

# Is Freemasonry a homosexual cult?

by Leonardo Servadio

According to what has been reported in the press, when the Grand Master of Freemasonry, Armando Corona, went before the Italian Parliamentary Commission investigating the Propaganda-2 Masonic lodge, the biggest nest of vipers ever uncovered in Italy, he was asked to reveal the significance of the giant letter "G" that hung on the wall in the back of the lodge's great ceremonial room. Grand Master Corona calmly responded that he did not know what the "G" might mean.

Masonry is a world in which secrecy is obligatory and mystery the most precious treasure. It is a powerful magnet that attracts the gullible by the thousands, drawing those who feel frustrated by their own intellectual poverty and who aspire to win for themselves the glamour of the man of power. They approach a lodge ready to submit themselves to an incomprehensible hierarchy, to rituals that would make a tribe of baboons howl with laughter, and they subject themselves to this in order to be able to feel themselves protected by this species of secret conspiracy.

The initiate approaches fearfully but willingly the disconnected reasoning, the senseless phrases, the absurd revelations proffered by the Grand Master who promises him that one day he will "know," that step-by-step—if he but submit himself to the Master's wishes—the initiate will know that which the miserable, common mortals will never comprehend: the hidden secret of the universe, *Gnosis!* This is the absolute science which the Master will share only with the Brothers and with the Architect of the Universe.

The "G" that crowns Masonic temples stands for Gnosis, knowledge.

When the initiate has learned that secret, he will know all, and be able to look down on all other mortals. But he will have to be careful not to reveal the secrets that tie him to his sect. He must increasingly see himself as a puppet, who acts out a role in the real world as part of scenarios, written offstage by the few who possess Gnosis, which unfold as a great drama. He will have to help his "brothers" to gain those positions which may permit them to manipulate events in such a way as to realize the inscrutable designs of the Master. And since power is money, the recruits will be encouraged, within the limits of their capacity, to try every means—legal and illegal—to acquire more money.

But this is not the problem with which we intend to deal here. Much has already been written about this in newspapers in connection with the cases of Propaganda-2 and its "mother," the Monte Carlo Lodge.

What interests us here is the Masonic rite as such, the most "profound secret," possessed as an arcane science by a few insiders. This "secret" is a hermetic possession stolen from the real world which is destined never to know its meaning. Not even the poor initiate will know what he is dealing with. We, however, will reveal it. We will reveal the most profound mystery, that which the topmost hierarchy of Masonry will never make explicit, even to themselves. We will reveal it to those who follow us through to the end of our exposition.

It is a revolting, disgusting story, the story of how a restricted oligarchy of eunuchs has pretensions of ruling the world by means of homosexual castration rites. When the truth will have been finally disclosed, in place of the "G" of gnosis, it will be more appropriate to the "temples" to adopt the "E" of the eunuch!

## The true story of Masonry

The story of the cults which constitute the germinal patrimony of Masonry is ancient, submerged in the darkness of time. Among the earliest cults is that of the Chaldean-Babylonian goddess Gea, the "Earth Mother." This myth has been transmitted by the Greek author Hesiod, and dates from the beginning of the third millenium A.D.

The Gea myth tells us that after the first war among the gods, Uranus became king of the gods with Gea as his wife. Uranus copulates with Gea in an endless fornication, never separating from her. The sons so conceived are thus locked in her womb, causing Gea to experience immense pain as they grow. Finally, by means of a trick, Gea succeeds in making Cronos, one of the sons who is already nearly adult, slip out of her womb. Cronos must now avenge his abused mother and lead the battle of the gods against Uranus. Cronos himself castrates Uranus with a scythe to punish him, according to the Chaldean version. The Phoenician-Greek version maintains that Cronos castrates his father by eating his testicles.

In both versions, the drops of blood spilled from Uranus' wound fall on the Earth, causing humanity to be born. What a beautiful humanity, child of the castration of the king of the gods!

As in all myths, there is a true story underneath, which references, for instance, the destruction of the ancient civilization of the Atlanteans. Atlantis was in the area where Morocco is today, and its citizens were city-builders who were defeated and led into the total barbarism of a matriarchical society. The matriarchy was a destructive empire which had its center in Babylon.

In this matriarchical society, a class of priests dedicated to cannibalism practiced the cult of Mardok. The myth of Mardok is this: Mardok sits at the edge of the desert with his mouth thrown open wide and waits. He waits for the desert to claim its victims, and he will eagerly eat them.

The image of Mardok will be superimposed onto the image of Zeus in Greece. In Egypt, the same type of decadence overtook a civilization of city-builders in the form of the cults of Isis-Osiris-Horus. (The cult of Isis was revived by Scottish Freemasonry in 1717.) It is yet another version of the old, destructive castration cult.

Isis, Osiris, and Horus form a species of trinity that, as in the cases of preceding cults, is centered around the figure of the mother-witch who rules over all, rendering her husband impotent and destroying her children. It is a concept of the trinity employed by an exclusive oligarchical class to dominate an impotent society, a society which must not be allowed to change.

Christian Revelation overturned precisely this concept of the oppressive trinity centered on the figure of the castrating and destructive mother, in order to replace it with a Trinity centered in the figure of the creative Father. The fact that the Masonic rite recreates this evil type of matriarchical-oligarchical trinity is therefore that much more significant, that much more Satanic.

The myth of Isis is the following: the god Seth persuades Osiris to stretch out in a bier which he quickly closes and throws into the Nile River. The body of Osiris, however, is propelled along the riverbank and is recovered by Isis. When Seth becomes aware of this, he takes Osiris back, cuts him into pieces and throws them into the Nile. But Isis, the witch, finds all the pieces of Osiris and puts them back together. She is missing only one part, the penis, which cannot be found. Isis has created her brother and husband, Osiris, as a *castrato*. The matriarchy continues. Nevertheless, miraculously, from this union with his sister Isis, Horus, the son-falcon, is born. Isis is the myth of the earth-mother, the goddess creator of impotent men.

Examining in greater depth the transformations of the cult of Isis in the Greek myths of Apollo, Dionysius and Hermes, and finally in the Latin cults of Mythra, we have a picture of the Satanic-Lucifer cult which is the basis of the Masonic gnosis: the illusion of "knowing" cultivated by those enslaved to abysmal ignorance.



*Myhras and the castrated bull, Roman transmogrification of the Babylonian version of Egypt's Isis-Osiris cult (statue 2nd century A.D.).*

The basis of those cults making up the galaxy which inspires the world of Masonic sects is identical to the structure of peasant ideology, which thrives on natural phenomena whose causes remain unknown to the dulled mind of the superstitious.

Originally, all the cults centered on the mother image represented her as Mother Earth, mystic generator of the fruits on which man feeds, and ferocious unleasher of irresistible natural phenomena. As long as Man submits to the seasonal cycles of "Mother Earth," he is destined to remain impotent and to identify with animal life, in all its manifestations; and on the same cyclical-magical conception is founded the Masonic theory.

### **Animal images in the Egyptian cult**

Horus, the son of Osiris in the Egyptian myth, is identified as the Sun-god. But the Sun-god is represented iconographically by the scarab: the insect that wraps her own eggs in excrement. Sensuality is represented by the serpent: the senses, exemplified by the phallus torn from the body of Osiris, which has a life of its own, came to be thought of as something totally autonomous and independent from human reason; the beast is considered the ruler of the mind.

The serpent assumes greater and greater importance in the cults of Osiris. Often there are iconographies of the Pharaoh with a serpent coming out of his forehead; this is the

symbol of the secret knowledge of the Pharaoh, but in reality, given the meaning of the serpent symbol, it more probably stands to indicate that in the end, the Pharaoh had nothing but that on his mind. This would perhaps be an appropriate symbology to represent certain illustrious Masonic figures of today.

The serpent appears often with his tail in his mouth, as in a circle. It is the symbol of the eternal returning to itself, the symbol that life and motion change nothing in the reality of the universe, exactly like peasant belief based on the simple, primitive experience of the continual return of the seasons, year after year, without any substantial change in his way of life. The Egyptian Book of the Dead takes this reasoning to its extreme, prophesying that at the end of time the world will return to the primitive state of undifferentiated chaos.

As if to say that in substance nothing will change, history is a succession of already completed acts. Events are "represented" in history as great theater, but are not destined to have any influence on the final result, since everything will disappear in the undifferentiated chaos. In practice, it is the philosophy of total impotence: the castration myth of Isis-Osiris lets slip a very painful reality. And this type of conception is at the base of every negative philosophy: An example is in the Nietzschean philosophy which is the basis of Nazi philosophy. The very symbology adopted by the Nazi movement, the swastika, is taken from the ancient Egyptian symbology of the cult of Isis-Osiris. Naturally, it was not the puppet Hitler who selected a symbology so ancient and pregnant with meaning; it was selected by his superiors and controllers in the cult of Thule, an oligarchical group which believed and continues to believe in using these ancient cults to keep society under control.

In other words, this theory is that of historical occurrences and recurrences, cycles that continually repeat themselves destining man to change nothing, deriving from history that only the most "cunning," those who have "wisdom," will know how to intervene into the recurring cycle in such a way as to realize the maximum personal advantage, an advantage measurable in terms of material pleasure.

It is in fact greed which is the basis of this type of cultism, the mean greed for hedonistic pleasure in and for itself. A search for pleasure will never be really satisfied because it generates continuous greed without bottom, never reaching the purpose of life, that of reproducing human life not only through procreation, but also through the education of the young to a higher level of life and thought.

Lacking this orientation, the hedonist lacks the sense of progress and all basis for morality. It doesn't matter if the pleasure be homosexual, or the result of drugs or of some other form of depravity. This is the type of culture properly defined as Dionysiac, used over the centuries to foment Jacobin revolts and to bury urban civilization.

The Sun-god Horus was transformed into the Greek god Apollo, and the Delphic priests in Greece in similar fashion reproduced the Isis-Osiris cult in the Dionysian cults. Like

Osiris, Dionysius is chopped into pieces and put back together by his mother; like Osiris he remains castrated and thus totally dependent, the blind executor of maternal orders. He becomes the instrument maneuvered by the mother to carry out her vendettas. In different disguises, Dionysius is introduced into the city preaching the search for pure pleasure, and in this way draws the women out of the city to perform magical, orgiastic rites based on drugs. Caught in this spiral, the women are instructed to return to the city to carry out the final revenge: to castrate and murder their husbands and the king of the city, whose phallus is then dragged triumphantly around. In this way, Earth Mother rules.

The Dionysiac rites came to be practiced by the priests at Delphi through the castration of animals: thus symbolizing destabilizing practices against urban culture. Priestesses existed whose mission was to swoon under the effects of drugs, and to abandon themselves to hysteria that came to be interpreted (with an artistry that would make our modern sociologists and psychologists envious) as forecasting events and giving direction to the rulers: in short, an instrument of pure and simple manipulation of power by the cult that was the real power, the hidden power.

The cult of Isis-Osiris-Horus also transmigrates to Rome in the form of the Mythra cult, even more shamelessly bestial than the other cults. Mythra like Horus is the god of light, literally "Lucifer," spokesman for light or knowledge. Yet, also in this case, it is a question of a rite based on symbolic castration of the bull. But what "light" is brought by a god whose rite consists of castration?

### **The case of Hermes Trimegistus**

A very important element of "mediation" among these gods, predominantly castrated or subject to the will of the Earth Mother, is Hermes, or Mercury. The fundamental idea of the Hermes cult is that whoever follows his doctrine becomes a god, since Hermes reveals to man the divine, and with the simple act of revelation, elevates man to the level of god. As we have seen, this is the fundamental illusion in which the disciples of the gnosis bask.

The Egyptian version of Hermes is Toth, depository of the secret knowledge that only the priests know how to transform into human knowledge. In Greece, he is considered "Trimegisto," that is, three times extremely great. He is the busybody-god, the very image of the pirate financier, speculator, and exporter of capital to which the likes of Grand Master Licio Gelli of the Propaganda-2 lodge may aspire.

Hermes is very beautiful and always carries with him a caduceus with which he hypnotizes, puts people to sleep, and transforms into gold whatever he wishes. The caduceus is composed of two serpents wound one around the other, looking at each other at the top. The same symbol is widespread throughout the Orient where it is known by the name of Khundalini, and supposedly represents sexual potency; but certainly one must reach the ultimate in perversion before one can associate sexual potency with two serpents twisted

around a spine. Incredible but true, the same symbol is found today in the pastoral staff of the Patriarch of Constantinople.

Hermes is the god of doctors, of sleep, of fantasy, inventor of mathematics, and according to some, also of the alphabet; he accompanies souls to Hell; he is the very clever messenger of Zeus, but his most special function is that of revealing wisdom. Where does he get it? He steals it. It is not for nothing that he is also the protector of burglars and spies and draws his own vitality from swindlers. In other words, he does not work, he believes in nothing, but sticks to cheating, selling forgeries, and swindling. In this way he acquires wealth and wisdom. Whoever follows him can aspire to practice cheating and espionage and remain unpunished.

"Hermetic" knowledge, the term hermeticism, derives exactly from this swindler-busybody god, and it is precisely from this line of cult that springs the "gnosis" as the art of learning with magic (or better, with swindles), the knowledge that renders you equal to gods, since among other things, but not secondarily, you can transform into gold whatever you like by the power of the caduceus. Translated into practical terms, is this not exactly the image of the speculator, capable of acquiring wealth not by productive activity but by fraud?

And what kind of knowledge is this, acquired by fraud? It is knowledge of the gnostic-hermetic rites. It is the knowl-

edge of one who does not know the creative activity of scientific knowledge and views scientific discoveries with the envy typical of one incapable of reproducing them or of truly comprehending them, and therefore not able to do anything other than steal them and hide them under a veil of mystery. His aim is to conceal knowledge from the eyes of everyone in order to keep it only for himself, hoping to draw from it greater potency, but in reality, it is here that he shows himself to be pathetically, intellectually impotent.

Similar to the hermetic mysteries are those of the cabala, in which numbers assume their own power as the cause of events in the real world—this, too, is a belief suited to the financier-speculator.

It seems that Hermes was in reality originally a mere phallic symbol, and that he was only elevated to the dignity of a god at a later date. But as is revealed by the humanist commentators, he retained a small defect. Consistent with the perversions of the castration myths, related to his alter ego, Apollo, he has remained a homosexual.

And so, observing this mythical Olympus, one finds concealed there the most cruel, animalistic perversions, from castration rites to cheating and plunder. What would one say to those who make these myths and their successive transformations the mystical basis of a supposed "secret knowledge," a modern-day cult to which one's own life is made to conform?

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