

A Study of The Scriptures

Tape 153

**Based on The Work of
Dr. Wesley A. Swift**



**Compiled By
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Tape No. 153
By
Ella Rose Mast

America - Still At The Crossroads



A S WE LOOK AT THE SITUATION HERE IN AMERICA AT THE END OF APRIL, we see the United States still at the Crossroads. Do we walk on into the trap of a ‘One World’ government or do we struggle to come out of Great Babylon as a nation?

On April 19th, came the bombing of the Federal Building in Oklahoma City, Oklahoma. If this was done by so-called Militia men or so-called White Supremists isn’t it strange they would do this in the ‘heart of America, deep in the Bible belt?

As we try to figure out just where we are here in the United States of America, as a nation, and as to what we as citizens in this nation should be thinking and doing, we usually go back into the past to review the mistakes we as a nation made as we marched into this trap of ‘One World’ government singing ‘Brotherhood’ and ‘God save America.’ We also go

back to check the scriptures to review the old books to better understand where we came from, and what we are here for, and as to where we went wrong in our march to our destiny.

From the library at Wichita State University, we have this book called 'The Rembrandt Bible.' This is just a portion of the work of this famous artist of the past, from the 1600's. In fact, it is a study of his drawings, not his famous paintings. This book was put together by Oswald Goetz.

As you know, Rembrandt used the Bible for much of the stories to be found in his paintings and also in his work in his sketches, his drawings and etchings.

Rembrandt lived in the Netherlands. At this time the Low Countries had acquired their freedom from Spain. Here the dominate group of neighbours were the Calvinists who had a peculiar interest in the Old Testament stories. Another group which existed at this time in his area were the Mennonites who practiced adult Baptism and emphasized community life. Our author did not find that Rembrandt belonged to this group called Mennonites, but he portrayed them, and became acquainted with their beliefs. These people carried as a symbol the idea of goodness conquering sin. And you find in the work of Rembrandt that this spiritual and moral element shows through his work.

Rembrandt was born 1606 in Leyden, Holland a town in eastern Holland, which maintained a law University which he attended. We have learned from the old books that there were great Universities in Britain and on the Continent even in the days of Jesus. Thus it is no surprise to find a university here in this small city near the two branches of the Rhine River.

Rembrandt portrayed his mother in his work, usually with a Bible in her hand. Remember this was in the days when the Bible was no longer chained to the Altar in the churches but was becoming an open book for the people of the Kingdom. After his marriage, Rembrandt used his wife as his favourite model. His drawings take a closer study to understand, for he was pictured Biblical characters, physical portrayals, but with a hidden meaning. Just as when studying the Bible you reach a physical

world meaning, then look for the spiritual meaning. With only a few lines of his pen, would depict a amount of expressions and movements as he created his drawings. Thus he told the story of the Scriptures as outlined but added a few strokes of the pen telling a 'hidden' meaning which the ancients still retained.

In his drawing depicting the story of Adam and Eve in the Garden, we see also the tree on which the serpent, and here the Dragon is climbing. Eve is holding the 'apple' alright, as Adam talks to her, but in this drawing, Eve is also noticeably pregnant. Thus what was the story which this artist was telling his people?

We realize from studying the old book, that always, throughout history of the Adamic race that there was always a certain number of the race who retained a knowledge of what went before them, then they set out to prove it by excavations. Back in the days when Belshazzar was Emperor of the old Nebuchadnezzar Kingdom, the sister of Belshazzar was as archaeologist and was going out to dig up things. And she had her own museum.

Rembrandt is remembered as being fond of the Old Testament love stories. The famous women of the Biblical history, to him, had great charm. But he also portrayed them as ordinary individuals in a physical world. Thus he emphasized the drama of the fall of Adam and Eve in his drawings rather than the creation but with a few strokes of his pen told the story the ancients of the race were aware of. To Rembrandt the serpent was also a powerful Dragon, a symbol of all evil and temptations in the world. He seemed to be stirred by events in the Bible where human beings communicated with the spiritual world. Many of the scenes in which the supernatural breaks into our material world are illuminated by a strange light which plays a leading role in his dramatization of the Bible is as terrestrial as his Angels.

In fact, in later works Rembrandt's light seems to come from the 'Holy Ones' themselves. This was a real light, it was not the symbolic light represented by the 'golden rays' in medieval painting. Thus we say that the ancients of the Adamic race remembered things of the past which

seems to have been forgotten today. Perhaps one of the reasons for this may be that over the years much that the church has taught over the years, has come out of religion effected by religious hierarchies and very little of it had its basis actually in what God has said and what the Scripture means in its symbolism as you discover the physical side of the story, and then reach for the spiritual meaning of the story. Thus Genesis 3:1-7 must be analysed to reach its hidden meaning.

Rembrandt's Bible sketches go down the list with Cain killing Abel, with the appearance of YAHWEH as He came to Abraham, and His covenant with this Patriarch of the race. In drawing the pictures of Abraham and the sacrifice of Isaac as an Angel with powerful wings stays the hand of Abraham.

“Abraham lifted up his eyes and behold behind him was a ram caught in a thicket by his horns’, this was the sacrifice prepared by YAHWEH for the testing of His servant Abraham. The ram was symbolic of who would eventually come to ‘Die for the sins of His people, and through them the whole world.’

Rembrandt, in his drawing, pictures Jacob and his vision of the ladder stretching from heaven to earth and people coming and going up and down this ladder. He pictures also, Joseph telling his dream to his brothers and his father, and he pictures the jealousy of the brothers for it seemed that the father loved Joseph, this child of his beloved Rachel, loved him better than the other sons.

Rembrandt's pictures of Daniel in the ‘Lions Den,’ shows the lions as only friendly pets. The sketches of ‘Tobias and the Angel at the river’ and the Angel departing from the family of Tobias are bringing out the fact that in the Hebrew Version of Scripture you would find not only the book of Tobias but also many others which are not included in our Scriptures.

The sketch of the ‘Presentation in the Temple of Jesus’ is very moving. A halo is shown around the head of the Baby Jesus being presented to the elderly High Priest of Israel. “And behold, there was a man in Jerusalem,

whose name was Simeon, and this man was just and devout; waiting for the consolation of Israel; and the Holy Spirit was upon him. And it was revealed unto him by the Holy Spirit that he should not see death, before he had seen YAHWEH'S, CHRIST. And Simeon came into the Temple led by the Holy Spirit and when the parents brought in the child Jesus, to do for him after the custom of the law, then Simeon took the Baby in his arms and blessed YAHWEH, then said, 'YAHWEH now let me thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation, which thou hast prepared before the face of all people. A light to lighten the Gentiles and the Glory of thy people Israel. (Luke 2:25-32)

The Rembrandt Bible shows the 'flight into Egypt of Joseph with Mary and the Babe,' and then later 'Jesus healing the sick.' The story of the 'Good Samaritan and the 'Return of the Prodigal Son' with its great message, that symbolically the children of the Kingdom come back to their Father and confess their sins or error of their ways and are forgiven and set back on track so as to bring forth our Father's Kingdom administration instead of the 'One World' government of the enemy.

As you look at the drawing picturing 'Christ driving the money changers from the Temple,' you wonder and search for the meaning of this picture. Is not your body called the Temple of God? Is not your nation the last Great Nation of God's Kingdom? Then have we not let the 'money changers' into His house? No longer is it a 'House of Prayer, only a 'den of thieves?' Or do we have another chance here at the Crossroads, here in our nation and in our time?

In his drawing of 'Christ and His Disciples in the storm,' by a few strokes of his pen, he shows the violence of the waves caused by the violence of the storm, reminding you of the power of the evil in the earth which you are dwelling in and that which you have to battle here in physical life. But you have been promised a Victory over this evil and that the day shall come when evil will no longer exist.

As we come to the drawing of this picture of 'The Last Supper,' we begin to remember the agony in the Garden which would soon follow 'The Last

Supper.’ But we also must never forget this picture in the Garden of the time our Saviour drank the ‘Cup of Clear Water,’ a symbol in Israel, signifying that He took all the sins of the world upon His own sinless shoulders and He did this first for His children and then for the world as He promised restoration to each in his own time.

You will also remember Christ was presented to the mob who rallied against Him and yet they demanded that Barabas be released instead of the Christ, for the leaders now there in Jerusalem demanded that HE be Crucified. Thus they stripped our Saviour and put a scarlet robe on Him and a crown of thorns on His head, and mocked this God of the Universe standing there in the physical body of a man. They mocked Him saying, ‘Hail, King of Israel’ and they spat on Him and put a crown on His head.

There were three Crosses on that ancient Hill of Golgotha and the Rembrandt picture of this shows the gathering darkness which from the sixth hour until the ninth hour would hand over the earth. It shows the agony of not only those on the Crosses, but also of those here in earth of His people who would at the end of those hours, take the body from the Cross, for the Spirit had departed to His other work for His people. The men took His body and prepared it hurriedly for burial and placed it in the new tomb of Joseph of Arimathea on the outskirts of Jerusalem. From old records, we learn that Joseph of Arimathea had planned to use this tomb, but after what he had experienced here in Old Jerusalem, he was ready to break his ties with this old land.

As the earth rocked from the shock of what had occurred here on Golgotha, Rembrandt also remembers that some of the graves of this city were opened and Saints walked the streets of Jerusalem. These were some of those who had died within the past two years. This scared the enemy and they were hiding, thus did not witness the rising of our Saviour from the tomb. But Mary Magdalene came and then ran to tell His disciples.

Later the risen Saviour would meet two of the disciples on the way to Emmaus and Rembrandt’s Bible also shows the Glory of His departure from now rejoicing disciples. Later He would come through the walls into the room where His disciples were gathered and no longer would He be

having a 'Doubting Thomas' for a disciples. For he had seen with his own eyes his risen Christ.

Rembrandt finished his drawings of events of the Scripture with 'the death of the Virgin' showing how the disciples gathered as did the Angels of heaven for the passing of this the 'mother of God.' The Christians say that the Virgin's body was buried there at Glastonbury, England, where she had been taken for protection after the Crucifixion.

Thus once more we tell you that another one of our race left his story with his pen of the development of the Gospel story. Telling us also that YAHWEH had a plan and a purpose. And a race in earth to complete His program of restoration for all people, but not yet recognized or identified in this modern world of today.

Thus America stands still at the Crossroads and after the bombing in Oklahoma City and what will follow as Congress comes back to work, we will see which road we will not follow.

**Until next time, may YAHWEH bless,
Ella Rose Mast**



Dr. Wesley A. Swift

Dr. Wesley A. Swift, the son of a Methodist minister, was called to preach in his teens. He was a dynamic, inspired speaker who taught uncompromising Biblical truths ignored by modernist ministers.

His anointed preaching brought forth a high spiritual dimension of understanding to the Kingdom Identity message, giving “life” and “power” to the Sacred Word. Even the antichrists acknowledge that, “Wesley Swift is considered the single most significant figure in the early years of the Christian Identity movement in the United States.”

Dr. Swift founded the Church of Jesus Christ – Christian in the 1940’s, a ministry that spread the Kingdom Identity message nation-wide to YHVH’s Children, the White spirit-race known Scripturally as “sons of God”. By teaching these truths



to true Israel, this warrior-priest put fear in the hearts of the enemies of Christ. Following Dr. Swift’s death in 1970, his widow Lorraine Swift faithfully carried on the Church of Jesus Christ – Christian. We are highly honoured to be able to continue Dr. Swift’s work, by placing those works that we have in print here on our web site ...preserving and earnestly contending for “the faith which was once delivered unto the saints”...for any and all to read.

We, at the Covenant Church of Yahweh hope that you will study, enjoy, and appreciate Dr. Wesley Swift’s works.

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