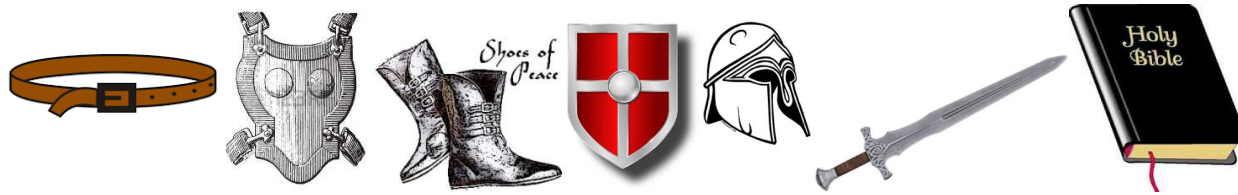


## Spiritual Strategic Warfare



"Stand firm then, with the belt of truth buckled around your waist, with the breastplate of righteousness in place"  
**Ephesians 6:14**

"And your feet shod with the preparation of the gospel of peace" **Ephesians 6:15**

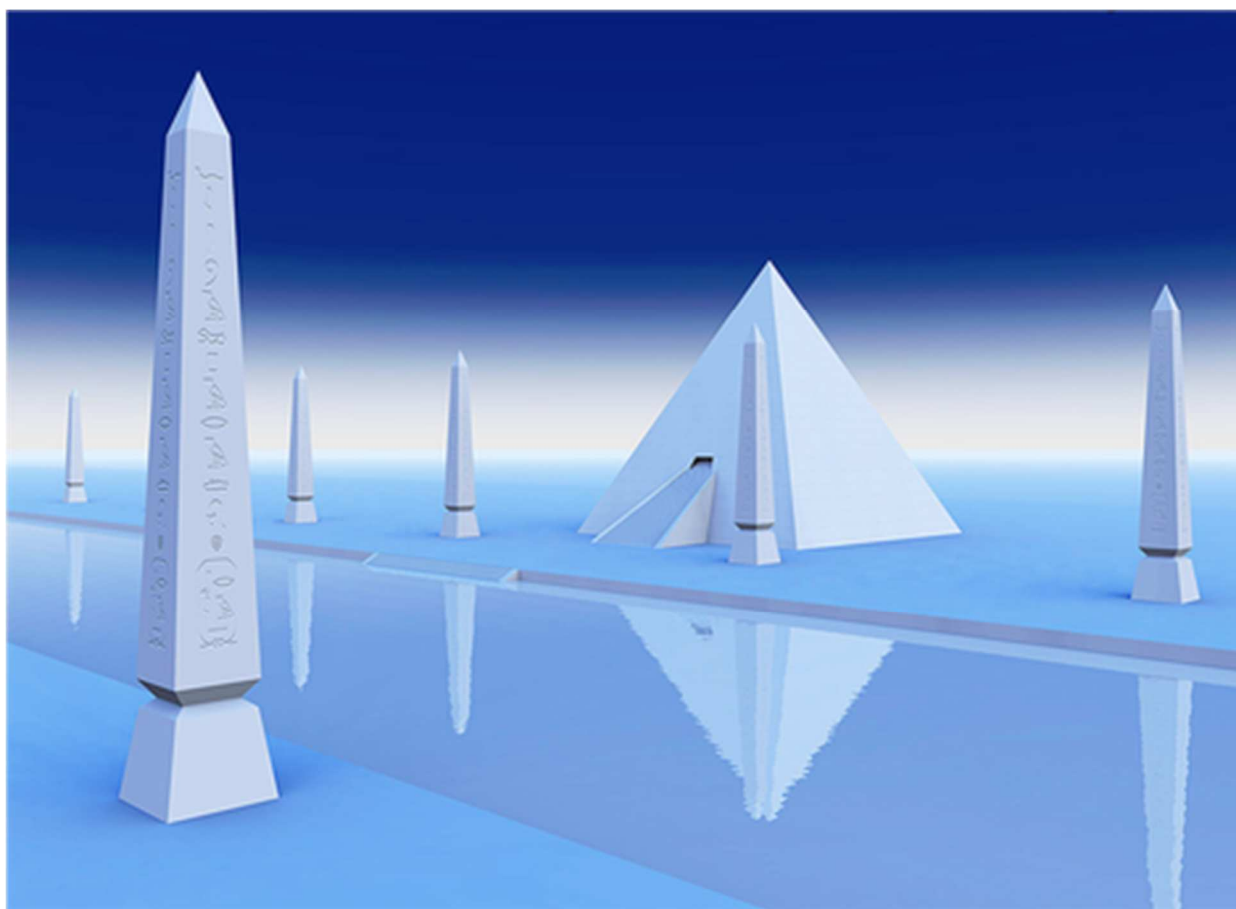
"above all, taking the shield of faith with which you will be able to quench all the fiery darts (arrows) of the wicked one"  
**Ephesians 6:16**

"And take the helmet of salvation, and the sword of the Spirit, which is the word of God ..." **Ephesians 6:17.**

"For the word of God is quick (alive), and powerful, and sharper than any two edged sword, piercing even to the dividing asunder of soul and spirit, and of the joints and marrow (bone), and is a discerner of the thoughts and intents of the heart..." **Hebrews 4.12.**

*Zidkiyah Yisrael*

## Secret Worship to Sun god 'Ra' in Churches, Temples and Graves

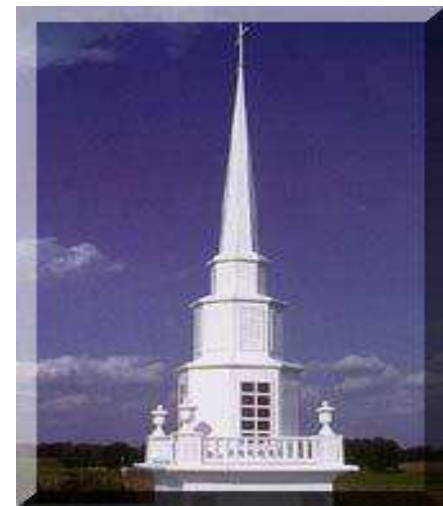
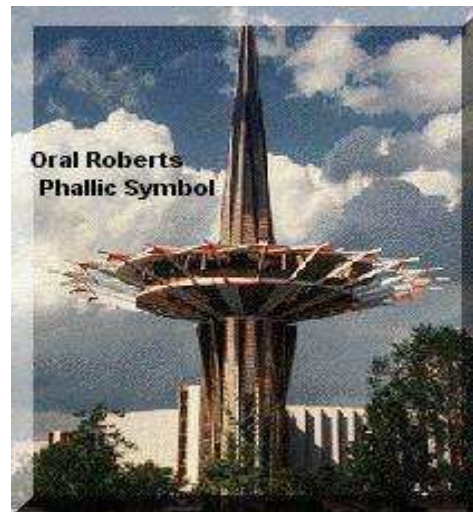


### 7th Day Adventists, Catholics, Mormons and Baptists Included in Presentation

One Luciferian author writes that "... the lingam [male phallus] was an upright pillar" [W. Wynn Wescott, Numbers: Their Occult Power and Mystic Virtues, Theosophical Publishing Society, 1902, p. 33]

**The Egyptians created the obelisk, believing that the spirit of the Sun god, Ra, dwelt in there.** [H.L. Hayward, Symbolic Masonry: An Interpretation of the Three Degrees, Washington, D.C., Masonic Service Association of the United States, 1923, p. 207; 'Two Pillars' Short Talk

Bulletin, Sept., 1935, Vol. 13, No 9; Charles Clyde Hunt, Some Thoughts On Masonic Symbolism, Macoy Publishing and Masonic Supply Company, 1930, p. 101]



A Masonic author both admit that these pillars of the obelisk were used to represent sex [Hayward, Symbolic Masonry: An Interpretation of the Three Degrees, Washington, D.C., Masonic Service Association of the United States, 1923, p. 206-7 and Rollin C. Blackmer, The Lodge and the Craft: A Practical Explanation of the Work of Freemasonry, St. Louis, The Standard Masonic Publishing Co., 1923, p. 94]

## phallic worship

*Pronounced As: falik* , worship of the reproductive powers of nature as symbolized by the **male generative organ**. Phallic symbols have been found by archaeological expeditions all over the world, and they are usually interpreted as an expression of the human desire for regeneration. **Phallic worship in ancient Greece centered around Priapus (the son of Aphrodite) and the Orphic and Dionysiac cults. In Rome, the most important form of phallic worship was that of the cult of Cybele and Attis; prominent during the empire, this cult was notorious for its festive excesses and its yearly "Day of Blood, during which the frenzied participants wounded themselves with knives; self-inflicted castration, a prerequisite for admittance into the priest caste of this phallic cult, took place during the festival. In India, the deity Shiva was often represented by and worshipped as a phallic symbol called the lingam. Phallic worship has also been practiced among the Egyptians in the worship of Osiris; among the Japanese, who incorporated it into Shinto; and among the Native Americans, such as the Mandan, who had a phallic buffalo dance.** -See C. G. Berger, *Our Phallic Heritage* (1966); T. Vanggaard, *Phallos* (1972). [source] - <http://www.encyclopedia.com/articles/36550.html>

## fertility rites,

magico-religious ceremonies to insure an abundance of food and the birth of children. The rites, expressed through dances, prayers, incantations, and sacred dramas, seek to control the otherwise unpredictable forces of nature. In primitive agricultural societies natural phenomena, such as rainfall, the fecundity of the earth, and the regeneration of nature were frequently personified. One of the most important pagan myths was the search of the earth goddess for her lost (or dead) child or lover (e.g., **Isis** and **Osiris**, **Ishtar** and **Tammuz**, **Demeter** and **Persephone**). This myth, symbolizing the birth, death, and reappearance of vegetation, when

acted out in a sacred drama, was the fertility rite par excellence. Other rites concerned with productivity include acts of sympathetic magic, **such as kindling of fires (symbolizing the sun) and scattering the reproductive organs of animals on the fields, displays of phallic symbols, and ritual prostitution.** In India it was once believed that a fertile marriage would result if virgins were first deflowered by means of the lingam, a stone phallus symbolizing the god Shiva. **Sacrifices of both humans and animals were believed to release the powers embodied within them and so make the fields or forests productive where the sacrifices had taken place. Many ancient fertility rites have persisted in modified forms into modern times. The Maypole dance derives from spring rituals glorifying the phallus.** <http://www.encyclopedia.com/articles/16547.html>

Even the very Scriptures of the Almighty speaks out against the phallic symbol of Babylon. "...Jehu said to the guard and to the captains, Go in, and slay them; let none come forth. And they smote them with the edge of the sword; and the guard and the captains cast them out, and went to the city of the house of Baal. **And they brought forth the images out of the house of Baal, and burned them.**" - **2 Kings 10:25-26** The Amplified Bible translates it... ... King Jehu said to the guards and to the officers, 'Go in and slay them; let none escape'. And they smote them with the sword; and the guards before the king threw their bodies out, and went into the inner dwelling of the house of Baal. **They brought out the obelisks [pillars] of the house of Baal and burned them.**" [**2 Kings 10:26**, Amplified Bible]

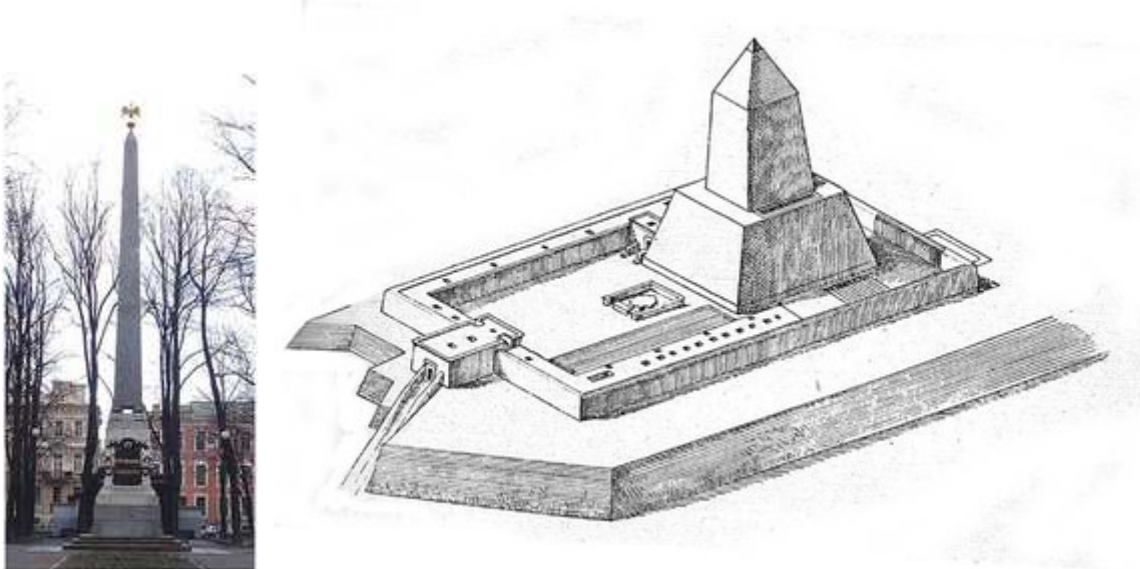
**Obelisks are phallic symbols related to the Ancient Egyptian Sun god, Ra. One of the most known obelisk is the Washington Monument.** The structure has four sides perfectly aligned with the cardinal directions (east, west, north, and south). At the ground level each side of the monument measures 55.5 feet wide, which is 666 inches. The height of the obelisk is 555.5 feet, which is 6,666 inches. The stone pillar made of marble is both the world's tallest stone structure and the world's tallest obelisk.

**Historian Michael Bradley, expands about the obelisk in his book *Secrets of the Freemasons*:**

"The Washington Monument, which lies directly west of the Capitol, is an obelisk, a tall, four-sided stone pillar tapering toward a pyramidal top. Some people believe that this is the most significant occult symbol of all. **Most people are aware that an obelisk is Egyptian in origin, but few know the story behind it, and fewer still that it is and important Masonic symbol.** In fact, the four obelisks which sit in four major Western cities, Paris, London, New York, and Washington, D.C., were erected specifically because of the efforts of, and large sums of money donated by, prominent and powerful nineteenth century Freemasons." (Michael Bradley Ph.D, *Secrets of the Freemasons*, ch. 8, p. 163, 2006)

## **Obelisks Marking the Countries of the World**





DRAWING OF THE SOLAR TEMPLE OF NYUSERR, ABUSIR. L'ARCHEOLOGIE EGYPTIENNE, GASTON MASPERO, 1907.

**The Holman Illustrated Bible Dictionary defines an Obelisk:** "Stone Pillar used in worship, especially of the **Egyptian sun god Amun-Re**. Foursided and made from one stone, obelisks tapered to the top, where a pyramid rested. They apparently symbolized the rays of the rising sun and the hope of the pharaoh for rejuvenation and new vitality. At times they were used in tombs to represent hope for resurrection. A 4,000 year-old obelisk still stands in modern Matariyeh, ancient On. Another has been transplanted to Central Park in New York City. Many obelisks were built from about 1550 to about 1100 B.C. Some were more than 100 feet tall. The Hebrew term translated "obelisks" at **Jeremiah 43:13** (NASB, NRSV, RSV) means pillar or standing stone ("sacred pillars," NIV, REB) The Egyptian context suggests the pillars were in fact obelisks, perhaps dedicated to the sun-god Re". (Holman Illustrated Bible Dictionary 2003 edition, page 1,207)

**Obelisks or sacred pillars and Asherah Poles Forbidden in the Bible:**

1. "You shall make for your self no idols nor shall you erect a **graven image, pillar, or obelisk**, nor shall you place any figured stone in your land to which or on which to bow down; for I Am The Lord your God". **Leviticus 26:1** (Amplified Bible)
2. "Now when all this was finished, all Israel present there went out to the cities of Judah and broke in pieces the **pillars or obelisks**, cut down the **asherim**, and threw down the high places [of idolatry] and the altars in all Judah and Benjamin, in Ephraim and Manasseh, until they had utterly destroyed them all". **2 Chronicles 31:1** (Amplified Bible) (Here the "asherim" is the equivalent to the "asherah poles".)

3. "They brought out the **pillars** or **obelisks** of the **house of Baal** and burned them. They broke down the pillars of Baal and the house of Baal, and made it [forever unclean] a privy to this day". **2 Kings 10:26-27** (Amplified Bible)
4. "[Nebuchadrezzar] shall break also the **images and obelisks** of Heliopolis [called On or Beth-shemesh--**house of the sun**] in the land of Egypt, and the temples of the gods of Egypt shall he burn with fire". **Jeremiah 43:13** (Amplified Bible)
5. "Even the altar at Bethel, the high place made by Jeroboam son of Nebat, who had caused Israel to sin-even that altar and **high place he demolished**. He burned the high place and ground it to powder, and burned the **asherah pole** also". **2 Kings 23:15** (Amplified Bible)
6. Cursed is the man who makes a graven or molten image, an abomination to the Lord, the work of the hands of the craftsman, and sets it up in secret. All the people shall answer, Amen". **Deuteronomy 27:15** (Amplified Bible)



**OBELISK OF ST. PETER SQUARE PLAZA, VATICAN, ROME**  
The Obelisk above is stands at the Basilica of St. Peter, Vatican, Rome

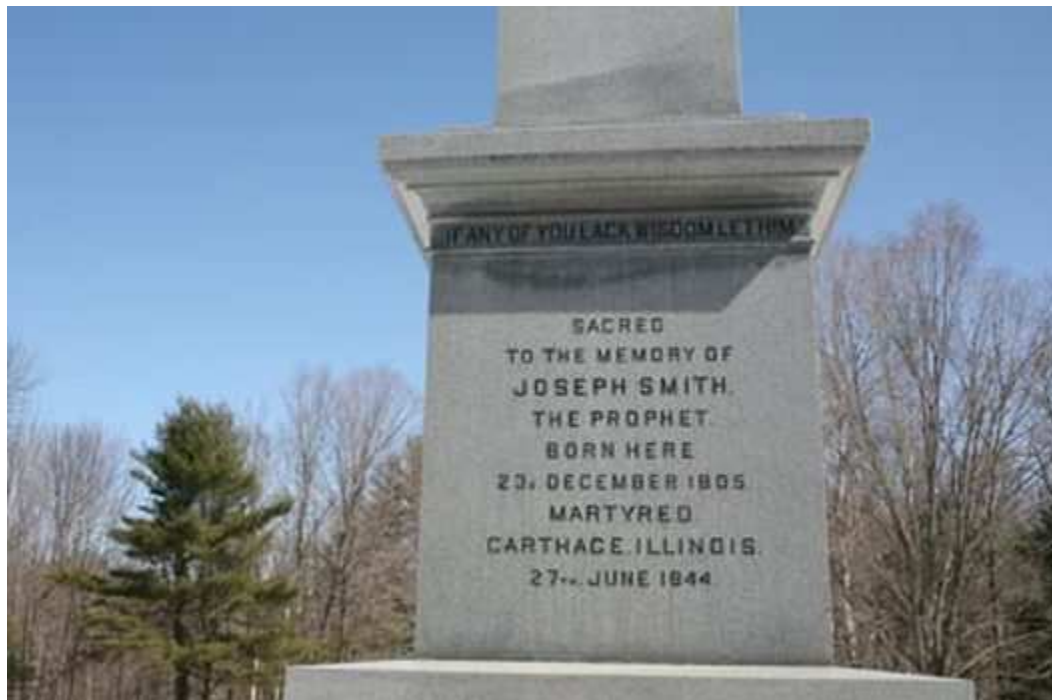
### **Egyptian Symbol of the Sun god Ra:**

According to Wikipedia: "The obelisk symbolized the sun god Ra, and during the brief religious reformation of Akhenaten was said to be a petrified ray of the Aten, the sundisk. It was also thought that the god existed within the structure." (See Wikipedia Article on **Obelisk**)

**The following Obelisk marks the birthplace of Joseph Smith, Latter Day Saints Prophet (Mormons)**



**THIS OBELISK MARKS THE BIRTH PLACE OF JOSEPH SMITH (MORMON'S PROPHET) IN VERMONT**



**OBELISK BUILT TO THE MEMORY OF JOSEPH SMITH - LATER DAY SAINTS PROPHET (MORMONS)**



**SEVENTH DAY ADVENTIST CHURCH OBELISK, CERRO LAS MESAS, MAYAGUEZ, PUERTO RICO**

The obelisk above stands at the Bella Vista Seventh Day Adventist Church, Hospital and School campus in Mayaguez, Puerto Rico. The monument was erected in the early 90's in honor to the Seventh-day Adventist Pioneers and founders. The pillar measures around 33 feet high.

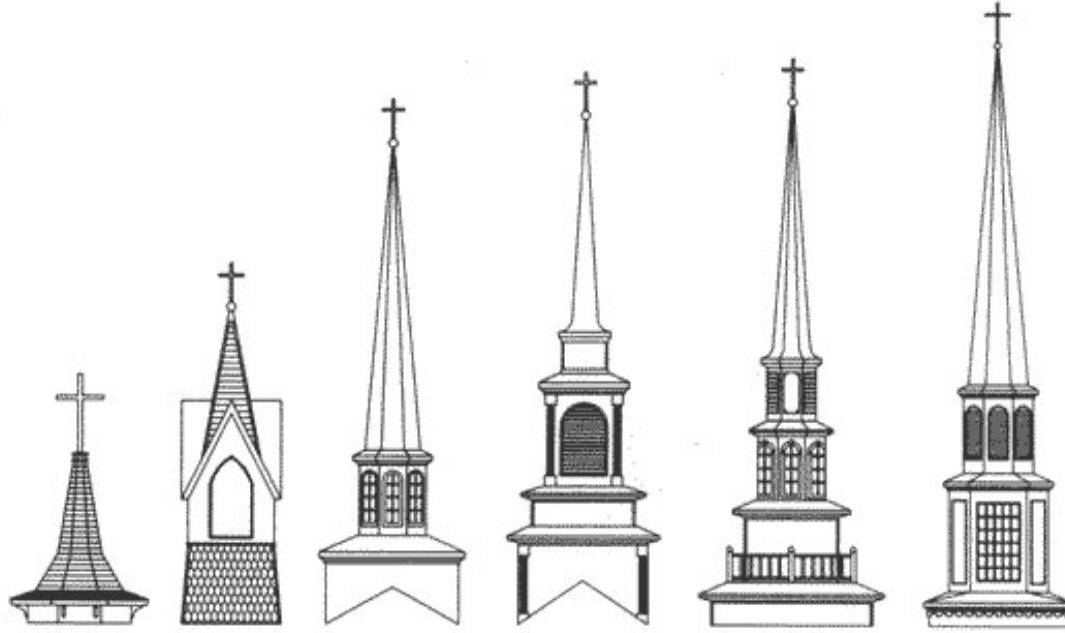


**MASSIVE OBELISK ON TOP OF AMERICAN BAPTIST THEOLOGICAL SEMINAR IN NASHVILLE, TN**

**The Vigilant Citizen article on Sinister Sites describes in details the true significance of the Obelisk:**

"The obelisk is the most commonly used and the most blatant occult symbol used throughout the world. In ancient Egypt, the cult of this phallic symbol was associated with the god Osiris, who

was cut in 13 pieces by Seth. Isis traveled far and beyond to retrieve all of Osiris' body parts and was successful, except for one body part, the penis, which was swallowed by a fish. 'The lost phallus' is thus representative of male energy, and is almost always placed (as in this case) inside a circle, which represents female genitalia and energy. The obelisk in the middle of a circle represents the sexual act and the union of opposite forces. In our modern world, obelisks are found on nearly all important landmarks, and thus became and symbol of the occult elite's power." (The Vigilant Citizen, Article on Sinister Sites – Israel Supreme Court, June 24th, 2009)



#### **The Masonic Origin of Pinnacles, Spires and Steeples in Churches**

**Hargrave Jennings (1817-1890) a British Freemason, Rosicrucian and author on occultism and esotericism**, talks about phallic symbols in his book *Phallicism, Celestial and Terrestrial, Heathen and Christian*:

"The spires and pinnacles with which our old churches are decorated indeed, all uprights, including all the architectural families, and the varieties of tords, towers, and steeples, the especial mark and glory of Christian building, come from these ancient symbols. They are everywhere indicative of the Phallus, or index-finger denoting the "Fire", the aspiring fire, against the inclination of gravity, which was the first vitalized idea, or Idol, worshiped magically and philosophically, the enlivening, godlike Power." (Hargrave Jennings, *Phallicism: Celestial and Terrestrial; Heathen and Christian and its Connection with the Rosicrucian and the Gnostics and its foundation in Buddhism*, p. 72, 1884), (*Hargrave Jennings, Rosicrucian and Gnostic Meanings Of The Obelisk, Pyramids, And Phallic Monuments, 1884*)

#### **What is the masonic meaning of the obelisk?**

According to Albert Pike, a 33 degree and one of the most recognized Freemasons in history, says in his book *Morals and Dogma of the Ancient and Accepted Scottish Rite*:

"Man descended from the elemental Forces or Titans [Elohim], who fed on the body of the Pantheistic Deity creating the Universe by self-sacrifice, commemorates in sacramental observance this mysterious passion; and while partaking of the raw flesh of the victim, seems to be invigorated by a fresh draught from the fountain of universal life, to receive a new pledge of regenerated existence. Death is the inseparable antecedent of life; the seed dies in order to produce the plant, and earth itself is rent asunder and dies at the birth of **Dionusos**. Hence the significancy of the **phallus**, or of its inoffensive substitute, the **obelisk**, rising as an **emblem of resurrection** by the tomb of buried Deity at Lerna or at Sais." (*Morals and Dogma, page 393, 1872*) (*page 332 in the Forgotten Books edition*)

**In other words, the masonic meaning of the Egyptian obelisk is; Osiris' triumph over the grave, a Christ less and anti-biblical resurrection. The Obelisk marks the offspring of the serpent.**



## Who is Dionusos (Dionysus)?

"And in this sense, as presiding over live and death, Dionusos is in the highest sense the LIBERTATOR: since, like **Osiris**, he frees the soul and guides it in its migrations beyond the grave, preserving it from the risk of falling under the slavery of matter or some inferior animal form..." (*Morals and Dogma, page 393, 1872*)



**OBELISK MARKING THE SEVENTH-DAY ADVENTIST HEADQUARTERS IN SINGAPORE**

## Obelisks as Part of Seventh Day Adventist's Temples

Observe how they place obelisks in all of these SDA temples, either in front, inside or on top of the platform. The occult purpose of this is to make you stand, pray and worship in front of an image.







**The following are some examples of shapes that resemble the asherim or asherah poles in front of SDA temples.**



## IDOLATRY



**OBELISK, PYRAMID AND SOLAR DISK AT FOREST LAKE ADVENTIST CHURCH, APOPKA, FLORIDA**

Pay close attention to all the symbolism involved in the next picture. Observe the **obelisk** inside of the Tetragrammaton over the altar... The Masonic Christ is coming out of the solar disk located in the middle of the **obelisk**, inside of the pyramid. Look to the right and you will also see the ancient Egyptian Cross (Ankh) on the wall. Below you will see the pastor and the congregation praying to the image at the SDA Forest Lake Church.



**FOREST LAKE SEVENTH DAY ADVENTIST CHURCH, APOPKA FL**



**WORSHIPING THE IMAGE (OBELISK) ON THE ALTAR AT FOREST LAKE SEVENTH DAY ADVENTIST CHURCH, APOPKA FL**

**The Lord says:**

"You shall have no other gods before me. You shall not make for yourself an idol in the form of anything in heaven above or on the earth beneath or in the waters below. **You shall not bow down to them or worship them**; for I, the LORD your God, am a jealous God, punishing the children for the sin of the fathers to the third and fourth generation of those who hate me, but showing love to a thousand generations of those who love me and keep my commandments". **Exodus 20:3-6**

Jesus and the Apostles warned us in many occasions against this type of behavior. This is why the true temple is in us (**our heart**), and worship does not have anything to do with buildings, institutions or structures. Worship has to be **IN SPIRIT (John 4:23-24)**. To try to look for God through a structure or temple, is a way of IDOLATRY. The true religion is invisible and it's name is FAITH IN JESUS CHRIST. The members of this faithful group do not need to follow religious denominations or churches. You can not find them in a building around the corner and they do not call themselves "The Remnant". It is a spiritual church. God can only be found in the hearts of the true believers.

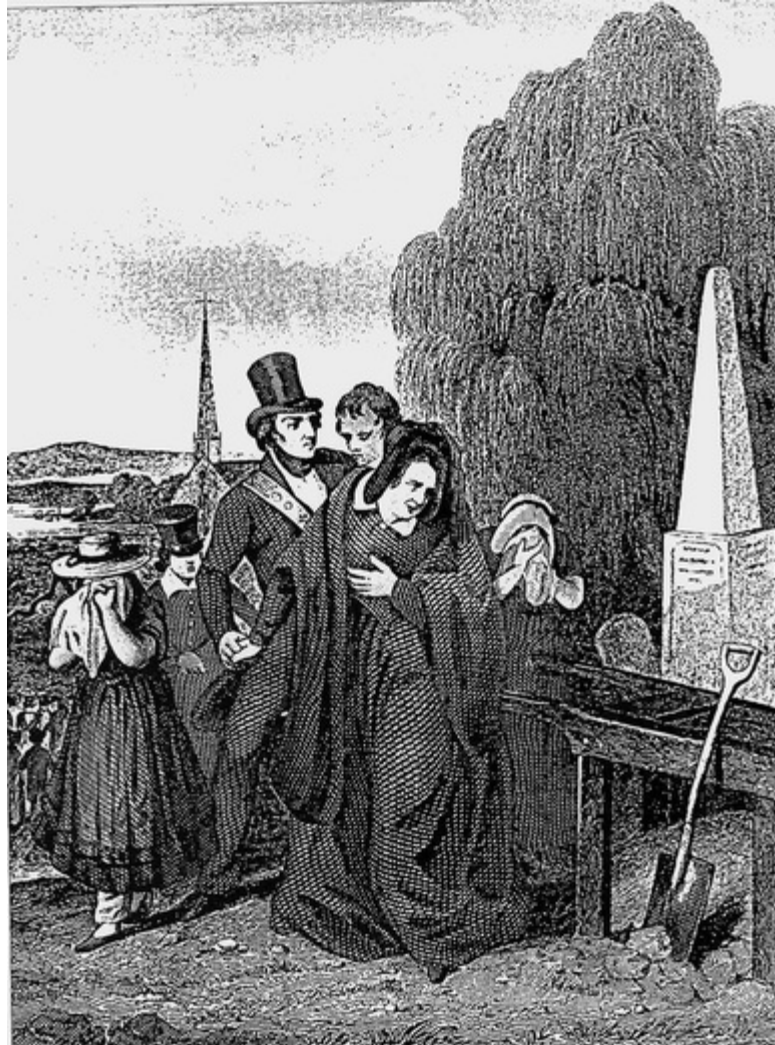
**The Bible says:**

- "But it was Solomon who built the house for him. **However, the Most High does not live in houses made by men.** As the prophet says: Heaven is my throne, and the earth is my footstool.  
What kind of house will you build for me? says the Lord. Or where will my resting place be? Has not my hand made all these things? You stiff-necked people, with uncircumcised hearts and ears! You are just like your fathers: You always resist the Holy Spirit!" - **Acts 7:47-51**
- **"The God who made the world and everything in it is the Lord of heaven and earth and does not live in temples built by hands.** And he is not served by human hands, as if he needed anything, because he himself gives all men life and breath and everything else." **Acts 17:24-25**
- "What agreement is there between the temple of God and idols? **For we are the temple of the living God.** As God has said: I will live with them and walk among them, and I will be their God, and they will be my people." - **2 Corinthians 6:16**

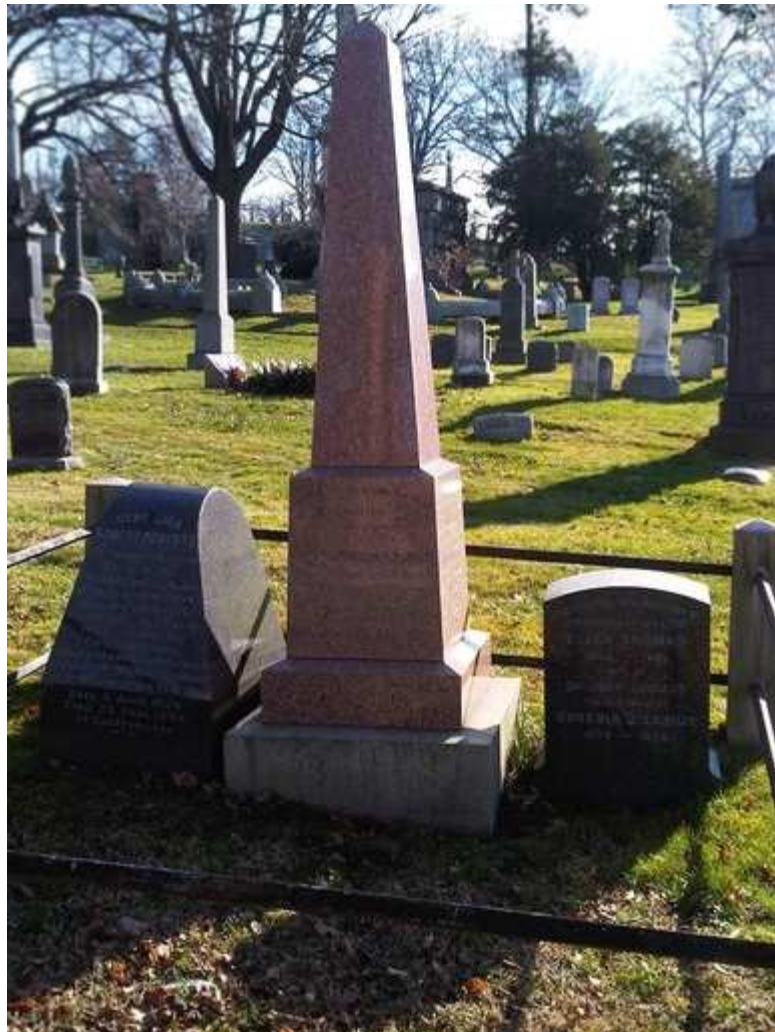
**Jesus said:**

- "Yet a time is coming and has now come when the **true worshipers will worship the Father in spirit and truth**, for they are the kind of worshipers the Father seeks. God is spirit, and his worshipers must worship in spirit and in truth." **John 4:23-24**

**Obelisk on Graves**



**MASONIC BURIAL ILLUSTRATION - IMAGE TAKEN FROM MASONIC FAMILY MAGAZINE, 1878**



**JOHN THOMAS OBELISK - FOUNDER OF THE CHRISTADELPHIANS CULT**

**Christadelphians**

According to Jubilee International inc., web page of the Christadelphians:

"The Christadelphians have been with us since about 1848. They rose up after the Mormons, but prior to the Jehovah's Witnesses and the Seventh-day Adventists. A man named John Thomas founded the group. The Disciples of Christ denomination attempted to discipline this man for his "strange doctrines," but the discipline was not accepted by him. John Thomas drew off his own followers under their original name, the Royal Association of Believers in New York, now known as the Christadelphians." ([Jubilee International Inc., webpage, Article on Christadelphians and Christianity](#))

## **Seventh-Day Adventists**

An interesting fact about some of the SDA key pioneers is that many of them are buried under these phallic symbols (Obelisks). Even thou not all Freemason's graves have obelisks, it is true that most of the Masons are marked by them.

### **Ellen G. White**



The following obelisk marks the actual burial place of **Ellen G. White** (Seventh Day Adventist "Prophet") and her husband James White. Her name can be seen on one side of the pillar. The monument is located in Battle Creek Michigan.



### **ELLEN G. WHITE FUNERAL (WHITE ESTATE, PHOTO TAKEN ON JULY 24,1915)**

Another interesting fact is that Mrs. White's funeral was on July 24, 1915, the same date that the photograph was taken. However, according to the White Estate, she was not interred until **33 days later**. On March 22, 1999, William Fagal of the Ellen G. White Estate Branch Office at Andrews University, e-mailed D. Fischer: "Her funeral took place on Sabbath, July 24, 1915. She was not actually interred, however, until Thursday, August 26."

## James White



The next two pictures show the other side of the White's obelisk with the name of **Pastor James White**, husband of Ellen G. White and **President of the Seventh Day Adventist General Conference** for various terms. (1865-67; 1869-71; 1874-80)



To see more historical pictures of the White's Obelisk please visit the Life Style Lab at:  
[www.lifestylelaboratory.com](http://www.lifestylelaboratory.com)

To see the White Family gravesite where Ellen G. White is buried visit the White Estate Photographs at the Loma Linda University Digital Archive:  
[http://archives.llu.edu/cdm4/item\\_viewer.php?CISOROOT=/wepotos&CISOPTR=1129&CISOBOX=1&REC=2](http://archives.llu.edu/cdm4/item_viewer.php?CISOROOT=/wepotos&CISOPTR=1129&CISOBOX=1&REC=2)

## J.N. Andrews



John Nevis Andrews (1829-1883), was one of the Seventh-day Adventist Church founders and also the 3rd elected President of the SDA General Conference from 1867-1869. He became editor of the Review and Herald (1869-1870) now the Adventist Review. As it was common among the SDA founders, Andrews was a fervent anti-Trinitarian who played a very important role in the establishment of the SDA theology. Andrews died on Oct. 1883 in Basel Switzerland. The Following Obelisk is located on his grave also located in Basel Switzerland. (See: [Wikipedia article on J.N. Andrews](#))





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OBELISK OF J.N. ANDREWS AT THE WOLF-GOTTESAKER IN BASEL, SWITZERLAND (PHOTO BY MATTHIAS MUELLER)

The photo above was released by "**Churchphoto powered by Adventist Media**". To Access their website click on the following link:

**<http://www.churchphoto.de/action/showpic/cat/287/pic/3393>**



**J.N. ANDREWS - AN OLDER PICTURE OF THE OBELISK ON HIS GRAVE, BASEL, SWITZERLAND (WHITE ESTATE)**

Photo source: <http://archives.illu.edu/cdm/singleitem/collection/wepphotos/id/547/rec/464>



**ADVENTIST PIONEER E.L.H. CHAMBERLAIN GRAVE IN MIDDLETOWN, CONNECTICUT (WHITE ESTATE)**

Photo source: <http://archives.llu.edu/cdm/singleitem/collection/wepphotos/id/258/rec/246>

**E.L.H. Chamberlain**

**E.L.H. Chamberlain** played a mysterious roll in the begging of the Seventh Day Adventist Church. He was the person who called the *First Sabbatical Conference* that took place at Rocky Hill, Middletown Connecticut.

"While at Topsham we received a letter from Brother Chamberlain of Connecticut, urging us to attend a Conference in that state in April, 1848." (Ellen White, Testimonies for the Church, vol. 1, pp. 84-87)

The conference was attended by Joseph Bates, James and Ellen White and it was from these meetings that the SDA church was born. Mr. Chamberlain continued attending some of the subsequent conferences with the Whites until the whole thing would have taken shape.

"Then in April 1848 an Adventist in Connecticut, E. L. H. Chamberlain, called a meeting of Sabbath believers at Rocky Hill, near Middletown, Conn. This was the first such conference and was attended by both Joseph Bates and the Whites. Five other "Sabbath Conferences" followed in various localities through New England, during the summer and fall of 1848. These meetings brought intensive study, debate, and finally agreement on a variety of doctrinal topics, thus establishing the theological foundation for what later came to be the Seventh-day Adventist Church." (Adventist Heritage Ministry website, The Legacy of the Unfinished Chamber, Historical Background)

One interesting fact is that Ellen White's angel was also present at these meetings and according to her, it was him (the angel) the one who helped correcting some of the errors.

"My accompanying angel presented before me some of the errors of those present, and also the truth in contrast with their errors." (Ellen White, Testimonies for the Church, vol. 1, pp. 84-87)

# The Sexual Origin and History of Religious Building

## Pagan Architecture Associated With Places of Worship

Most ordinary people who have not studied the history of architecture, may be surprised to learn that the standard of focus in offering a symmetry of design in the construction of early buildings within the classical age was the human body. This was especially the case in the construction of ancient pagan temples. Vitruvius, the great architect who lived during the period of Augustus (near the time of Jesus' birth), wrote a book that described the principles that governed the shape and designs of temples. Notice what he said: "

"Symmetry also is the appropriate harmony arising out of the details of the work itself; the correspondence of each given detail among the separate details to the form of the design as a whole. [And what was the design they were trying to duplicate in sacred buildings? Going on...] As in the human body, from cubit, foot, palm, inch and other small parts [of the human body] comes the symmetric quality of eurhythmy [harmony of design based on parts of the human body]; so is it in the completed building" (**Book I.ch.2, sect.4**).

Continuing with Vitruvius:

"The planning of temples depends upon symmetry: and the method of this architects must diligently apprehend. It arises from proportion [of the human body]. Proportion consists in taking a fixed module, in each case, both for the parts of a building and for the whole, by which the method of symmetry is put into practice. For without symmetry and proportion no temple can have a regular plan; that is, it must have an exact proportion worked out after the fashion of the members of *a finely-shaped human body*, for Nature has so planned the human body" (Book III.ch.1,sect.I, italics mine).

Every part of ancient pagan temples within the classical age was a reflection of some part of the human body. The parts of the buildings may have appeared as a human counterpart or the shape may have been exaggerated or even altered in shape if the display was too blatant (but the initiated would always know what was meant even if the original form was embellished and varnished with an ambiguity). This fact so well known that it hardly needs proving, but because we of modern times are not used to the esoteric nuances of the early architects and artists, we have to be reminded (very decidedly) about this principle of symbolic teaching. In order to bring this point home to a proper intellectual awareness, I will quote Frontisi-Ducroux and Lissarrague (two French authorities on ancient Mythology and Iconography) who wrote an article titled "From Ambiguity to Ambivalence," in the book **"Before Sexuality" (Princeton University Press, 1990)**.

"Images are very much at home with ambiguity. They sometimes depend on it for the core of the fascination they exercise over the viewer. The painter may consciously organize his work around a network of snares and puzzles that posterity tirelessly attempts to decipher, or the unconscious element inherent in all creativity may invest the image with multiple and varied meanings, independent of its creator. It is important to distinguish both of these two sorts of ambiguity, which are alike intrinsic to the thoroughly polysemous [having many meanings] nature of the pictorial image, from a third sort, which is more artificial and is added after the fact. This last ambiguity arises in the spectator as a result of a lack of competence to read the image, a lack stemming from ignorance or imperfect knowledge of the code that is the common property of the artist and his audience" (**page 211**).

The above is a proper evaluation of either the artist or the architect (modern or ancient). What we need to do is to pay close attention to such ancient architects as Vitruvius who will tell his readers in plain language what may well become ambiguous to the uninitiated, especially in regard to the design of ancient temples. Most people today (even professional theologians and preachers and

the ordinary laity) are saddled with (as mentioned above) "a lack of competence to read the image, a lack stemming from ignorance or imperfect knowledge of the code that is the common property of the artist [or ancient architect] and his audience." What I want to do is to educate my readers concerning these matters of church architecture which I have realized and have analyzed for over forty years of professional life.

The truth is, pagan temples were constructed to resemble the human body (or the body of a God or Goddess that also had anthropomorphic features like we humans). Many of the designs were plain and simple to interpret (by being blatantly obvious) while many others required a "knowledge of the code" that will reveal to the initiated what the various designs and forms actually signify.

Now, when you or I look at pictures of ancient pagan temples of Greece and Rome (or visit the sites ourselves and examine the ruins), we may find it difficult to see resemblance in the parts of buildings to human body parts, but this is simply because we have not been educated into what some of the esoteric sections of the temples were designed to symbolize. The early architects arranged their buildings with walls, columns, windows, etc. that may not have symbolized anything unusual to the uninitiated, but like artists today who often take liberties in exaggerating or even altering the shapes of the subjects they are painting, it was expected that the initiated would realize the subtleties of the architect's (or artist's) imagination. This symbolic strategy was used to spiritually enlighten the worshippers by the various coded designs of the sections that made up the temples. A pagan temple was like a human body with all its parts portrayed often in form that were ambiguous to the uninitiated.

For an example, Vitruvius said: "the Doric column began to furnish the proportion of a man's body, its strength and grace" (***Book IV.ch. 1 ,sect.6***). Further: "Seeking to plan a temple of Diana in a new kind of style, they changed it [the Doric column] to a feminine slenderness with the same measurement by feet... at the capital they put volutes, like graceful curling hair hanging over the right and left [with fluting] like the folds of matronly robes" (***ibid. sect.7***). Vitruvius went on to say that all columns had either male or feminine characteristics. The Corinthian column imitated "the slight figure of a maiden" and the capital was designed with curls within her hair (***ibid. sects.8,9***).

The ancients began to make pagan temples that illustrated certain parts of the human body that they often wanted to emphasize for religious reasons. In some cases they were gross and blatant. In others they were esoteric and ambiguous. This especially applied to the genitalia of male and female bodies. These organs are normally not viewed in a public way but they are still vital parts of the body, especially for reproduction (for providing the engendering of life) and for the continuance of the human race.

As far as the ancients were concerned, the genitalia were held in esteem in many forms of worship. Often these rituals were pornographic and this, of course, was wrong and always to be avoided. But even the New Testament does not mention human genitalia with prudish terms nor with esoteric meanings. And remember, in building ancient temples which resembled the parts of the human body, Vitruvius used some of the same type of language as did Paul in matters dealing with the human anatomy (though Vitruvius wrote in Latin rather than Greek). Notice what he says about a hundred years before Paul made his comparison of parts of the human body with the ekklesia.

"Therefore **if Nature has planned the human body** so that the members correspond in their parts to its complete configuration, the ancients seem to have had reason in determining that in the execution of their works they should observe an exact adjustment of the several members [parts of the human body) to the general pattern of the plan. Therefore, since in all their works they handed down orders [orderly designs in displaying parts of the human body], they did **so especially in building temples**, *the honorable and the dishonorable* [Latin: et laudes et culpae]

of which usually endure [in stone] for ages" (*Book III.ch. 1 ,sect.4*, boldness of phrases is my emphasis).

What the ancient pagans did was to build their temples to the heathen gods and goddesses by showing in artistic form the parts of the human body (that is, by making such depictions in stone and in wood and metals). In reality, they created all types of temples (with different shapes and forms), but they held to a universally accepted norm to design all such temples in relationship to parts of the human body (both the honorable [Latin: the laudes] and the dishonorable [Latin: the culpae] parts). Indeed, there are many building terms that have come down to us today from ancient times that use human body parts as architectural devices. Some of these ordinary terms use the genitalia as their reference.

For example, openings into buildings such as doors or windows were referred to in female terms because the temple was entered by those means just as a woman is designed to be entered in coitus. Contrary to this, obelisks, spires and steeples (or any type of pinnacle or artifact shaped in such a manner) were called by male terms because of their appearance as a man in the act of coitus. The use of bolts, nuts and screws in building were also known for their sexual innuendoes and they are still used today. Most of us are familiar with male and female plugs associated with electrical outlets (some plugs penetrate and others are penetrated). The word "penetrate" (note the pen as a part of the word, and this syllable often refers to the male member). It is associated with the Latin *Penetralia* that Brewer defines as: **'The private rooms of a house; the secrets of a family. That part of a Roman temple into which the priest alone had access; here were the sacred images, here the responses of the oracles were made, and here the sacred mysteries were performed'** (*Dictionary of Phrase and Fable, original ed., p.958*).

### **Male Genitalia Used in Church Architecture**

There are other signs that identify "churches" today. For almost a millennium many church buildings have had a steeple or spire placed on top of their buildings of worship. In Europe near the start of the Crusades, the people learned to make such spires and put them on their places of worship to mimic the minarets of the Muslims from which the Musseins (the men in the tower) would call the faithful of Islam to prayer. However, not preferring the human voice to call the faithful as in Islam, the Europeans put bells (that is, Baals) in their newly created spires and called them "belltowers." And why did they come to a point on top? This was to indicate that this was a tower that had the appearance of reaching up to heaven. Such a pointed shape at the top gave the illusion of a tower vanishing into the heavens. It was to give the impression to the people that this is the place that reaches up to heaven and that the people themselves can attain heaven by coming into the place of the tower.

In the Bible, however, the first time people on the earth wanted to make such a tower that looked like it reached to heaven, God got angry with them. He came down and confused their language and sent people into all areas of the world for their rebellion to Him in raising up such a tower (**Genesis 11:1 - 9**). But about a thousand years ago, forgetting all about the warnings in Genesis of God's condemnation, Christians began to raise up such towers all over the Christian world. Christianity actually learned this practice of raising towers over their churches from the Muslims who then represented the apex of a modern and sophisticated society.

In the Muslim world at the time it was fashionable to erect such towers with each Mosque and the Christians in Europe wanted to be modern like the advanced Arab society. They began to do the same thing as the Muslims, although Christians usually put their towers on top of their churches or cathedrals. And where did the Muslims get the practice? It is known that most Muslim architecture was copied from the Great Mosque of Damascus which can be proved once to have been a Roman temple to the pagan gods. And remember, though the Muslims themselves preached the shunning of making idols or pictures of God, Mohammed still could not shake the Arab tribes (especially the

Koreish who controlled Mecca) from worshipping toward the black meteorite stone called the Ka'aba which had been an idolatrous idol of the Arab folk for centuries. Unable to shake them from worshipping that stone or praying toward it, Mohammed came up with an ingenious idea. Because he fell out of sympathy with the Jews and to win over the Koreish tribe, Mohammed ordered all Muslims to quit praying toward Jerusalem and to bow down and pray toward that idol five times a day as a cardinal teaching of their faith.

But where did the Muslims get their basic design for their mosques and minarets (towers)? As mentioned before, it was basically from the great Roman (pagan) temple at Damascus. But why should anyone want to raise up towers in the first place in association with places of religious worship which the Christians finally adopted from Muslim example? The use of towers stemmed from the practice in early Egypt of erecting obelisks as sacred shrines or monuments near or at their places of worship. But why have such towers with various shapes (but almost all of them displayed as long, erect and normally with a type of point or pyramid on top like our steeples and spires)?

Classical history is clear on this matter. When the Egyptian God Osiris was killed and dismembered (with his body parts scattered around the country), the Goddess Isis (his sister and wife) sent her messengers to gather the body parts together for a proper burial of Osiris. They were successful in discovering all the parts of the body except the penis. They looked all over for it, but it was never found. So what did Isis do? She erected various kinds of obelisks always erect and upright in a type of penis-form to remind the people to look for Osiris' lost penis. To not let them forget it, she erected numerous obelisks penis-like monuments) at the main places of Egyptian worship (***Diodorus Siculus, Book I, Chap. Two***). As a matter of fact, the Egyptians gave the practice to the Greeks and then it came to the Romans.

The Romans even transported to Rome some of these Egyptian obelisks for their own worship purposes, and one of them is now in the center of Vatican City prominently erected there as pretty as you please. Following the example of the Egyptian Goddess Isis, the practice of raising up obelisks in the form of spires and towers continued throughout the pagan world with various types being used and often their designs were subtly changed to hide the meaning of what the obelisk actually was. As a matter of fact, would you not think that a steeple with its spire looks more like a large upright writing instrument that we call a pencil (with a sharp point at the top) than an obvious erect male penis? Yes, most people would think so. But I ask you to go to any good size dictionary and look up the word "pencil" (you know what I mean, that pencil we all use to write letters). Get ready for a shock if you have not looked up the origin of this word because the word "pencil" means "a small penis"! Most of you probably never knew what you were actually holding in your hand when you wrote your last letter to Aunt Mable.

And the word "pinnacle"? It doesn't come from the word "wing," though it did become associated with a "feather" because feathers provided "pens" (that is, a type of "pencil") for people to write with. The word "pinnacle" has a similar origin. Pinnacles are simply another indication of upright penises. And, believe it or not, if you look up the early use of the word "prick" in the exhaustive Oxford Dictionary, you will find that five hundred years ago people customarily referred to pinnacles as pricks even in a normal non-gutter type of language. That Dictionary showed one translation of even the New Testament that Satan took Christ to the "prick of the Temple" in order to throw him down (***see the article "Prick," vol.VII,p. 1345, col.A***).

These historical facts allow you to understand how Satan the Devil uses his subtle ways to deceive the world. He laughs at God every day a church is erected with an erect penis on the top to identify it. God calls such a sign the symbol of the Great Whore named "Circe" from whence we get our word "Church." Why, we see such signs adorning so many churches in our western lands that if a small church is raised up somewhere, one of the first things the Board of Deacons will do is to buy an obelisk sign to place on the church roof. Why do they want such a sign to be there? It doesn't keep off the rain. There is no practical purpose for a steeple to be on the roof of a church

where God's people meet. The only reason for a steeple (spire) is to identify the building as a "church." God, however, identifies it with something else. He sees it as the original penis-sign erected by the Goddess Isis as a place of worship for the pagans who were to look for the lost penis of the Egyptian God Osiris. And our intellectuals know this to be the case. Now some may say that such signs today have lost all their original meaning and no one any more thinks of a steeple or spire as an erect penis. That's true, and that is how Satan deceives "the many" of which Christ spoke, and why God calls our religious system "Mystery [Secret] Babylon."

People today are so ignorant and uneducated that they do not know that their erection of a steeple and spire over a church is their erection of the Isis penis-sign. But, do not churches do a lot of good for society and should we not be too hard on them for their ignorance of the origin of their signs? Indeed, I wholeheartedly agree that much good is done by churches today, but Satan the Devil also practices "good" a full 99% of the time for the benefit of his societies. It is his mixing in 1% of his religious strychnine that poisons the whole thing. This is the problem. But let us forget for a moment how we humans reckon these symbolic matters. We should ask: "How does God view these historical facts?"

While Christians today show an indifference to these corruptions, God the Father and Christ Jesus are not ignorant of the meaning of these penis-signs and other such abominations in our churches. They are well aware of what these profligate signs mean, and Satan laughs at so-called righteous Christians over their stupidity in erecting such penis-signs over their churches. But really, should God and Christ be subjected to view such pagan idolatry when they look down from heaven on the worship services of their people? Why should they have to view these heathen corruptions adorning our Christian church buildings? It is outrageous that when God and Christ want to observe their people assembling for worship, they find them each Sunday or Sabbath under the upright penis (or penises) that Satan had them erect over their churches. And Christians today show not the slightest shame in their actions.

Really though, can you see why God calls our religious societies today **"Mystery, Babylon the Great"**? He calls them **"Mystery" (or "Secret")** because people today are so ignorant and uninformed that Satan has got even the most religious Christians thinking that all these disgusting and obscene signs on the tops of their churches and the equally offensive signs within them are actually holy, righteous and proper. The saddest fact of all is that Christian authorities today express complete apathy and indifference toward such pagan signs adorning their places of worship. They couldn't care less.

What most church-goers fail to recognize today is the fact that almost all the ancient pagan religions had sex and sexual actions as being paramount ritualistic duties for the believers to perform. Indeed, sex and religion were two terms that were like a hand fitting into a glove - one did not exist without the other. When God told ancient Israel to refrain from practicing the rituals and principles of the Gentile religions, God was telling them to stay away from their religious duties which were more often than not based on improper sexual behavior. In order to understand this subject properly, I cannot improve on Professor Robert Briffault's introductory words to his article titled "Sex in Religion" published in the book "Sex in Civilization" (Garden City Publishing Co.). He makes the matter clear.

"In the tradition of modern Western civilization no two spheres stand more sharply opposed than that of religion and that of sex. The manifestations of the latter are in that tradition the type of sin, the head-fount of that evil and impurity with which the religious spirit cannot be brought into touch without defilement and dissolution. Between religion and eroticism the antithesis is scarcely less than between religion and atheism. Yet a glance at the various religions of the world, outside Christianity and one or two closely allied systems, a survey of the religious rites of lower phases of culture, shows that the antithesis does not exist. Those religions and those rites are, on the contrary, shot through and through with riotous sensuality; the manifestations of the sex instinct, instead of being accounted incompatible with the religious spirit, are associated with it in the

closest manner; and religion, in those phases, is almost as much concerned with sex as with ethics or theology.

"The religious art of New Guinea, of Polynesia, of Indonesia, of Africa, of South America is as pornographic as that of the temples of India and of Japan. In earlier phases of culture, from that of primitive hunting tribes to the great agricultural societies out of which our own civilization has sprung, almost every ritual includes licentious dances and songs, the performance, actual or symbolic, of the sexual act, and often orgies of promiscuity. Although the erotic character of religious symbolism and ritual tends in general to become restrained in the highest phases of culture, it is displayed in the fullest manner in those cultural stages that have immediately preceded them, and is conspicuous in the ancient religions of the most advanced and highly civilized peoples.

"The elaborate mystic theology of Egypt was replete with sexual symbolism; hierodular [sacred] prostitution, ritual bestiality were among the observances of its cult. The religions of Babylonia, of Asia Minor, of the far-flung Semitic colonies, were notorious for the licentiousness of their rites: their priestesses were sacred prostitutes and prostitution was incumbent upon every woman. 'Nearly all peoples, except the Egyptians and the Greeks,' says Herodotus, 'have intercourse with women in the temples.' But the exceptions which he mentions are not borne out even by his own testimony. The religion of Greece, though obscenity and license were attenuated in its later phases, presented the same rites and the same features as those of Babylon and Syria; brothels were attached to the temples; phallic emblems, ritual obscenity, the conventionalized celebration of the sexual union remained to the last as features of its most sacred ceremonies. Even the austere and simple religion of Rome was associated in its most venerated native rites with ithyphallic images [showing the genitalia] of the gods, Fescennine [obscene] ribaldry, and symbolic coitus" (*pp.31,32*). This appraisal by Prof. Briffault is most accurate.

To this common description of early religious beliefs, we have the incident of Aaron bringing out the bull for the Israelites to worship when Moses remained longer on Mount Sinai than the people thought. The people were getting edgy so Aaron made a festivity for them by fashioning the golden calf and told them to worship the calf in a sexual manner (Exodus 32:25-35). God was angry with Aaron and the people for this. But the people thought that by their sexual actions they were actually worshipping God in a proper way. Their worship was to "Baal-Peor" (Hebrew: "Lord of the Opening," that is, "Lord of the Vagina") (see Psalm 106:28,29 for this identification). The rebellious Israelites were making images (and setting up pillars) in honor of this pagan deity that demanded gross sexual actions as a part of the "nature rituals" by the worshippers. This was nothing strange to the Israelites because most Gentile religious activities involved a measure of sexual activity as a part of their liturgies and rituals.

### **Moses Forbade the Making of Any Images that Depicted Deity**

Even in the days of Moses, God condemned the making of any images whatever of any God (even the true God) by His people. Yet we find Christian churches (and even the most prestigious of the Protestants) displaying prominently in their churches and chapels an illegal shape of a person with long hair that they will inform you to be "Jesus." But Jesus did not have long hair when he was on earth (nor does he have long hair now). I have an abundance of biblical and historical material to prove this. Indeed, the personage they are displaying as Jesus in their churches is no more than an image of Zeus (usually in the form of the Egyptian God Sarapis). Satan has cleverly deceived people into believing that the bearded and long-haired "Jesus" we see in the churches is the Jesus of the New Testament. In no way is this true.

Listen, if the apostles could enter Christian churches today and see the image of such a long-haired personage in the chief area for worship, they would instantly think they were in some kind of pagan temple. When told that the place was a site for Christian worship, they would no doubt ask why such an idolatrous and illegal image of Zeus was put in that place of Christian worship.



The truth is, Satan has got people to believe that the grooming that denotes Zeus (the chief heathen God) is now that which identifies Jesus. But **Jesus does not have long hair (I Corinthians 11:3-16)**. **Jesus taught openly in the Temple, and no male could enter the Temple precincts with long hair, and this included even the priests (Ezekiel 44:19,20)**.

This nonsense of displaying a long-haired "Jesus" that we see in our modern churches is just like placing a picture of Tiny Tim with his long hair in a photo art gallery and then placing a sign under his picture stating that he is John Wayne. This practice of showing Zeus with his long tresses as now being the Jesus of the Bible is a travesty of the truth. It is an outright lie! Such pictures are false depictions of Jesus. Indeed, **even displaying a true picture of any deity is in itself blatant idolatry and is an expression of rebellion to God on the highest level according to the Bible (Exodus 20:4-6)**. But go into these "churches" named after the Great Whore and you see a long haired Zeus prominently displayed and falsely called "Jesus."

### **Church Architecture Follows the Pagan (Heathen) Designs**

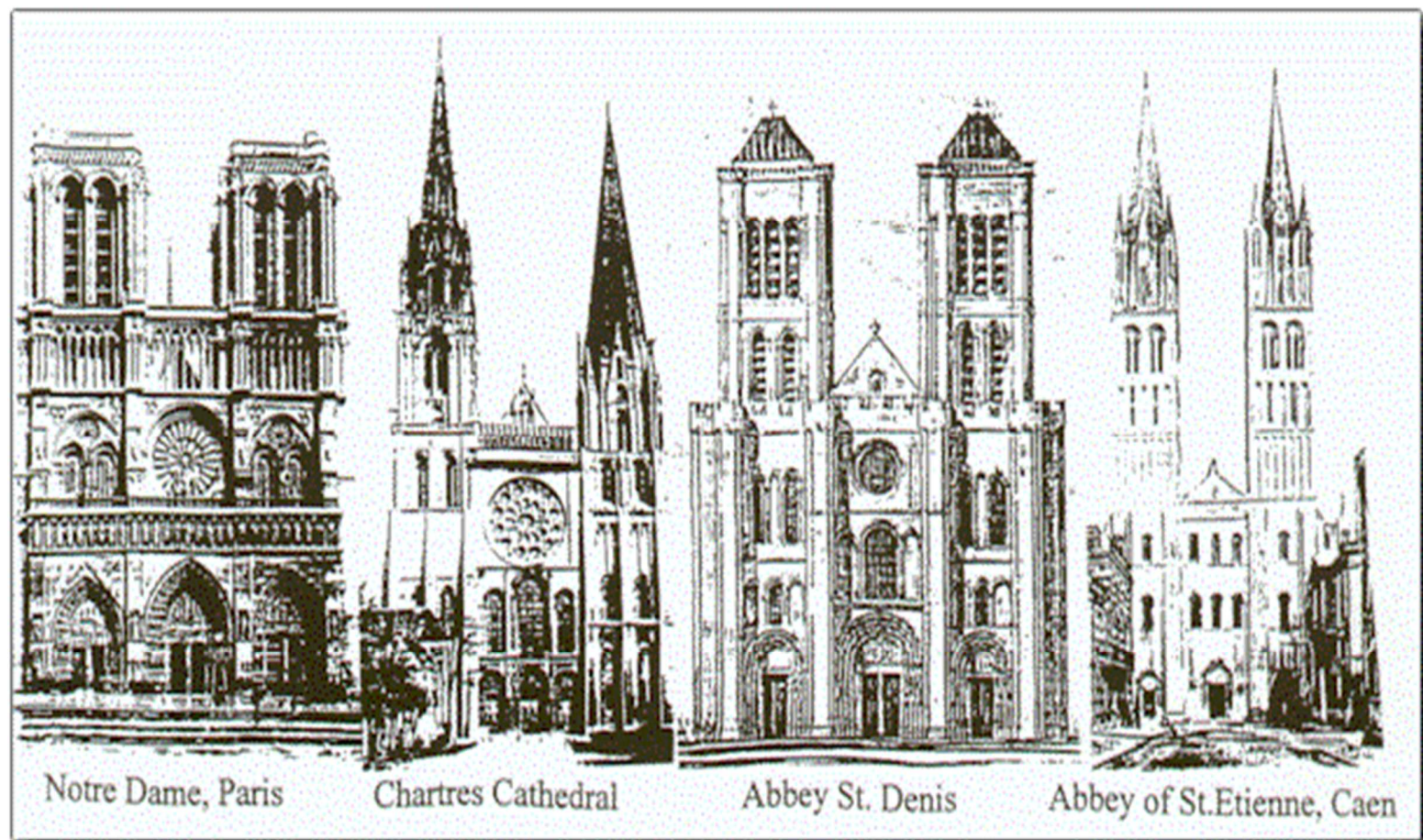
Remember that in the Holy Scriptures the word which denotes the Body of Christ is ekklesia. It never refers to a building of any kind. However, when permanent buildings for worship began to be constructed in the time of Constantine (when the Roman Empire ostensibly became Christian oriented by the conversion of Constantine to Christ), we first meet with the term "the Lord's House" being referred to a building. This means that the buildings themselves were then beginning to be called "Bethels" (if one used the Hebrew term to describe them). The Scriptures will allow only the Tabernacle or the Temples in Jerusalem to be honored with such a title. The first church buildings were basilica in form (usually rectangular in shape, much like a Roman public building). But soon, the pagan architectural designs began to creep in. The capitol or dome-style section was often attached. This represented the "capital" ['lead] of which the human "head" was a type. Other features began to enter into the architecture as time went on. And just before and during the Crusades (which began in the year A.D. 1099), we find that western Europe commencing to encounter eastern types of architectural buildings either in Byzantine or Muslim styles. Much of this type of structure they were unused to, but it was attractive to the people of western Europe. This period also produced a renewed interest in the architecture and its principles that were dominant in the classical world. Vitruvius was again consulted and heeded. This is when Gothic architecture was devised. It was a combination of a rich native art that the Celts, Anglo-Saxons, Germans, etc. utilized with a touch of classical and Muslim themes that were common around the period of the Crusades and slightly before.

Let us now concentrate on the female symbolism that we find in church architecture. Much of our themes which we presently use to design sacred edifices are based on what we have learned from our "Gothic" progenitors. Though there have been various phases in history when certain styles of architecture have prevailed, but in most of them there have been some standard themes that have been used which have been perpetuated from time immemorial. Without doubt, some of our ecclesiastical designs in our buildings have motifs that reach back to the early classical periods. And recall what Vitruvius said (who lived at the time of Augustus, near the period of Jesus' birth). He made it clear that architects in the classical periods used human body parts as their principal standards and benchmarks as designs with which they constructed their sacred buildings, especially temples and shrines. The "Gothic" is a prime example of this. Vitruvius gives a further account to show the relationship.

**"In like fashion, the parts of temples ought to have dimensions of their several parts answering suitably to the general sum of their whole magnitude. Now the navel [Latin: umbilicus] is naturally in the exact center of the body. For if a man lies on his back with hands and feet outspread, and the center of a circle is place on his navel, his**

**figure and toes will be touched by the circumference. Also a square will be found described within a figure, in the same way as a round figure is produced. For if we measure from the sole of the foot to the top of the head, and apply the measure to the outstretched hands, the breadth will be found equal to the height, just like sites [of temples] which are squared by rule" (*ibid., Book III.ch. 1 ,sect.3*).**

Look carefully at this architectural illustration of Vitruvius. He was giving a principle of constructing temples that showed the navel of a human body representing the center part of a temple. Vitruvius said: "Now the navel is naturally the exact center of the body. For if a man lies on his back with his hands and feet outspread, and the center of a circle is placed on his navel, his figure and toes will be touched by the circumference." This, of course, is true. Now let us use this object lesson of Vitruvius and apply it to the human female. If a woman lies on her back in such a posture as Vitruvius mentioned, and then lifts her knees to be perpendicular to her body, her legs will obviously be elevated above her body as two projections. Such a position, I am told, is the common one that women assume when they are given a pelvic exam by a medical doctor. The genitalia will be given full view. Transferring this posture to an architectural application in regard to building a sacred temple, as Vitruvius would use it, the temple of the illustration would reveal two elevated towers with an entrance to a temple between the towers at their base. Imagine such a building for a moment. Such a scene is not unlike prime Gothic cathedrals having two spires on each side of an entrance leading into the sacred precincts. Note examples below



With such an architectural posture in mind, we are now ready to carry the symbolism of the human body (in this case, the female body) into the heart of Christian architectural themes that were used near the period of the Crusades when Gothic [barbaric] designs were becoming popular.

### **Early Irish Churches Blatantly Show Female Genitalia**

The Christian men in Ireland who were in authority over their flocks had churches built in order to perform the liturgies and rituals associated with their sacred duties. And what did the church authorities place at the entrances to many of their churches just before and after the time of the Crusades? In full view of the congregations that attended the various Catholic Churches then in Ireland, the priests and monks placed a statue carved out of stone (usually) showing a squatting woman with her legs apart and the genitalia of the woman held open with her hands. Such

images were widespread in Ireland and each one was known as a *Shiela-Na-Gig* (probably meaning, the "Woman of the Vulva"). This naked woman was prominently displayed for all the churchgoers at the keystone spot of an arched doorway leading into the church (or sometimes over a pointed arch of a window that was also apart of the church).

It may be difficult for us of modern times to believe that such things happened in a Catholic Christian environment, but the fact is, they did indeed take place. In the prestigious ***"Encyclopedia of Religion,"*** edited by Mercia Eliade and published by Macmillian Publishing Company for the University of Chicago, there are references to these *Sheila-Na-Gigs* (sometimes spelled Sheelagh-na-gig). Notice what the encyclopedia tells us about them.

**"Aside from the transformative religious mysteries of sacrifice and initiation, the obvious life-giving and growth-promoting powers of the vulva and its secretions have given rise to a widespread use of representations of the female genitalia as apotropaic devices. The custom of plowing a furrow for magical protection around a town was practiced all over Europe by peasants. It was still observed in the twentieth century in Russia, where villages were thus annually 'purified.' The practice was exclusively carried out by women, who, while plowing, called on the moon goddess. A similar apotropaic function seems to have prompted the placing of squatting female figures prominently exposing their open vulvas on the key of arches at church entrances in Ireland, Great Britain, and German Switzerland. In Ireland these figures are called Sheelagh-na-gigs. Some of these figures represent emaciated old women. These images are illustrations of myths concerning the territorial Celtic goddess who was the granter of royalty. When the goddess wished to test the king-elect, she came to him in the form of an old hag, soliciting sexual intercourse. If the king-elect accepted, she transformed herself into a radiantly beautiful young woman and conferred on him royalty and blessed his reign. Most such figures were removed from churches in the nineteenth century.**

And a little farther down in the same article:

**"A remarkable parallel to the Celtic Sheelagh-na-gig is found in the Palauan archipelago. The wooden figure of a nude woman, prominently exposing her vulva by sitting with legs wide apart and extended to either side of the body, is placed on the eastern gable of each village's chiefly meeting house. Such figures are called *dilugai*. Interestingly, the yoni [the female genitalia] is in the shape of a cleft downward-pointing triangle. These female figures protect the villagers' health and ward off all evil spirits as well. They are constructed by ritual specialists according to strict rules, which if broken would result in the specialist's as well as the chiefs death. It is not coincidental that each example of signs representing the female genitalia used as apotropaic devices are found on gates. The vulva is the primordial gate, the mysterious divide between nonlife and life" (*Encyclopedia of Religion, article YONI, Vol.15, p.534*).**

There is a great deal of information about these *Sheila-Na-Gigs* that were found in many places in Ireland (until the Protestant Reformation when many of them were destroyed by the reformers) and in various places of Northern Europe within Christian times (indeed, these images were found in the most prominent places carved on Catholic Christian churches). They were even found on Cathedrals (the seat of a bishopric). The highest authorities in the Christian Church allowed them to exist at the time.

In the famous ***"Encyclopaedia of Religion and Ethics,"*** edited by James Hastings, we read the following.

**"Nor are such female effigies confined to the pagan natives of tropical wilds. They were frequently carved on churches in the Middle Ages. Many have been preserved**

until recently in Ireland, as, e.g. on a doorway of Cloyne Cathedral, Co. Cork. The Royal Irish Academy in Dublin possesses a very good specimen removed from a church. They are known to Irish antiquaries by the name Sheila-Na-Gig. Most of them, however, have now been destroyed" (*vol. IX, p.8~7*).

Barbara Walker in her book *"The Woman's Dictionary of Symbols and Sacred Objects,"* states under the subject **Sheila-Na-Gig**:

**"Female figures prominently displaying the yoni [female genitalia] as a vesica piscus [Mandorla] were once common ornaments of Irish churches built before the sixteenth century. As a rule the sheila-na-gig was carved into the keystone of a window or doorway arch. Undoubtedly it was a protective sign left over from pre-Christian Goddess worship. Figures of the same type were found throughout Europe as cathedral decorations, on the capitals of columns, at the ends of ceiling beams, and so forth. Squatting Goddess figures almost identical to the Sheila-Na-Gig guarded the doors of temples in India" (p.104).**

It should be recalled that the depiction of these women blatantly showing their genitalia in the most prominent places of a Cathedral or church were sanctioned and ordained by the Christian ecclesiastical authorities with the approval and approbation of the papacy in Rome (after all, some of them were found on churches as late as the nineteenth century). A few of these images approved by the priests and monks are shown below. These few represent the hundreds that must have existed on other churches.

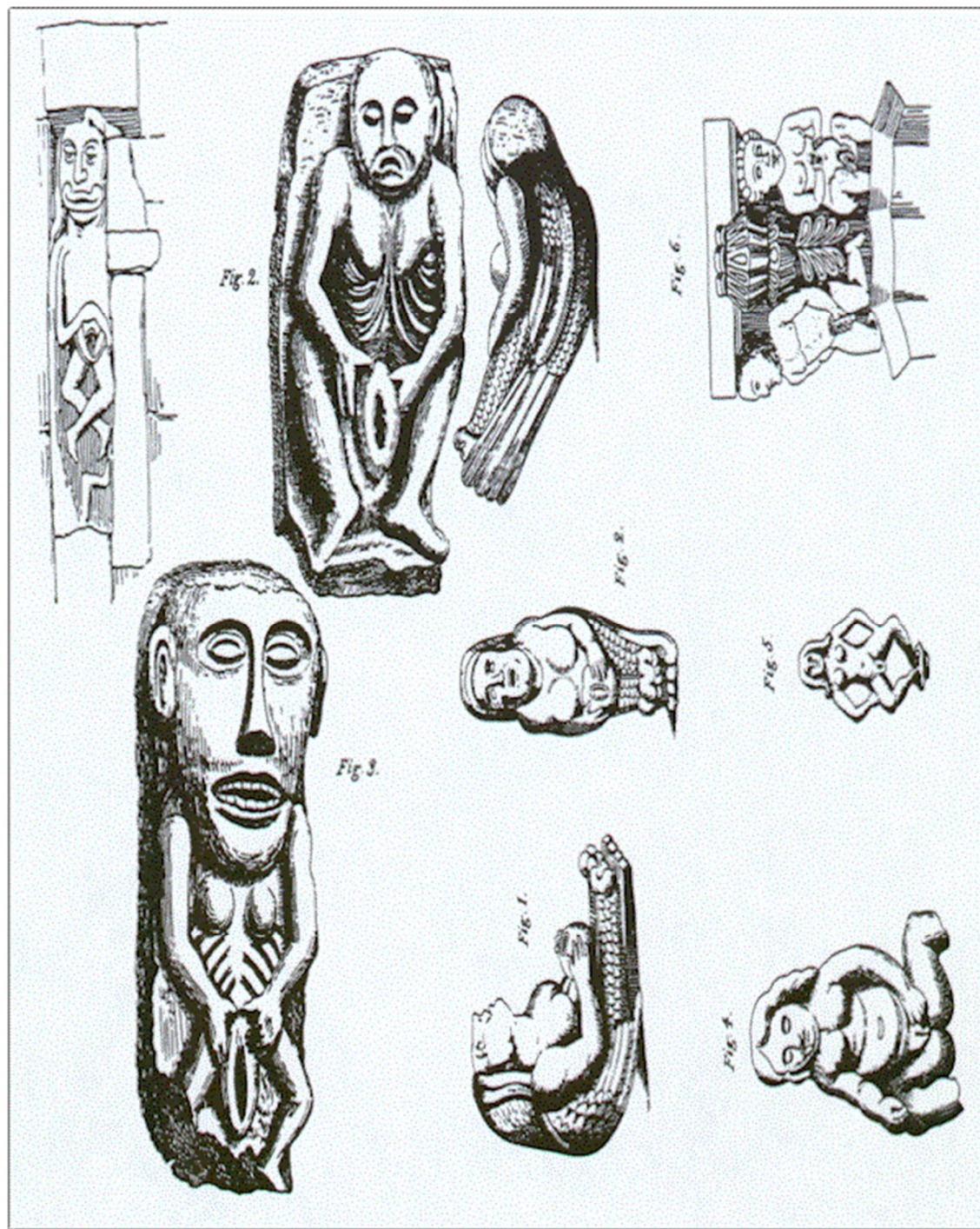


PLATE VI (Sheilah-Na-Gig Monuments)

PLATE VII (VENUS OF THE VANDALS, BRONZE AND LEAD IMAGES, AND CAPITAL OF A COLUMN)

Many symbols and signs on churches and cathedrals in Europe were not as blatant as the Sheila-Na-Gigs, but the so-called benign symbols that the female and male genitalia represented only the initiated into the "church mysteries" would know what they meant. Many windows were given various designs that to the uninitiated looked like pretty decorations to make the church appear attractive to the eye. Yes, it did that, but the architects often had much more in mind when they painted (or constructed) their rose windows or carvings in walls, on columns, at the top of columns, or at the end of beams. As a point in fact, at the Church of San Fedele in France there were discovered some medals dating from the fourteenth to the sixteenth centuries that had on one side the "benign" symbol in the form of a cross with other decorations with what the symbol actually entailed on the reverse side (which was a phallic symbol). Some signs were "male" and others were "female" and were identified by the respective genitalia found on the reverse side. The Plate IX below was taken from the book *"A History of Phallic Worship," by Thomas Wright and published as a reprint by Dorset Press, 1992.*

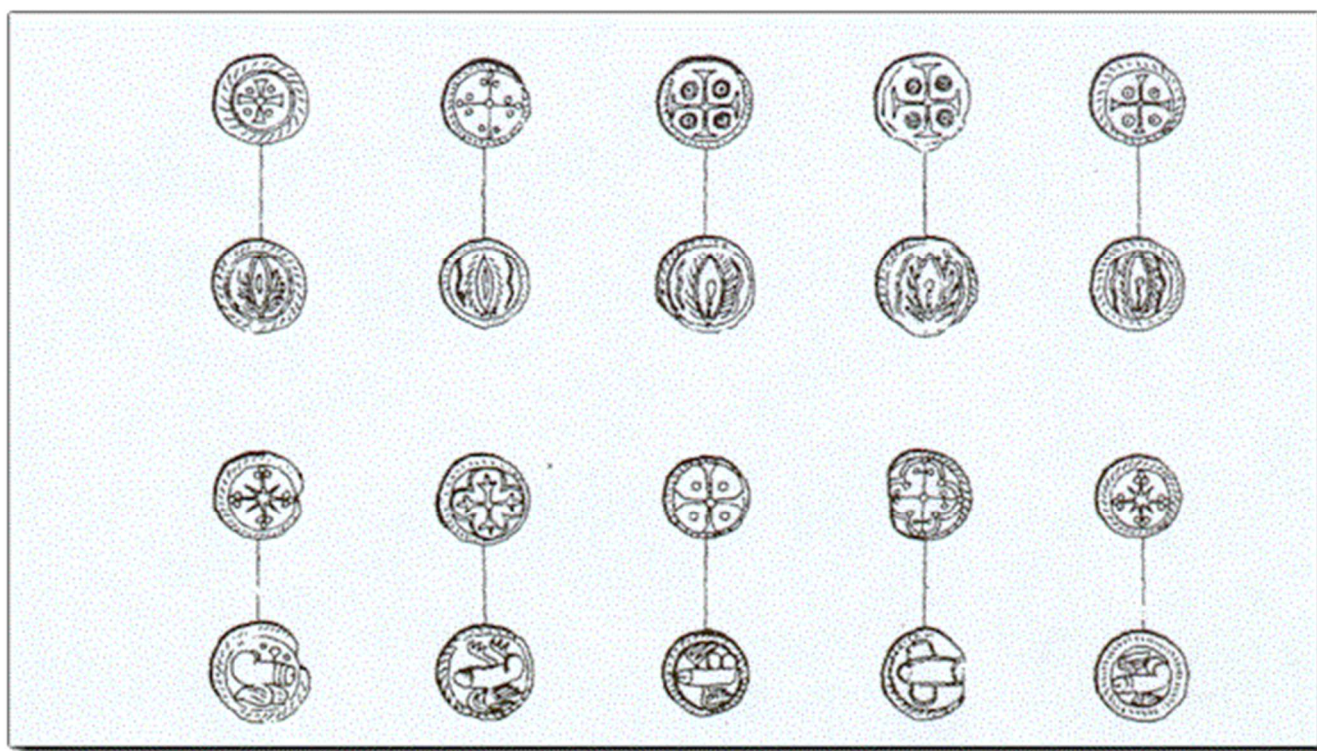
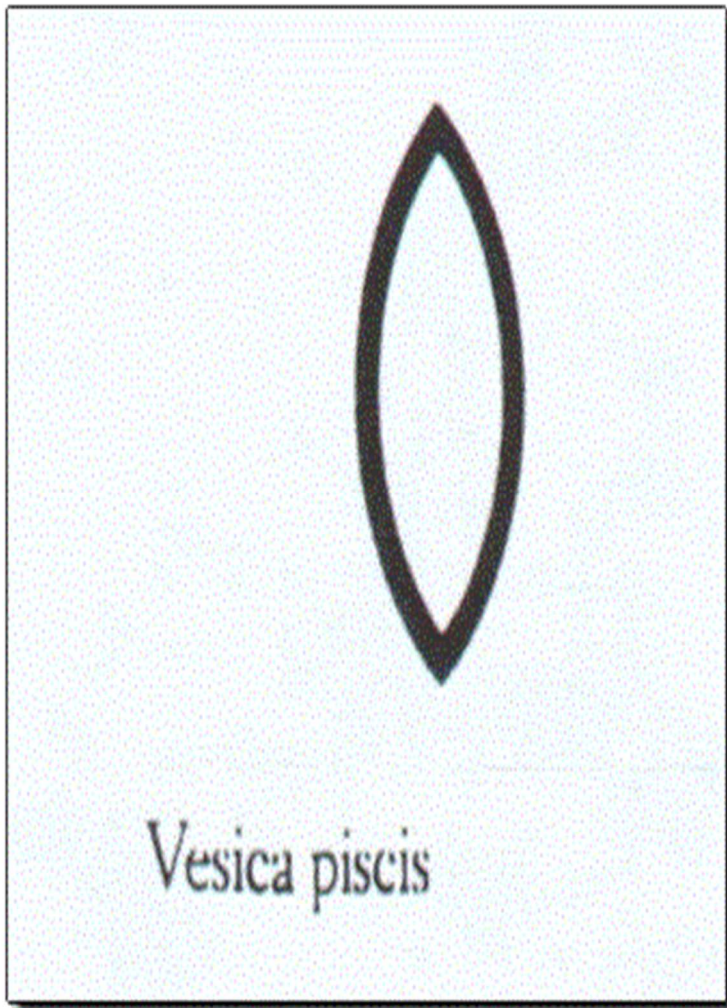


PLATE IX (ORNAMENTS FROM THE CHURCH OF SAN FEDELE)

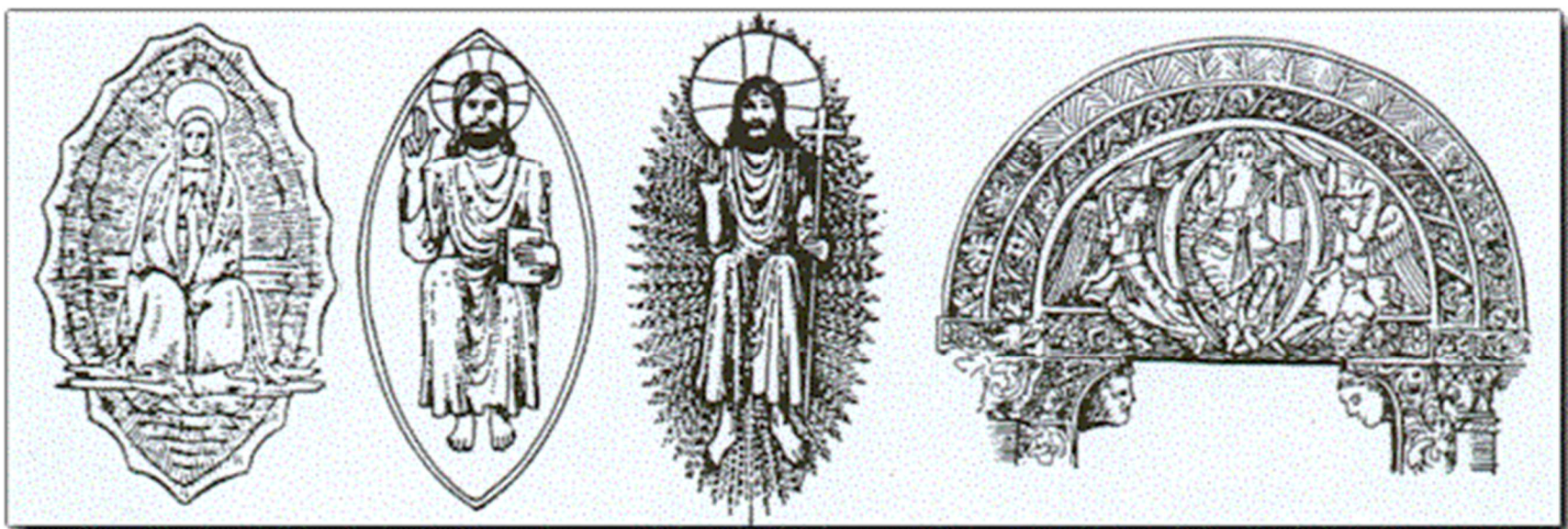
So, the next time you want to admire the decorations that are found in many of our modern churches (who often copied from early Gothic progenitors), look closely at the various designs of the crosses in the quatrefoils in the tracery windows. You will see that some of them are very similar in design (if not identical) with the medals from the Church of San Fedele shown above. And too, many churches today have lancet shaped windows (with their pointed arches) as their basic window designs. When you know what they actually mean to the initiated (without the outward ambiguity), you may be shocked at what you find displayed within those "beautiful ornaments of sacred art, that adorn even the quaint little "churches in the vale." Notice the medals shown above that depict on the obverse the female genitalia. The artists idealize the shape of the external genitalia by making what is called an "almond shaped" design that is called in symbolic language a Mandorla (which means "like an almond"). The same shape of genitalia (the Mandorla) was found in the majority of the Sheila-Na-Gigs that were carved on the top of doorways (usually at the pinnacle of a pointed or lancet arch) in the early churches and on some Cathedrals. This symbol of the Mandorla is a very much used in Christian art. Most of us have seen it at one time or another, but most people have not the slightest idea what it signifies. It is a woman's vulva. The illustration below shows how Barbara G. Walker in her excellent book *"The Woman's Encyclopedia of Myths and Secrets"* describes this well known symbol called the Mandorla.



**Vesica piscis**

Mandorla "Almond," the pointed-oval sign of the yoni, used in Oriental art to signify the divine female genital; also called vesic~ piscis, the Vessel of the Fish. Almonds were holy symbols because of their female, yonic connotations. Almonds had the power of virgin motherhood, as shown by the myth of Nana, who conceived the god Attis with her own almond.' The candlestick of the Jews' tabernacle of the Ark was decorated with almonds for their fertility magic (**Exodus 25:33-34**). Christian art similarly used the mandorla as a flame for figures of God, Jesus, and saints, because the artists forgot what it formerly meant. I. Frazer, G.B., 403,

You will often see Mary and/or the supposed "Jesus" within a glorified Mandorla symbol. Note the following examples



Now note this. If you will cut the Mandorla in half; you will see that the two sections (if turned upward) resemble the famous pointed arch that we see in profusion in all of Gothic architecture. It is also the most used form for windows (such as lancet windows) that we see in churches today. In fact, it is common for us, when we see windows or doorways that have the pointed arch (which is the top part of the Mandorla sign) to say that is ecclesiastical or church-type of architecture.

Even the little "church in the dale" is most often shown with doorways and windows with the pointed type of arch. As said before, this is simply a modified Mandorla symbol and it represents the external female genitalia.

This fact can be shown in a most remarkable way once we understand the medieval attitude toward rendering the Christian Church into the shape of a stone, wooden and metal building. This especially applies to that architectural frame of mind which used Gothic motifs to enshroud the clear meanings of their parts of a church with symbolic teachings that only the initiated would understand. We can see how the female genitalia (as well as the male) were used extensively in various ways to show that the "Church" was indeed reckoned as a woman that would bear children for God and Christ who were in heaven. And though in some areas (and even on some Cathedrals) the Sheila-Na-Gigs were placed in full and blatant display of the female genitalia (to remind people they were going "inside" the Woman, the Church, in order to find "life" and regeneration), in most cases the architects used the esoteric motifs with ambiguous themes or displays that the uninitiated would not understand.

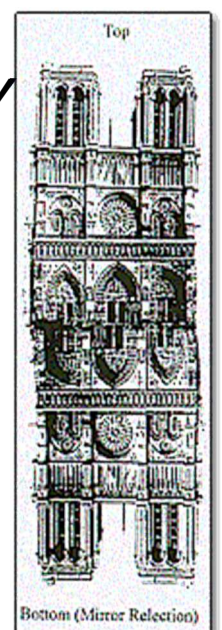
### **The Three Divisions of the Medieval Christian Church**

In the Middle Ages it was common to say that there were three divisions to the Christian Church. There was the "Church Triumphant" (those saints and holy people who are already in heaven because of their righteous lives), the "Church Militant" (those saints who were then living on earth and had not yet attained full glory), and the "Church Suffering" (those saints who were not righteous enough to go to heaven at death but were still suffering in Purgatory until they could be cleansed of their sins and then they could enter the heavenly realm). Each Gothic Church showed these three divisions. The steeples (spires) that reached toward heaven designated the "Church Triumphant. The ground level of the Church showed the present "Church Militant" (representing members who are now in the flesh and warring against sin). Also, ideally under every Gothic Church (and occupying the same dimensions of the ground level Church) was a lower section known as the Crypt where the dead of the parish (or famous people) were buried. This lower section was tantamount to the "Church Suffering" (or, the area of Purgatory). The dead who were in Purgatory were still reckoned as living "members" though they were being cleansed in Purgatory. This nether world section was viewed as being like a mirage or ghost-like.

Even our word "Crypt" (which identifies the area) gives a negative or illusionary aspect. The area was thought to be an ethereal region viewed as a mirror-like reflection of the upper level for the "Church Militant." But things in the underworld were "turned upside down" (or were negative) to what we experience in our normal human lives in the flesh. This mirror-like aspect of representing the Crypt was like looking in a mirror and seeing an image, but the image could not be touched because the glass of the mirror came in the way. This mirror effect helped to explain the Church's doctrinal teaching of Purgatory. The Church inherited this erroneous belief in Purgatory from pagan teachings of the past.

**"The Greek settlers in southern Italy considered some wild and eerie regions as parts of the underworld existing on the surface of the earth... The hereafter [after one dies] is conceived as a mirror image of the world of the living, the difference is not as great as it may seem. Things may be reversed, left and right, up and down, the cycle of the seasons may have changed places, but the general principles remain the same" (*The Encyclopedia of Religion, vol.1, p.118, boldness is my emphasis*).**

Now, if there was a standing pool of water surrounding a church where the mirror-image of the church could be seen (or imagined), the church in the lower image would be upside down and fit into the realm of being illusionary or ghost-like. This is how Purgatory was conceived. The Crypt represented the underworld or the "Church



Suffering." Notice how this would appear as a mirror reflection. Look at the example of Notre Dame on the Seine River in Paris.

When you witness the whole Church (including the mirror image of Purgatory, that is, the "Church suffering"), we see three Mandorla shaped entrances to the Church (in this case, Notre Dame). The middle entrance is symbolically the one to the "Church Militant," the right is into the "Church Triumphant," and the left is into the "Church Suffering." The central entrance was the most for those then living on earth. It was the main entrance with a Mandorla shape (when the mirror image representing Purgatory or the Crypt was being imagined) and at the top of the pointed arch (representing the place of the clitoris) is where the Sheila-Na-Gigs were placed in the blatant rendition of what the symbol was teaching. Most ecclesiastical leaders, as time went on, took down the obvious Sheila-Na-Gigs, but they left all the other signs of the male and female genitalia still in place for all the initiated to remember. And when we today see the "little church in the dale," we observe the early sexual themes of the ancient pagans brazenly displayed (though in symbol form) for all to witness. God and Christ have to look down to see Christians today worshipping in modern churches (Circes). They observe Christians worshipping God after entering the symbolic vulvas of their churches.

## History of the Word "Church."

Anyone who looks at the early usage of the word "church" (or its cognates) will realize that it does not mean "the Lord's House." In ***Smith's Dictionary of the Bible (one volume edition)***, which you can find in almost any Christian bookstore today, under the article "Church," Professor Smith states that the English word "church" actually comes from an early word meaning "circle" which is akin to the word "circus." He stated a major study made by Professor Lipsius of Germany, the great historian and theologian during the Reformation, showing that our word "church" does indeed come from "circle." We also find that ***Professor A. F. Fausett in his "Home Bible Study Dictionary"*** under the word "Church," mentions favorably this same research by Lipsius. That doesn't end the matter. Scholars who compiled the exhaustive 10 volumes of *the "Cyclopaedia of Biblical, Theological and Ecclesiastical Literature"* Under the article "Church" also subscribe to this pagan derivation of the word "Church." It says:

**"The word Church: The origin of the word is uncertain. In the Germanic and Slavonic languages it is found as follows: Anglo-Saxon, *cyrica, circ, cyric*; English, *church*; Scottish, *kirk*; German, *kirche*; Low-German, *karke*; Frisan, *tzierke*; Danish, *kyrke*; Swedish, *Kyrka*; Bohemian, *cyrkew*; Polish, *cerkiew*; Russian, *zerkow*. There was probably some word which, in the language from which the Teutonic and Slavonic are descended, designated the old heathen places of religious assembly, and this word, having taken different forms in different dialects, was adopted by the Christian missionaries. It was probably connected with the Latin *circus, circulus*, and with the Greek *kuklos*. Lipsius, who was the first to reject the received tradition, was probably right in his suggestion" (Volume II, p.322).**

Yes, Professor Lipsius was right. Yet there is more. For English readers, one of the greatest historians on the origin of words was Brewer. In his "Dictionary of Phrase and Fable," under the entry "Church" (original edition, and not the watered down modern version), Brewer states: "The etymology of this word is generally assumed to be from the Greek, kuriou oikos (house of God); but this is most improbable, as the word existed in all the Celtic dialects long before the introduction of Greek. No doubt the word means 'a circle.' The places of worship among the German and Celtic nations were always circular. Compare Anglo-Saxon 'circe,' a small church, with 'circol,' a circle."



An example of this is the circular Stonehenge in England. In fact, the Scottish "Kirk" or the German "Kirche," are clearly from the early word "Circe" (with the letter "c" having a "k" sound in the original vocalization). All of this historical information gives us an abundance of evidence to show where the word "Church" comes from. It is derived from "Circe." But what did the original word "Circe" actually refer to in ancient times? The word "circe" is well known by classical historians. In his classical study, "The Myth of Kirke," Robert Brown gives extensive meanings derived from its various usages in the ancient Greek world and concludes that its simple meaning is "Circle" or "Circular" (p.22). But there is more to it than that. It was also a proper noun. It not only referred to a building or monument that was "circular," but one of its main meanings was its reference to one of the Goddesses of the ancient world.

Robert Brown's book was devoted to the exploits of this early Goddess called "Kirke" or "Circe." She was the great heathen Goddess who was the daughter of the Sun God. She was famous for taming wild animals in her circus. She also met Ulysses returning from the Trojan War and had an adulterous relationship with him that produced, as one of the children, Latinus the supposed founder of the Latin race. And how is Circe pictured in the classical accounts? She is shown holding a golden cup in her hand mixed with wine and drugs through which she controlled the kings of the world (among whom was supposed to be Ulysses). Now for a fact! This Goddess is also found in the symbolic teaching of the Bible. She is nothing less than the Great Whore who sits on many waters and seven hills who masterminds Mystery Babylon. Listen to what God says: "I will show thee the judgment of the great whore that sitteth upon many waters: with whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication...having a golden cup in her hand full of abominations and filthiness of her fornication. And upon her forehead was a name written, MYSTERY BABYLON THE GREAT, THE MOTHER OF HARLOTS AND ABOMINATIONS OF THE EARTH" (**Revelation 17:2-5**, note that the capitalization is in the original KJV).

This is a clear biblical description of the Goddess of the classical world known as Circe (or "Church"), the great sorceress. As a matter of fact, when Circe (the original "Church") died she was buried on one of the islands of the Pharmacusii group in the Aegean Sea in eyesight of the Isle of Patmos where the apostle John saw most of the Book of Revelation. God has allowed the name "Church" (the Great Whore) to adorn all Christian churches in existence, if the churches use the name "church" to describe themselves. But what an excellent device God and Christ are using to indicate to their people what to avoid on this earth. This is a wonderful clue to God's people who want to live by the truth. God has given to His people this great sign of identification in these historical and biblical references.

Even though God allows Satan to control the nations of this world that the Great Whore has caused to err with her wine mixed with drugs, God has also allowed the name of the Great Goddess and Whore ("Church") to be placed on all the religious places of meeting where the teachings of the Great Whore are disseminated. God allows each of these buildings to be called a "church" so that God's people will know that this is where "Circe" the Great Whore has her assistants teaching Satan's doctrines of the Immortality of the Soul and the nonsensical Trinity doctrine. Listen, the word **ekklesia** in the New Testament **means simply a group, assembly or congregation. It does not mean the "House of God"**, nor does ekklesia mean a "Church" which name derives directly from "Circe" the Great Whore of the Book of Revelation.

## **Conclusion:**

If the **obelisk** is a **pillar** used for **Sun Worship** and an emblem for **Osiris, Baal and Dionusos (Lucifer or Satan)**, then why are some "Christian" denominations incorporating these pagan symbols as part of their temples? Why are some of their leaders, founders or "prophets" buried under this images? Have they forgotten God's instruction to destroy these images? Why are we allowing these denominations to teach us the gospel anyway? Have we realized that we're actually praying and worshiping in front of these images? Why is this happening?

It's up to you to find the answers...

"It is hard to escape the conclusion that today one of the greatest roadblocks to the gospel of Jesus Christ is the institutional church...(it) too often represents something radically different from the Jesus Christ of the Bible."

- **Howard A. Snyder, The Problem of Wineskins,**

"The church itself, because of its institutional focus, has become a major hindrance to the fulfillment of Christ's scheme for effective revelation of Himself in the world."

- **Robert C. Girard, Brethren, Hang Together,**

"The church as it has been organized over the centuries, in many ways has become organized into structures that are contrary to the plan of God as expressed in the New Testament. And one thing is perfectly clear: God does not bless that which militates against His purposes."

-**Rev. Terry Fullam, Miracle in Darien by Bob Slosser**

"Even though the leaders of the Protestant Reformation sincerely intended to break with the traditional Roman Catholic conception of the church, nevertheless, the tradition arising from the Reformation did not succeed in making the break."

- **Hendrick Hart, Will All the Kings Men,**

"The church is never a place, but always a people; never a fold but always a flock; never a sacred building but always a believing assembly. The church is you who pray, not where you pray. A structure of brick or marble can no more be a church than your clothes of serge or satin can be you."

- **John F. Havlik, People-Centered Evangelism,**

"The church is found wherever the Holy Spirit has drawn together a few persons who trust Christ for their salvation, worship God in spirit and truth, and have no dealings with the flesh and devil."

- **A.W. Tozer, The Best Of Tozer.**

In closing, let me give you a present day scenario by using an example of an event of the past mentioned in the Old Testament. When God today calls a council in heaven of His Sons with all the angels and including Satan the Devil, they all have a dialogue with one another. This is just like when Satan came to God's heavenly council in the time of Job (like in **Job 1:6-12** and **2:1-6**). God no doubt still asks Satan where has he been. Satan would tell God he had been going throughout the earth. God would then ask Satan if he noticed the humans on earth who were His sons and daughters? Satan would then answer God.

"Yes, I have been witnessing the people you call your so-called sons and daughters and they are so ignorant and stupid that I have got them into worshipping you in the most disgusting ways imaginable. I have them all meeting in "churches" which are named after the Great Whore of Revelation. I have them assembling where they can find upright and erect penises over their churches. And when they go into their churches through the female vulva of their churches and sit in pews, I have them placing Zeus with his long-hair in a prominent position and I get them to call this image of Zeus by the name of "Jesus".

Satan continues:

"I also have your Christian folk teaching the doctrine of the Immortality of the Soul which you have stated in the Bible is wrong. I also have them worshipping you with the false doctrine of the Trinity. I have them congregating on the pagan days of the ancient world which they now call

Easter and Christmas (with other heathen days and customs they now call "Christian festivals") when you have said not to learn the way of the heathen (**Jeremiah 10:1-5**). I have given them religious ceremonies that they call Christian worship that originated with the pagans that you have always condemned and told them not to use. I have them also reading from their Bibles with an order of the biblical books completely opposite to your original manuscript design which came from the apostles and this false design brings them into utter confusion in understanding true biblical doctrines. That is what I have got your sons and daughters to do who are supposed to be members of your divine Family. I have done this deceit while your sons and daughters believe that my deceptions are righteous, holy and good. God, you have let me do it, and I believe I have done a jolly good job."

After hearing Satan's report from earth, God would answer Satan and admit that he has indeed deceived the world.

But God would then remind Satan that there is a remnant of God's people who know better and abstain from such evil, and that He is soon to give them the power to reveal the truth of these religious corruptions to the whole world. The reason God would tell Satan of this coming change in society is because it is prophesied in the Bible. For us there is hope. Indeed, God and Christ have called you and me to know this truth beforehand. He has selected us to help pave the way for this new reformation. Though Satan has been highly successful in the world, there is another side of the coin. We are just now coming into that time prophesied in the Bible when the whole truth of God is going to be given to this world. There is hope (real hope) for God's people because God is about to lift the veil of deception that He has placed on the world (**Isaiah 29:13-24**).

God is now telling us that His true knowledge will soon sweep this world (**Daniel 12:4,9; Acts 3:19-21**). And in fact, God is calling you and me to give us this advance understanding in order that we can teach God's truth to the world. He is opening the doors for us, and I hope that all of us will walk through those open doors. And what is God's promise to you and me now that this knowledge is being made known to us? The Bible says this: "The God of peace shall bruise Satan under your feet shortly" (**Romans 16:20**).

**"And now, brethren, I know that you acted in ignorance, just as your rulers did also....Repent therefore and return, that your sins may be wiped away, in order that times of refreshing may come from the presence of the Lord; and that He may send Jesus, the Christ appointed for you, whom heaven must receive until the period of restoration of all things about which God spoke by the mouth of His holy prophets from ancient time" (**Acts 3:17, 19-21**).**