

The Great Satan

The Western world of the Anglo-American-Israeli axis can be designated the 'Great Satan' and has been by such as arab ideologues and political leaders. It is an apt designation indeed as the potencies of matter are concentrated in these geopolitical regions and these regions serve them as their main base of operations in the spread of the tentacles of the synarchic octopus of temporal power.

The spread of the power of the 'prince of the powers of the air' (i.e. 'aether' that is to say Jehovah-Satan) manifests itself in the form of subtle power concealed behind false appearances or 'simulacra', masks which conceal the true face of the great Satan.

Instances of these masks might be amplified indefinitely but two types of these concealed forms of power are: 1) economic and 2) cultural.

The economic power lies in the lie of central banking system usury and the money manipulation of stockmarket swindling, the Satanic act of creating something out of nothing ('nihilò nihil fit'). The usury system represents itself as a system of trustworthy and reliable 'systems' of exchange that purport to offer a secure mediation or facilitation between buyers and sellers; producers and consumers for the 'greater good' and overall benefit of 'humanity'.

The lie inherent in the 'economy' is 'the demonic nature of the economy' as Julius Evola phrased it, the perpetual and endless generation of needless needs, superfluous commodities and services that serve base ends and are motivated by profit, not the improvement of life let alone the liberation of the Spirit from matter.

Indeed a further and most significant dimension of the 'demonic nature of the economy' consists in its function of immersing one in a world of materiality ('les system des objects' in the words of Baudrillard) and binding the Spirit to the soul by a shifting of the consciousness (the Self; the Spirit) to the 'system of objects', burying oneself in the rubble of material detritus. Hence 'the economy' of the usury system of the great Satan is a lie and is not what it is represented as.

A further aspect of its evil lies in the coerced wage slavery of such as the Jew Thomas Malthus who contrived 'the subsistence wage' to reduce all to complete serfdom with his tribe and their affiliates in the synarchy hoarding over the mass of mere serfs who are reduced to a state of entropy in which they are unable to manifest their proper destiny as it may conflict and doesn't immediately serve the interests of the hierarchy of Chang Shambala.

Thus 'the economy' of celebrity, hallowed by the wire pullers of the synarchy is merely a system of exploitation, a simulacrum of 'equal weights and measures' while being a single pan scale into which tithes; indulgences and other coerced bloodletting's and severed pounds of flesh of the masses must be cast to fatten the greedy paunches of the synarchic priests of the order of Melchizedek and of Semitized Rome.

Economy is thus the delusion of sustenance that takes while it pretends to give and reduces all into a state of abject serfdom and dependency, whether it be 'Christian' or Communist-all is designed to disempower. The antipode of the wealth redistribution side of the 'demonic nature of the economy', the side which robs Peter to pay Paul, the Pauline priest sect Masonic or Abrahamic, is the vampire capitalism of social Darwinism which enables selfish greed at the expense of the sustenance of others, thereby undermining their existence and reducing all to slavery, to an oligarchy of plutocratic parasites who enslave the population through stockmarket swindling, and who as a cabal hidden hand, manipulate and extort the lifeblood of others for their selfish enrichment beyond all proportions of decency.

The second dimension herein considered that serves as simulacral power is that of culture which is, as Nimrod de Rosario speaks of in his "Fundamentals of the Hyperborean Wisdom", the main mechanism of control of the synarchy and the most prominent aspect of the 'great deception' of the Demiurge.

Culture is a weapon which the synarchy utilizes to install their agenda of global dominion and the standardization of the mass man, distorting and destroying particular organic cultural formations and through the incorporation of all manner of false associations associating them with its own globalist, monotheistic hegemony the synarchy designs to install, thereby assimilating that which was separate into itself.

The culture of the synarchy is that of destruction, the 'Entartete Kultur' or 'degenerate culture' as the National Socialists called it which serves the purpose of the superimposed nigredo phase of the synarchy's meta-political alchemy, to break down and destroy the independent or relatively independent cultural 'Other' and subsequently (in its albedo and rubedo phases) to consume the fragments which are the ruins of the prior culture into itself as a leviathan to massively spread itself over all.

Cultural forms of music; arts; architecture and language (including the language of what is called 'science' in today's jargon, 'scientia' being the Latin term for 'wisdom' which is wholly absent from the mechanical; quantitative and rationalist language of modern 'science', a system of pseudo-knowledge)-all of these constitute the prongs of the spear of the synarchy in its attempts to skewer the wise Odin as he hangs on the windswept tree, the true embodiment of wisdom.

Music is the cultural form which engages the soul virtue of its totemic rhythms. As Nietzsche said: "By means of music the passions play" and this illustrates the animalistic (anima-istic) nature of music. Music may elevate as in the case of the music of the immortals such as Mozart and Bach or it may debase such as Stravinsky or contemporary pop culture as a whole (rap; country; jazz, et.al).

Music is designed by the synarchy to undermine the stability of the cultural 'Other'; to enervate; to render effeminate and bestial or base. Hence it is rhythmic not so much harmonic, engaging the primitive mind of the pasu and debased virya, dragging them down into the swamp of its collectivized and debased culture.

The great Satan's culture manifests itself in a ubiquitous gestalt of sights; sounds and tactile sensations (including vibratory affect) all of which impinge upon the captive Spirits trapped within their soul shells and debase their consciousness to the lowest level of existence. The sounds of 'music' or what passes for music (entartete musik) has been covered.

The visual culture of art comes in the form of plastic; pictorial and architectural but it must be kept in mind that this 'art' is not designed to 'please the fancy' alone but rather to modify the conscious mind and to standardize the mass mind beyond simple temporal power relations and the regulation of behavior in the most efficient and effective way, it is created to bind the Spirits

to the earth plane and to the lower aetheric realms of the Demiurge, enabling the Demiurge to absorb the energy of his captives.

Pictorial arts serves, under the regime of the synarchy, to drag down and to debase the observer, to infect their consciousness with the archetypes of 'love-wisdom'; the christ archetype where everything sickly and weak becomes exalted and trumpeted to the highest height and all of that which is healthy and strong is cast down as so many 'false idols' in the maw of 'the one, true god' of israel.

The influence of this aesthetic exaltation of the moribund specimens of Bolshevized subhumanity has only one effect: that being degeneration and a slackening of the will, an enervation of the vital Spirits through its failure to have any challenges though the archetype of the untermenschen presented as the idol of 'humble righteousness', the meek Lamb of God.

The defilement of heroism and any virile qualities is the standard fare when targeted toward the synarchy's opponent the aryan race and indeed any virile and war-like people (e.g. Japanese; arabs; mestizos, etc.).

These opponents the synarchy recognizes as a potential trouble source and therefore undergoes an indirect assault against the foe through what in contemporary times has been called 'cultural marxism', the jewish disintegration process of cultural distortion. Thus the two-pronged approach of destruction is presented through myriad means of visual imagery and other media: the establishment of degenerate idols to corrupt the population and the defilement of their heroic archetypes, the casting down of the alleged 'false idols' before the jealous god of israel.

The aesthetic visuals of George Grosz; Max Ernst and the Dadaists to Picasso; Warhol and yet more degenerate forms of culture have played their disintegrative role in modifying and distorting the consciousness of the percipient and receiver of these messages typically through a coerced exposure having it thrust into their face on billboards; signs; academic curricula; movies, etc.

The billboards depicting the retarded and degenerate elements of society being thrust into one's vision in a rude gesture of passive aggressive moralizing pervades the hodological space of the postmodern wasteland of kosher simulacra.

The architecture of the postmodern wasteland also has both a functional purpose beyond the finite perception of earthbound souls and the phenomenal aesthetic function of conditioning the consciousness to look with reverence upon the architectural edifice of kosher design.

Examples of this are the Kaaba in Mecca; the cathedrals in Europe and the masonic lodges and judaic temples or synagogues which pervade the environment as so many tumors on the earth which must be exalted as symbols of the despotism of 'The One' god Jehovah-Satan.

Functionally these structures are reducible to machines of stone which enabled a harvesting of bio-energy from their servile sheep who are fleeced of what Golden fleece they may have had in actua or in potentia.

The stone structures are partless machines designed to contain within themselves (as in a magic square) the energies of the 'parishioners' or attendees and to subject them via sermons and psalms to certain vibrational frequencies, certain tones and patterns of forces (vibration) which condition their consciousness to enter into a hypnotic state and enable the attachment of entities for the vampirization of their life force.

That and, as in the case of cathedrals, the siphon and channel their energies out of the spire and transmit them along ley lines to whatever centers (nodal points) on the earth which contain star gates or wormholes for the transmission of their energies to the moon and planet Saturn in which they are contained in cells of bioelectric energy that feeds the 'Yahweh collective' of vampire E.Ts.

With respect to language, that of the world order is completely semitic [cf. "English: Demonic Language" for more]. The contemporary global language being English it must be questioned what the origins of this language are. The works of L.A.Waddell and other contemporary British scholars point in the direction of Phoenicia though garbled, the stock of Phoenicians confusing the semitic group with an Aryan stock (cf. "The Aryan Origins of the Alphabet" as opposed to the somatic origins of the alphabet, deriving from the somatic Phoenician stock).

That the English language is referred to as the 'Alpha-Bet' is suggestive and investigation reveals that it refers to the 'Aleph-Bet' of the Hebrew alphabet and that the primordial Phoenician alphabet ('Aleph-Bet') was related to Hebrew and transmitted itself to Greece and from thence following the piratical Phoenicians to the British Isles along the coasts (Carthage and North Africa and Cartagena in Spain and along the coast of northern France to the pirate island of the empire of the shopkeepers, Britain).

Hence it can be ascertained on the basis of likeness of characters of the 'Aleph-Bet' that at the English language is in actuality a Jewish-Semitic creation (possibly the creation of the 'Yahweh collective' itself just as they too are a creation being products and genetic hybridization).

The language of English has the influence of restricting the consciousness towards a Luciferian rebellion against that of the sacred languages of the Demiurge, paradoxically the very Hebrew and Arabic which are the conference of these entities upon their 'chosen' creations the Semites.

Perhaps this is a good sign that the English language may have superseded these tendencies toward the harmonization with 'The One' as not read right to left by vice versa and thereby creating a separation from worldliness and the attunement with the Demiurge. Insofar it has a reverse effect of what the cabal would intend in their trapping their slaves in the Demiurge's slave prison. This remains a paradox as to what its function would be that would be serviceable to their agenda of Spirit vampirization but this writer can't answer and may suggest another factor such as Aryan adapts present who have inverted or sabotage the Hebrew language as an act of strategic opposition counter the synarchy's agenda and therefore British may be redeemable in its effect on consciousness and indicate the greater presence of Luciferian adepts, possessors of the Hyperborean Wisdom.

The Barbarous tongues of other races bespeak this dependency on the Demiurge and their slavish subordination thereto, being languages lacking any abstract quality and being of a crude metaphoric or imaginal nature with words designating simplistic physical acts or material objects and little more, wholly lacking sophistication or precision.

That the architects of destruction intend to debase and defile the English language and supplant it with such as Esperanto or other vulgarizations of the sophisticated, replacing it with e.g. Chinese or Hindi or Arabic, etc. further indicates their animosity towards the English language.

The language of the synarchy is for themselves a cryptic symbolic and coded one with all manner of implicit references and concealed innuendo based upon their occult system of qabalah. Their hidden language is based in large part (as far as the writer knows) on the Hebrew artificially invented numerology which is derived from the cultural superstructure of the semite and ultimately from the 'Seraphim' or reptilians with whom they are bound.

The system they control is a dual system with themselves receiving everything and others nothing save to the extent of their needs as 'animate tools' to service the decadence of the privileged caste of synarchic priests. For the 'profane' the language they superimpose is that of an abstract nature which is designed to divorce the profane from the material world. The value of this is to enable transcendence through the vehicle of thought, namely language, rather than having a population reduced to a state of slavish obsequiousness and blended with the Demiurge.

Hence the universal language of today's world has its value and redeemable qualities in itself. However it is the distortion and usage thereof wherein lies the corruption and can be sourced to the corrupting element of the semite, the wandering jew seeking his revenge against the aryan for creating a language of liberation from the matrix of the Demiurge.

Politically, the 'Great Satan' operates on the basis of its 'divide and conquer' strategy, segregating the western society into the diverse fragments of the political spectrum with two extremes of 'left' and 'right' and intermediary gradations and 'wildcards' thrown in to create the appearance of 'choice' when all of these fragments are in reality mere fractals of the Demiurge's Mind, all based upon egalitarian 'Universalist' principles and admitting only of variations on the theme of abstract Universalism.

That anyone of any race or species can participate in any political group implies that these are mere empty repositories of absurdity without any organic basis and without any utility as a vehicle for the expression of the Virya's will and his Berserker fury.

All 'distinctions' are mere *trompe l'oeil* and become assimilated into the system of parliamentary democracy or 'communitarianism', absorbed into the Demiurge as signifiers impregnated with the meaning conferred upon them by the broad masses.

The function of such 'dialectic' is the implementation of the 'divide and conquer' strategy of the system which plays diverse groups against one another in their 'tension of development' of the evolution of progressivism in which all are to be merged into the Demiurge as part of the hive mind-fractals and nodes of His Mind, microcosmic reflections or shards of the shattered, crystallized light of 'the creation', reflecting the macrocosmal will of 'The One'. H

ence politics is merely a game as in the episode of Star Trek the original series "Gamesters of the Triseklion", each party being played against the other with only the adepts above recognizing they are all mere 'pawns in the game'.

The polarity principle of occultism is reflected in the political divide: "as above so below", with the masculine (blue) party of the 'conservative christian' being played off against the red party of the 'liberal-communist', is reflecting the other as its antipode and generating the 'tension of development' desired by the synarchy as the mode of their political alchemy.

The 'Great Satan' nothing thus exerts its ubiquitous temporal power as the flailing tentacles of a giant squid employing the screens of its inky secretions and is pleomorphic mutability to gain a stranglehold on power to absorbed into its Beak the life force of its captives.