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National College of Art and Design

Fine Art Painting

"Symbol, Power and God"
Occult Symbolism and the Third Reich

by

Olive O' Callaghan

Submitted to the Faculty of History of Art and Design
and Complementary Studies in Candidacy for the Degree of

BA Fine Art Painting

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Introduction

Nazism as we know today represents the most diabolical movement that ever existed within the 20th Century, from its association with the holocaust and its systematic annihilation of the Jews. Its organisation was not only political but primarily based itself on an amalgam of gnosticism, theology (Judeo-Christian) and teachings of the occult. It is now known that Nazism's phenomenal rise to power derives in part to links with pagan esoteric traditions and the extensive use of occult symbols. Occultism covers subjects as diverse as Satanism, Astrology, Theosophy, Divination and other forms of magical practices. Its knowledge concerns itself with the supernatural or the world of spirits and unknown forces. Devotees of occultism often study very early texts and writings in the belief that such esoteric knowledge known to ancient civilisations can be repossessed. The rebirth of ancient pagan knowledge was precisely what Nazism sought.

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of ancient pagan knowledge was precisely what Nazism sought.

In occultism, symbol and image form its language. Man is the maker of the symbol, the occult is its medium of correspondence to a higher divinity or state of spirituality. This higher consciousness appeared throughout history to enlighten an ignorant humanity. As in *"Art and Symbols of the Occult"*, it is argued that the occult tradition presented a divinity which has been absent in Western thought for the past 2000 years since the advent of Christianity. (Wasserman, 1993, p.1)

Wasserman goes on to say that the lack of occult divinity has resulted in the deterioration of the races. However, the awareness of occult symbolism can help restore the preservation of humanity. If occultism preserved humankind through visual symbolism, then Nazism would use it as propaganda, to uphold the supremacy of the German and preserve the myth of the Aryan.

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However, these occult symbols had other meanings which paralleled old Germanic traditions. (the tradition of sun, solar power, regeneration, power of the gods and so on.)

It is the precise utilisation of these symbols which helped to give Nazism its unique power and its ability to rise to a state position. It is also the use of these symbols which attributed Nazism to the black mystical circles of occultism and magic, and which associated their order with an evil demonic power.

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The Occult Origins of Nazism

Occult esoteric traditions throughout history have offered spiritual enlightenment and wisdom to a darkened humanity, particularly in times of social oppression. It is not surprising that socio-economically repressed Germany at the beginning of the century favoured the emergence of esoteric myths and the use of archaic pagan symbols in its culture.

Disenchanted with modern society already made ill by the growth of urbanisation and industry, Germany created a religion rich in pagan symbolism and a new faith which it could cling to.

This "*new faith*" or Nazism as it is known, rejected urban modernity and Christianity and consequently encouraged the re-emergence of paganism and occult beliefs. As is argued in the "*Intellectual Roots of the Third Reich*", two great influences on pagan Nazism were Nietzsche and Wagner.

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influences on pagan Nazism were Nietzsche and Wagner.

Nietzsche who was anti-democracy, pro-war and pro-power, proclaimed the coming of the master race and the superman.

In the "*Anti-Christ*", he expressed a hatred for Christianity which through the virtues of pity and charity, weakened the human spirit. Instead the "*feeling of power, the will to power and power in man transcends all that is good and pleasurable.*"

Also rejecting Christianity and resorting to pagan traditions was Richard Wagner who through his operas recalled the world of German pagan antiquity. The pagan mystic world he created was filled with themes of blood, sacrifice, fire and annihilation, all of which inspired the mythology of modern Germany and Nazism.

Nietzsche's and Wagner's influence on Germany combined with the pagan occult revival, was synchronized with a national rejection of Judeo-Christian beliefs and a return to Pre-Enlightenment.

It is clear that this combination of new beliefs in Germany led to a national wave of pagan occultism which Nazism celebrated through the use of occult symbols and iconography.

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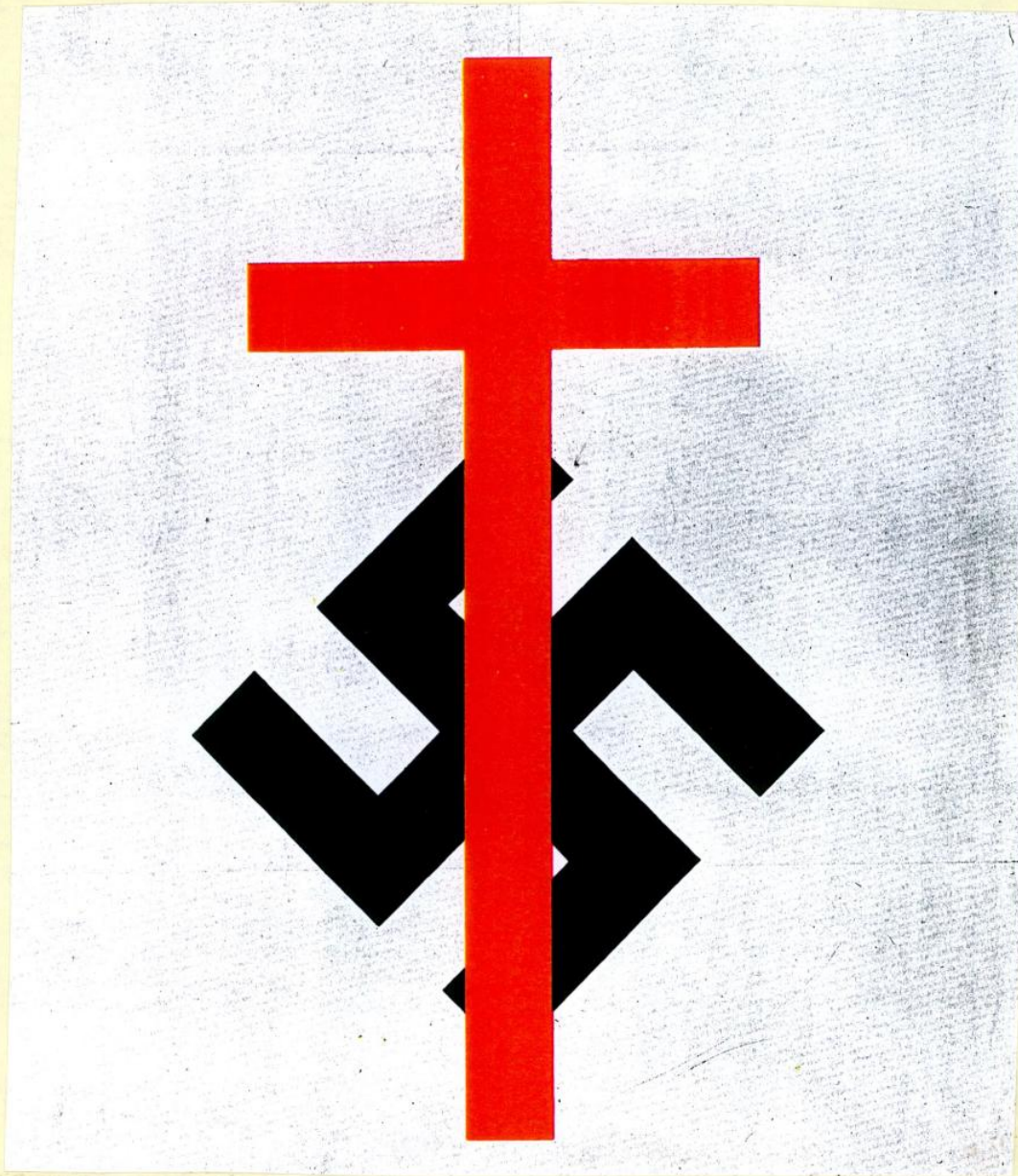
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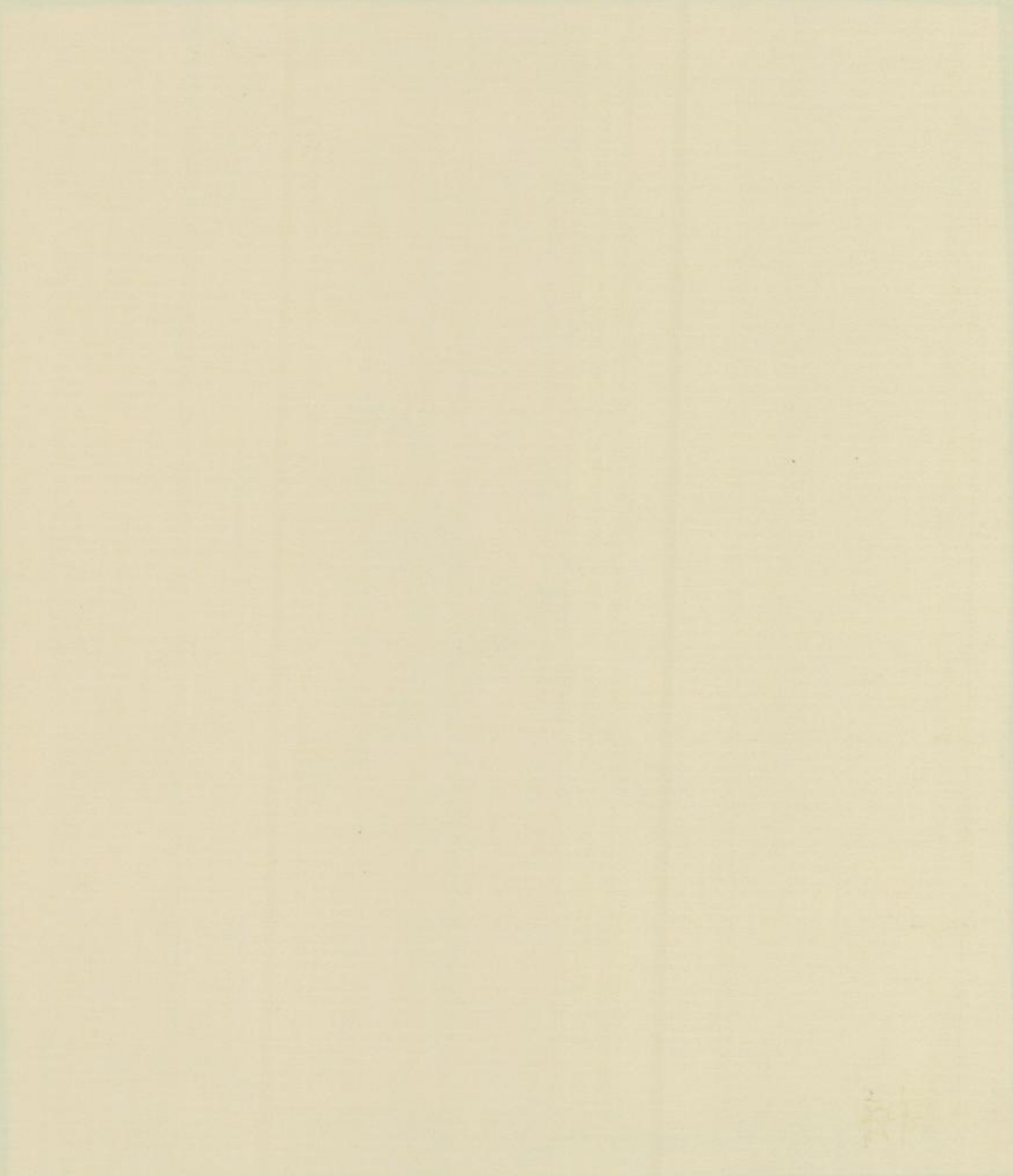
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CROSS AND SWASTIKA

A SYMBOL OF CHRISTIANITY'S POWER TO CONQUER NAZISM.



Chapter 1

The Swastika

This chapter deals with the occult link between the swastika and Nazism. It traces its primitive origins and illustrates how Nazism used its ancient symbolism for propaganda and as a source of occult power.

As it is important to understand why Nazism employed the swastika as such a significant symbol in their iconography, it is necessary to trace the possible reasons as to why they used it so extensively in their propaganda. One reason may be its occult links which appealed to the pagan image of the Third Reich.

Nazism may have acquired its occult symbolism from the writings of Russian occultist, **Helena Petrovna Blavatsky**. Her writings, "*Isis Unveiled*" and "*The Secret Doctrine*", provided indepth information on the origins of the swastika and interpreted it as a symbol of cosmic and occult powers. The swastika found on the

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seal of her founded "Theosophical Society", may have influenced the fascist use of it and may explain the crucial role it played in Nazi occultism. In order to explore the meaning of the swastika, and why or how Nazism used it, it is necessary to trace its primordial origins as:

- 1) an occult cosmic symbol
- 2) a sexual symbol
- 3) a solar symbol.

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

2) a sexual symbol

3) a solar symbol.





HELENA PETROVNA BLAVATSKY (1831–1891) Author of *The Secret Doctrine* and *Isis Unveiled*,


The Occult/Cosmic origin of the swastika

In Blavatsky's "*Secret Doctrine*", it illustrates that the swastika did evolve from a line of cosmic male and female symbols. She outlines its evolution starting with , the symbol of infinite space within abstract space, the beginning and so on. The dot in the centre later became a diameter forming , feminine nature within the circumference of infinitude. From this a perpendicular through the diameter forms the cross , which is symbolically the beginning of human life.

As form now onwards the circumference disappears as it represents the decline of the female principle.

The next symbols in the sequence are the Egyptian emblem of

life and , the symbol of Venus.  Finally the *svastika*

(swastika)  which without the circumference becomes an

entirely male or phallic occult symbol. (Blavatsky, 1878, p.264-5)

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Blavatsky's illustrative account of the evolution of the swastika presented an occult meaning behind its symbolism. Although the swastika is an ancient pagan symbol of life, its connections with the occult and supernatural are only apparent through Blavatsky's writings. It is known that she had a love for its symbolism and used it extensively as a symbol of fertility. The first known use of the swastika in Nazism, appeared in occult sects within its organisation. A Nazi occult group known as the ONT (Ordo Novi Templi) first used the swastika along with other heraldic emblems such as the fleurs-de-lis as part of secret occult practices. (Goodrich-Clarke, 1992 p.108-9)

Therefore the swastika became primarily an occult link with esoteric beliefs.

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The Sexual Origin of the Swastika

According to Wilhelm Reich in the "*Mass Psychology of Fascism*", Nazi utilisation of the swastika formed a sacred trinity of blood, mysticism and sexuality, the swastika was also originally a symbol of sexual instinct, as it is a representation of a sexual act lying down and a sexual act standing up.



As the swastika was originally sexual in the course of time it assumed other meanings such as the millwheel, symbolic of work. In an emotional context Reich explains that work and sexuality were originally the same.

The swastika's sexual motif was capable of arousing indepth subconscious emotions as illustrated by the annual Nazi

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The swastika's sexual motif was capable of arousing powerful

subconscious emotions as illustrated by the annual Nazi

rallies and ceremonies. This effect on one's subconscious emotionally does not account for fascism's success as a state power, but certainly contributed to their mass propaganda.

At Nuremburg, it was paraded as a sacred relic of magical sexual power. The ceremony is summed up as the, "*Insemination of the Flags*", whereby the importance of blood and sexuality is shown by the gestural movements of the Fuhrer. The passing of a sexual power from a blood stained swastika to an infinity of other new flags was performed by touching it against each one of them.

This blood stained swastika arose from the Munich Putsch (1923) where it fell among dead bodies and was stained and consecrated with their blood. The symbolism of blood immortalised on the swastika became apt for Nazism's ideal of blood and racial purity.

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"The Fuhrer makes the same movements as the cattle breeder guiding the bull's penis into the cow's vagina with his own hand. Then whole armies march past in which each man is a flag bearer and which are simply armies of flags, a vast sea heaving and undulating in the wind of standards, ensigns banners, emblems and oriflammes." (Baigent, 1992, p. 300)

Sexuality is the basis of occult tradition. Occultism perceives the basic life force of sex as a bio-electric energy or sexual energy known as "*Kundalini*."

(Wasserman 1993 p.76)

Procedures and uses of this energy is used for increased physical health and occult power. Sexual religious traditions (witchcraft, alchemy, magic) used symbols to point to the use of sex for the accomplishment of mystical goals.

Similarly, the swastika acted as a medium for Nazi mystical accomplishments. In such cult ceremonies it was used as a receptacle for religious sexual energy. The swastika strove to work on the imagination rather than the intellect and thus induce a kind of religious mystical experience in the audience.

The latter makes the same movements as the cattle driver guiding the bull's horns into the cow's yards with his own hand. Then whole armies march past in which each man is a flag bearer and which are simply armies of flags, a vast sea heaving and undulating in the wind of standard-bearers, banners, emblems and oriflammes." (Baldwin, 1922, p. 200)

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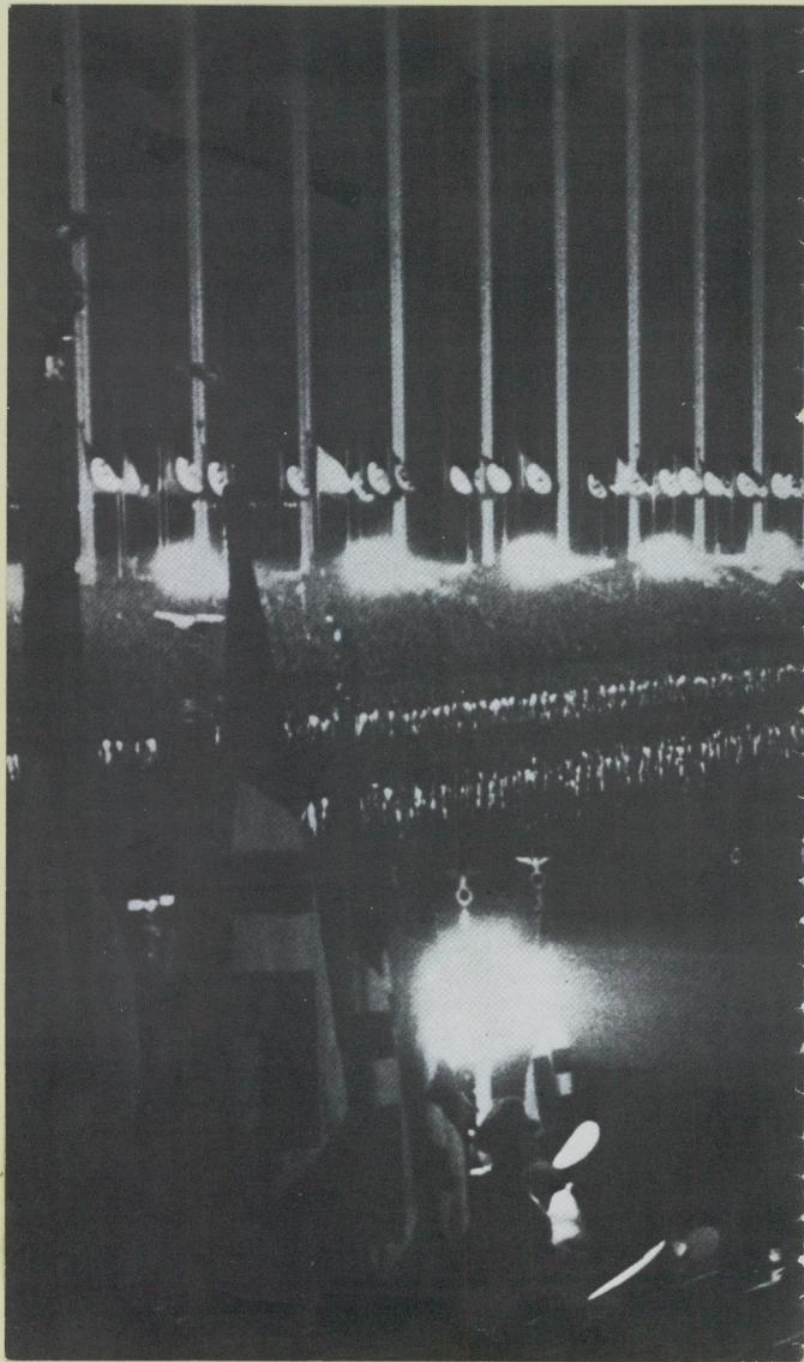
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CATHEDRAL OF LIGHT

DESIGNED BY ALBERT SPEAR FOR THE NAZI PARTY FESTIVAL AT NUREMBURG.

18. The Commission has received information from the
19. United States of America, Canada, Mexico, Central America,
20. and the Caribbean, that the United States of America
21. is in violation of the American Declaration of the
22. Rights and Duties of Man.

REPORT OF THE COMMISSION

Ironically however, a fear of natural sexuality lay at the core of Nationalist Socialism.

As the elitism of the Aryan was expressed through sexual purity or asexuality, racial interbreeding was strictly prohibited as it led to the fall and decline of the Aryan race. As the Aryan constituted the fascist perfection of race, it strove to improve the German genetically and prevent his interbreeding with racial inferiors (Jews).

Sexual promiscuity became a " taboo " with Nazism particularly with the outbreak of syphilis during the 1930's which Hitler blamed on the prostitution of love.

(Reich,1975 p.82-85)

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The conflicting dualism of racial sexuality and occult sexuality together became enmeshed in the swastika. Whatever its combined purpose may have been, it certainly succeeded in enthralling the masses and proved a powerful weapon for Nazi propaganda.

The Solar Representations of the Swastika

The swastika is presented in its solar form in many different cultures. Variations include, the sunwheel, the wheeling cross and cross with whirling rays. In Buddhism the "*Wheel of Life*" or "*Wheel of Law*" represents the eternal revolution of the **samsara** (endless cycles of incarnations) and the Buddha at the moment of his enlightenment.

Similarly the Alchemist's "*Wheel of Fortune*" is depicted with the figures Atlas and Time, with the sun and the moon in each hand. The wheel symbol also refers to the cyclic

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movement of the sun in the cosmos and the seasons allusion to death and resurrection.

The "*Eight Auspicious Symbols*" of Jain iconography depicts the swastika as an emblem of their seventh saint, Tirthankara.

In Jain belief the swastika is an attribute of this saint as it is depicted on the palms with the signs of the moon and the sun indicating he has already reached omniscience.

The right-handed swastika or svastika also represents the rotations of the sun in Jainism. *Predaskina*, meaning right handed, follows the rite of circumambulating in a clockwise direction to an image or sacred object. The worshiper beginning in the east keeps the sacred symbol at his right side whilst moving clockwise following the course of the sun. On the other hand, *Presavya* follows the counter clockwise direction of the swastika or sauvastika, symbolising darkness and the Goddess Kali.

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The svastika as an ancient solar symbol was used in many different cultures, particularly in Eastern religious sects such as Hinduism and Buddhism. The celebration of the birth of the sun god as an ancient pagan custom, determined the rise and fall of growth in nature through the rotation of the seasons.

Festivals of the sun appealed to Nazi consciousness as they symbolised cyclic life and the death and rebirth of German soil. The Indo-Germanic Yule Festival or Sol Invictus cult celebrated the victory of light over darkness and the birth of the sun god. Together sun and light formed basic elements of Nazi symbolism and featured in their public annual rallies held in Nuremburg. (*Insemination of the Flags and Cathedral of Light ceremonies*)

"The German faith must be cultivated in its people through festivals of the sun." (Frey, 1938 p.92-93)

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The three main representations of the swastika, the occult, the sexual and the the solar, all present it as a mystical pagan symbol. Certainly it was Pre-Christian and at best represented the Third Reich's anti-Christian concerns. Sexually, it became part of a dualism between extreme ant-sexual patriarchy, which became enmeshed in fascist race theory. The other aspect of its sexuality signified pagan " natural sexuality ", the marriage of male and female principles or the marriage of opposites which exists in occult practices such as Alchemy and Witchcraft. Finally, the solar significance aligned the swastika to the cyclic rhythm of nature. It became part of the eternal processes of life and death. Its right-handed representation signifies life, fortune and rebirth. However its left-handed representation ironically symbolises death, catastrophe and annihilation.

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Chapter 2

The Runes

This chapter illustrates how the runes played a significant part in symbolising the Nazi quest for power and how the extensive usage of these magical letters in Nazi iconography celebrated the importance of the Aryan race.

As an integral part of Northern magical practice, runes were in use for more than 1100 years before Christianity. Their exact origin is unknown, but as the mythology surrounding their mystical existence is of Nordic origin, they probably originated in Iceland or Northern Europe.

As an ancient script carved from wood, they were used in divining and curative magic and also symbolised the elements of the sun, water and lightning. (*gibor, hagall and sig runes*)

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As an ancient script carved from wood, they were used in divining and curative magic and also symbolised the elements of the sun, water and lightning. (Gibor, 1989) and are runes. Similar to the swastika, the runes presented a link with mystical past, and because of their associations with

Northern European cultures, they provided an occult link with the Aryan, thereby serving as a mystical connection between Nazism and Aryanism.

The Indo-European or Hellenic Aryan resembled the arrival of patriarchal warriors or sky gods. (*lightning, thunder fire and storm*) They were "*polygamous, patriarchal and proud of their genealogies.*"

Predominantly a society of warriors, death often occurred by extreme violent means, which typified their obsession with power, force and energy.

It is not surprising that Nazism's quest for power rested on this patriarchal, power orientated Aryan supremacy arose from Blavatsky's "*Secret Doctrine*" in which she describes the seven root races. The first four, Astral, Hyberborea, Lemurian and Atlantian, seemingly fell into the *inequity and* sin of material and earthly desires and so their civilisations collapsed. (Blavatsky, 1878 p.168-173)

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The next three of the seven races however, constitute humanity's impeding spiritual advance. The fifth of which is the Aryan, represents the present humanity. It follows, with the awaiting spiritual ascent of the final three races, the Aryan could claim its elitism and hierarchy.

This doctrine had some influential impact on Nazi race theory.

Blavatsky's theory of the root races was merely a philosophical

account of the Aryan and his esoteric origins. Nazism used

this philosophy for more extreme means. The Aryan and his magical

occult origins could be mystically linked to Nazism, through

the use of runes. By using the symbolic runes, it could generate

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- 2) restore pagan occultism within Germany
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- 1) make a link with a mystical past
- 2) restore pagan occultism within Germany
- 3) promote the Aryan as "master-race"

The runic script which formed the basis of Nazi rune occultism could possibly have been Armanist, although there is little evidence to suggest it did exist. Perhaps it may have only been formulated by Nazi occultist, Von List () to propagate the Nazi world-view. However the script most similar to it is the Viking Futhork, as it retains most of the runes used in Nazi iconography.

In particular, the runes were accorded a special significance for each rank position in the Nazi party. Worn on the sleeves, collars and cuffs, the runes illustrated the power position of each member of the SS. Similarly, in rune mythology they symbolise different warriors and gods. (*Sig rune = Thor, god of thunder.*)

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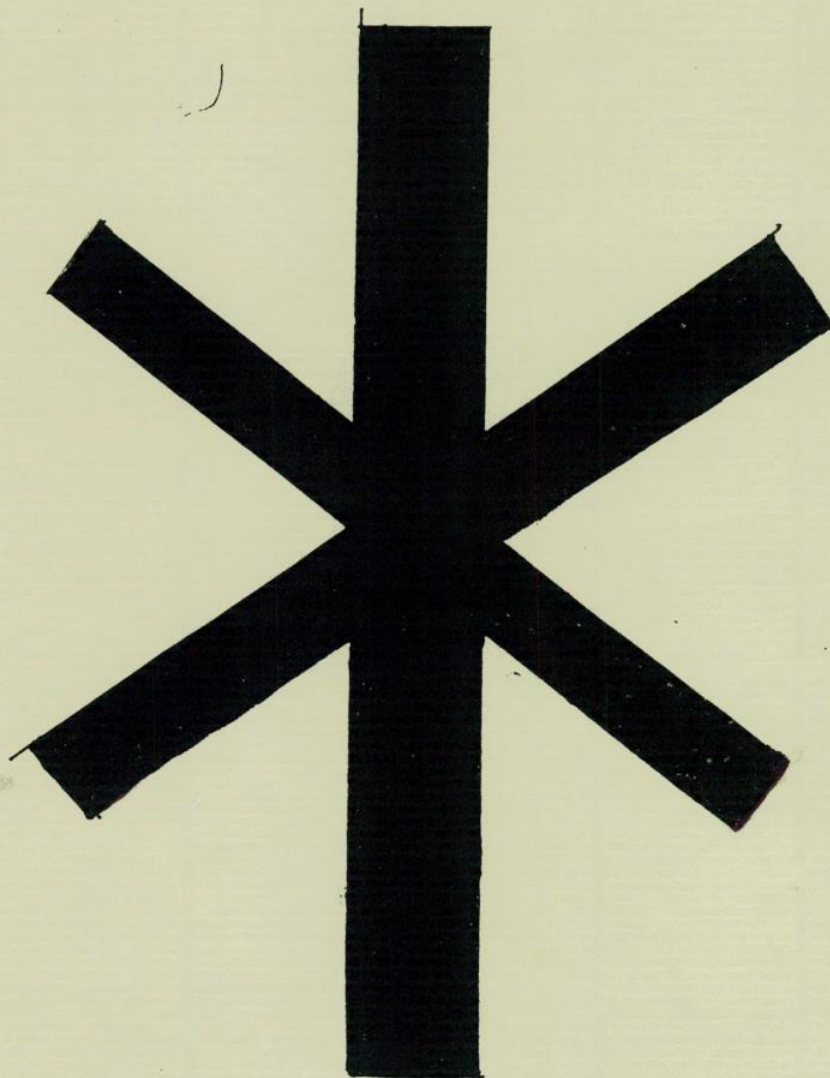
god of thunder.)

VIKING FUTHORK		
FE	F	ƿ
UR	u	ʌ
THURS	TH	ʀ
OSS	O	ʁ
REID	R	ʀ
KAUN	K	ʁ
HAGALL	H	*
NAUD	N	ʁ
ISS	I	I
AR	A	X
SOI	S	ʁ
TYR	T	↑
BJARKAN	B	B
MADR	M	ʁ
LOGR	L	↑
YR	Y	ʁ

VIKING RUNES

ARMANEAN? FUTHOARK		
FE	F	ƿ
UR	u	ʌ
THURS	TH	ʀ
OSS	O	ʁ
REID	R	ʀ
KAUN	K	ʁ
HAGALL	H	*
NAUD	N	ʁ
ISS	I	I
AR	A	ʌ
SOI	S	ʁ
TYR	T	↑
BJARK	B	B
MADR	M	ʁ
LOGR	L	ʀ
YR	Y	ʁ
EH	E	ʁ
GIBOR	G	X

(VON LIST) NAZI RUNES








Impresso 1941





Impresso 1941

Hagal Rune

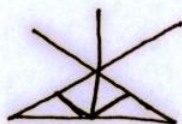


This rune represented the most important runic letter in Nazi iconography, as it formed the basis of different magical and occult combinations, such as the pentacle  the reversed satanic symbol,  and the seal of Solomon .

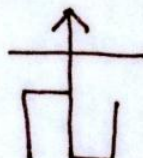
In occult traditions, numerical associations with these symbols such as five  and six,  each denoted different occult attributes. For example, five is symbolic of Time and Motion, whereas six is symbolic of beauty and harmony.

(Wasserman, 1993,p. 2)

It is not surprising then that the geometrical figures based on the *hagal* rune, formed the basis of the many Nazi heraldic seals. The *hagal* rune also appears in Papal heraldry, as these heraldic Catholic family seals appear to be moderations of the *hagal* and the *gibor* runes.



Bletscher



Kimbarr Wolk

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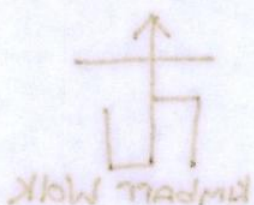
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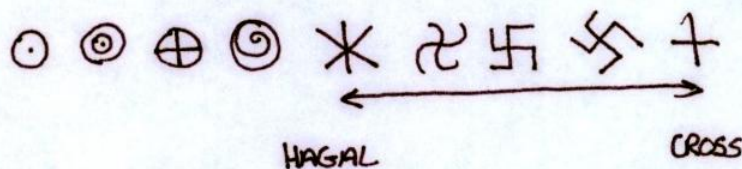


Another similarity is with the monogram of Christ, known as the "*Chi Rho*" . This cross was common in continental inscriptions from the fifth century onwards.

(Chi(x), Rho(p) = )

Nazi rune occultists believed this was a derivative of the hagal rune, yet there is no evidence to suggest that a link could possibly exist between the two symbols. The hagal was certainly in existence long before the Celts used this monogram and it therefore may be a predecessor of the Christian Cross.

In the *Halltrinsger*, (symbols from the Bronze Rock carvings found in Scandinavia) it shows an ascendance from the hagal symbol to the cross. (King, 1993, p.8)



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cross

Nazi



VARIATIONS OF HAGAL RUNE

AVIATION OF HAZARD

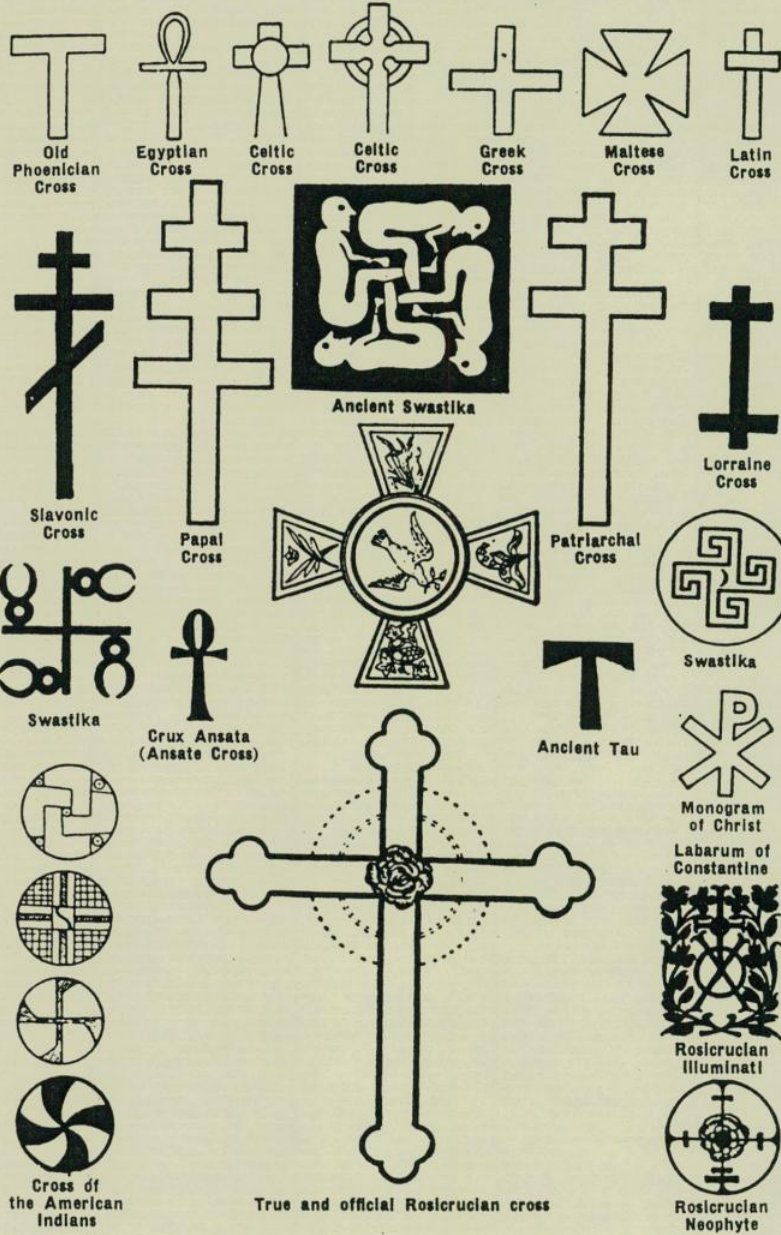
The link between the Indo-European origin of the runes and Christianity, served at the heart of Nazi "Ario-Christian" beliefs. Indo-European (Aryan) and Christian (Christ) became a dualism in Nazi theology. Frauja (Gothic for Jesus) in Nazi folklore, personified the coming of the Aryan superman, and his elite chosen race, the Aryan. (Goodrich-Clarke, 1992, p.90)

In this dualism between Aryan and Christian, Christ took on character traits similar to those of Norse mythological figures. Odin in Norse mythology, who was keeper of the sacred runes, possessed a messianic Christ-like image. According to mythology, he voluntarily sacrificed himself on the world tree, Yggdrasil, where he hung for nine days and nights after which he was given the runes. The physical rejuvenation he experienced is another alternative of the crucifixion myths associated with Christ.

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THE EVOLUTION OF THE ORIGINAL CROSS





The Gibor Rune



The gibor or swastika rune is also arguably a predecessor of the Christian solar cross. An example is the Pillar of Arraglen Co. Kerry. (Streit, 1984 p.111&112)

On it are two swastikas with ogham characters along the sides.

These swastikas were typically known as " Druid's swastikas"

or Druid's crosses or sun swastikas. In the centre of the

pillar is an arrow which points towards the Christian cross.

This form of swastika shows the advent of Christianity in

Ireland. The arrow indicates the age of the Druid has passed,

the age of Christianity now prevails. In this respect it is

understandable why Nazism was so preoccupied with the swastika

or giber rune. It marked the age of pagan antiquity and as

Germany was so influenced by anti-Christian beliefs, the

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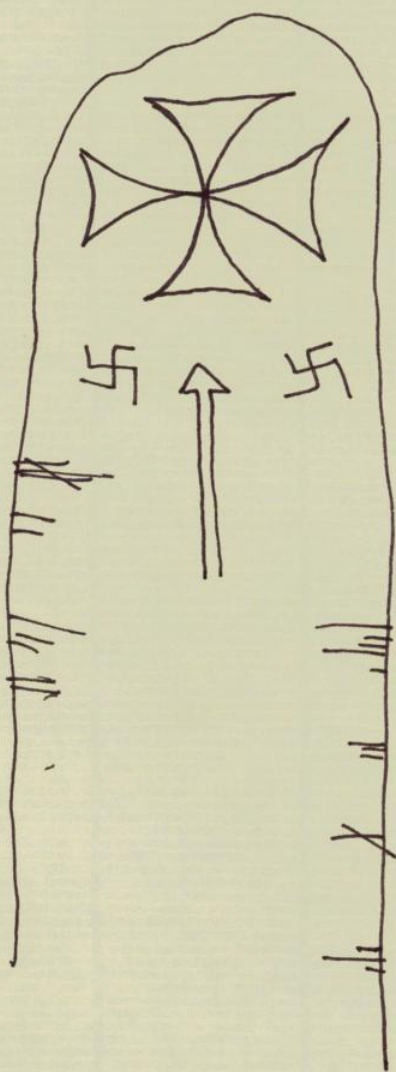
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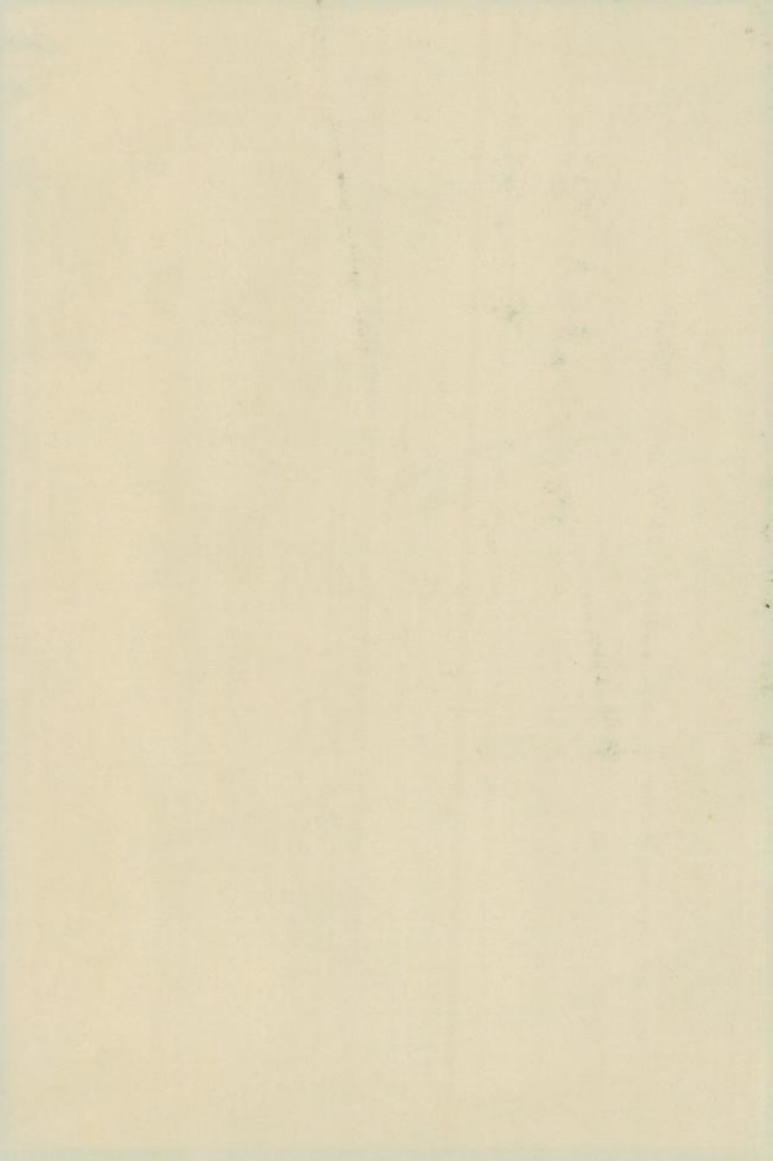
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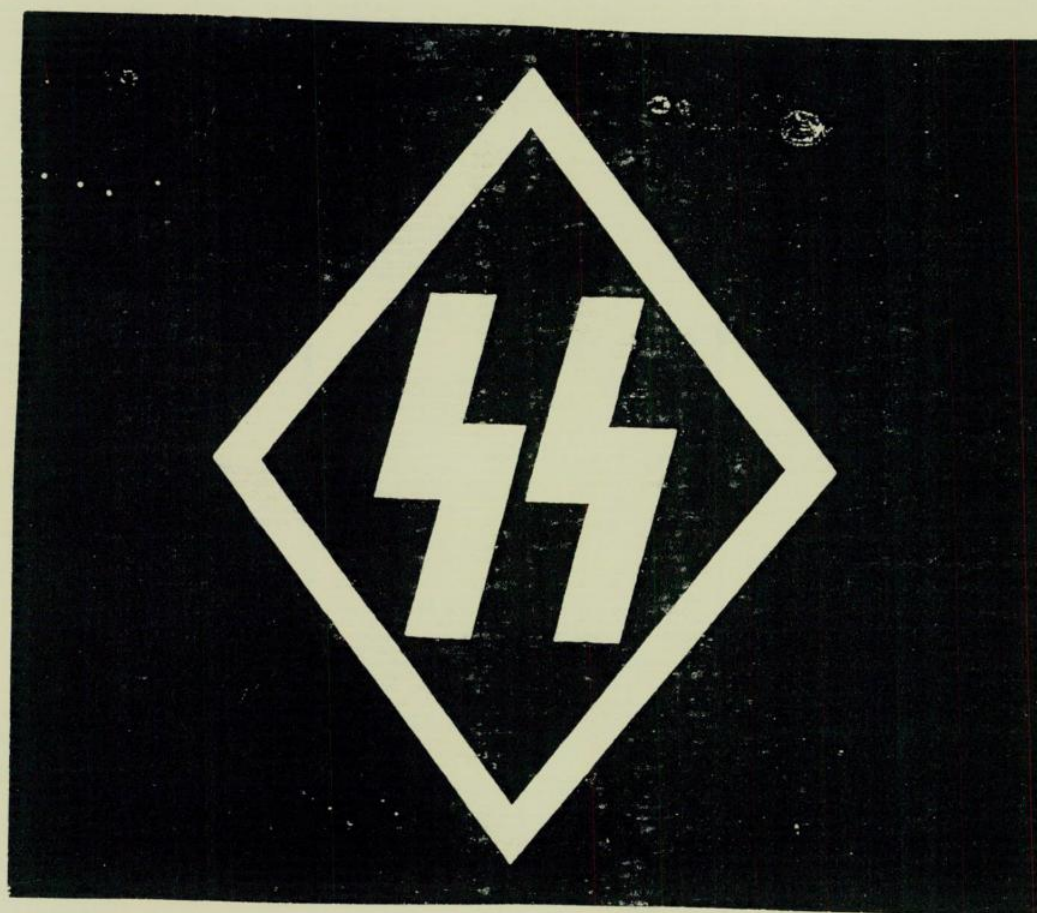
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PILLAR OF ARRAGLEN, CO.KERRY AND SUN SWASTIKA AT CARLINGFORD CO.LOUTH







The Sig Rune

The third Nazi rune, the Sig rune or rune of power, was probably the most symbolic rune of the Nazi SS. The twin lightning flashes appeared on the sleeves and the collars of every SS tunic embroidered in a silver braid. This rune also denoted the ancient sky God Thor, god of thunder and lightning. In Norse translation, Sig (soi) means sun, light of the world shield of the clouds and circling wheel. (King, 1993, p.48)

The term shining is also associated with the Sig rune in reference to its solar symbolism. The shining God of Norse myth, Baldur son of Odin, is also often likened to the image of Christ. He is deemed invulnerable to everything except the mistletoe plant, of which in the end he was struck down and killed by its shaft.

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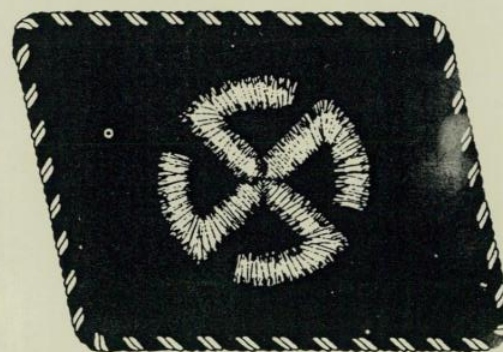
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
Germaniske  Norge


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W

W

Other representations show the Sig rune as a flash of lightning and the Sig rune with the swastika . This symbol is often  attributed to the god Thor, God of lightning and thunder. In comparison, the Celtic translation of this rune are the lightning and water elements. This symbol of water is universal:

Egyptian Hieroglyph  = mi = water

Chinese sign  = shui = water

Semitic letter  = mem = water

This Celtic translation of lightning and water are represented by a ray of light, a symbol of divine illumination. The zigzag motif is therefore a solar symbol. They are found extensively on rock carvings, particularly on the curbstones at Newgrange. The Norse origin of the runes, influenced the Nazi use of the runes in their race theories. The Nordic runes served to strengthen the position of the Aryan. The pantheon of Norse mythology associated with the runes confirmed their Ario-Indo European origin.

(Rock with zigzag motifs at Slieve na Caillighe, *over*)

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Rock with zigzag motifs at Birnie or Gullinnet, 1891

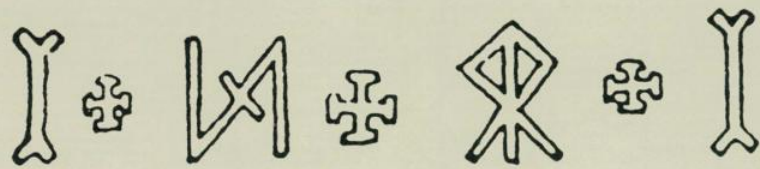
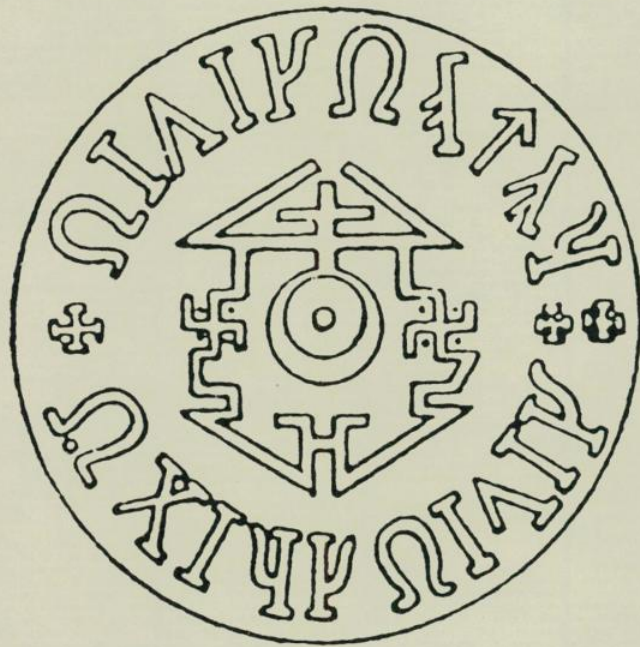
Nazi occultists claimed the runes acted as conductors of energy and were vital to the importance of Aryan occultism. Runic representations simulated postures and movements which man could perform in order to improve his reception of cosmic energies. A world rune clock showing eighteen runes, the signs of the zodiac, the gods and the months served to illuminate each rune's importance at its appropriate time of the day and year.

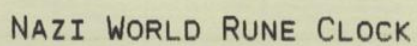
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REVISIONE VI MEMORANDI CO' LEGAL





NAZI WORLD RUNE CLOCK



↑-↑-↑



Chapter 3

The Grail

This chapter concerns the symbolic history of the Holy Grail.

It traces its pagan and Christian origins and compares these to the Nazi use of its divine symbolism in interpreting the supremacy of the Aryan and the image of Christ as the Aryan saviour. It also illustrates the use of the eagle and bee imagery found in Nazi iconography and uniform and compares their ancient occult origins as symbols of power to the Nazi ideal of power.

In its primordial origins, the grail was fundamentally a pagan symbol. Known as early in the first and second centuries B.C as the cauldron of rebirth, the grail symbolised regeneration rebirth and resurrection. It was the sacred vessel out of which dead warriors arose again into a second life.

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of the life cycles of decay, death and resurrection. The "Ouroboros", an alchemical symbol of the self-sacrificing, self-devouring serpent, shows that nature is eternal and cyclic and is an alternative symbol of rebirth of the grail. Originally it signified "dish" (grail) and only later became associated with the sacred cup of Christ. (Encly. Britannica Vol.4 p.609-610)

Its allusion to rebirth and resurrection drew parallels with Christianity through the grail romances of Thomas Malory.

In its Christian interpretation, Joseph of Arimathea brought the chalice preserving the blood of Christ from the Holy land to Glastonbury in England. The link between the pagan analogy of the cauldron and the Christian analogy of the chalice exists in the themes of resurrection blood and sacrifice.

As the grail was of both pagan and Christian origins, Nazism used its dual symbolism for its theosophical beliefs.

The pagan grail and its regenerative symbolism appealed to the

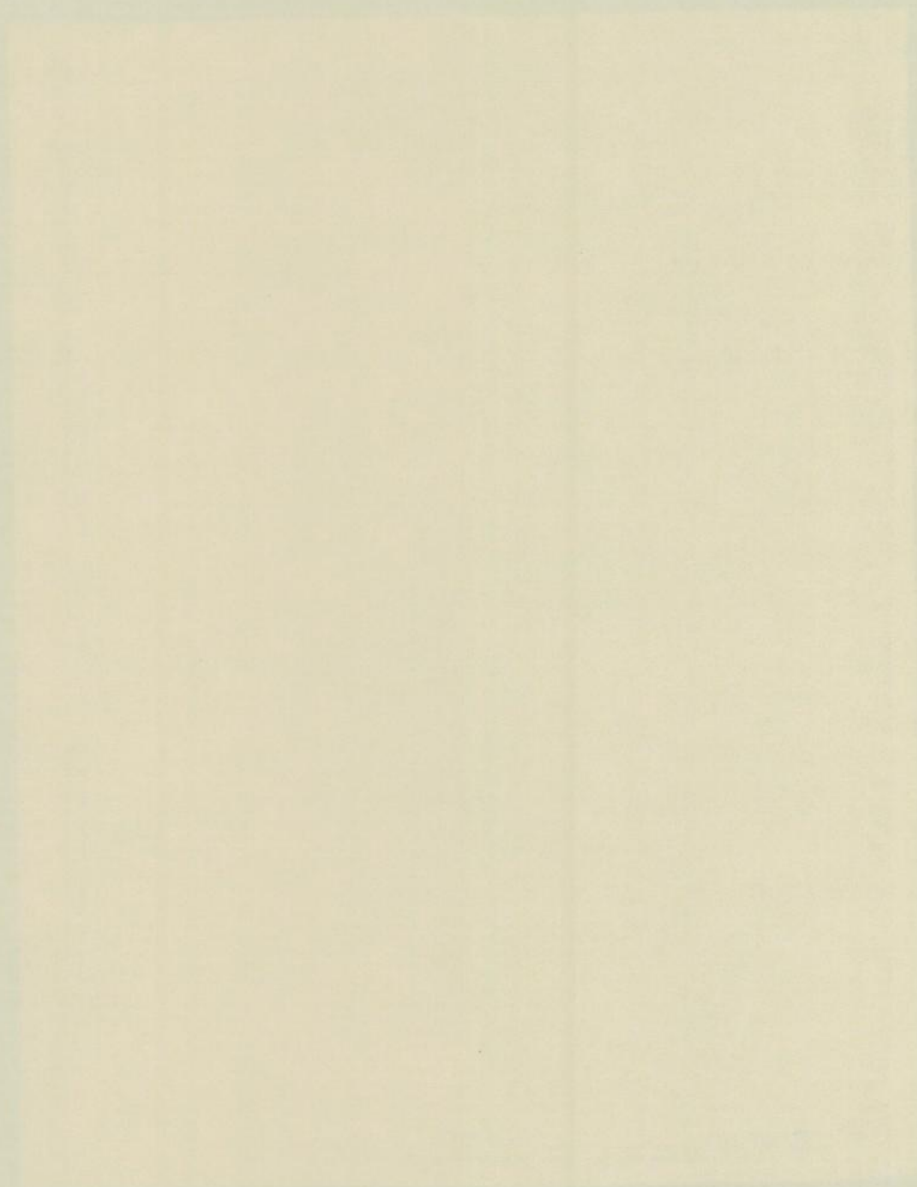
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JOSEPH OF ARAMATHEA AND THE HOLY GRAIL



INDEPENDENT JOURNALISM AND THE NEW YORK TIMES

Germanic faith, as it drew parallels with the Germanic concepts of life, decay, death, rebirth and soil, which according to Arthur Frey in *"Cross and Swastika"* were deeply entrenched in German paganism. The earth or soil is a sanctuary where generations sink into it and rise reborn.

*" The soil is the ground out of which there grows for the people with diligent toil....
Verily throughout the centuries, there has been sung the song of the German earth and of the German homeland." (Frey, 1938,p.87)*

Secondly, the importance of blood in Nazi mythology shared an equivalence with the preserved blood of Christ.

In The Mass Psychology of Fascism the importance of blood is illustrated in relation to race and racial purity. The sacred blood of the Aryan was to be preserved by inhibiting racial interbreeding.

In Nazi mythology, Christ is the leader of the Aryan race.

*" At the heart of Nazi Ario-Christian doctrine lies a dualistic heresy which describes the battling forces of good and evil, typified by the Aryan ace-men and their saviour Frauja, a Gothic name for Jesus, who calls for the sacrificial extermination of the sub-men, the apelings and all other racial inferiors."
(Goodrich Clarke, 1992, p.90)*

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(Goodrich Clarke, 1992, p. 90)



THE HOLY VESSEL



THE HOLLAND

"Blood sin and desecration of the race are the original sin in this world and the end of a humanity which surrenders to it." (Reich, 1978 p.81)

The grail was also a sexual symbol. In juxtaposition with the lance, (spear which pierced the side of Christ) it is symbolic of male and female energies. Then lance represents the male principle and the cup is the female principle.

The combined elements of blood, regeneration and sexuality found in the grail, together linked its symbol to Nazi occult beliefs. More importantly though, the grail provided a mystical link with the Medieval past which dominated Nazi festivals and pageantry. The noble chivalric orders of this idyllic past also appealed to Nazism. The love of the Middle Ages and its rich mythology arose from various founders of Nazi occultism who had an interest in mystical monastic orders.

The obsession with Medieval gnostic orders even led Himmler to plan his own Templar Knights. (12 Obergruppenfuhrer)

"Blood and desecration of the race are the central sin."

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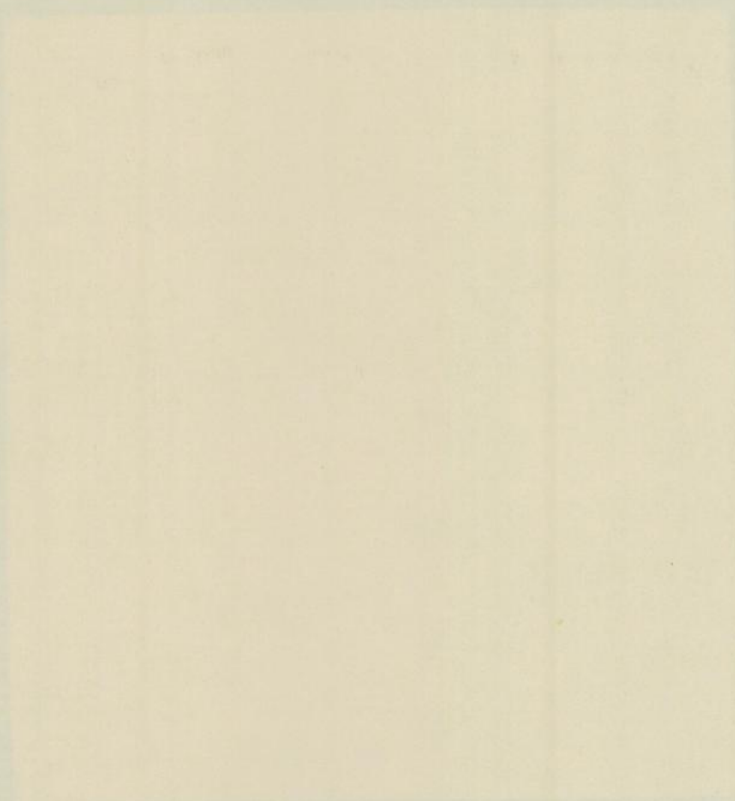
in mystical monastic orders.

The obsession with Medieval gothic orders even led Hitler to

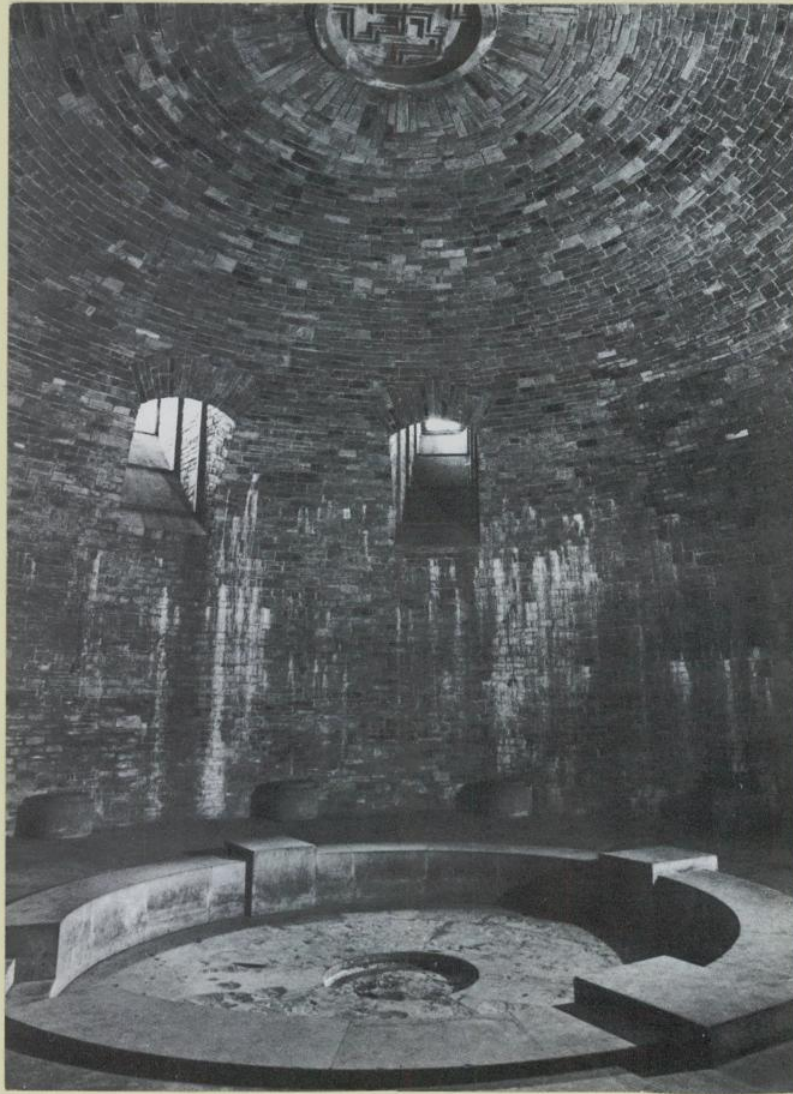
plan his own Templar Knights. (12 Obergruppenführer)



HITLER AS A GRAIL KNIGHT
1936



THE END OF THE WORLD

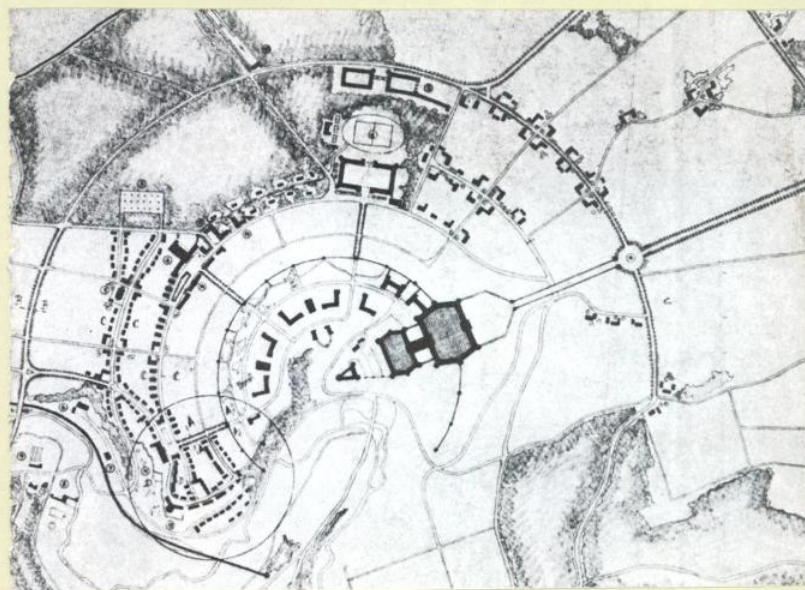


CRYPT AT WEWELSBURG CASTLE



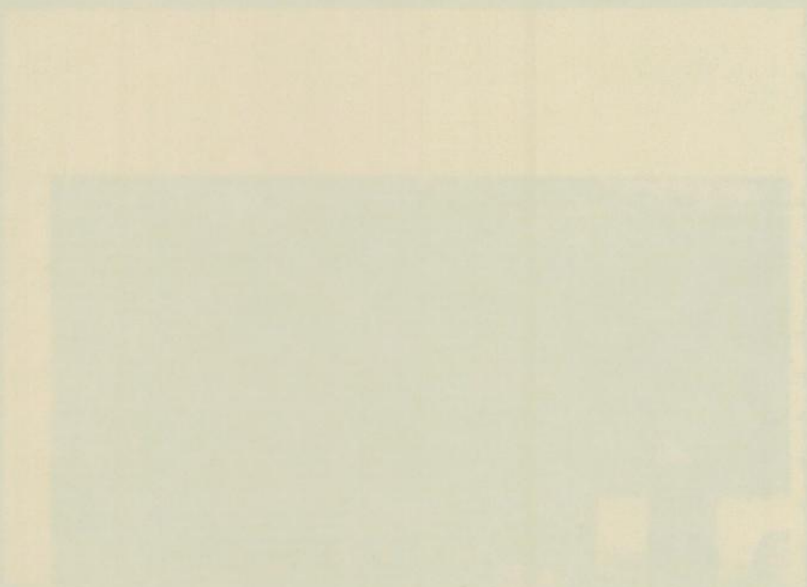
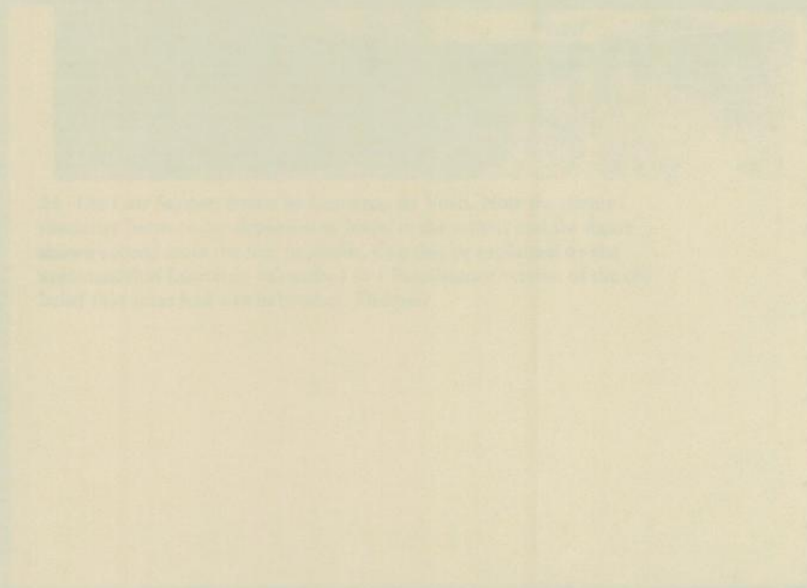
THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY
5708 S. UNIVERSITY AVE.
CHICAGO, ILL. 60637

1970-1971



PLANS AT WEWELSBURG

TOWN RADIATES IN CONCENTRIC CIRCLES, SIMILAR TO THE STRUCTURE OF
STONEHENGE. AT THE TIP OF THE ARROWHEAD LIES WEWELSBURG.



A Medieval castle known as Wewelsburg, became the domicile of this group. (Baigent, 1992, p.202)

It was described as "Der Mittelpunkt der Welt"- the midpoint of the world. Built on a ley line, it became an occult power centre and solar observatory similar to Stonehenge. Around Wewelsburg the town radiated out in concentric circles of which at the very centre lay a crypt burning an eternal fire.

It is obvious that Himmler attempted to reconstruct a similar grail temple to that of the temples dating back to the 7th Century, which coincidentally are all centred at the midpoint of the world. The "Takt-i-Tagdis" or the Persian Throne of the Arches was built to house the relic of the grail. These temples were built to recreate a sacred house or type of paradise for the keeping of the grail because of its spiritual nature.

The order of the Templar Knights, a mystical gnostic order of the 12th Century, supposedly had custody of the grail to protect

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The "Lakshmi Temple" or the Persian throne of the Archies was built

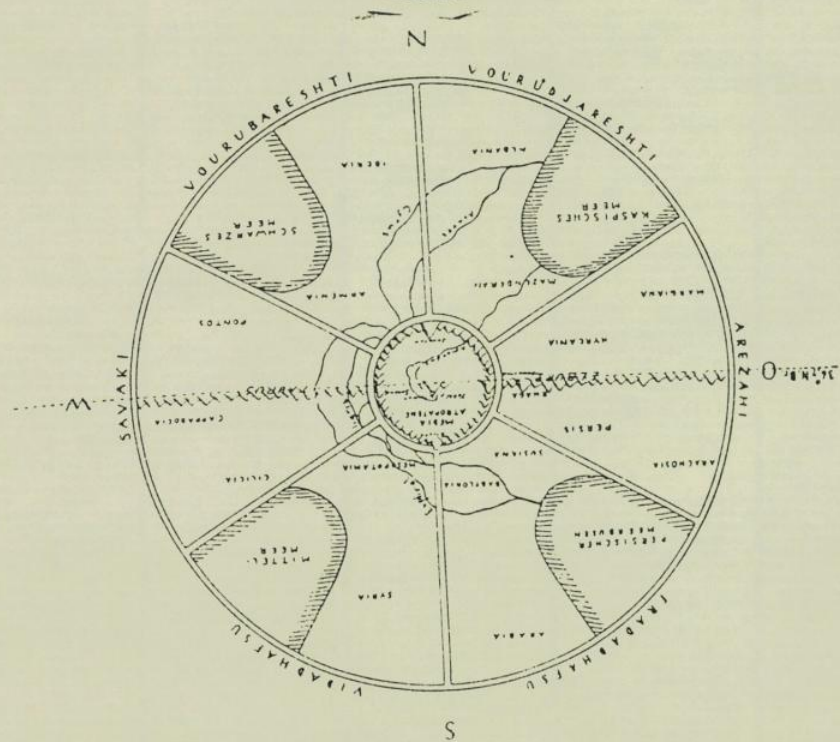
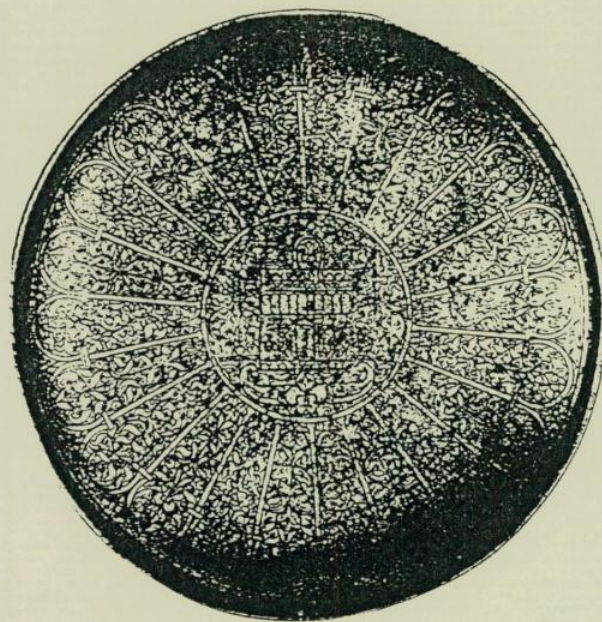
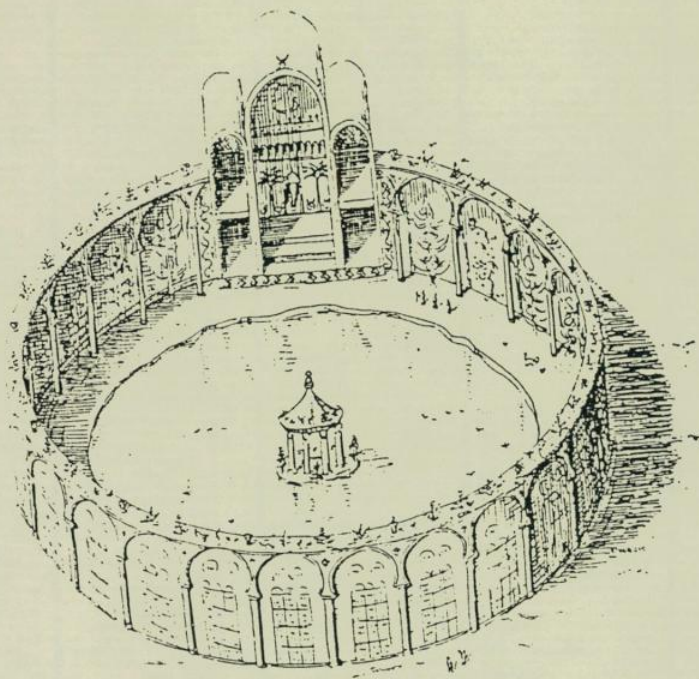
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The order of the Templar Knights, a mystical esoteric order of

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its sacred existence. They played a crucial role in the crusades and personified messengers of Christ, yet at the end of the century they were accused of acquiring an occult meaning in their order and of denying Christianity. They were thus persecuted and overthrown from their noble position by a Christian inquisition.

Nazism believed that this order championed a racial gnosis during the Middle Ages. According to this belief, the Templar Knights ambition had been to cleanse the entire Mediterranean of racial inferiors. The overthrow of these noble knights by an inferior Christianity represented the struggle between the Aryan noble and his racial inferior (Jew). (Goodrich-Clarke, 1992, p.108-109)

A revival of the Templar knights ensured a resurrection of pagan traditions within the Nazi party. It also concluded their fascination with the occult, as these chivalric orders presented a link with a semi-religious mystical past.

The Nazi use of the grail symbolism would also link their

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movement to the "superman" image of Christ. Christ and his grail provided a source of holy electronic power for the Nazis. As Nazism exploited different forms of energy (solar, electric) through symbols, they were also used for the descriptions of gods which typified the Aryan. Thor represented the energy created by thunder and was symbolised by the swastika. (Thor's Hammer) Subsequently, the grail was interpreted as an energy created by Christ. (Goodrich-Clarke, 1992, p.95)

Christ's miracles and his magical powers confirmed his electromagnetic nature sought by the Nazis. The grail was thus interpreted as an electrical symbol pertaining to the elitism of the Aryan and his saviour Christ. It therefore formed another part of the occult power nazism sought to propagate their wildly imaginative racial beliefs.

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The Eagle

The eagle acted as a powerful reminder of Nazism's strength as a state power and its will to world domination. Primarily a heraldic emblem of the Nazi airforce, the eagle championed the power, strength and victory of Nazi Germany. Used in almost every Nazi banner, emblem and ensign, the eagle in juxtaposition with the swastika truly represented Nazism's might.

The image of the eagle or falcon served in pagan myths as a determinative for "god". As king of the air, the eagle became the sacred animal of the Egyptian King of the Gods, "Horus"—a symbol of divine kingship.

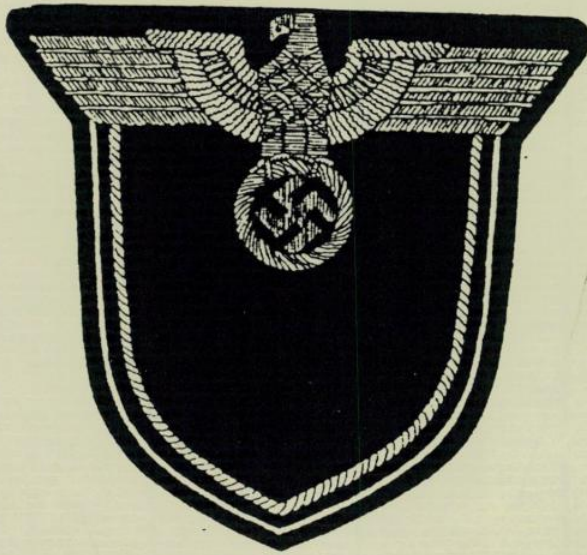
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became a symbol of protection or a talisman for the Nazis. The ascension of the king in the Egyptian Age was also represented by the flight of an eagle- "Ba-Bird" as it is known, the symbol of the soul.

The exaltation of the flight of the powerful eagle also derived itself from Nietzsche's "*Anti-Christ*", as he proclaims the eagle as the supreme symbol of Aryan magnificence:

"He exalted the superman as the beast of prey, the magnificent blond brute avidly rampant for spoil and victory."

In Nazi iconography the eagle motif really symbolised victory, power and perhaps the ideal of god.

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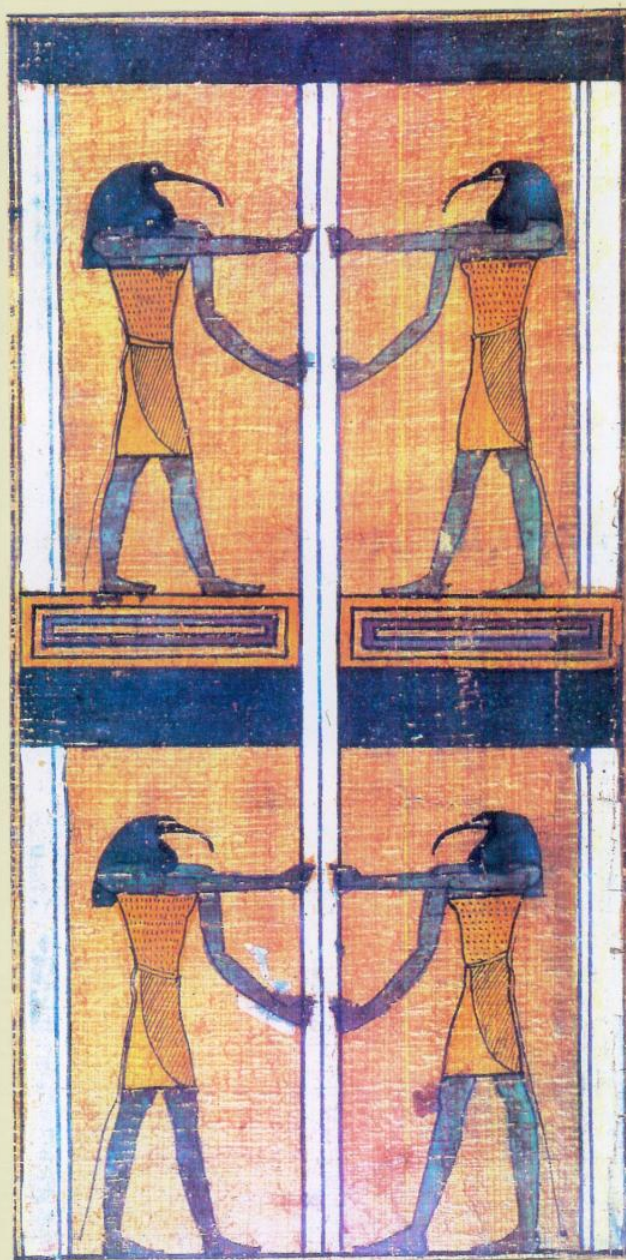
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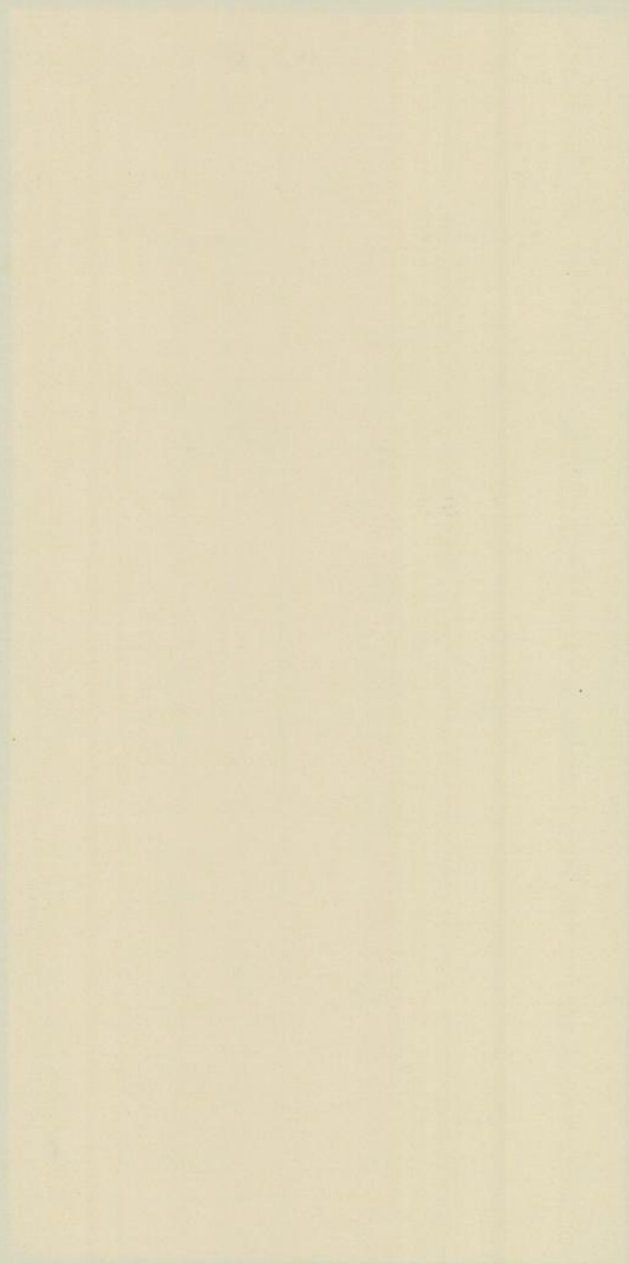
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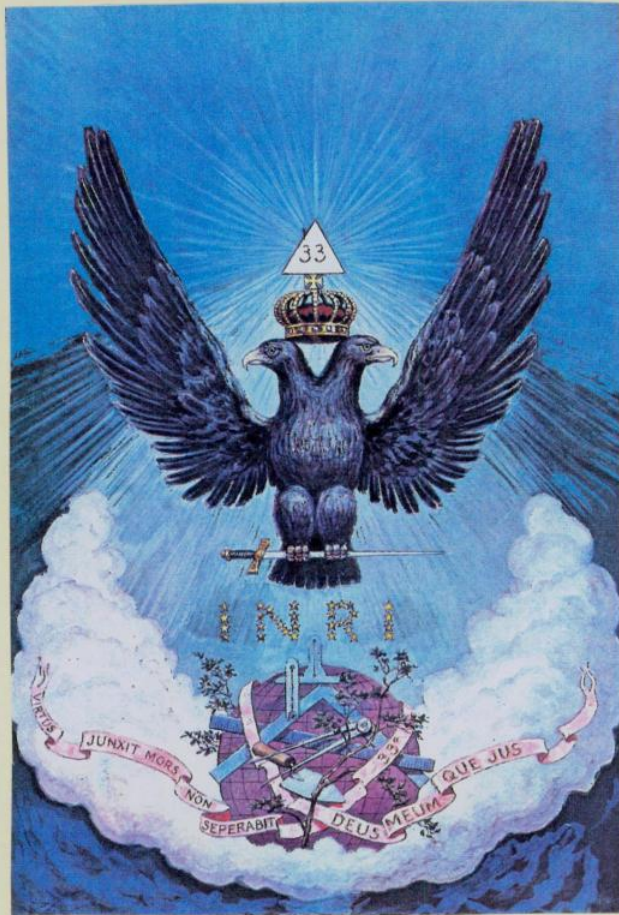


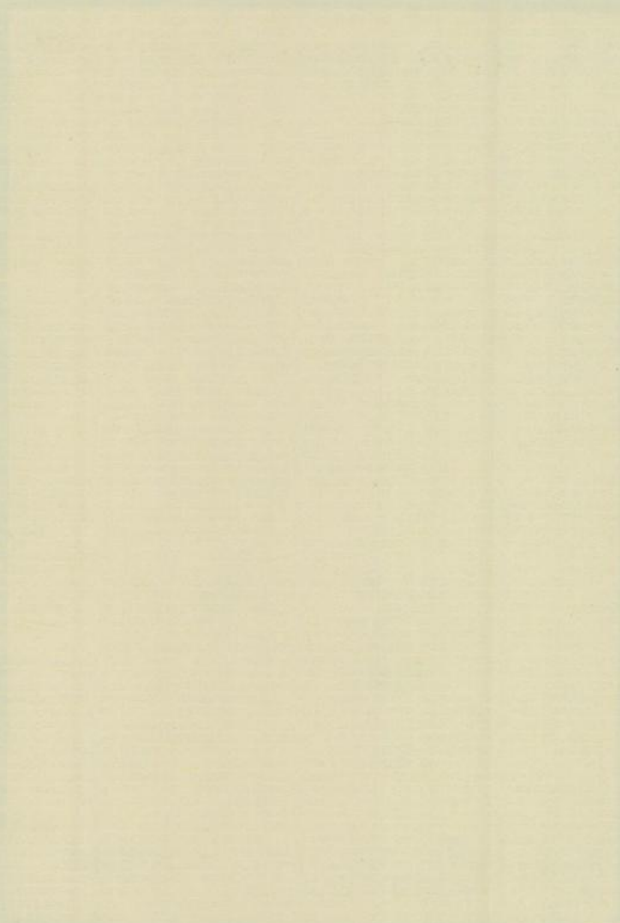
HORUS OF THE FOUR WINDS
(PAPRUS OF HOR, PTOLOMAIC PERIOD CA. 300 B.C.E EGYPT)



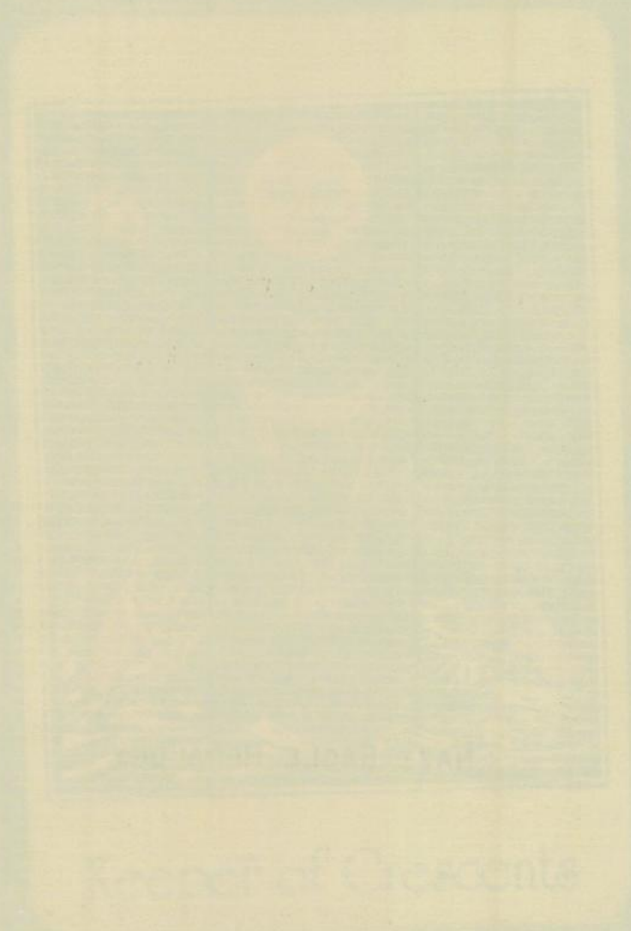
REPORT OF THE LINDSAY WINDS

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the bee was worn on the left sleeve of the Nazi uniform by higher ranking officials. Again like the eagle, its original meaning in pagan traditions was "godly".

In mythology, honey was regarded as the food of the gods.

The process of the production of honey acted as a link between earthly and heavenly levels. The physical making of honey by the heavenly bees constituted this union.

In Egyptian myths the sun god Re, wept bees everytime he cried.

A relief from the sanctuary of Re (5th Dynasty), bears the inscription:

"he who belongs to the bee." The God Re also attributed the symbol of the bee to lower Egypt.

It is perhaps from this symbolism with lower Egypt that the bee became a symbol of socialism. Artist Joseph Beuys interprets the bee as a symbol of socialism, that is a socialist organism in which all parts function as a living body.

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"In physiological terms this is not hierarchal: the queen bee's place lies between the head and the heart, and the drones become the cells which are constantly renewed. The whole builds a unity which has to function perfectly."

There is a scarcity in the use of animal symbolism in Western culture. However in pagan tradition the animal was said to impart special magnetic influences on the human. The animal became the focus of all sacred worship, in Hinduism (cow and elephant) Buddhism (cat) and in Egyptian hieroglyphics. The ancient signs of the zodiac are derived from a Greek root which means, "circle of animals", which in turn are guided by the observation of the sun around the earth throughout the year. Again the eagle and bee were sources of power, used in ancient civilisations. Nazism adopted this power to the "civilisation" of the Third Reich.

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Conclusion

Symbol, Power and God

The basis of occult symbolism in the Third Reich rests on power.

Occult symbol and image acts as a mediator for a higher state of divinity. In the introduction, I stated that the renewal of Western esotericism helps the preservation of humanity through the stimuli of multiplicity of symbols.

Symbol and image making in an occult sense, is the prime link to a higher consciousness. This higher consciousness may be present in the symbol as a type of god, which explains a continual link between god, symbol and power in Nazi iconography.

It is exactly these three elements that Nazism used to their advantage. The swastika, runes and the grail, each illustrated this trinity of power. The swastika as an occult, sexual and solar symbol acted as a generating form of power which became charged with a divine presence. This is the god within the image.

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The runes, were symbols of scientific and mythological forms of power, as each rune signified a different power and different god.

In particular the connection between rune and Christian symbol also signified divine power. The runes became a visual basis for Nazi Aryan-Christian theology, as Nazis manipulated Christian and Aryan doctrines to illustrate the coming of the superman (Christ-Aryan).

The grail also pertained to the psychic powers of Christ and confirmed an electro-magnetic energy within his supernatural being. The grail as a physical existing object and not merely as a myth, offered a unique divine power to the Nazis which if harnessed could provide a link between German and God.

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In the tradition of occultism, power plays a very important role in the use of magical symbols, as magic is the source of a communicative power. In its history, occultism describes the use of such power as "image magic", whereby images are charged with a magnetical energy, known as "invultuacio", and have a certain supernatural presence. Nazism sought power on two levels:

1. the "will to power" as theorised by Nietzsche
2. the magnetic cosmic occult force of power.

Nietzsche explains that the will to power concerns the self, which is the centre of power expanding beyond its own boundaries, asserting itself over others and striving to appropriate. It is the motive behind all individual, cultural, artistic and religious creativity.

The will to power is present in every realisation in nature, yet the desire for destructive power, is a major human motive.

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"I assess the power of will by how much resistance, pain, and torment it can endure."

His belief in the strength of the human and the power and victory of humanity, founded the Aryan "ace-man" myth and proclaimed it as the super-race:

" A light for you too you who are the best concealed, the strongest, the most intrepid, the most midnightly of man? This world is the will to power and nothing else besides. And you too are that will to power, and nothing else besides."

It was the theory of power and Aryan hierarchy, that fuelled Nazi symbolism with occult power and energy.

Nazi occultists believed holy occult power still prevailed in the old dynasties of Germany, which were the closest living descendants of the Aryan god-men. (Goodrich-Clarke, 1992, p.97)

Elements of this holy electric power presided in the symbolism of the grail and the runes. The runes acted as subtle conductors of energy and the Aryan man was regarded as a sensitive receptor and transmitter of cosmic energy waves, which could uphold the existence of the earth.

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Nazism regarded ancient Icelandic literature, such as the Edda and other Northern European literature as the richest source of "Aryan intellectual history." A study group called the Edda Society, was formed with a vision to elevate the civilisation of the Aryan. This Edda society used rune lore along with theology to devise their own race theories.

As with the runes, the grail was considered an enigmatic conductor of energy waves. It was interpreted as an electrical symbol pertaining to "the panpsychic powers of the pure-blooded Aryan race.

The vision of a greater, more powerful "fatherland", was promoted through pageantry (at Nuremburg) with Medieval bards, sages, mystics and chivalric knights and through gnostic symbols such as the Holy Grail and the electron.

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However the use of the grail, primarily a Christian symbol, presents a direct contradiction to the power thirsty Nazi.

Nazism substantiated that the coming of Christ symbolised the awakening elitism of the Aryan. It embraced Christ as the saviour of the Aryan yet the Nazi denunciation of Christianity arises from a paradoxical acknowledgment of its historical significance. Christianity seemingly suffocated the idealization of power. It lead in short to a fanatical contempt for what was real in the world. Anti-Christian or atheist views considered the Christian God as impoverishing men's lives, the belief in a heaven reduces the dignity and value of a human existence, the belief in personal immortality diminishes the seriousness of man's existence by mythologicalising time into an eternity.

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The mid 19th Century saw the renounce of Christianity particularly in Germany. Christian theology was to be replaced by the theology of a "god-less universe." It was the age of the death of God, as Nietzsche proclaimed in the *"Antichrist."*

In terms of power, Christianity sought to uphold a weak, sick and degenerate will to power instead of a healthy assertion of life. It opposed art, which contradicted the Nazi view of power, which supposedly celebrated artistic invention.

Nietzsche's view of Christianity proposed a morally weak, degenerate form of religion. Christ was the only true Christian. After he died on the cross, Christianity ceased to exist, yet remained a falsity.

"The greatest event of recent times that God is dead, that the belief in the Christian god is no longer."

"What is it that Christianity calls the world? To be a soldier, a judge, a patriot, to defend oneself, to look to one's honour, to seek one's advantage, to be proud, every practice of every moment, every instinct and every action is today antichrist."

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Nationalist Socialism was a pagan faith that could not but regard Christianity as alien and antagonistic.

"Easter is no longer resurrection, but the eternal renewal of our people, Christmas is the birth of our saviour."
(Baigent ,1992 p.101)

Here Hitler refers to the pagan celebration of the sun and its allusion to the winter solstice, the birth of the sun god, which the Nazis celebrated in the extensive use of the swastika.

It appears that the rejection of Christianity contradicts the mythical notion of Christ as the saviour of the Aryan. Christ personified the image of the superman, the messiah of the Aryan German. As possessor of the Holy Grail and the electron, he could simulate holy electronic power, a power which Nazism sought.

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It is because of his esteemed electronic nature, that they tried to link Nordic Aryan symbols such as the runes to

symbols of Christ. (see p.31) The grail and the Christ saviour of the Aryan, denoted a spiritual search for higher values in a world demoralised by materialism.

What possibly presented the most unique form of occult power to Nazism was the power of the "Vril", which included powers of telepathy. (Goodrich-Clarke, 1992, p.219) The vril was an enormous reservoir of energy contained within the human. Whoever could master the force of it, could enjoy dominion over all of nature. The use of the vril by Nazism could perform an act of creation, "a divine operation..... a biological mutation which would result in an unprecedented exaltation of the human race and of demi-gods and god-men."

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Power, god and symbol combined to form a powerful catalyst in Nazi iconography, as it sought to construct a structure based on symbols and the occult, on which their power was to be erected and maintained. It is undeniable that the Nazi phenomenon is due to this ultimate force- a force which is characterised by a magic, which the Nazis had contact with.

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Power, god and symbol combined to form a powerful catalyst

in Nazi ideology, as it sought to construct a structure

based on symbols and the occult, on which their power was to be

erected and maintained. It is undeniable that the Nazi phenomenon is

due to this ultimate force - a force which is characterized by an

magic, which the Nazis had contact with.

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