

My name is Nobody

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By dint of keeping his eyes on the "Thought Police eye", under which "From birth to death a Party member lives", Winston sees nothing. Neither did the reader of "1984". This is because G. Orwell misleads and, consequently, misleads those of his readers who lack discrimination, when he makes the "all-seeing eye", also called the "omniscient eye", the attribute of a male individual, "Big Brother". Indeed, the "omniscient eye" is the attribute, or at least one of the traditional attributes, of the Great Mother Goddess and her countless avatars.

A god, with or without a capital letter, is the representation of a state of consciousness. Male deities represent higher, active states of consciousness; female deities, lower, passive and, at worst, vegetative states of consciousness. States of consciousness are at the same time forces, influences. Higher states of consciousness are spiritual, while lower states of consciousness are psychic and, at worst, infrapsychic. In the material realm, all force, all influence is represented in one way or another, directly or indirectly; indirectly, in iconoclastic religions; directly, in all other religions. The same divinity, that is to say the same type of force, of influence, can be represented by various symbols, which constitute its attributes and are all related to each other by a relation of analogy. In what follows, we must not lose sight of the fact that the attributes of female deities are not only multiple and protean but also deceptive, in the sense that each of them can conceal another in a more or less visible way; it is all the less necessary to lose sight of it as the symbols in question are in a way subliminal. Multiple and protean, the attributes of female divinities are by definition so, because female divinities are manifestations of materia prima and matter is multiplicity.

There were originally two major types of symbolism: solar symbolism and lunar symbolism, each of which was linked to a specific race.

The Hyperborean cult specific to what J. Evola calls the "boreal race" is polar, solar and solstitial; its main symbols are the swastika, the circle, the spoke circle, the ax. The luminous principle is characterized there by immutability and centrality: the Hyperborean Apollo represents the sun itself, the domineering and unchanging nature of light.

The cult of the "races of the South" is on the contrary (tellurico) -lunar and equinoctial. The characteristic symbols of this cult are water, symbol of the materia prima, the stones, the cave, archetype of the maternal womb, the stones, concrete expressions of the Great Mother Goddess, the moon, symbol of time passing, of biological rhythms, source of fertility. "The symbol of the Mother [...] does not appear, except in a very secondary way, in the traditions of purely Boreal origin, while in the civilizations and races of the South it is predominant and often takes on a central importance..."

Under the effect of interbreeding, two new major types of symbolism emerged at a later time, each of which retained elements of the two original symbolisms in a greater or lesser proportion and which are therefore respectively linked to "Hyperborean civilization. "And" Atlantic civilization ". "... The relationship which is established between the two principles (the Mother and the Sun) is what explains two different forms of symbolism, one of which retains traces of the Nordic 'polar' tradition, while the other characterizes a new cycle, namely the Silver Age, a mixture of North and South, which already constitutes a degeneration ". Among other characteristics of this regressive differentiation is the fact that, "... where the solstices are always emphasized, there is undoubtedly a connection with 'polar' symbolism (the north-south axis), so that the symbolism of the equinoxes is associated with the longitudinal plane (East-West), so that the predominance of one or the other of these symbolisms in different civilizations often makes it possible on its own to determine what relates to it to the Hyperborean heritage and to the Atlantic heritage. However, in what can be called more accurately the tradition and the Atlantic civilization, "to which we will see that ancient Egypt is attached," we are faced with a mixed form. Here, the ordinary presence of a solstitial symbolism testifies to the survival of a solar symbolism; but the predominance of the changing sun god chart, the fact that the figure of the Mother and similar symbols appeared at the solstice and acquired primacy there thereafter, are signs of another influence, of 'another type of spirituality and civilization' Indeed, 'When the center is constituted by the solar masculine principle conceived as life which grows and declines and passes through winter and spring, death and rebirth, as well as it is with the "deities of vegetation", while the unalterable and immutable principle is identified with the universal Mother and with the Earth as the eternal principle of all life, cosmic matrix, source and inexhaustible seat of all energy, we are in presence of decadent civilizations, of the second age [that of money], which are traditionally placed under the sign of the water or the moon. Conversely, wherever the sun continues to be conceived as pure light, as supernatural and uncreated "incorporeal virility"; wherever, according to this "Olympian" meaning, attention is focused on the luminous and celestial nature of the fixed stars, for they seem to be less subject to this law of birth and decline which, in the opposite conception, affects the sun itself. - even as god of the year, the highest, purest and most original spirituality (that of the cycle of the Uranian civilizations) remains "(1).

The nature of the god Helios testifies to the differentiation and the alteration which the solar symbolism specific to the Hyperboreans undergoes in contact with the peoples of the Negroid race with which they mixed during their migration towards the South and among whom the lunar and equinoctial symbolism predominated. (2). Indeed, while the Hyperborean Apollo represents an unchanging and perfect essence, Helios symbolizes the sun in its daily, or annual, course with its rises and its sets. "Guiding its impetuous crew, the divine star appears in the east, rises in the sky until reaching the zenith, then begins its descent before setting in the west" (3).

The same is true of the sun in ancient Egypt. Under the influence of the "southern" "solar" cults, he is no longer seen as an unchanging and incorruptible nature but as an entity which, to use an expression coined by J. Frazer, dies and resuscitates. Here the sun rises and sets; he lies in a feminine, maternal element, most often the Earth or the Waters, protagonist "of a mythico-ritual" passion "of death and resurrection linked to the alternation of the seasons" and which unfolds according to a pattern identical: "characters subject to a crisis, characterized by a death and a descent into Hell, followed by a periodic return to life, all deeply linked to a goddess through a loving relationship. Their crisis, their descent into the world of the dead and their return symbolize the natural process of vegetation, brought up to date by man through specific rites whose aim is to promote the return of

life in all its forms "(4) . This is the case, for example, of Tammuz, the Babylonian "god of" fertility ", of Attis, the Phrygian" god of "vegetation", consort of Cybele (5).

"The concept of the dying god [...] flowed naturally from a literal interpretation of the worship of nature; because nature, which, with the changes of seasons, seems to know a dissolution, represented "for the peoples who shared this concept," the formal image of God "(6).

The Egyptian religion undoubtedly appears as a "mixture of North and South", whose southern component has only increased over time, even if the worship of the Great Mother Goddess has never acquired the importance it has always had in the religions of the Semitic and Negroid peoples. Before seeing for what reasons this was so, it should be remembered that the Egyptian religion does not have a definite doctrine, being rather composed "of countless very divergent and often contradictory speculations. This doctrinal vagueness is accentuated by the way in which traditions have been transmitted. It is rare that a mythological account is complete (7) ". In addition, as in almost all mythologies, most Egyptian myths have several versions, more or less different from each other, depending on the time when they were written, besides some myths, such as that of Isis. and Osiris, did not appear in their final form until relatively recent times and there is obviously no question of putting them on the same level as the archaic myths. Mythology deserves to be studied diachronically.

In the first part of this study, we will focus on the eye symbol and related symbols in Egyptian mythology and in the Near- and Middle Eastern pantheons and we will see that the eye is the main attribute. of the omniscient god, whether he is "solar" or celestial. In the second part, we will find that the eye has been incorporated into the "religions of the Book" in increasingly stylized, increasingly unrecognizable forms and we will begin to see what is really behind the eye. eye. The governmental cabals and the para-governmental sects which have been at the head of the so-called "European" countries for some time now are completing the work of undermining which, begun at a very remote time, has been pursued relentlessly since antiquity. by the supporters of the ethnic groups at the origin of the "religions of the Book" against the peoples of the white race, most of whose current representatives, stupefied, emasculated, bastardized by dint of inappropriate and criminal crossings, imagine that the Second World War ended in 1945 and that the current crisis is solely economic: the eye, either as such or in schematized forms more or less recognizable at first glance, has remained the sign of recognition of these organizations parasitic and subversive, one of the most effective weapons in the psychological and psychic war to the death that they fiercely wage.

With regard to the myth of creation, "the theologians of Heliopolis and Hermopolis held that the creator was the sun-god Ra, those of Memphis preferred the earth-god Ptah to him" (8), to which Ra himself- even was submissive. "How the demiurge first manifested himself was a matter of speculation. According to the texts of the temple of Edfu, he took flight from primordial darkness in the form of a hawk, to settle on a reed by the water. The Hermopolitan priests displayed an even more fertile imagination. To believe them, just after "the first time", eight primitive deities - some in the guise of frogs, others in that of snakes and all, therefore, directly related to watery chaos - gave birth to a flower of lotus in the lake of the temple of Hermopolis, from which Ra emerged in the form of a child. The Hermopolitans also spoke of a cosmic egg that would have hatched on the hill. But iconography preaches in favor of an even different version, of Heliopolitan origin. Tired of floating in

the Nun, the demiurge would have hoisted himself on the hill in the form of a man already equipped with eyes, a mouth, a tongue of hands, a heart, arms, legs and a penis. In other words, "At the beginning, Ra had come out of the primitive waters, from the Nou, in which he rested inert from all eternity, and, by his only energy, he had drawn from himself a divine couple, Shou and Tafnouît, masters of dawn and dusk, of the atmosphere and of rain. Shou and Tafnouît had engendered Sibou-Gabou the earth-god and Nouît the sky-goddess, or rather Shou, slipping between these two beings who were asleep in each other's arms, had separated them to form Gabou the earth, from Nouît the sky. Gabou and Nouît had as children Osiris and Typhon, Isis and Nephthys, who had introduced civilization, death and resurrection into the world "(9).

In some myths, the sun-god is called Horus in the morning, Ra at noon, Atûmû in the evening. In other myths, it is called Harmakhûîti in the morning (Harmakhûîti is also the summer sun), Atûmû in the afternoon (Atûmu, the autumn sun), Râ at sunset (Râ, the spring sun) , Khepri at night (Khepri, the winter sun). Still, "Ra [...] offered himself [...] as the celestial prototype of the man who is born, lives and dies to be born again"; "... the imagination of the Egyptians sought in the succession of solar phenomena to indicate the various phases of human existence. Each point in the course of the luminous star was regarded as corresponding to the different stages of its existence "(10).

In Egyptian mythology, therefore, it is clear that the sun is subject to the law of becoming. At night, he lights up the region of the dead, or he rests in a place of the lower world whose name testifies to the persistence of a solar symbolism of the Hyperborean spirit: "the island of flames". However, the feminine aspects of solar symbolism are accentuated under the New Empire, where the sun, during its diurnal journey through the underworld, is depicted with a ram's head, as khnum, guardian of the waters rising from the lower world and master of the underworld: the sun, at night, disappears in the dark kingdom of Khnum and unites with him. On the other hand, the two red obelisks erected in front of the doors of the temples were originally intended to symbolize the limits of the sun's course and mainly the equinoxes, which, if we remember what was mentioned previously on the symbolism of the equinoxes, therefore does not make it a symbol of Hyperborean origin (11).

The oldest Egyptian theory of creation is that men "were born of [the] divine eye", or "[of] divine eyes" and, more precisely, of an essence flowing from the divine eye, after this one would have been lost, or damaged, in one of his adventures. This speculation appears in the background in the most complete Egyptian account of the creation of the world that has come down to us, the Book to know the forms of existence of Ra and to slay Apep (310 BC), in which the creation of man is simply attributed to the tears of the eye of this deity, by virtue of a phonetic analogy of remy (to cry) with rômet (man) which recurs very often in Egyptian literature after 2000 BC .-C. And which suggests that men were created by the rays of this divinity.

In the previous paragraph, we took care to use the adjective of "divine" instead of that of "solar" and to speak of "rays of this deity" instead of "rays of the sun", because, also amazing as it may seem to anyone who has learned that the deity in question is the sun, she is not explicitly named in the myth, both exhibited in a magical text against snakes, on the bedroom wall mortuary of Sethos I (c. 1310-1290 BCE) in Thebes and on that of the death chamber of Ramses III (c. 1198-1167 BCE), which speaks of it. Here is all that is said about it: "The men

hatched a plot; His Majesty was then old; her bones were silver, her flesh was gold, her hair was pure lapis lazuli. When His Majesty heard of what the men [were up] against her, he said to his guards, "Bring me my eye. "" The eye here is Hathor, whom this deity charges with exterminating the rebels (12). In a passage from the Precepts for King Me-ka-ré, a papyrus from the time of the Tenth Dynasty (2130-2040 BCE) whose content evokes the ways of the vengeful God of the Old Testament, it is said that "He killed his enemies and destroyed his own children, for they had plotted against him." In a demotic papyrus apparently dating from the beginning of the Christian era, it is written, with accents reminiscent of Old Testament whining about the "weak and oppressed" (Isaiah 3, 14-15), that this divinity "knows the pious man who venerates [her] in his heart" and "exalts the beggar because he knows his heart". The less vague characterization of this divinity is provided to us by The Precepts for King Me-ka-ré: "He rises in the sky when they [men] wish" (l. 132); "He makes dawn rise when they [men] wish and he travels by boat (?) To see [men]." Egyptologists have inferred from this that it is "probably" Ra, or, at least, a solar deity. However, there is nothing to say with certainty. The capital character of this fact will appear fully, when we discuss below the "sex", not of the angels but of the god of the Abrahamic religions, who, like this divinity, is omniscient.

This divinity, whether the sun or not, knows everything that men do, sees everything that men do.

The sun is an eye and the moon is an eye. They are taken separately or collectively.

Taken separately, the moon is primarily the Eye of Horus, which, according to a relatively recent myth, was torn off by Seth, found by Horus and cured by Thoth; another indication of the southern and chthono-lunar origin of Egyptian symbolism is that the lost eye disappears into the depths of the aquatic kingdom of Khnum, at the source of the Nile and the ocean, at the first cataract, where it lives in the form of the "(goddess), great magician, of the South"; taken separately, the sun is mainly the eye of Ra (13), which was later identified with a female deity, Satis or Oudjaet, who adorns the forehead of Ra in the form of a female cobra or who, as a Tefenet or Hat-hor, is charged by Re to annihilate his enemies.

Considered collectively, the sun and the moon are the eyes of one and the same deity, the Eyes of Horus (14), or the Eyes of Ra. The idea that the sun and the moon are the eyes of Ra stems from the identification of this deity with Horus as Ra-Harachte. The eyes of Horus thus became the eyes of Ra. The sun is the right eye; the moon is the left eye.

At Setennu, or Pharbetsus, capital of the eleventh nome of Lower Egypt, Horus was worshiped as Hr-mrtj, or Hr-irtj. Horus was often depicted there with a symbolic eye in each hand. In Letopolis, capital of the second nome of Lower Egypt (as well as in Upper Egypt, notably in Kus and Ombos), Horus was worshiped under the name of Hntj-irtj, or Mhntj-irtj, "the god of two eyes [on the forehead, or on the face]".

In Egyptian, ir-tj ("eyes") is the masculine dual of the feminine substantive ir-t ("eye") (15). The fact that, at least in this respect, unity is conceived as feminine and duality as masculine, in complete opposition to the Nordic conception of masculine and feminine nature, again betrays the influence of the cults of the South. on Egyptian religion.

Since the Egyptian word for "eye" is feminine, the sun's disk could be considered a woman. On the other hand, in Egyptian mythology, the solar orb is compared to the female cobra (the uraeus of the Greeks and Romans), which the pharaoh, representing the god- "sun" on the earth, wore around his forehead. . Understood as a symbol of fire, this female cobra was soon so closely identified with the flaming eye of the "sun god," or heavenly god, that the word "eye" and "cobra" became synonymous. Thus, the two eyes of the heavenly god were identified with cobras, despite the fact that the moonlight is weaker; and it was believed that the sun had two uraei on the forehead, the same two uraei that protected the forehead of the pharaoh. These two eyes, or female cobras, are often referred to as "the daughters of the sun god".

All of these expressions provided methods for solarizing female deities. The main goddesses considered to be solar, each described as the girl, the eyes, the cobra, or the crown of the sun, were Tefenet, Sekhmet and Ubastet, whose animal form (the lioness for the first and the second, the cat for the third) also seems to have helped to associate them with the star of the day, because the "sun-god" was often represented in the form of a lion. In addition, Hathor, Isis and other celestial goddesses sometimes tended to be conceived of as solar deities.

The goddess Hat-hor of Denderah, who was originally symbolized by the head, or skull, of a cow nailed to the door of a temple, was identified early on with the cow goddess of the heavens and the celestial nature of many other female deities - in particular Isis - were indicated by the horns, or the cow's head, which they sported in the images and which, as we will see below, are a lunar symbol. The popular symbol of Hat-hor came to associate the features of a human face with those of a bovine face. Since this face was a celestial symbol, it was possible to claim that her eyes were the sun and the moon, although in most cases the goddess represented only the primary eye of the sky god, the sun. Hat-hor assumed many of the functions of the Asian Queen of Heaven, so that she later became the patroness of women and the deity of love, beauty, joy, music and adornment. , while sometimes being honored as the goddess of war, like the Semitic goddess Astarté.

The progressive and partial Semitization of the Egyptian pantheon is confirmed by the fact that Isis came to be associated with Venus at a time when, in Western Semitic mythology, the morning star, originally conceived as a male principle (Attar) , had long been referred to as the "Queen of Heaven". Osiris, Isis's husband, is also going through a process of solarization. It is interesting that the symbol which represents him as god of the underworld is the same as that which represents Tammuz (Thammouz in Syria) and Adôn (Adonis), who were respectively the Babylonian deity of "fertility" and the Phoenician deity of "vegetation" (16). Along with Osiris and Isis, Horus, a solarized deity, forms the Osirian triad, in which she is identified with the rising sun, as opposed to Osiris, the setting sun.

Most of the gods whose eyes are the sun and the moon are gods of the sky and Horus does not escape the rule, not Horus the Child (Harpokrates) or Horus, son of Osiris and Isis (Harsiese) but Hr -wr, the one Plutarch calls Horus the Elder, son of Nut and Geb and, therefore, brother and not son of Osiris. Besides Hr-wr, another form of Horus is Hr sms, Horus the Elder, his double and his prototype, which in some texts dating from the Eleventh Dynasty is identified with the sky, particularly with the starry night sky and the sky. daytime clear.

As Horus the Elder, or Horus the Elder, had celestial aspects, it is no wonder that he was called to Letopolis and elsewhere (m) hntj-irtj, "he who has the sun and the moon for his eyes. As is usually the case with a sky god. However, we see the spread, from the time of the Pyramid Texts and more and more often from the Middle Kingdom, the designation of (m) hntj-n-irtj, "the one whose face does not have two eyes ". It is possible that (m) hntj-irtj represented the clear daytime sky and (m) hntj-n-irtj the overcast night sky.

Regardless, Horus was first a falcon-god, the local deity of a small state and its rulers in prehistoric times. It was natural that the falcon, which likes to soar high in the sky and whose name (hr) means "the distant one", "the high one", be chosen as the symbol of the sky. An ivory comb from Abydos dating from the first dynasty (c.3100 BCE) shows two falcon wings wide open in a way that indicates that they protect the cartouche below, on which is inscribed the name of Pharaoh Unephes . The curve of the outstretched wings prefigures that which is sometimes found in the hieroglyph of the celestial vault as well as that which often accompanies the figure of Nut, the goddess of the sky, when she bends over the earth. A five-pointed star is often found on Nut's body and on that of the Hat-hor cow (literally, "the house of Horus").

Everything suggests that Horus in his primitive hawk-god form refers to a prehistoric sky deity, with whom he came to be identified (17), just as he would later be identified with Re. However, it is important to note, in relation to the symbol of the eye and to the character of Orwell who should have been called "Big Sister" for the reason which was invoked above, that, unlike the other Egyptian gods, this prehistoric sky divinity already had a more universal than a local character.

It is very likely that the sun and the moon were the attributes of a supreme celestial deity, before being considered as the eyes of Horus, then as the eyes of Ra. Now, in the very old myth of Geb and Nut, the sky is regarded as a woman, Nut, who gives birth to the sun every morning.

Besides Re and Horus, two other Egyptian deities are considered omniscient: Thot and Amon. Thoth, the inventor of language and writing, patron of scribes and himself the scribe of Ra and Osiris. Now, there is no doubt that in very ancient times Thoth was a god of the moon.

The moon is an eye, the eye that sees at night. The sun is an eye, the eye that sees daylight. Just as the sun (Ra) knows everything because it sees everything, so the moon (Thor) is omniscient because it sees everything.

Under the new empire, the god Amun was identified in Thebes with the sun god of Heliopolis Re, or Re-Harakhte, in the solarized form of which this ancient god of wind and air became the supreme deity of Egypt as that Amon-Re. However, he never completely lost his nature. Proof of this is that, over time, Amon came to be conceived as a soul ("the great soul", etc.) and took on an increasingly pantheistic character as the principle of universal life. In Hermopolis, in the group of eight deities together representing the primitive chaos, Amun is the air blowing on the primordial waters.

The two cosmic eyes - the sun, the right; the moon, the left - which characterize Horus the Elder and Horus the Elder are among his attributes. Amon can see everything thanks to his two extraordinary organs (18).

In a panegyric of Amun-Re, attached to an oracle received by the high priest Pinodhem in the eleventh century BC and comprising a sort of creed, a summary of theological principles in force in religious circles at the end of the new empire, Amon-Re is called "The Eternal" "with many eyes, with many eyes".

In short, the concept of divine omniscience that originated in ancient Egypt was closely related to the idea of a universal vision. Knowledge of all things was considered to be the prerogative of the sky god, whose eyes are the sun and the moon. This god is Horus, the hawk with immense wings, the "forehead eyed" deity, the clear sky god, whose antithesis is the "eyeless" god, the dark sky god. In a more complete form, the supreme celestial deity corresponds to Amun, whose eyes are the sun and the moon and whose breath, which comes out of his nostrils, is the wind. Another sign of the divine ability to see everything is the multiplicity of eyes (often associated with the multiplicity of ears), an attribute which was originally peculiar to the "sun god," whose rays were the eyes. These two symbols, i.e. the two astral eyes and the multiple eyes, are obviously similar and, so to speak, complementary, so it is not surprising that the two astral eyes, which were originally the attribute of a sky god (Horus), could have become the attributes of a "sun god" (Ra) and that, conversely, the many eyes of the "sun god" could have become the attributes of a god of the sky. The possession of two astral eyes or multiple eyes was recognized as the prerogative of all the deities who, thanks to the political changes which occurred during the thousands of years of the history of ancient Egypt, were successively elevated to the rank of supreme god, such as, for example, Aton, Ptah, Amon, Osiris. In the first century AD, Diodorus and Plutarch still attributed a multitude of eyes to Osiris. In the fourth century AD, Eusebius considered the two astral eyes to be the prerogative of the "Supreme Being", Kneph-Agathos Daimon, represented "in the form of a serpent with the head of a falcon.

The idea of a sky god who has the sun for his eye is found in northeastern Africa among the Kushites of the highlands (the Hadiya) and those of the plains (the Oromo) as well as among the Nilo-hamites like the Nandi and the Masai, who are all pastoral peoples. The idea of a "sun god" endowed with many eyes represented by his rays is not without evoking the god "with thirty sun rays" of the Oromo, Waqa and the god with "nine", or "hundred rays. of sun "of the Nandi, Asis. Furthermore, the idea of a sky god whose breath is the wind is found in the sky god of the Masai, Ngai. The contrast between a god "having eyes" (Hr-irtj) and a god "without eyes" ((m) hntj-n-irtj) recalls the dualism of the two colors of the sky among the Oromo, the Waka White and the



Waka Red, the Red Wa'a and the Black Wa'a of the Hadiya as well as the Red Ngai and the Black Ngai of the Maasai.

It is in the Hamite world and in that of the Nilo-Hamites of northeastern Africa that the most marked similarities are found with the Egyptian ideology of the "solar god", or the god of the sky, who sees everything. . Moreover, the Hamite element has been present in Egypt since the earliest times and had an important part in the formation of the Egyptian people. Some Egyptologists are of the opinion that the Proto-Egyptian cult of heaven is of Hamite origin; others claim it has its source among the farming peoples of northwest Africa, the Libyco-Berbers (19).

Among these peoples, as well as among the Pelasgians and a group of ethnic groups from the eastern basin of the Mediterranean, the feminine principle is considered supreme. It takes the form of a goddess, or of a divine woman, in relation to whom "not only the masculine principle but also the principle of personality and difference appear secondary and contingent, subject to the law of becoming and death - as opposed to the eternity and immutability proper to the Great Cosmic Matrix, to the Mother of Life "(20). This Mother is sometimes the Earth, sometimes the natural law understood as a fact to which the gods themselves are subject. Under other aspects [...] she is Demeter, goddess of agriculture and cultivated land, as well as Aphrodite-Astarte, principle of orgiastic ecstasies, Dionysiac abandonments, hetairic disorder, which corresponds analogously to flora wild swamp. The specific character of this cycle of civilization consists mainly in the fact that it limits everything that is personality, virility, difference, to the naturalistic and material domain and that it places on the contrary under the feminine sign (feminine in the broadest sense ) the spiritual domain, to the point of often making it a synonym of pantheistic promiscuity and making it the antithesis of all that is form, positive law, heroic vocation of virility in the non-material sense "(21) .

The figure of the Mother and related symbols appeared among white people during the Paleolithic. This emergence reflected the infiltration of southern influences into their culture and marked the beginning of their degeneration. The first traces of the cult of the Great Mother Goddess date from the Aurignacian (25,000 - 15,000 BC). They have been found throughout Europe and the Near East, as female figurines of stone, clay or bone, with large, misshapen chests and hips, and round bellies. These "monstrous female steatopyge idols of the first megalithic period", monstrous not to say grotesque, were at the time at the center of "cults originating in the South", "of which the woman, together with the demons of the earth, was the main object (22). It would seem that it was from the Magdalenian (17000–10000 BC) that the Mediterranean world saw the light of day, especially among the Hamites, a civilization where the place held by the Great Goddess, mother not only of the gods but also of men and animals, was so preponderant that the masculine principle was relegated to the shadows. Around the sixth century BC, it was from Asia Minor that the cult of the Great Mother Goddess spread to Greece, where she ended up, not without resistance (23), by being identified with Rhea. During the time that Hannibal was ravaging Italy, the Sibyl of Cumae said that the statue of Cybele was to be brought from Pessinus to Rome, where, in fact, it was provisionally welcomed at the Palatine in 204, while waiting for its own temple to be built, which was done in 191 - the priesthood of Cybele however remained prohibited to Roman citizens until the reign of Claudius (41-54 AD), the first Roman emperor born outside Italy. Cybele was the Phrygian form of a goddess of "fertility" common to all of the Near and Middle East.

One of the characteristic symbols of the Great Mother Goddess is the eye (24). If, in Egyptian mythology, such deities, considered under one of their particular aspects, may have two eyes, in which case they may lose one, while such others, always considered under one of their particular aspects, may have only one eye, there are also multiple eyed deities. This is the case for Khnum, a god of "fertility" and "fertility" with 77 eyes (and 77 ears) and for Bes, a protective god from Sudan whose cult infiltrated Egypt under the twelfth century. dynasty; his body is often covered with eyes and animals of all kinds (a bronze statuette of this type is in the Louvres museum). However, it is remarkable that the multiple eyes are also an attribute of the Babylonian Great Goddess Ishtar, that Christianity then had to smuggle into the so-called "European" continent under the purely maternal features of the Virgin Mary. "The eyed goddess has her own temple at Tell Brak in eastern Syria, which dates back to 3000 BCE. It contains countless representations of the eyed goddess. On the top of spectacular interior walls, large faces with eyes alternate with symbols of the gate guarded by the reed bundles of Inanna [her Sumerian equivalent]. His role was obviously to keep his gaze from the attackers out of the temple. The motif is underlined by rosettes, swirls of petals that resemble eyes with eyelashes (the vagina surrounded by hairs). The motif, which has three symbols with a similar meaning, is found on all the walls. The sanctuary is adorned with hundreds of variations of the figure of the eye (...). An altar is entirely occupied by a huge pair of googly eyes with hypnotic gaze that look like opera binoculars "(25).

The correlation between the eye and the vulva dates from a time when psychoanalysis had not yet begun to prevail (26). In fact, it is apparent on the very earliest clay tablets of the Sumerians and Babylonians. (27) From there to conclude that the eye, one of the main attributes of Yahweh, is also a loan, whether it is from the Egyptian pantheon (Horus) or from the Middle Eastern pantheon (as indicated above, the eye is one of the most widespread symbols of the goddesses of the sky, Inanna, worshiped in Sumer until the third millennium BC, to Ishtar and Astarte, who succeeded Inanna, more or less in the same functions, respectively in Babylon and in the Near East, around 10,000 BC. Both seem to be the "queen of Heaven" mentioned in Jeremiah (7: 16-20, 44: 15-19, 25)), there is only 'a step, which, despite the large number of borrowings that the Apirou (the ancient Hebrews) made from the other Semitic religions of the Near and Middle East, there is no question of taking, however, so to speak. , physical evidence. The fact remains that, in the Old Testament, as in Egyptian mythology and in Nilo-Hamite mythology, the eye is a symbol of the omniscience, vigilance and protective omnipresence of God. (28).

The Great Mother Goddess, contrary to popular belief which goes hand in hand with the cleverly cultivated illusion that Judaism, Christianity and Islam are cults of patriarchal origin and nature, has not disappeared from the three main religions. Semito-negroids that the so-called "European" peoples have suffered for two millennia - no more than the symbol of the eye. In fact, the Great Goddess is still there as ever; she was simply disguised as a male deity: Yahweh in Judaism, God in Christianity, Allah in Islam. "Old Testament prophets often warned the people against idolatry, that is, moon worship (Hosea 4-13, 2-11). "[...] the god Yahweh appropriated the rites of the new moon, the feast days and the Sabbaths of the moon goddess. They became the foundation of the Ten Commandments and the laws of Deuteronomy. The rituals of the moon goddess became the rites of a jealous, aggressive and vengeful male deity. Judaism, Christianity and Islam adopted and absorbed all the customs of moon worship. The holy days of Judaism and Islam are based on the lunar calendar. The Jewish Sabbath originates from Babylonian moon worship. In Babylon, the full moon is the day of rest. The word sabattu comes from Sa-bat and means "the rest of the heart", it is the day of rest that the moon takes when it is full, because at that time it is neither waxing nor waning. On this day, which is the direct ancestor of

the Sabbath, it was believed that working, eating cooked food, or going on a trip brought bad luck. This is precisely what is forbidden [among Muslim Arabs and observant Jews] for menstruating women. On the day of the "menstruation of the moon," everyone, male or female, was subject to similar restrictions, as the taboo against menstruating women weighed heavily on everyone. [...] The Sabattu Babylonian was the "bad day" for the moon goddess Ishtar and on that day it is not unlikely that she was believed to be really indisposed "(29).

In Christian art, a sun surrounded by rays symbolizes God; an eye in the hand of God, divine creative wisdom; one eye in a triangle, God the Father in the Trinity. (30) In truth, the eye, in Christian symbolism, is concealed in the Ichthys, the fish, which is the symbol of Jesus Christ and one of the symbols of "fertility deities". It is by this yardstick that we must understand Tertullian's following formula: "We, little fish [analogically, the eyes], in the image of our Ichthys [analogically, the eye], Jesus Christ, we are born. in water [the feminine element par excellence]" (De baptismo, c. 1) (31).

Archeology has unearthed vases decorated with representations of goddesses with a fish in the vagina (8000 BC) (32) and, even more eloquently, Minoan sarcophagi decorated with motifs in which, associated with other symbols of the Great Mother Goddess (such as snakes, seashells, nets, spirals, horns and butterflies), the eye, fish and uterus, so to speak, are one (33). The ichthyological symbolism is omnipresent in Christianity: the first Christians qualified for some of pisciculi ("small fish") (34), the baptismal font was called piscina and three fish arranged in the shape of a triangle could represent the Trinity (35). Fish has been a common iconographic theme since earliest times, found among the Mayans, Aztecs, Pacific peoples, Chinese, Japanese, and indeed in all races, when it was unknown. peoples of the white race until the advent of Christianity and the conversion of a number of whites to this exotic religion. "In the hymns of the Rg-veda, peach is still totally unknown (36) and, in Homeric times, it is only as a last resort that the heroes consume it (Odyssey. Xii 330; iv. 368). "(37). The oldest Indo-European vocabulary does not contain any generic term to designate fish, nor, a fortiori, any term to designate the different species of fish (38).

The eye also holds a prominent place in Islamic symbolism, where the emphasis is on its vulvar aspect, which originated in the pre-Islamic cults of the Arab tribes.

The religions practiced by the Arabs before their conversion to Islam (39) were "polytheistic" and, although some tribes shared the same deities and the same religious practices, each (40) had its own tutelary god, whose people saw themselves as the "offspring". Most of the deities of the Arab tribes were celestial deities, who were often associated with one with the sun and the other with the moon and who were attributed a power of fertility, protection, or vengeance. The supreme god of the Arab pantheon was 'Athtar (Atar'ate in Syria, Ishtar in Babylon, Astarte in Phenicia, etc.), the deity of thunder; under the name of Shariqan ("The One of the East", possibly in reference to Venus as the morning star), he was invoked as the deity of vengeance.

If 'Athtar was worshiped throughout Arabia. In Saba, his name was Iulumquh; to Ma'in, Wadd ("Love"; the magic formula Wd'b: "God is [my] father, engraved on amulets and on buildings, is often accompanied by a lunar crescent surmounted by a small disc of Venus; the first Christians will remember); in Hadramawth, Sin; among

the Qatabanians, 'Amm; among the Hymiarites, Shams (41). The first four are moon gods; the fifth, a sun goddess. One of the peculiarities of the Semitic populations was indeed to conceive of the sun as a feminine deity and the moon as a masculine deity (42). The Near and Middle Eastern races believed that the moon god and the sun god, when the corresponding stars were not visible in the sky, at night every day for the sun, at night three times a month for the moon, were staying in the underworld; and it was precisely during these three days that worship of the moon god was usually most intense. Its symbol was a waxing moon, the two tips of which resemble those of bull horns. A full moon was sometimes placed inside the lunar crescent (43).

Al-ilât, or Allât ("the goddess") was known to all the peoples of the Arabian Peninsula. Goddess of the sun, she is the daughter, or sister, depending on the region, of al-Lâh, or Allâh ("the god"), the god of the moon. With the goddesses al-'Uzzâ and Manât, she is the third person of this trinity.

It is possible that Allah ("the god") was the god of the Qoraysh in pre-Islamic times and that he took the upper hand over the three deities of the oldest Arab tribes, Al-'Uzza, Al-Lat and Manat, when the Qoraysh became the most powerful Arab tribe; in any case, this process of substitution is referred to in the Qur'an by the commercial term of "association", or "partnership". What is certain is that Muhammad did not invent Allah - besides, his father was called Abdallah ("servant / slave of Allah"). In the Arabian Peninsula, a cult had been devoted from time immemorial to this deity and it was about a lunar deity.

The followers of Islam, while not denying that Allah preexisted the Jahiliyya (44), believe and maintain that he is the biblical god of Abraham and that Islam is neither more nor less than a revelation in Arabic language of the religion of the Jewish patriarchs and prophets. Others claim that the god worshiped by Muslims is none other than the moon god of the ancient Arab tribes (45). Basically, it doesn't matter, since, even if the god of Muslims is indeed the biblical god, the biblical god, as we have shown previously, finds its origin in deities who, without being purely and simply lunar, are nonetheless feminine. However, let us examine the arguments which show that Allah is only an ersatz for the lunar god of the Arabs of the pre-Islamic era.

The first is that of all the gods of Mecca in pre-Islamic times, Allah was the only one who was not represented by an idol (46).

The second is that the Muslim calendar is lunar and that Ramadan is the ninth month (the 9 is a lunar number): in pre-Islamic times, the youth of Ramadan from sunrise to sunset was a protest against the oppressive heat that made reign the god of the sun. The youth's breakup after dark was a celebration of the goodness of the moon god, whose soft light accompanied the coolness of the night.

The third is that Allah, like Sin, the Mesopotamian god of the moon, is the god of contracts; the reference to the sky and the scales in sura 55 ("And as for the sky, He made it high. And He established the scales") seems to indicate that Muhammad considered the scales and the lunar crescent as two aspects of 'the same reality; in

any case, a scale will be used on the Day of Judgment to weigh the good and bad deeds and thus determine who will go to Heaven and who will go to Hell (Suras 42 and 57).

The fourth is the ubiquity of lunar symbolism in Arab Muslim architecture and in Muslim ritual.

Circumambulation (tawâf), which, like other Muslim rituals, such as, for example, the stoning of Satan, was already practiced by Arabs in pre-Islamic times, refers to the seven towers that Muslims on pilgrimage (hajj) to Mecca must do around the Kaaba. They must do them counterclockwise, that is, counterclockwise to the sun (47). In fact, the tawaf is reminiscent of the lunar cycle, if only because the second quarter comes precisely seven days (four hours) after the full moon.

The tawâf begins at the southeast corner of the Kaaba (48), where the black stone is located, which the pilgrim should theoretically touch with the right hand, or kiss, at each turn, while pronouncing the takbir ("Allah akbar"). The pilgrim's journey to the crescent-shaped wall said al-Hatim would represent the waxing moon, as the wall seems to grow larger and larger as it gets closer to it; once he got to the wall, it would appear to him like a full moon; the course it then makes from the Iraqi angle to the Yemeni angle would be analogously that of the waning moon; past the Yemeni corner, he walks on the side of the Kaaba opposite the wall, which he can no longer see, as the moon is no longer visible in the sky at the end of each month.

In addition, the top of each mosque is adorned with a lunar crescent; the mirhab (from the root hrb, "to fight"), a niche placed in the mosque, which indicates the direction of the Kaaba in Mecca, was originally an altar to Venus and to the moon; the walls of the Kaaba, which Muhammad helped rebuild, were made of alternating layers of wood and stone, like the pillars of the temple of the Abyssinian moon god Mahram. In some mosques, the name of Allah (aUI, whose middle resembles a lunar crescent) appears between the points of a lunar crescent (49).

According to Moshan Fani, the Kaaba is an emblem of the sun goddess. Other, more precise sources suggest that the "house of Allah" is a betyle dedicated to the sun goddess (Al-lat), sister of the moon god, and their three daughters. The word Kaaba, like that of "god" in Arabic, is feminine. The cubic stone would represent the breast of Allah, as its etymology indicates: "inflate" in the sense of "increase in volume" during breastfeeding. The kiswa, a black silk cloth adorned with Quranic verses covering the Kaaba, indicates that this building is the abode of a goddess. The Old Testament indeed reports that a kiswa covered the front door of the temples dedicated to the goddess Ashtorah; this veil, woven by the prostitutes attached to these holy places, was called burka. For all these reasons, the Kaaba has long been compared to the sun roaming the heavens.

In addition, al-Hatim, the low wall that rises in front of the northwest wall of the Kaaba, has a shape similar to that of the crescent moon. Sacrifices, both animal and human, are said to have taken place in honor of the god

of the moon in the surrounding space (Hedjer), sacrifices some speculate that these are "the things" that ibn Hisham made. deleted from his edition of the biography of Mohammed d'ibn Ishaq, because he felt that he was "... unworthy of telling them [and that they] would cause grief to some people (50)..."

The priests in charge of these bloody sacrifices performed them with a crescent-shaped knife, the djambiya. (51) Dhab'h is a form of ritual slaughter, in which the name of Allah is pronounced by the priest as he slits the throat of the animal. Products from an animal killed in this rite are called halal, a term that resembles hilal ("crescent moon"). On a full moon night, it takes on the appearance of a smiling face, so Muhammad deduced that the moon god wore this smile because he was glad to have tormented the damned in the underworld. during the three days he stayed there each month. The proportion of the illuminated surface of the moon visible from the Earth during its growth phase represented in his eyes a djambiya with which the god of the moon slit the throats of the infidels, as more or less explicitly testified to many passages of the Koran. This formal resemblance explains why in southern Arabia at the time most of the moon gods were at the same time war gods; here again, many passages from the Koran indicate that Muhammad saw Allah as a god of war (suras 20, 21, 22, 34, 57).

Y. Nathan has a happy phrase for qualifying gullible nineteenth-century scholars who "believed in the claim of some ill-informed Muslims that Islam had absolutely nothing to do with the crescent": "acaDhimmis ". Many Muslims were then convinced that the Turks had introduced the crescent to other Islamic countries. According to the Encyclopedia Britannica, the crescent "became the symbol of the Byzantine Empire, presumably because the sudden appearance of the moon saved the city of Byzantium from a surprise attack. It was once thought that the Ottoman Turks adopted the crescent for their own flags after capturing Constantinople in 1453 but, in reality, they had been using this symbol for at least a century, as it appears on the standards of their infantry under the Sultan Orhan (1324-1360) ". The lunar crescent began to appear, often accompanied by a five or six-pointed star, on Arabic decorations and coins as early as the first century of Islam, and in the following century, Muslim Arabs took the habit of covering the cross of the churches which they seized with a crescent, or of replacing it with a crescent.

To finish with the study of the configuration of the main Muslim holy place, the crescent-shaped wall of al-Hatim, the cubic Kaaba and the black stone would represent the moon, the sun and Venus respectively. The pilgrims who, like Mohammed, kiss the black stone, according to a pre-Islamic custom, thus, unconsciously or not, worship Venus. However, the case of the black stone resembles an eye, a vulva (52).

Another strong argument supporting the theory that Allah is nothing but a moon god is that Muhammad himself was associated with the moon in Mecca. "Like the full moon, which does not lie, when [Mohammed] appeared [like the full moon], we followed him and we remained faithful to him", explains one of his first zealots, who reports that the face of "Mohammed looked like the moon"; another indicates that "The day when the apostle of God came to them [the Meccans] was like a radiant moon" (53) In the Koran, the attribute of Allah is often the moon: an-noor (the light) (54).

To recap, the arc of a circle is the hallmark of Islamic symbolism. It refers, in their main lines, to several objects. Horizontally, it takes on the appearance of bull's horns, a knife with a very curved blade (the djambiya) and, redoubled, a balance with concave plates; vertically, directed to the right or to the left, of one eye, of a vulva (55). Accompanied by a star, the quarter moon represents a G. It should also be seen that the eye, seen from the front and reduced to its most typical characters, that is to say two arcs of a circle, represents a fish. .

Ultimately, all these symbols reflect the main attribute of the great Mother Goddess: the vulva, for which they serve as a camouflage, so to speak. By all these forms, it marks, so to speak, its territory.

The stylization of the vulva has continued to become more and more sophisticated. In Freemasonry, she becomes a surveyor in the form of two open diamond-shaped objects. In the center of this rhombus is sometimes the letter M, sometimes the letter G, which is found in the Arab-Islamic symbol of the crescent and the star. The loop of the capital G then represents the lunar crescent; the horizontal bar, the star.

The fact that this rhombus is sometimes materialized by other objects than a compass and a square shows (56) that it is not so much the objects as the shape that matters from the point of view of Freemasonry (57) .

Another symbol of the Freemasonry followers of the Great Mother Goddess is the beehive (58). Reassuring, protective, maternal, the hive symbolizes for them the lodge, a hard-working community that they naturally consider international and multiracial. The hive, by metonymy, is the bee. The bee is at the center of a network of symbols unique to the Great Mother Goddess: the eye and the bull. According to an Egyptian myth, bees were born from a liquid flowing from the eye of Ra. (59) In Greek mythology, after the gods destroyed Aristeus' apiary, angry that he had unwittingly caused the death of the nymph Eurydice by trying to seduce her, he sacrifices to the Nymphs, on the advice of his mother, four bulls and four heifers, in whose belly, at the end of nine days, "we see, among the liquefied viscera of the oxen, bees buzzing which fill their sides, and escaping from the broken ribs, and spreading in immense clouds (60)... "The bee (61) is also one of the attributes of the pre-Hellenic Artemis of Ephesus, the "Mother of the gods", also called polymastos ("several breasts", which would in reality be testicles of bulls immolated in her honor (62)), which, like the bee, gives life asexually and that Christianity will reconvert into "virgin Mary" (63), the "mother of God". In perfect continuity with the ancient Semitic cults, Christianity will incorporate the bee into its mystique. "A Gelasian sacramentary alludes to the extraordinary qualities of bees which forage on flowers, brushing against them without withering them. They do not give birth: thanks to the work of their lips they become mothers; thus Christ proceeds from the mouth of the Father. By its honey and its sting, the bee is considered the emblem of Christ: on the one hand, his meekness and his mercy; and on the other, the exercise of his righteousness as Christ-judge. The authors of the Middle Ages often evoke this figure; for Bernard of Clairvaux it symbolizes the Holy Spirit "(64).

As Michel Rouché has clearly noted, the bee is the animal that is best able to symbolize a social organization in which the woman dominates, insofar as she "constantly lays eggs and around which all the others gravitate. Undoubtedly, the queen procreates without an apparent male. It asserts its matriarchal power in sexual

indistinction (65). "Now, as everyone knows," the bees provide food for drones [male bees] for as long as they are necessary to fertilize the queen: but as soon as she stops approaching them, which happens in the month of June, in the month of July, or in the month of August, the worker bees kill them with a sting, & drag them out of the hive: they are sometimes two, three or four together to undoing a drone. At the same time, they destroy all the eggs, all the worms from which drones must emerge "(66).

The chthonic and lunar and, frankly, infra-human character of the forces that are at work in Freemasonry is displayed in the third main symbol of this association with a subversive aim: the "eye" which - like Yahweh and Allah - "sees everything" and looks so one-eyed that no one seems to see that it is actually a schematic vulva. There is nothing "truncated" or "unfinished" about the pyramid on the dollar bill, quite the contrary. Nothing has been taken from her end and she is all that is most complete; it is simply divided into two parts, the lower part being composed of thirteen degrees, the upper part consisting of a triangle decorated with an "eye" from which rays emanate. As one American "matriarchist" suggested, it is not improbable that the lower part of this pyramid represents Freemasonry as such, allegedly "patriarchal", while the top represents the matriarchal organization. who pulls the strings behind the scenes.

Everything in Freemasonry, from symbolism to dogma and ritual, oozes the influence of the Negro-Asian cults of the Great Mother Goddess. Generally speaking, it is easy to recognize, without even having to examine their doctrines, the exotic movements which, since the dawn of time, have taken turns under various and varied names to work behind the scenes at the destruction of culture and of the so-called "European" civilization and, at the same time, to the extermination of the last representatives of the Nordic race: they all have as symbols the attributes specific to the Great Mother Goddess. Thus the emblem of the Communist Parties and the USSR, the sickle and the hammer, turned to the left or to the right and sold to the public as the symbol of the union of the peasant class and the class worker, is only one variation among many of the pre-Islamic symbol of the crescent and the star. Its most recent version is the graphic sign of the Euro, a C crossed by two parallel horizontal lines, which the advertising service of the "European Commission" presents as an epsilon and a symbol of stability respectively. In reality, this graphic sign is a synthesis of the hammer and the sickle on the one hand and the crescent and the star on the other hand (67).

J. Evola's definition of the notion of occult war, which belongs "so to speak, to a three-dimensional vision of history, in which history is not considered on the surface, according to two dimensions, those of apparent causes, events and leaders but in depth, according to its third dimension, its deep dimension, which contains forces and decisive influences often irreducible to the simple human element, whether individual or collective", can be applied to the signs serving marks of recognition and catalysts to the agents of these forces and influences, in the sense that, whether the apparent leaders of the subversive movements which choose them, or adopt them, are aware of it or not, each of these signs can still conceal another, which will be all the more subliminal the more carefully it is concealed. The concealment of bull horns in a stylized eye in profile, a stylized eye in profile in a stylized very curved blade knife, a stylized very curved blade knife in the two stylized trays of a scale, both stylized platters of a scale in a stylized vulva in profile is both deliberate and natural; natural, because the dissimulation is in the very nature of the feminine principle, of which these symbols are all manifestations; deliberate, because there are times and places when it is not prudent for the followers of the



Great Mother Goddess to display her attributes for all to see: to (aca) Dhimmis it is better to present a lunar crescent than a knife with a very curved blade; it had not escaped the notice of the first disciples of the Nazorean that it was unlikely that they would succeed in sensitizing the Roman aristocracy to their own variant of the cult of the Great Goddess by representing her in the form of a pubescent vulva and they thus disguised it, for example, in a sun surrounded by rays. In fact, the first Christians, who were for the most part Jews, do not seem to have been in a great hurry to offer a plastic representation of their divinity, since it was not until the ninth century that we "thought [...] that we could. to try to give God a human form ". "It is easy, adds Father Crosnier, with an involuntary irony, in chapter 7, which is remarkable only its brevity, to recognize a kind of indecision ..." (68) The decision was finally taken to represent in a masculine form: cross-dressing is an ancestral custom in the Near and Middle East (69).

Feminists may not know how fundamentally wrong they are in asserting that God is a woman.

The gynocracy, or civilization of the mother, which "identifies with the anti-Aryan or pre-Aryan civilization of the archaic Mediterranean," has four distinctive features. Its first characteristic is "tellurism" (from tellus, which, like chthonos, hence the adjective "chthonian" means "earthly"). This civilization considers the law of the land to be the supreme law. Earth is the Mother. In the guise of the Divine Woman, the Great Mother of Life, she embodies that which is eternal and unchanging. It remains identical to itself and inexorable, while everything it produces has birth and decline, a finite and evanescent purely individual existence. Devoid of all spiritual and supernatural virility, all that is force and masculinity therefore takes on an obscure, savage and, in fact, "chthonic" and "telluric" character. And while "telluric" generally sounds like earthquakes, this association of ideas, to some extent, is correct. In the worldview in question, virility is prototyped by divine figures such as Poseidon, also called the "earth shaker," the chthonian god of agitated groundwater, which the ancients associated analogically with the forces of passionality and soul. 'instinct. More generally, the age, or civilization, of the Mother is "telluric" in relation to the feeling of destiny, of necessity, of the inevitability of degeneration, of the entanglement of life and death, source of wild and irrepressible impulses "(70). In this type of civilization, "where virility is synonymous with materiality, the woman, whether because of the enigma of generation or of her subtle qualities of devotion and charm, takes on religious traits and she becomes the point reference point for cults and initiations that promise contact with the Mothers of life, with cosmic spirituality, with the mystery of the matrix of the Earth "(71).

Matriarchy is the social consequence of this feeling. If in her maternal aspect she embodies the law and is the foundation and center of the family, the Great Mother Goddess, "in her aphrodisian aspect, [...] is also above man, who is the slave of his senses and of sexuality, a simple "telluric" being who finds rest and ecstasy only in women. Hence the different types of Asian queens with Aphrodisian characteristics - especially in ancient civilizations of Semitic origin - and the lovers of the queen, from whose hands men receive power and who become the center of an extremely refined, a sign of a civilization founded essentially on the material and sensual aspect of existence "(72). So much for the second characteristic of matriarchy.

The other two are egalitarianism and "Amazonism". J. Evola recalls that one of the merits of J. Bachofen was "to shed light on the" telluric "and matriarchal origins of the doctrine of so-called natural law. The initial premise of such a doctrine is precisely that all men, as sons of the Mother and as beings subject to the law of the earth, are equal, so that all inequality is an "injustice", an outrage against religion. law of nature. Hence the link that antiquity shows us between the plebeian element and maternal and chthonian cults and the fact that these ancient orgiastic and Dionysiac festivals, which, in the most extreme forms of license and sexual promiscuity, had for aim of celebrating the return of men to the state of nature through the momentary erasure of all social difference and all hierarchy, were centered precisely on female deities of the "telluric" cycle, more or less directly derived from the type of the Great Mother of Life "(73).

As for 'Amazonism', 'Bachofen regarded it as a variant of' gynecocracy '. Wherever the woman does not succeed in asserting herself by her maternal religious element ("Demetrian"), she tries to assert herself vis-à-vis the man by a counterfeit of the virile qualities of power and combativeness "( 74).

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However, contemporary civilization, in many aspects, corresponds in a striking way to the civilization of the Mother. In its outward manifestations, this correspondence was noted by a National Socialist scholar: "In the streets of Berlin, Paris, or London, it suffices to observe a man or a woman for a moment to realize that the cult of Aphrodite is the one before whom Zeus and Apollo had to beat a retreat... In fact, the current era has all the characteristics of a gynecocratic era. In a lifeless and decadent civilization, new temples of Isis and Astarte, of those Asian mother goddesses who were celebrated in orgies and license, in a desperate plunge into pleasure, stand. The fascinating female is the idol of our time and, with makeup on her lips, she walks through European cities as she did in Babylon. And, as if to confirm Bachofen's deep intuition, the modern, scantily clad ruler of man holds a dog on a leash, the ancient symbol of unlimited sexual promiscuity and infernal strength (75). Modern times are "telluric", not only in their mechanistic and materialist aspects but also and essentially in several of their "vitalist" aspects, in their various religions of life, the irrational and the becoming, radical antitheses of all classic, Olympian conception of the world.

In addition, "with the advent of democracy, with the proclamation of" immortal principles "and" human and citizen rights "and the subsequent extension of these" conquests "in Europe in Marxism and Communism, it is exactly the "natural right", the leveling and anti-aristocratic right of the Mother, that the West has unearthed, by renouncing all Aryan virile "solar" value and by confirming, by the omnipotence so often granted to the collectivist element, the insignificance of the individual in the "telluric" vision "(76).

What is called "culture" has taken material refinement to extremes and woman and sensuality to a pathological and obsessive degree. And, wherever woman does not become the new idol of the masses in modern film star forms and similar fascinating Aphrodisian appearances, she often asserts her primacy in new 'Amazonian' forms. There is thus the new male sportswoman, the boyish, the woman who blindly devotes herself to the

development of her body, betrays her true mission, emancipates herself and becomes independent, to the point of being able to choose the men she wants to have and use "(77). In addition, there are business women, politicians, business leaders, magistrates, lawyers, professors, etc. It has been rightly noted that the massive entry of women into politics in the early 1990s marked the end of politics. As a rule, the massive entry of women into a sector for whose activities, due to their nature, they are neither made nor qualified announces its end, its paralysis (78). However, it should be borne in mind that the access of women to sectors in which she has absolutely nothing to do in a normal Nordic-type society was only possible because these sectors were themselves " led "by female men, if at all, hence the quotation marks, that an individual who is as biologically masculine as he is mentally, psychologically and spiritually feminine, cannot by definition , to direct oneself, to be able to direct others.

2175/5000

Just as Judeo-Christianity could only impose itself in Rome from the first century of our era because the slaves "who had emigrated there from Syria, Asia Minor, Phénicia and Samaria, by bringing with them the Chaldean "sun" cults and the mystery cults "(79) which were repugnant to the patricians of stock, provided a favorable ground for this Near-Eastern religion, as well as the oriental cult of the Great Mother Goddess, to which the populations say "European" have been conditioned over the centuries by the adoration of the Virgin Mary, has taken on a whole new dimension on this continent since, with the complicity and the blessing of the high priests of the cult of the Great Goddess, renamed between- "secularism" time, millions of extra-Europeans settled there, the mass of which forms the basis, in the Guénonian sense of "substantial pole", of "pure quantity", which serves as a support for the action of influences. subtle or psychic lower order r, infrahuman, of which the Great Mother Goddess, in certain of her aspects, is the symbol, with her diverse and varied but analogous attributes and, today, more and more stylized: the eye, the quarter moon, the bull horns etc.

B. K., My name is nobody.

(1) See Julius Evola, *Rivolta contro il mondo moderno*, Mediterranee, 2007, chap. North and South.

(2) According to O. Wirth, groups of Hyperboreans would have emigrated in the Neolithic towards the north-west of the African continent, where, after having mingled with the Negroid race, they would have formed the people who would be known later under the name of Egyptians.

(3) Peter Schnyder, *Metamorphoses of the myth: Ancient and modern rewritings of ancient myths*, Ed. L'Harmattan, coll. "University / Literary field", Paris, 2008, p. 100-101.

(4) France Schott-Billmann, *The feminine and the love of the other: Marie-Madeleine, avatar of an ancestral myth*, Odile Jacob, 2006, p. 96-97.

(5) Paul Allard, *Julien'Apostat*, volume I, book I, chapter I, [http://www.mediterranee-antique.fr/Auteur/Fichiers/ABC/Allard/Julien\\_Apostat/T1/JAP\\_111.htm](http://www.mediterranee-antique.fr/Auteur/Fichiers/ABC/Allard/Julien_Apostat/T1/JAP_111.htm).

(6) Albert Pike, *Magnum Opus Or the Great Work*, Kessinger Publishing, 2010, p. 11.

1990/5000

(7) Louis H. Gray, *Mythology of all Races*, vol. 12, Marshall John Company, Boston, 1918, p. 3.

(8) Norman Cohn, *Cosmos, chaos et le monde qui va: du myth du combat à eschatologie*, translated from English by Gilles Tordjman, Editions Allia, Paris, 2000, p. 16.

(9) Gaston Maspero, *Ancient History of the Peoples of the Orient*, <http://remacle.org/bloodwolf/livres/maspero/egypt.htm>.

(10) Ibid.

(11) As for the setting sun and the setting sun, they were very early identified with Osiris.

(12) In a myth from the Ptolemaic period, the eye of the sun is his daughter and it is significant that the "wrathful goddess" leaves for Nubia, after having abandoned her father. In another myth, Djehuty (Thoth), the moon god of Khemenu in Middle Egypt, heals the eye of the sun, when it is injured, or replaces it, when it has been torn off.

(13) Another deity is called the Eye of Re, or even the Eye of Horus, or even the Eye of Ptah: Maat, the goddess of justice.

(14) Plutarch, *De Iside et Osiride*, sect. 52, vol. ii, p. 372b.

(15) "Eye" in Egyptian is called uzait, a name that resembles Ua Zit, the goddess of wisdom who was worshiped in the Nile delta.

(16) Edward Lipiński, *Gods and Goddesses of the Phoenician and Punic Universes*, Peeters, Louvain, 1995, p. 90.

(17) The identification of Horus with this prehistoric deity of the sky seems to have been favored by the rise of the state of Lower Egypt, of which he was the tutelary deity.

(18) He can also know everything because he is the god of the wind and the air permeates everything and the wind penetrates everywhere. In this regard, a parallel was drawn between Amon, Yahweh as the god of the wind and the Spirit of God (ruah 'elohim), who became the Third Person of the Trinity, the Holy Spirit.

(19) Cf. Raffaele Petazzioni, *The All-Knowing God*, Arno Press Inc., 1956; chap. I and II.

(20) Julius Evola, *The Mothers and Olympian virility*, <http://la-dissidence.org/2012/12/27/julius-evola-les-meres-et-la-virilite-olympienne/>.

(21) Ibid.

(22) See Julius Evola, *op. cit.* ; chap. North and South.

(23) "According to the later testimonies of Photios, Suda, Julian and certain commentators, who are considered to be the most important testimonies of this event, the Athenians executed one of these priests, because he was teaching in their women the-worship of the goddess. The death of this priest caused the wrath of the goddess and the plague in the city. This situation ended only when the Athenians atoned by building a temple

in the center of the city, in homage to the goddess. "(Panayotis Pachis, The orgiastic element in the cult of Cybele, <http://users.auth.gr/pachisp/pdf/07.pdf>)

(24) In Greek mythology, the sisters of the Gorgons, the Greies (graias: "old women"), Enyo, Péphredo and Dino, deities of the earth, or of the sea, have only one eye and that 'a single tooth, which they share.

(25) Buffie Johnson, *Lady of the Beasts: The Goddess and Her Sacred Animals*, Inner Traditions International, Rochester, 1994, p. 70.

Some copies of "eyed idols" representing Ishtar can be found at [http://www.sacredthreads.net/www.sacredthreads.net/the\\_evil\\_eye.html](http://www.sacredthreads.net/www.sacredthreads.net/the_evil_eye.html) (Tracy Boyd, The eye goddess and the evil eye); see also Jeremy A. Black, Anthony Green and Tessa Rickards, *Gods, Demons and Symbols of Ancient Mesopotamia: An Illustrated Dictionary*, British Museum Press for the Trustees of the British Museum, 1992 p. 79; *The Eye Idols of Tell Brak*, <https://web.archive.org/web/20081202083733/collector-antiquities.com/175/>. Other symbols specific to the Great Goddess, such as, for example, the full moon and the owl, recall the eye; see Ô. Kāmîr, *Every Breath You Take Stalking Narratives and the Law*, The University of Michigan, 2001, p. 33.

(26) An echo is preserved in the French word "pupille", from the Latin pupilla, which had the same meaning. Moreover, the Mahābhārata relates that Gautama, wrathful of Indra's lust, covered his body with a thousand marks similar to as many vulvae and that the gods, having forgiven him, transformed them into eyes

(27) At that time in the Middle East, many were those who, according to the principles of homeopathy, protected themselves from the "evil eye" by placing on the threshold of their house a talisman called "the eye that suffers a lot" ; the entrance to the house was thus symbolically conceived as the entrance to the womb. As the uterus is the organ which gives life and hence death, it is not surprising that the cult of the eye has been directly linked to the "goddesses of the generation" (Ishtar, Isis, etc. .).

2848/5000

A. Dundes, drawing on RB Onians (*The Origins of European Thought: About the Body, the Mind, the Soul, The World Time, and Fate*, Cambridge University Press, 1951), asserts that the primitive peoples of Mesopotamia, which lived in arid regions where drinking water is scarce and whose creation myths place water before anything else, conceived the "evil eye" as a kind of drying out, which is confirmed by the fact that most of their amulets against the "evil eye" represented body fluids (blood, semen, milk and even saliva); Moreover, it is probable that the Christian practice of spitting in the mouth of what Christians call the devil originates from these exotic beliefs; likewise, it is probable that the Church's opposition to cremation - the Jews already regarded it as a disgrace and the Saxon Capitular promulgated by Charles made it a capital crime - has its source; conversely, the Indo-European peoples practiced cremation with the aim of drying out the body of the deceased and thus allowing his "daemon" to leave it as quickly as possible (George RA Aquaro, *Death by Envy: The Evil Eye and Envy in the Christian Tradition*, iUniverse, 2004, New York and Lincoln, p. 7-8). It is not uninteresting that, mythologically, the "evil eye" is associated with aggressive hypnotic gaze (John M. Heaton, *The Eye: Phenomenology and Psychology of Function and Disorder*, vol. 4, Tavistock, 1968, p. 83) .

(28) The letter O, the fifteenth letter of the Hebrew alphabet, is derived from the sixteenth letter of the Protosinaitic alphabet ayin, which means "eye." In fact, its ideogram originally took the shape of an eye (Psalm, 11: 4, Job, 34:21; 2 Chronicles, 16: 9, Ecclesiastes, 34:19, etc.).

(29) Safiya Karimah, *Moon Goddess*, iUniverse, New York and Lincoln, 2003, p. 31.

(30) Even if it should be noted that this symbol, which was first that of Osiris, did not appear until the Baroque period (Udo Becker, *The Continuum Encyclopedia of Symbols*, translated by Lance W. Garmer, Continuum International Publishing Group, New York and London, 2000, p. 106), it is also necessary to draw attention to the fact, little noted, that an archetype specific to a tradition cannot appear in its day only after a more or less long latency period.

(31) The miter, ceremonial headdress worn by the Pope, bishops and certain abbots since the early days of the Church, resembles, in its upper part, the open mouth of a fish, the shape of which recalls the both bull horns and the crescent moon. See <http://www.masters-table.org/pagan/fishMitre.jpg>

(32) Maria Gimbutas, *The language of the Goddess*, Harper Collins, New York, 1991, p. 258-262. In Greek, delphis means "dolphin" and delphys "uterus".

(33) H. B. Werness, *The Continuum Encyclopedia of Animal Symbolism in World Art*, The Continuum International Publishing Group Inc., 2006, p. 176.

(34) F.-J. Chastellux (marquis de) *Of public felicity; or, Considerations on the Fate of Men at Different Epochs of History*, vol. 1, M. M. Rey, Amsterdam, 1792, p. 250.

(35) J. -P. Migne (abbot), *Third and Last Theological Encyclopedia*, vol. 15, at the author's, 1856; J. A. Martigny, *Dictionary of Christian antiquities*, Librairie hachette et Cie, Paris, 1865, p. 641.

(36) Heinrich Zimmer, *Altindisches Lehen*, Berlin, 1879, p. 26.

(37) Otto Schrader, *Prehistoric antiquities of the Aryan peoples: a manual of comparative philology and the earliest culture*, Kessinger Publishing, 2006 [1st ed. *Prehistoric Antiquities of the Aryan Peoples: a Manual of Comparative Philology and the Earliest Culture. Being "Sprachvergleichung und Urgeschichte" of Dr. O. Schrader, translated by Frank Byron Jevons after 2nd ed. revised and augmented, C. Griffin and Company, London, 1890, p. 118].*

(38) *Ibid* .. p. 354.

(39) Cf. Merriam-Webster's *Encyclopedia of World Religions*, p. 71. This is by far to our knowledge the least confusing account of the pre-Islamic religions of the Arabian Peninsula.

(40) By "tribe", however, we should not understand a social group, generally made up of families belonging to a common stock, which presents a certain racial, ethnic, linguistic, cultural, etc. homogeneity. "The genealogical unity of the tribe was a fiction often superimposed on what was originally either a local unit, or a union of emigrants under a chief, or some other fortuitous combination." (David S. Margoliouth, *Mohammedanism*, Williams and Norgate, London, 1911, p. 4)

(41) The Sumerians worshiped him under the names of Nanna, Suen, and Asimbabbar; the Akkadians, under that of Suen, then of Sin, "god of contracts". It is not excluded that the desert of Sinai (Midbar Tzin) takes its name from this deity.

2638/5000

(42) In the Arabic language, the sun is feminine and the moon masculine, as it is in modern German (respectively: die Sonne and der Mond), in the Slavic languages and in the Baltic languages and as it was already in Gothic and Old English (respectively: sunna and mona). When we know that the feminine gender did not exist in Proto-Indo-European, or that, at least, it only appeared very late, we can see to what extent the peoples who spoke the aforementioned languages were already influenced. by the cults of the South. A gender inversion, reflecting a takeover of priestesses among these peoples in an archaic era, cannot be ruled out.

(43) It appears that the Hanukkah menorah, with its nine branches (9 is a lunar numeral) shaped like a crescent, or the plate of a scales, became a symbol of the moon during the intertestamental period.

(44) The pre-Islamic era is called Jâhiliyya ("the period of ignorance") in the Qur'an, according to which the Meccans had no revelation, no prophet before the advent of Islam. The Qur'an makes an exception, however, when it clearly suggests that sage Luqmân (some legends make him a black man) had been a monotheist before his time.

(45) A parallel thesis is that the prototype of Allah is al-Ilah (literally, "the god", "the only deity"). See, however, at <http://allahumma.blogspot.com/> for the scholarly rebuttal of the thesis that "allah" is a contraction of "al-Ilah".

(46) Most of these points are taken from Y. Nathan, *Moon-o-Theism: Religion of a War and Moon God Prophet*, vol. 2, at the author's, 2006, one of the few in-depth works on the subject. It should be noted that, in the United States, the few academic proponents of the thesis he supports are ostracized in a much more radical way than are the historical revisionists.

(47) See Paul B. Fenton, *The Symbolism of the Rite of Circumambulation in Judaism and Islam [Comparative Study]*. In *Review of the History of Religions*, t. 213, n ° 2, 1996 [p. 161-189].

(48) See [http://www.ahlzazikri-bambilor.org/IMG/gif/kaaba\\_description.gif](http://www.ahlzazikri-bambilor.org/IMG/gif/kaaba_description.gif).

(49) The lunar symbolism is even more striking in the Dome of the Rock, a shrine built by order of Caliph Abd al-Malik ben Marwan on the esplanade of Solomon's temple in Jerusalem, which is the oldest preserved Islamic monument and the third holiest site in Sunni Islam; the tympanum wall is decorated with patterns reminiscent of the uterus; see Y. Nathan, *op. cit.*, p. 282.

(50) Quoted in Y. Nathan, *op. cit.*, p. 72.

2798/5000

(51) <http://www.swordsantiqueweapons.com/images/s877.jpg>. Human sacrifices are still practiced by Muslims in the context of what is now called "terrorism"; "Hear me, O Qoraishites. With the help [of Allah], who holds

my life in his hand, I bring you slaughter [dhabb] ", in ibn Ishaq, *The Life of Muhammad*, translated by A. Guillaume, Oxford University Press, Oxford, New York and Delhi, 2002, p. 131.

(52) [http://a403.idata.over-blog.com/0/24/52/70/pierre\\_noir.jpg](http://a403.idata.over-blog.com/0/24/52/70/pierre_noir.jpg); <http://img802.imageshack.us/img802/4650/blackstone.jpg> (see Y. Nathan, op. cit., chapter 9: Moon-o-theistic Kaaba). One of the symbols of Venus is naturally the vulva.

(53) In Y. Nathan, op. cit., p. 331.

(54) Some Muslim scholars are of the opinion that "noor" is the greatest name of Allah. Y.T. Al-Jibouri, *Allah: the Concept of God in Islam*, Ansariyan Publications, 1997, p. 201; and sura 24, precisely titled an-Noor, describes Allah as "the light of the heavens and the earth," that is, the moon.

(55) The lunar crescent is symbolically associated with bull's horns; in Sumer, En-su, the moon god, was nicknamed the "wild bull," whose horns were reflected in the crescent moon. However, the animal most frequently sacrificed to the moon god is precisely the bull. The "sign of Tanit", omnipresent in Punic art from the fourth century BC, has been preserved in the Orthodox church, in which the two arms of the praying Virgin represent the lunar crescent (or bull's horns) and his head the orb ([http://a403.idata.over-blog.com/0/24/52/70/pierre\\_noir.jpg](http://a403.idata.over-blog.com/0/24/52/70/pierre_noir.jpg); <http://www.flickr.com/photos/23864735@N03/3918270954/>; <http://jahiliyyah.files.wordpress.com/2009/12/signe-de-tanit.jpg>).

It seems that in the ninth century CE, many Christians around Constantinople believed that Mary represented the moon. A man praying is represented on the wall of the Pyrenean church of Sant Quirze de Pedret [http://upload.wikimedia.org/wikipedia/commons/6/67/Sant\\_quirze\\_pedret-pintures-1.jpg](http://upload.wikimedia.org/wikipedia/commons/6/67/Sant_quirze_pedret-pintures-1.jpg); Byzantine coins from this period bear the likeness of Mary holding a crescent moon in her hands. Ibn Ishaq reports that Mohammed prayed in this posture; it also happens that the muezzin prays in a similar posture in the minaret.

(56) [http://rlv.zcache.be/degre\\_de\\_couteau\\_et\\_de\\_fourchette\\_sticker\\_ovale-rf0e278130cfa4541b151f00744fb7d2d\\_v9wz7\\_8byvr\\_216.jpg](http://rlv.zcache.be/degre_de_couteau_et_de_fourchette_sticker_ovale-rf0e278130cfa4541b151f00744fb7d2d_v9wz7_8byvr_216.jpg)

(57) Elizabeth D. Van Buren, E. D., *Symbols of the Gods in Mesopotamien Art*, Pontificium institutum biblicum, Rome, 1945, p. 115-119. Still on the association between the rhombus, the vulva and the eye, see also Jack M. Sasson, *Civilizations of the ancient Near East*, vol. 3, Scribner, New York, NY, 1995.

2204/5000

(58) The beehive appears, among others, on masonic aprons, engravings and porcelain from the eighteenth century as well as on masonic banners from the nineteenth century (P. Bourguet, "Rétif et la franc-maçonnerie". *Études Rétiviennes: bulletin of the Société Rétif de la Bretagne, the Society*, Vol. 34, 2002 [p. 247-72], p. 261) <http://mvmm.org/c/images/tablierorcelr.jpg>; see <http://www.timbres-fiscaux.fr/archives/2012/05/13/24249701.html>.

(59) "The liquid in his eye fell to the ground and turned into a bee", in Sydney H. Aufrère, *Thot Hermès l'égyptien*, L'Harmattan, 2007, p. 195.



(60) Virgile, *Les Bucoliques et Les Géorgiques*, translation by Maurice Rat, Classiques Garnier, Paris, 1932, *Les Géorgiques*, IV, v. 554-558. This episode is to be compared with that of the Book of Judges (14: 5-10) in which Samson, going to Thammatha with his parents to marry a daughter of the Philistines, kills a young lion with the help of Yahweh and discovers in his corpse a swarm of bees and honey.

(61) The so-called treasure of Childeric I, found in 1623 in Tournai, contains, among other precious objects, a bull's head and 300 stylized bees in gold, which the Merovingian king reportedly brought back from a stay with the Thuringians, that they would have crafted by being inspired by one of the typical motifs of the art of the Huns, to which they were then subjected. Later, it will be found on the clothes of a number of kings of France, including Louis XII, and it will be omnipresent in Napoleonic symbolism.

(62) <http://www.encyclopedie-universelle.com/abeille1/artemis-prytanee-ephese.jpg>.

(63) The notion of "virginity" does not have the same meaning in Christianity and in the Semitic cults in which this religion has its roots: in this one, a "virgin" is a woman who has never had of sexual relations, while, in these, it is a woman who has very free morals, to the point of choosing her sexual partners at her entire discretion, as is precisely the case in so-called "European" countries today.

(64) Alain Gheerbrant and Jean Chevalier, *Dictionary of Symbols*, Robert Laffont, 1982, p. 2.

(65) Michel Rouche, *Attila*, Fayard, 2009, p. 275.

2376/5000

(66) Denis Diderot, *Encyclopedia or Reasoned Dictionary of Sciences, Arts and Crafts*, Third Edition, t. 1, Jean-Léonard Pellet, Geneva, p. 72.

(67) The "European Commission" has so far refused to disclose the names of the four people whom it claims together created this design. <http://www.guardian.co.uk/world/2001/dec/23/euro.eu1>.

(68) Augustin Joseph Crosnier (abbot), *Christian Iconography*, Derache, Paris, 1848, p. 83. Another of the remarkable characteristics of this work, which is still a reference in the field, is that it does not contain any iconographic document. The famous *Christian Iconography: History of God* by Didron does not tell us more and, above all, does not show us more. There is no work on Christian iconography that does not slip surreptitiously from the theme of the plastic representation of God to that of the representation of Jesus Christ and the Holy Spirit after three or four short paragraphs. The reason is simple: in fact, the Church, like the Jews, never represented her god. Christianity, like Judaism, is fundamentally iconoclastic. The representations of "God" in the form of an old man with a gray beard date from the Renaissance and it is clear that they have only artistic value.

(69) Everett K. Rowson, "The Effeminate of Early Medina" In *Journal of the American oriental Society*, vol. 111, n° 4, October-December, 1991, p. 671-693; "Gender Irregularity as Entertainment: Institutionalized Transvestism at the Caliphate Court in Medieval Baghdad", in Sharon Farmer and Carol Braun Pasternack (eds.), *Gender and Difference in the Middle Ages*, University of Minnesota Press, Minneapolis, 2003, p. 45-72. Ancient Mesopotamian texts refer to transvestite musicians and transvestite musicians; cf. Theodore W. Burgh, *Listening*

to the Artifacts: Music Culture in Ancient Palestine, T. & T. Clark, New York, 2006, p. 69. Knowingly, a hadith states: "Let the curse be on the man who dresses like a woman and on the woman who dresses like a man. "

(70) Julius Evola, "Viviamo in una civiltà' ginecocratica "? », Augustea, vol. 16, no.20, November 1, 1941.

(71) Ibid.

(72) Ibid.

(73) Ibid.

(74) Ibid.

(75) In "Viviamo in una civiltà' ginecocratica "? "

(76) Ibid.

(77) Ibid.

3473/5000

(78) Among the innumerable disastrous effects that the two world wars had on the so-called "European" civilization, which we know who provoked them, there was, as regards the first, the substitution of female employees for male employees in administration and the opening up of tertiary professions to women. The fact that the teratological development of the tertiary sector and of the essentially parasitic and predatory occupations which proliferate there has been accompanied by the progressive destruction of activities such as industry and agriculture in so-called "Western" countries since the end of the Second World War is indirectly linked to the massive entry of women into the "labor market" at the very beginning of the 1970s; indirectly, since, in the final analysis, it is obviously the stateless agents of international high finance who are at the origin of this phenomenon, European women having been, once again, only their toy, in more than one way.

On the total and unconditional opening of this "market" to women, which was part of the pseudo-elite plan, there would be a lot to say: the floodgates were opened in the late 1960s; mass unemployment begins to settle in the so-called "European" countries following the so-called "oil shock" (1973), affecting both men and women; Settlement immigration from outside Europe began in the early 1980s. These three phenomena are closely linked; they constitute the three stages of the same plan. Initially, it was a matter of creating from scratch more or less fictitious jobs for European women, so that they could thus flood the "labor market"; in a second step, it was a question of artificially provoking a "crisis" and, therefore, mass unemployment, that is to say a buffer which could cushion the massive importation of non-European populations smuggled into the country. European soil, so that it went almost unnoticed. This is how millions of extra-Europeans were able, for the most part, to drown themselves in the mass of the ethnic unemployed and, for a minority of them, to occupy jobs which, in any European state worthy of this name, would be reserved for natives. The trick was played. Do we seriously believe that massive immigration of extra-Europeans into so-called "European" countries could have gone unnoticed, if, at the end of the 1970s, the working population had been mostly men and had all been employed? ?

There would also be a lot to say about "volunteering", that scourge which, spread by idle women of the very Christian bourgeoisie at the end of the nineteenth century, has its roots in the anti-social Christian practice of "charity". It was precisely the "works of charity" that changed the mentality of women of that time and, having given them a glimpse that work was a right for them, made women from the middle strata come to the fore. exercise liberal, intellectual or commercial professions (see Françoise Battagliola, *Histoire du travail des femmes*, La Découverte, 2000). In addition, the "works of charity" had this obscene and viciously cynical that, what Madame gave with one hand, Monsieur, entrepreneur, took it back with another, by underpaying and mistreating. his employees.

(79) As disastrous as the physical presence of millions of extra-Europeans of Asian or African origin in so-called "European" countries from a social, economic, cultural and racial point of view may be for the natives, it does not is nothing compared to the intangible, subtle influences that they spread in the environment. Bruno-Piaud is one of the few to have clearly seen this psychic threat: "There would be a lot to say about the 'return shock' that we [...] suffer [from 'L'Or Noir (aqua infernalis) [which] plays a rotting role in accordance with its nature "]; one could bet on "destabilization" via terrorism, etc. But let us rather underline one thing passed in massive silence, the fact that Islamic immigrants allow the passage in the West of "controllers" of supports of influences made dissolving: the "marabouts" which infest for some years the circles of 1 ' food occultism ". They assert themselves in their advertisements from the "great center of African magic", namely Casamance. However, this famous center is an external pole of radiation from one of the two "Devil's Towers" located in Africa, north of the equator, devil's towers that Guénon had, in his time, taken great care to locate. A study of the establishment of "marabouts" in France shows a "grid" which provides information on this "taking possession" of the subtle powers attached to certain local nodes ... The phenomenon takes place elsewhere, via other "agents" (the voodoo priests, in the USA, for example). The process of total "depersonalization" of Western nations, both racially, psychically and spiritually, is, in the long run, now irreversible. "(B. Bruneau-Piaud, " Sects: a counter-initiatory scourge ", *The golden age. Spirituality and Tradition*, n ° 7, winter, 1987) These individuals serve as" instruments and passive "supports" to certain influences belonging to the "lowlands" of the subtle world, influences which they convey everywhere with them, and which do not fail to dangerously affect all those, scientists or others, who come into contact with them and who, by their ignorance of what is at the bottom of all this, are totally incapable of defending themselves ". (R. Guénon, *The Reign of Quantity and the Signs of the Times*, Gallimard, Gallimard, 1945, p. 289)