conveys the racial agedness of Jews. And as this study discusses, Saturn is one of the gods most closely associated with Jews. Yet here it is important to remember Apollo, the primogenitor, is the older God though not the more aged.

8154922 (1).jpg

“Old Man Time”, a figure clearly derived from the Jewish or proto-Jewish God of Saturn.

With the Thragelia this study discusses examples of “negative eugenics” within the Apollo cult, where efforts were made to eliminate negative traits from the gene pool, but there is also evidence of positive eugenics. The Kouroi, the idols of the God Apollo, the heroic depictions of the God or his heroic “avatars” in parable all served as “positive eugenics.” These and the God himself were ideals against which to measure men and encourage a “rejuvenating” eugenic mate selection. The idols of the Aryan Kore (“maiden” or “girl”), the female equivalent of the Kouros, serves the identical purpose for the female sex. There emphasis is rightly placed on sexually propriety.

Hence Apollo, “the protector of flocks”, must be understood as the breeder and protector of both Kouros and Kore. In the case of the latter, his role is to prevent her abduction by Semitic and non-Aryan elements represented in the context of the Eleusinian mysteries by the figure of the Semitic Pluto. The Semitic Mercury’s theft of Apollo’s flock tells the same story of Pluto’s abduction. To be sure, these myth and whatever cults that attended them were subversive Art and Religion, JEM.

Regarding the Kore and Kouros idols the artist was correctly perceived as a “Pygmalion”[3], to wit, a creator of types. He remains this, through all times, for better or worse. We sometimes say art imitates life but this is also a way of saying we will not direct life in a positive direction through art, we will not take responsibility. The correct formulation is that life imitates art. Hence we will make our art Apollonian and likewise life.

This worship of Apollo, occurring in the ancient world, and representing an effort to breed a higher type, goes a long way in explaining a hatred of idol worship among Jews and Christians. Indeed, as mentioned, we perceive this hatred of Aryan eugenics in Jews to this day whom move in every single instance to check its development. For here the Jewish or Semitic type found himself disparaged, inadequate and disadvantaged in a mating competition, especially for fair Aryan “Kore” or “Venus.” He was in a sense the old disregarded man among desirable youth. He needed a plan. JEM is his plan.

In ancient Greek society, during the month of Apellaios, the Kouros was initiated into the Phratry or “Brotherhood/Fraternity” as he entered manhood. Phratry may also mean “kinfolk” and was a subdivision of phyle or “tribe.” The Phratry controlled access to civic society and membership within

the Phratry was a requirement for citizenship. These relatively ideal conditions persisted until the reforms of Cleisthenes in 508 BC.

The Phratries contained smaller kin groups known as Gene meaning "race, stock or kin." These subdivisions appear to have arisen later than Phratries and appear to comprise of noble families. Not all Phratry members were involved in Gene. Hence we are encouraged to see even a conscious refinement toward racial or eugenic thinking amid increasingly urbanized conditions.

Eventually Gene would become associated with hereditary priestly function. Modern historians commonly scratch their head at these opaque organizations called Phratry, yet, in a sense, what is happening here couldn't be clearer.

It is these Phratry, related specifically to the cult of Apollo, and not Männerbund that we are interested in restoring. The Männerbund, in contrast, is a modern term coined by German ethnologist Heinrich Schurtz to describe East African initiation rituals. It was later adopted by the German writer Hans Blüher who placed an emphasis on homoeroticism as a cement in male bonding.

Blüher even recommended pederasty as a means of cohering men for a stronger nation and state. This does appear to be part of the "glue" that holds Jews together as this study discusses. However as this study also discusses, appearances of homosexuality and pederasty in the ancient world, whether among philosophers or Gods, should be understood as they are understood today, as part of a decadence and Semitization. The Aryan animal does not persist impurely.

Apollo we should understand unequivocally as our God. In fact he may be the only God which we may say this without reservation. He is removed from criticism in our circles on the grounds that as a symbol he is "nothing" but a synonym for the purest, fairest, most ancient, most talented and most eugenic element of our race as even the JEM corroborates. He is "nothing" but the most important thing. Christians and Norse or Celt pagans cannot convincingly posit the same of their chief Gods. In fact, as we'll discover, their Chief gods are anti-Apollonian.

The less perfect Jupiter is honored because he overthrew the Jewish Saturn and created the conditions by which Apollo might re-appear. The rest, Gods and Goddesses alike, should be honored, as models for men and women, as might corresponding angels of Christianity vis-à-vis the Jewish God.

To wit, they are honored only to the extent these other Gods protect, honor, serve and further Apollo. Otherwise they are among the overthrown monsters and Titans.

Lastly it must be remarked, the cult of Apollo is not nationalism nor even remotely related to it. Indeed, the cult of the northern hyperborean Apollo is not tied to Anatolia or the Mediterranean where in antiquity Bacchus or Christ would win the day, let alone to any nation as we now define them. If it is tied to any modern land, it is Scandinavia, "the womb of nations." Yet even this is wholly irrelevant as before this he dwelt in Caucasia and who knows where.

The cult of Apollo is tied only to race, our race, where its fairest, purest, strongest, most beautiful, most intelligent and highest element is venerated. As any Religion and any life form that desires survival, it seeks an unmitigated expansion and dominance. That Europe will soon be defended by it and will in the future be ruled by it, does not mark Europe as unique, whatever nostalgia we inevitably feel toward this land.

Whether blonde Nordic, brunet Gaul or dusky Mediterranean, everyman must decide simply, is it better Apollo or Saturn rule? If he insists on his vanity, believing his type, his "nation" the ideal, the perfect alchemy, he will choose the latter by default. A race does not "maintain", any more than nature "maintains." It goes in this direction or that, to the underworld or the heavens.

Apollo, a solar god, is not earth bound or "nation bound," even if the lands of the earth, and all worlds he encounters, will owe their fertility and fair beauty to him. Rather he, forever conjoined with an unsurpassable metaphor, rules 93 million miles[4] above the earthly Semitic gods whom in their profoundest delusion believe they have some sway over him. Rather they revolve around him and he ends their Dionysian winters on a whim.

Here we should be careful to distinguish this eugenic cult from a piety cult, as appears in Judaism and Christianity. In the latter, the mission to "do good" disguises a cult that, dysgenically, places both the priest type and slave type highest. In the Apollonian cult morality is tied directly to Aryan eugenics and the survivability of the cult itself in these conditions or that. Obviously any suggestion or appearance of unnecessary cruelty or lewdness, within a non-degenerate understanding of these things, is against the interests of any cult.



[1] The Kouroi were the free standing sculptures that populated the sanctuaries of Apollo. Representing physical ideals, I suggest they served a eugenic function. The term kouros means “youth, boy, especially of noble rank.”

[2] Chronos or Chronus, the personification of Time, is ostensibly a separate deity from Cronus or Saturn, yet the two deities were frequently conflated in the ancient world, either due to a confusion arising from similar names or consciously. The latter seems most likely in the opinion of this author.

[3] Pygmalion was a mythic Cyprian sculptor appearing in Greco-Roman myth. He created a sculpture of a woman so beautiful he fell in love with it. Venus answered his prayers and turned the sculpture flesh and blood.

[4] This is the estimated distance of the sun from the earth.

## The Bride Gathering Cult

The Semitic Bride Gathering Cult: A primary purpose and theme of J.E.M

Judaism is what we will term a Semitic Bride Gathering Cult. To be clear, it is not the only one. Islam in particular, and even Semites practicing Christianity or “Multiculturalism,” with access to degenerate or undefended Aryan populations qualify as well.

Of course with Islam, this Bride Gathering Cult exists in its rudest and most primitive form. In the most extreme cases, for example, we see the child sex rings that Rotherdam incident[1] made famous. Indeed, we know that this phenomenon, carefully protected by psychologically cowed yet criminally responsible Europeans, is widespread, if under current conditions, unknowable in scope. [2] After all, we understand behavior to be both genetic and cultural.

Indeed, it is important to understand “Semitic Bride Gathering” entails not merely the extracting of desired mating stocks from Aryan populations, but also, as well, the simple ruining of them as a means of also destroying a racial competitor. Hence a synonym that may be used in lieu of this term is perhaps more descriptive. That is the “Semitic Bride Culling Cult.”

However, the verb Gathering is advantageous as it emphasizes the important assimilative aspects of these cults. To wit, it eliminates, for all time, the stupid notion, particularly in the case of Judaism, that these cults are in practice and especially design, endogamous, even if containing endogamous elements. Indeed, we recognize endogamous, Orthodox sects of Judaism, for example, to be especially fecund. Even their myth is suggestive of this tendency.

We see this, for example, in Genesis with two of Jacob's wives. These are the beautiful figure of Rachel, a clear Aryan as the JEM will reveal, and Leah, the mother of Judah and matriarch of the Jews. Rachel begets only two children, while the proto-Jew Leah has seven children, an important and especially "Jewish" number in the numerology. Nevertheless, the exogamous aspects of these cults are just as important particularly from our perspective where they represent mating and resource competition. For example, the fertility of the vast number of male Jews that marry out, particularly when social conditions are permissible, tends to outpace the more fecund endogamous pairs. These exogamous aspects, as we will discover, are heavily promoted in the JEM.

op146.jpg

The beautiful Rachel and the "unloved" Leah. Esoterically, the first is an Aryan figure, the second a Jewish figure.

With Islam we see the operation of a Semitic Bride Gathering instinct in, for example, the Barbary slave trade, stretching from the mid-Renaissance until the 19th century. This is not to deny of course this slave trade was conducted for its explicit goal of acquiring slaves as was Islam's wide spread enslavement of Africans from the 8th Century on. Yet it is to suggest that it was driven as well by a genetic instinct and, in particular, a Religious imperative, woven esoterically into that Religion, to acquire Aryan genes.

Ernest Normand - Bondage 1890.jpg

White slavery.

Indeed, the Semitic Bride Gathering Cult of Judaism likewise has as its goal the broader enslavement of Aryan mankind, if occurring even more completely, culturally and economically under the chimera of "democracy" or, as during the Middle Ages, "Christianity." This is, in fact, a requisite for the extraction of such genetic resources.

The profoundest example of Islam as a Semitic Bride Gathering Cult, aside from its invited and uncontested proliferation today in Europe, is seen first and most strikingly in Islam's first invasion of Europe which, curiously, began shortly after the Religion's inception. Indeed, here we must assume we see in the "Abrahamic" faith of Islam, a cult, consciously authored by Judaism to weaponize an otherwise inert people to their ends.

Why indeed would an "anti-Semitic" Religion adopt a Jewish God and Jewish patriarchs? How, indeed, would they even have such close knowledge of such things? How suddenly do a people acquire this intelligence, organization, initiative and ability? Indeed, to the extent we accept any of the dubious historicity of the faith and its personages, might we assume Mohammed's "Sahabah" were Jews? But of course, all this is made obvious by the consistent support Judaism lent to Islam both during its conquest of Europe, seen most emblematically in the opening of the gates of Toledo, and during its rule.

It is identical, in fact, to the support Judaism still lends to Islam as well as any immigrant into Aryan lands who is darker than those inhabited there. This is not, of course, to suggest Jews were not on both sides of this struggle, viewing Christianity as equally useful for their purposes, if the Aryan type still problematic. Like the contemporary anti-Islamic "neocon" we can be sure they were on both sides. These "pro-Western" Jewish types we will come to know as "Samaels." Likewise this conflict between Islam and Christianity, whether then or now, is what we will come to understand as a "caducean struggle."

Nevertheless, Islam's Spanish "Caliphate of Cordoba", like Germany's Weimar period, is understood as a "Golden Age" for Judaism. Indeed, Judaism, to this day, in the main, unequivocally supports the conquering aim of Islam in Europe. This is true despite meaningless and ultimately innocuous and "theatrical" border disputes in the "Holy Land", ostensibly, against Islam. Here a tiny band of poorly armed Arabs "threaten" a state backed by the United States of America. This is true despite the occasional hand wringing about the rise of Muslim anti-Semitism in Europe which it brazenly blames on Europeans.

Indeed, the presence of non-whites in general serves to assist rather than hamper Judaism in its Bride Gathering objective, as will be discussed. Hence it is revealed that the original Semitic Bride Gathering Cult of Judaism may develop "branches" or "tendrils", whether Christianity, Islam, Communism or Multiculturalism, to fulfill its end, to gather the Aryan sun and nourishment to its body. In the symbolism of Islam, we see examples of esoteric incentives that push it toward its end. For example,

the harem of virgins or Houris promised to the faithful in their “afterlife”, whether understood as actual or, less frequently, as metaphors, incite Muslims with a sexual objective.

Indeed, these Houris are described in the Koran as “fair”[3] with “wide and beautiful eyes”[4] as well as “full chested.”[5] All are traits especially of Aryan and Nordic women in contrast to Muslim women, as stereotype, science and even cross international surveys reveal.[6] [7] The corresponding Hebrew adjective of Houris, חיוור, means “pale, whitish.” Hence, this licentious “after life” is as readily understood as the dream a Muslim has for his son in a conquered Aryan land. Child sex rings are the first harems as it turns out.

Manifestations of the Semitic Bride Gathering Cult of Islam, of course, may have common more muted expressions, particularly in the modern era. Here “proud”, put upon, “justifiably angry,” righteous Muslim men entering a European sexual market, acquire desirability. Here they are contrasted with competing Aryan men whom, under the imperatives of a Jewish implanted multicultural ethos, despise themselves. Here both Aryan women and Muslim men unconsciously, and even consciously, perceive the native men as the most loathsome cowards, fools or both.

In general, however, Judaism, in contrast to Islam is, obviously, a far more subtle, secretive and sophisticated Semitic Bride Gathering Cult. So subtle, indeed, it is only fully realized now. What is the evidence? The JEM indicates this, as we will review in this study and the science does as well.

Indeed, perhaps the least politicized and tendentious genetics studies seem to verify this. To wit, those studies that seem less supportive of legitimizing a Jewish claim to the physical state of Israel and hence revealing less genetic similarity to the neighboring Palestinians.

These ostensible less politicized studies determine Jews to be roughly, as they visibly appear, 50%-60% European and 40%-50% Semitic. Secondly they reveal that Judaism has passed primarily through the paternal line. That Northern Italian mothers are indicated as the maternal bearers of Judaism conforms with our understanding of history where Judaism gained especially a foothold in a declining Roman Empire through the Bride Gathering Mechanism of Christianity.

In other words, it is mistaken to believe this ancestry represents Aryan female conversion to Jewry per se but rather a temporary Jewish “conversion” to Christianity. Indeed, Communism, multicultural and

liberal movements in the West since the early 19th century have doubtlessly served the same Bride Gathering purpose. Hence, immediately, two absurd notions are obliterated.

The first absurd notion that is destroyed, that should have been obvious to anyone, is that Jews are in any sense “racial separatists,” even if this becomes a tendency in later stages of inhabitation as the more desirable native mating stock is exhausted and even while there are separatist among them, preserving the Semitic element.

If this weren't the case, than, obviously, Jews would move posthaste to Israel or, as a cohesive, wealth bearing race, at any time in their history, purchased the protection of some local king or potentate, as they were wont to do in any case, and settled a homogenous city, town or region, in any country along their path. This however is not their evolutionary design and quite contrary to their Religious goals. Rather, as the JEM reveals, they have always existed among Aryans and have always sought this attachment, for reasons genetic as well as economic.

The Bible makes this clear in Genesis: “God shall enlarge Japheth [Aryans], and he shall dwell in the tents of Shem [The Semitic ancestor of the Jews]; and Canaan [non-Whites] shall be his servant.”[8] Here there is a Jewish sense of cosmopolitan dominance and ownership in settled areas, to wit, “tents of Shem.” Likewise there is a clear sense of cohabitation with Aryans particularly on terms advantageous to Jews. There is no intention here for Jews to live apart from “Japheth.”

Shem,\_Ham\_and\_Japheth.jpg

Japheth, Shem and Ham. Each represents the patriarch of different branch of humanity. Japheth, the European, Shem, the Semite and Ham, according to some readings, Africans or non-Whites more generally.

Indeed, one merely need consider how Jews have reacted to Aryan eugenic movements or moves toward purifying an Aryan type in the early and mid-twentieth century. These efforts have been met with a revealing, vehement Jewish hostility. Surely this arises from a simple genetic competitiveness where Jews are against Aryan improvement. However, as the genetics and the JEM reveal, a great portion of this anxiety is the fear that they will be denied access to Aryan genes, whether as genetic absorbers or spoilers.

Thus, in a manner, the hyperbole they posit that such separation will inexorably lead to a Jewish genocide is on some level true, even when there is no threat of violence from Aryans. To wit, Jews cannot be themselves or retain an identity recognizably Jewish without access to Aryan genes.

To be clear, my premise does not discount an instinct toward “eugenic” pairing within Judaism, as described by Macdonald, with intelligence as a primary criteria sought by parents for their daughters, yet it is to argue that factor is ultimately less important than an inflow of select Aryan genes.

I would contend that “eugenic pairings” among more separatist or Religious oriented Jews is obviated in the larger Jewish gene pool by a match making instinct among Religious Jews to marry off every Religious Jewish man. Here, because of a Jewish Bridge Gathering among Aryans, Jewish men, with a Religious prerogative to marry, among women also with a Religious prerogative to marry are, as a supply, in an advantageous deficit.

Likewise, because of emotional factors inherent in Judaism, where all members of an “embattled” community are viewed sympathetically, the value or even intelligence of every Jew is never precisely assessed, all are, as it is said, “chosen.” Thus an ethnic chauvinism skews perspective and doubtlessly mating selection. A similar nepotism, for example, can be seen in enrollment at Ivy League schools where clearly Jews have been granted greater access, despite merit.

Further beauty remains a criterion among all races of men, the very ability to procreate relies on it, and while among Aryans it may correlate strongly with innate intelligence —we need only look at the average IQs in Scandinavian countries— in a highly admixed gene pool of Judaism its appearance is a weaker guarantee. As in every mating market, whether the relatively closed one among Religious Jews or a larger one, male status will, as a rule, win female beauty.

[1] The Rotherdam Child Sexual Exploitation Scandal saw at least 1400 children, between 1997 and 2013 primarily white girls aged 11-15 sexual abused by “British-Pakistani” men in the English town of Rotherdam, South Yorkshire. This included beatings, gang rape and sex trafficking. It resulted as well in pregnancies. Originating in the late 80s, it was virtually unchallenged by local authorities.

[2] The May 2013 issue of UK’s Guardian reported: “A 2011 study by the Child Exploitation and Online Protection Centre looked at the 2,379 potential offenders caught grooming girls since 2008. Of 940

suspects whose race could be identified, 26% were Asian, 38% were white and 32% were recorded as unknown. Asians are roughly 7% of the population.” Asians in the UK context are a synonym for primarily Muslim, Middle Easterners.

[3] Quran 44:54, 52:20, 56:22

[4] Quran 44:54, 52:20, 56:22

[5] Quran 78:33

[6] A July 2011 Study published by the Institute of Cognitive and Evolutionary Anthropology at Oxford in the Journal Biology Letters discovered that people who live at higher latitudes have larger brains and eyes theorizing both were required to process lower light settings.

[7] A map originating at TargetMap.com depicting average breast size across the globe was reported by several tabloids between 2012 – 2016 including Bild, Daily Mail, Mirror and Huffington Post. Averages in Europe ranged from larger than D cup in Scandinavian and Russia, D cup in Germany, C cup in the great majority of Europe and B cup in Spain, the site of Muslim colonization, as well as most of North African and the Middle East. Countries not indicated in North Africa and the Middle East as B cup were indicated as A cup., Certainly Europe was more Nordic prior to the Muslim invasions.

[8] Genesis 9:27

The Controversial Article: Norse Mythology as JEM

By far the two most important sources of Norse Myth are the Poetic Edda and the Prose Edda. We receive both through the careful hands of Christian compilers, well within the period of Christian hegemony. Norse Myth is the consequence of “Promethean transmission.” To wit, it was developed by Jews, if through the cultivating of rough, primitive Aryan myths and stories. Regardless, it was developed toward a Jewish end. Hence, like Christianity, it still serves that end.

Here we find a “Christian rock”, catered to an audience and designed to prepare the barbarian mind for a feminine Christianity. Of course, since highly intelligent Jews were behind its design, it was several times more “badass” than the universally and deservedly mocked phenomena of “Christian Rock”. Indeed, the latter is obviously developed by benighted Aryan Christians and lazy, low-end, unimaginative Jews picking up a paycheck. These are holdouts in a dying brand where seven eighths of the corporate headquarter consist of empty cubicles.

Norse myth in contrast, developed warfare, masculinity and “racism” to enthrall a Barbarian audience. Indeed, it even required an afterlife where one continued fighting! Instinctively, Barbarians, racially youthful and healthy, if uncultivated, disliked the idea of a tranquil afterworld. After all, it implicitly suggested docile dominated descendants. This is to ignore, for the moment, the unworkable premise of a heaven that “ends suffering” yet then has nothing to define its euphoria by, except perhaps unending boredom. Indeed, those who did not die fighting for Odin suffered the ultimate indignity. They were given to a woman, Hel, the equivalent of Proserpina, a Jewess or Semitized woman.

In any case, a “psychological prep” for a more sheep-like, afterworld-oriented, Christian future was not the only goal of the Norse myth. Here, as in Christianity, we find an esoteric work of art that develops JEM toward Jewish and Aryan audiences alike. The average Viking surely would never have guessed in a thousand years that Odin was essentially a Jew, any more than the average American might suspect that Spiderman is a Jew. Yet in the JEM, as in the JEM of Christianity, it was critically meaningful that Odin was essentially a Jew.

To the extent we see Odin worshipers pitted against Christians during any period of medieval history or Vikings raiding English monasteries ostensibly compelled by Odin, we find something no more meaningful than the various schisms and wars appearing in Christianity more broadly or between Christianity and Islam. Often we find merely, a “caducean struggle” or false dichotomy, where two Jewish brands within the same Jewish company, compete for dominion. Norse myth vis-à-vis Christianity obviously represented the “right” (as in politics) end of the caduceus.

Viking and monk.jpg

Viking and Monk, both Europeans dying for the Jewish God.



But what is the proof? First, and perhaps most painfully, these myths, while evidently inferior to classical myths are, nevertheless, quite sophisticated. Betraying a knowledge of both Biblical, Jewish, Classical and arguably World Myth more broadly. Likewise, they are frequently humorous. Aryan Barbarians did not create this, even if they followed it, anymore than Christianity, which they would also eventually follow. This should be obvious. One might as soon adopt the “black Athena” thesis.

Tree of Life.jpg

Yggdrasil and the Cabalistic Tree of Life are clear “Symbolic Synonyms”, the first a reference to the second.

The “smoking gun” here though is, the myth itself and the symbolism it employs which is decipherable to us via Interpretatio Romana. First, Yggdrasil with its nine worlds. This is obviously a reference to the Cabalistic tree. Here the earthly sephorith, or the earth upon which the tree rests, is omitted, as it is in the Hanukkah candelabra. Though the number nine in both cases may also be a reference to the nine months of pregnancy thus “Aryanness” more generally. Here we remember the Aryan represents the womb or breeding “stock” vis-à-vis the Jewish seed. Here we remember Odin hung for nine days and travel nine worlds.

Second the hanging of Odin on the tree is obviously a reference to Christ’s crucifixion. Here Norse enthusiasts will argue that Christianity took hold precisely because of a “preceding hanging God.” This is an acceptable thesis with the important provision that any preceding “Hanging God” arrived via “Promethean transmission”, with Jews prepping the way for Christianity.

Third, Balder is obviously Christ as well, and therefore, Yahweh, Judah and Jewry embodied. Ragnarok is obviously drawn from the Christian apocalypse narrative. Here “Odinists” should pay special attention. After Ragnarok, which represents a slaughter of pagan Gods, a destruction of idols, and Tikkun Olam writ large, it is prophesied Balder will return and rule. Balder is Adonis and Christ hence Jewry incarnate. Consider how Jewish the cause of the war was as well. Some Giantess crank refused to cry for a slain Balder who was “suffering” and “profound” in his lifetime.

Baldr's death.jpg

The “Fairest God” Balder is consciously a reference to both Christ and Adonis. He is a clear synonym of the Jewish God.

Who doubts, for instance, that Jews, suddenly given carte blanche, wouldn't spark world war three on the premise that some Middle Eastern potentate has denied the Holocaust? In other words, because someone refused to cry for Balder! Yet Christianity ruled on the same premise during its height. He who denied Christ and his suffering was as good as dead. Consider the Ragnaroks that Europe has abided because some group of Christians was perceived as merely incorrectly mourning "Balder." Could it have been more insane? There are men who want back to this? We, friends, are the lucky ones!

But Balder was the "fairest God", it will be argued, hence Aryan. Yet the Phoenician and obviously Semitic god Adonis too was necessarily developed as a beautiful god. Does Warner Sallman's famous portrait of a fair, handsome Christ stop Christ from being a Jew? Do any images of a fair, handsome, even blue-eyed Christ stop Christ from being a Jew? Do the Jewish developed Superman or Captain America look like your typical Jews? Again here it is understood by myth developers that their audience is, yes, naturally "racist."

This also addresses the clear racial hierarchy found in the world tree of Yggdrasil where it seems Dark Elves are placed beneath Dwarfs, Dwarfs beneath men, men beneath the Nordic, angelic Light Elves, and Light Elves beneath the "Trojan" Aesir. As with Christianity, on one hand, the Aryan was permitted to look with a mixture of pity and envy on "greedy, Dwarfish" Jews, whom Dwarfs clearly represent, yet on the other hand, worship Jews and their angelic Aryan front men in the Church. The structure here, with Aryan Light Elves standing between governing Gods, mirrors directly the idea of Angels, front men, standing as messengers between man and a Jewish God.

But what about that story where some Dwarf trying to marry Thor's daughter is stalled and questioned until the sun rises so that he turns to stone? Doesn't this make Thor an anti-Semite? Let's not forget the sun also turns giants to stone, hence "pagans" of all stripes. Here again we see the division between Jewish God and the Jewish class, between Christ, Yahweh and the Pharisee. The sun here is not Apollonian. Rather the firmament itself is carved from the skull of a northern, Aryan founder and forebear, "Ymir" and rests on the backs of four Dwarfs. It blocks out the real sun.

These Dwarfs may represent as well the ubiquity of Jewish diaspora spread out to the four corners of the world. The Jews have the role of money keeping, seen in the greed of Norse Dwarfs. The "Aesir" have the role of leading Aryans into cataclysmic wars on the behalf of Balder. Hence it is necessary to flatter the servant, Janissary, Aryan by placing him above the "pitiful", "ridiculous" merchant Jews. With this simple flattery of simple men, he may rule them. To wit, "Don't be greedy and power

seeking like Jews. Instead, be honorable, ready to die for Balder and you will see Valhalla.” With the Dwarf as a symbol of Jewry we find a self-deprecation akin to that found in Woody Allen films or on a Howard Stern radio show.

The\_third\_gift\_—\_an\_enormous\_hammer\_by\_Elmer\_Boyd\_Smith.jpg

Dwarves forging Thor’s hammer, Mjolnir. I suggest that Thor’s hammer marks Thor as a reference to the Semitic fire God Vulcan.

Norse Mythology’s most important child, the Arthurian myth, becomes perfect propaganda vis-à-vis the Crusades, which listed as its primary goal “strangely” the recapture of Jerusalem. Jews, among Barbarians whom might kill for a slight, were forced to be especially subtle and careful. Though not in all cases. Indeed, Frigga will even sleep with four Dwarfs to obtain the Necklace of the Brisings. We don’t remember even Adonis’ lover Venus Pandemos stooping that low. Otherwise, the Semitic Bride Gathering Cult is expressed through Aesir intermixing with Frost Giants and with Vanir, especially Frigga.

The figure of Volund the smith, a clear reference to both Daedalus, Vulcan, and therefore, as I’ve argued, King Solomon, becomes an especially Jewish figure. He is a dark one as well. He will kill the children of an Aryan king, carve the skulls of his children into goblets and deceive the latter to drink from them. Here we find as well a Symbolic Synonyms of Christ’s Semitic Blood Wine. Hence esoterically the myth may even be describing Christianity and the Eucharist as revenge.

I am even inclined to argue that that most beloved Thor is the Semitic “Vulcan as Jupiter.” To wit, he is a Dwarf-God! The short-handled hammer is the obvious clue here. After all, the war hammer didn’t appear as a weapon on battlefields until the 14th century, where it developed as a counter to plate armor. There it resembled an ice axe and was at least as long as a mace, sometimes as long as a halberd. Certainly it wasn’t a hurled weapon as developed Thor’s Hammer, Mjolnir.

Yes, there is a myth in the Norse myth that explains why the hammer is short handled because it was at some point broken. But such explanatory details are common in JEM, as we will discover, where it is evident additional layers of concealment are desired, so that this or that symbol is less easily decoded. In contemporary JEM, Authors will mislead with false explanations of symbols and these “Exoteric Alibi’s” appear also within myths.

121038.jpg

Thor's Hammer, Vulcan's anvil hammer?

Like Vulcan, and like Loki (a clear "Samael figure"), Thor is a redhead as well. It connects him to fire but also Jewishness and admixture more generally. Indeed, during the medieval period, redheadedness would be associated especially with Jews and witches.

But isn't Thor a Celestial God, a thunder God and therefore Aryan? In Exodus we see clearly the conflation of a thundering storm god and a volcano god. As this study explicates, heaven as a symbol, if Aryan in essence, also becomes emblematic of dominance. In the Modern Hebrew we find the word Gaash, געש, which means "volcano" and "storm". In the ancient Hebrew its verb root Gaash means "to shake, quake." Hence we imagine the "thundering hammer" of Thor as synonymous with the thundering, forging hammer of Vulcan. In the Norse mythology Thor's hammer becomes associated with thunder and lightning. In the Greco-Roman myth body it also has this association. There Vulcan is forging Jupiter's lightning bolts.

Certainly Jormungandr or the Midgard serpent that encircles the boundaries of the sea and whom Thor slays during Ragnarok is Leviathan appearing in the Hebrew Bible. As described in Isaiah 27:1, the "coiling serpent" and "dragon of the sea" suffers the same fate at the hands of Yahweh during the apocalypse.

Norse myth describes Thor hooking the enormous Midgard serpent on a fishing trip and pulling him into a boat prior to their fateful encounter during Ragnarok. [1] This is a reference to Job 41:1. "Can you pull in Leviathan with a hook or tie down his tongue with a rope? Can you put a cord through his nose or pierce his jaw with a hook?" Here Job is marveling at the strength of Yahweh. Thor's fishing parable contains the same upshot. To wit, the God may subdue Leviathan/Jormungandr.

the destruction of leviathan.jpg

Thor's conflict with the Midgard Serpent is a reference to Yahweh's destruction of the beast during the Apocalypse.

Here I contend the adversarial Frost Giants describe "Hyperborean", the tall, northern, dominating Aryan akin to the gigantic watchers of the Book of Enoch whom fathered the Nephilim. To wit, Northmen from a Jewish perspective. Here with the giant slaying Thor, we find David versus Goliath. As in the Hebrew Bible, the giants Gog and Magog aren't our devils too, rather they are descriptions of

us. The Light Elves, in Norse myth, are the “Frost Giants” Christianized brothers. Yes, the myth describes how the good light Elves are destined for a heaven called Gimle.

1200px-Louis\_Huard\_-\_Giant\_Skrymir\_and\_Thor.jpg

The Frost Giant describes the “Hyperborean” or Nordic adversary.

Stan Lee, for his part, seems to have posited Thor as a Jew. Again, name meanings constitute primary clues. There Thor’s alter ego is Donald Blake. The name Donald which means “world leader” appears in my estimation—at least to the extent I have encountered it—to have no particular ethnic meaning in the JEM. Hence the name is most likely a status identifier in the context of JEM.

With the last name Blake, Lee is being deliberately vague, as the name may mean either “white” or, more commonly, “black.” According to naming conventions in JEM, if it means the former, Thor is indicated as an Aryan, if it means the latter, a Jew. Here Lee appears to play a game that he will play with other Jewish characters we encounter in his work who are intended as especially WASP-appearing crypto-Jews, where names may indicate either Aryan or Jewish identities, yet where other clues establish Jewishness. These are, most notably, Hank Pym (Ant-man) and Hawkeye, both whom we will have an opportunity to discuss.

Thor’s girlfriend Jane Foster, a redheaded nurse in the initial series, is certainly a Jew. Here Lee, as with the Ant-man and the Wasp, departs from a more common Jewish man, Aryan woman pairing. The last name Foster is likely a reference to the medieval position of forester from which the name is often believed to be derived. Hence there is a sense of Jane managing the Aryan arboreal element perhaps even as a cutter of wood. Yet the much stronger proof of her Jewishness is her first name, which is a form of John, a common Jewish identifier in the JEM.

In the first issue, Thor fights belligerent stone, green men from the planet Saturn. Clearly, here, by use of multiple symbols, he intends these green men as Jewish figures. But here we encounter the aforementioned “caducean phenomena” that will appear throughout the Marvel works.

Indeed, the decisive indication that the Marvel Thor is indicated as a Jew is that he begins as a lame man who may walk only with a cane. Here we appear to find a corroboration from a Jewish esoteric source that Thor and Vulcan, who was also lame, are synonyms. Here also we see the transition of a lame Jewish God to a dominant Aesir. We count it as significant as well that in his second appearance

Thor uses a volcano, activated by thunder, to repel his adversaries. Vulcan is of course a Volcano God.  
[2]

unnamed.png

Lee's Thor using a Volcano to defeat adversaries in his second appearance.

But the worst insult of all in the Norse Myth? The wolves of Ragnarok whom were chained by a conspiracy of Aesir and Dwarfs! These are clearly references to Apollo "Lycegenes" or Aryan Benjamin the "ravenous wolf." Here we have the Aryan himself enchained, by the Church or Odin, on one hand, and the Jews or Dwarfs, on the other. Here the "Dwarfs" are clearly depicted fashioning the unbreakable "chains of myth". Indeed, the wolf Fenrir will even eat the sun. Worst of all, Mars, in the form of Tyr, will betray him, placing his hand in the wolf's mouth as promise that he will not be chained. And what does Tyr get for his service to Odin and the Aesir? He gets demoted, loses power and his hand.

Chaining\_Fenrir.jpg

The chaining of Fenrir is a profound development in mythology. This is the chaining of the Aryan Benjamin or Apollo Lycegenes through Christianity and JEM more generally.

Both with Odin's lost eye and Tyr's lost hand we see a "Hamsa" motif. We see the Aryan losing his five senses, denying his senses, denying the world itself, to serve and die for "Balder." The radical Matthew articulates it in Christ's Sermon on the mound: "If your right eye causes you to sin, gouge it out and throw it away...if your right hand causes you to sin, cut it off and throw it away. It is better for you to lose one part of your whole body than to depart into hell." [3]

Perhaps here the one-eyed Mercurial Odin becomes Aryan by a degree, the half-blind Mercurial, the emotional radical whose very name is believed to mean "Frenzy." Here he is second to the Jewish, full-sighted, Vulcanian Thor, whom is nevertheless posited as Odin's son. Of course, that Jacob was the father of Judah, did not stop the latter from being the true Jew, "Son of Man" and inheritor.

Indeed, between Odin and Thor we may have, on one level, the Twin Messiahs, Joseph and David, Mercury and Vulcan, Christian Church and Old Testament Jew. Yet the correspondences may be loose here. After all, Odin is certainly a Christ figure. His hanging on the tree and his drinking of the well are references to crucifixion, the vine and the tree, the Eucharist and Baptism. Thus, as Jacob or Israel, Odin may be suggested at one point the Jewish son then, at a later point, the Aryan forefather.

The phrase “in the land of the blind, the one-eyed man is king” we attribute to Desiderius Erasmus, the Dutch Catholic and humanist. However, in the 4th or 5th century Jews were using a similar phrase in the midrash Genesis Rabbah: “In the street of the blind, the one-eyed man is called the Guiding Light.” Here we should understand that the adage suggests not merely that the sighted are masters over the blind but specifically that the half-blind are masters over the blind. Hence Odin, possessing knowledge on a need-to-know-basis, becomes the more relatable, the self-deceived and the more convinced in “the lie.” The man known as “Frenzy”[4] does not have that demoralizing appearance which suggests he knows it all to be a lie, to wit, that Valhalla or Yahweh’s Heaven is a ploy.

Even the Runic language by which the myth ostensibly arrives is suggestive of JEM. The name comes from the Germanic root run meaning “mystery” or “secret.” It is typically understood as having arrived to the Germanic people through contact with the Roman Army during the Roman Imperial period. Hence Odin worship is merely another form of a subversive Mercury worship delivered to the Germanic people via crypto-Jews. In this manner it might be seen as similar to Mithras worship. Yet whereas the latter was an internal development in Roman society, the first developed among rustic barbarians.

For “Odinists” and followers of Asatru, I recommend the epithet “Marvel Fans.” Indeed, if it is good enough for Stan Lee, who clearly perceived or received the Jewish nature of these myths and their value as JEM, it is good enough for them. We are envious! It’s a golden age for “Odinists!” The temples of the lands, movie theaters, accurately celebrate their Gods in a manner keeping pace with the Christianity it ultimately describes! Let them send black Heimdalls into their Ragnaroks, Apollo Leo is free of their magic, dwarf wrought chains. If Apollo fights a war, it will be for himself, not “Fairest Balder.”

heimdall.jpg

Heimdall in Marvel’s Thor series. If Jews invented Heimdall, haven’t they the right to reinvent him?

This article on the meaning of Ravens, a central symbol in Norse lore, is also relevant: Esoteric Apollo: The Crow or Raven, Symbol of Racial Cuckoldry

This topic is debated here with the foremost expert in Odinism, Stephen McNallen:

<https://www.bitchute.com/video/rZOhqwiYUm5M/>

A discussion of the closely related myth body of Arthurian Legend is also valuable:

Arthurian Legend as Deleterious Myth

<https://www.bitchute.com/video/l4aU2FvQ8WAs/>

This article, as well, goes into some of my ideas on myth transmission: Etymology, mythography and the “Promethean transmission”

In this article I address some of the more general, common criticisms of my work: The Jewish Reaction to Brahminism, “over excited pattern recognition,” and Christian Opposition

[1] Sturluson, Gylfaginning ch. xlvi, 2008:54-56

[2] Stan Lee, Journey into Mystery #84, 1962, pg 13

[3] Matthew 5:29

[4] The name Odin ostensibly means “Frenzy” or “madness.”