

What I say to you, I say to everyone: 'Watch!'  
Mark 13:37

## The Open Scroll Blog

Monday, January 27, 2014

### Part 37 - Celestial Stargates - "We Can't Stop" Horus Transiting the Silver Gate

Series Links: [Celestial Stargates](#)

The Silver Gate transit of Horus is sometimes pictured in some creative and pretty bizarre ways. So are the symbols concealing and revealing the secrets of the timing of the end of the age. The music video for "We Can't Stop" by Miley Cyrus provides such content, and more! Accompanying this music video's Silver Gate imagery is a reference to the pivotal celestial sign of 1991. That's the anchor point for the Shemitah count (3 things then a 4th) that identifies this very time as the appointed season for the fulfillment of prophecy about the end of the age. I can't cover this all in a single post, so there will be more to follow, Lord willing!

Miley Cyrus is the current edition of the "former Disney girl-gone-bad" collection. She has made headlines in recent months for her obscene stage performances. While this post was being written, she performed at Clive Davis' annual pre-Grammy gala at the Beverly Hilton Hotel. Despite her embarrassing public behavior, she continues to be involved in media ritual.



Here's the official music video this post is focused upon, although I recommend not watching it. There's no nudity but be forewarned that it is indecent and very offensive. If the production seems cheaply done, don't be fooled into thinking it's amateurish. Like with "Crazy Kids" by Ke\$ha, the apparent lack of sophistication and budget belies the evil genius behind the effort.

 [video Miley Cyrus - We Can't Stop](#)

The general content has become standard fare for the industry. The celestial stargate transit imagery I'm going to point out shortly is attended by Monarch programming symbolism, including plenty of Beta sex kitten programming. The drug theme is prominent, and the imagery of bondage, abuse, homosexuality, sodomy, incest and pedophilia is pervasive. The lyrical theme might seem like it's just a bunch of spoiled bratty kids but it's really more than that. You might take it as a sign of the routine Illuminati programming of children at 3 years old having frozen them in that stage of development, and yet, there's still more to it.

*It's our party we can do what we want  
It's our party we can say what we want  
It's our party we can love who we want  
We can kiss who we want  
We can live how we want*

This defiant youth, rebel, anarchist, lawless shtick is what some call a "care free attitude." That's a bit mild. They actually care very deeply about unrestrained evil. It's an exhibition of Aliester Crowley's Thelema motto, "Do what thou wilt shall be the whole of the law," which he claimed was not really about the unrestrained expression of the individual's own will. It's about the full and unrestrained expression of the will of their god. By one name, that god is Horus. "Thou," in "Do what Thou wilt," is not the individual but Horus. This has been a major theme on this blog and this is the most basic meaning of the video.

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Miley's wild house party is celebrating the coming incarnation of Horus. This is the familiar pep rally for the agents of the chaos that has been called the Black Awakening, the action that will usher in the social order being prepared for the returning ancient king's welcome.

*So la da di da di, we like to party  
Dancing with Molly [party drug MDMA - "Mandy" - "ecstasy"]  
Doing whatever we want  
This is our house  
This is our rules  
And we can't stop  
And we won't stop  
Can't you see it's we who own the night  
Can't you see it we who bout' that life  
And we can't stop  
And we won't stop  
We run things  
Things don't run we  
We don't take nothing from nobody*



Again, the song and video are programming the expendable agents whose role it is to forge this age into the one in which the incarnating Horus will be received.

At 1:38 into the video, the modeling of a Silver Gate transit begins to unfold. This sequence begins with a collection of ratty stuffed does arrayed in a circle. They appear to be cloned like as

if in a kaleidoscope that multiplies a radial section by reflecting it in adjacent mirrors. You have to point a kaleidoscope at the light. The little doe clones all face in and wear sun glasses, with their shadows radiating outward. This scene represents the Zodiac, which rings around the Earth. A deer with sunglasses has features of both people and animals, and the Zodiac is populated with the forms of people and animals.



You can draw a circle through the sunglasses, which represents the path of the sun through the heavens, the ecliptic. Generally, sunglasses signal the worship of the sun god. As filtering the light into the eyes, the sunglasses represent the blinds of Occult obfuscation. There's a concealing and a revealing at hand. As sunglasses are known as shades, there is in this scene a witness to those spirits so called. A bhuta or a kama-rupa is a ghostly astral copy of a man that was. Shades are considered to be decaying astral corpses. Biblically, think Rephaim and the spirits of the dead that are appointed for another incarnation for the purposes of judgment. The decrepit stuffed critters in the celestial setting of the Zodiac are such shades, and we will see their vision of the dead Osiris coming out from among them as resurrecting into Horus.

Count the deer. There are 11, and yes there are actually 12 signs in the Zodiac. Where's the missing sign?







I'll describe another layer of symbolism later, but first consider the 12th sign pictured as this other doe clone. It appears next in sequence after the Zodiac set, flashed briefly just before we see the stuffed bobcat-like critter being pulled across the floor. We get a better view of the sign when we see Miley wearing a fur coat and carrying little "Bambi." The deer is wearing Miley's sunglasses. This is the 12th doe, the circle's missing constellation that is actually the first in the sequence: Virgo. Miley and the doe are Virgo. The doe has a fur coat, and so does Miley. The doe is wearing Miley's sun glasses.

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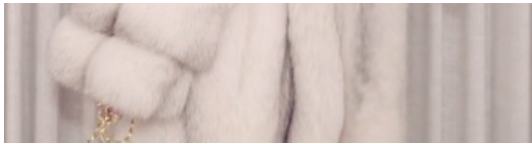
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#### \* Policy for Comments

With regard to 1 Corinthians 14:34-35 and in the interest of honoring our Lord in this "social media" provision of an online assembly, only comments that are submitted by those who identify themselves clearly as males will be considered for publication. If you would like to communicate personally with Bob (theopencscroll @) and Aaron (theultimateplan @), we can be reached at our gmail addresses.

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Miley gives us an unblinking stare that might well be her best impression of a “deer in the headlights.”

In the circle of the Zodiac, Virgo is at the head and Leo is at the end. This is implied by the design of the Sphinx. This is familiar, right? This mystery of the Sphinx is demonstrated by Miley as she pulls the bobcat behind her. The bobcat is a big cat representing Leo, the lion. She is Virgo, and the golden chain in her hand that is Leo's assumed leash implies the other constellations. We don't see the entire chain at once, which must be, in part, to make allowance for the unseen links in the Zodiacal chain connecting Virgo with Leo.



Woven into this symbolism is the transit of Horus through the celestial Silver Gate. The strange looking bobcat being slid across the floor is a fierce beast. It's Horus, of course! He's poised to pounce, a predator and lion king sun god who is springing forth into our dimension. He is stuffed, mummified, that long dead Osiris who is about to spring into life in the resurrected Horus. The count of deer in the stylized Zodiac presents the 11 that is a simple Twin graphic to signal Gemini, the Twins. The doe clones are all twins; again, Gemini. The white color that dominates the set is equivalent to silver in heraldry, and these are also represented by the same Egyptian hieroglyph. Yes, it's another cryptic vignette of Horus transiting the Silver Gate.



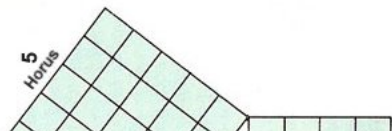
A waveform appears at the bottom of the curtain that speaks to me of the repeating cycle of the sun crossing over the equator, a testimony of the sun god's manifestation in the earth. It also suggests to me the hieroglyph for the watery abyss, which is being traversed.

Isis and Anubis are also present and active. Virgo is Isis, and so we see Miley with the little doe towing the beast by his golden leash. It's through the magick of Isis that Osiris resurrects into Horus. The psychopomp Anubis leads the way in this passage out of the underworld Duat in the guise of the little stuffed doe. Anubis is the god of embalming, of mummification, the taxidermist's trade.



Anubis Embalming Sennedjem - Thebes, Egypt circa 1292 BC

The stuffed animals all bear witness to his identity and presence in the scene. Miley's fur coat is another witness, which has been processed by the tanner to accomplish the same purpose of the preservation of select portions of the body of the dead.



Notice how there's no slack in the chain that pulls the beast. It doesn't droop, it's perfectly straight. Together with the horizontal and vertical edges of the video frame, a right triangle is

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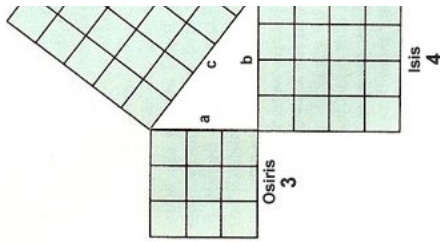
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**Contributors**

- Aaron Hermann
- Bob Schlenker





suggested. That chain is the hypotenuse. This evokes the formula of the 47th Problem of Euclid. The hypotenuse represents Horus, as produced through the union of Osiris and Isis. That golden chain is the golden Apollo, Horus. This is a fitting picture with Isis as Miley standing upright and vertical, and with Osiris as the beast on the perpendicular horizontal base.

Early in this series and while addressing Ke\$ha's "Crazy Kids" video, the chains seen around the necks of people and animals were identified with the Theurgists concept of the Great Chain of Being. This is in play here. Some of these chains are the utility kind that has toroidal links. The twinned torus speaks of The Twins and Taurus, the celestial Silver Gate.

*"By the Principle of Continuity we can see that there must be a connection between the "highest" and "lowest" realms, between the One and Matter, and connecting all things in between. These are the divine Seirai (Chords, Chains, "Processions"), which unite the Orders of Being. Thus we have connections with the Celestial Bodies and are influenced by Them, who in turn convey influences from the Gods; this is the basis of astrology. We are all connected in the 'Great Chain of Being.'"*  
(source)

The scenes that immediately follow that bizarre Silver Gate sequence repeat the message in a different way to give us the validating redundancy.

According to legend, Apollo, son of Zeus, was born on the floating island of Delos. Leto gave birth to him under a palm tree. This is dramatized for us by Miley as she floats in the water wearing a suit with palm trees on her breasts.



*"And as soon as Eileithyia the goddess of sore travail set foot on Delos, the pains of birth seized Leto, and she longed to bring forth; so she cast her arms about a palm tree and kneeled on the soft meadow while the earth [of Delos] laughed for joy beneath. Then the child [Apollo] leaped forth to the light, and all the goddesses raised a cry. Straightway, great Phoibos, the goddesses washed you purely and cleanly with sweet water, and swathed you in a white garment of fine texture, new-woven, and fastened a golden band about you."* (Homeric Hymn 3 to Delian Apollon 2 - 148  
(trans. Evelyn-White) (Greek epic C7th to 4th B.C.))

The video producers present the bobcat beast leaping forth into the light with a golden band or chain around him as the newly born son of Leto, adorned by the Phoibos.

There is a celestial aspect to this. According to Greek legend, Asteria (root meaning of "star") was a Titan goddess of astrology. After fleeing the advances of Zeus she leapt into the sea and became the island of Asteria, also called Delos. The censored sign over her mouth with golden chains connecting it to the sunglasses bears further witness to the bringing forth of the sun god, Apollo. Leto was restricted



(Wikipedia)

The doll is Artemis, "another manifestation of herself"; Miley-Leto.

The doll obviously speaks of Gemini, the Twins, to add even more Silver Gate imagery.

Miley and the doll also symbolize the twinning of Illuminati trauma-based mind-control programming. Much, much more could be written about all that layering, because the video is just smothered in it.

in where she might give birth. She gave birth on the floating Asteria because Hera, Zeus' wife who was known for her morality, banned her from giving birth on a mainland or a normal island. Leto was censored. So it is that we see the sign on Miley attached to her sunglasses reading, "CENSORED." Miley represents Leto, famously censored by Hera.

When you see Miley in the pool with a doll dressed exactly like her, it speaks of the birth of Artemis to Leto, Apollo's twin.

*"It is remarkable that Leto brought forth Artemis, the elder twin, without travail, as Callimachus wrote, as if she were merely revealing another manifestation of herself."*

It should be noted that the palm tree is the phoenix palm, the familiar Occult symbol of victory over death. The birth of Apollo to Leto is equivalent in symbol to the resurrection of Osiris into Horus as wrought by Isis, the long sought manifestation of victory over death.

Before we get into the very special time element embedded in this video, let's return to the vignette where Miley-Isis-Anubis was towing the beast to get more of what's there for us.

I had previously identified Miley and the doe clone she was carrying as the 12th sign of the Zodiac, Virgo, noting how there was another layer of symbolism evident. On this level, the sign missing from the 11 remaining in the Zodiac is Leo, the big cat, who is being dragged away. See the celestial realm as containing star-angel beings and not just physical lights. This beast poised



to pounce is going to spring through the Silver Gate into our earthly dimension. It has to leave there to get here. The 11 stuffed and scruffy *shade* critters are left behind after the Horus entity has left that habitat, which is the Duat, underworld abyss, the place of the dead. At present, in reality, the antichrist entity referenced as Horus is among others of like kind, but it soon will depart from among them to become separate. This is literally what the following passage declares, with a literal rendering of "taken out of the way" being, "gone from among."



*7 For the mystery of lawlessness is already at work; only he who now restrains will do so until he is taken out of the way. 8 Then that lawless one will be revealed whom the Lord will slay with the breath of His mouth and bring to an end by the appearance of His coming; 9 that is, the one whose coming is in accord with the activity of Satan, with all power and signs and false wonders, 10*

*and with all the deception of wickedness for those who perish, because they did not receive the love of the truth so as to be saved. - 2 Thessalonians 2:7-10*

This is the "apostasia" of verse 3, the "standing away from," pictured in a very elegant but bizarre way in this brief video sequence. It is not meaning "apostasy" as we know the word! (See [The Sign for the Bride - Part 1](#))

*Let no one in any way deceive you, for it will not come unless the \* apostasy \* comes first, and the man of lawlessness is revealed, the son of destruction - 2 Thessalonians 2:3*

This departure and the separation created thereby is a key aspect of the transit of Horus through the celestial Silver Gate into our earthly realm.

This pillar or bridge or viaduct being traveled is named in the second chapter of Joel, where we find an explanation for more of the video's imagery. This is synchronized with the song lyrics on the audio track.

The dimensional bridge is identified as the *mecillah* in the Hebrew Bible. I already shared these versions of the verse in [Part 15 - Celestial Stargates - Operative Black Magick](#) but I'm going to repeat them here.

*They do not crowd each other, they march everyone in his path [mecillah]; When they burst through the defenses, they do not break ranks. - Joel 2:8 (NASB)*

"In his path" is the Hebrew word "mecillah." It's the viaduct or way of ascending and descending between the realms, a stargate.

*And each his brother they press not, Each in his way they go on, If by the missile they fall, they are not cut off. - Joel 2:8 (Youngs Literal Translation)*

*They do not push each other; each man proceeds on his own path. They dodge the arrows, never stopping. - Joel 2:8 (Holman Christian Standard Bible)*

*No one shall press upon his brother: they shall walk every one in his path: yea, and they shall fall through the windows, and shall take no harm. - Joel 2:8 (Douay-Rheims Bible)*

This traversal is very often (and I mean VERY often) pictured in symbol by a train on railroad



tracks with the individual cars all linked together and traveling in a line. No recognizable train is in sight in this video, but the long narrow silver vents on the floor between the beast and the drapery speak to me of the train tracks. The sled the beast slides along on is as a car in the train. It's Leo, the caboose on the golden Zodiac chain led by Virgo, right? It's the orderly procession where everyone marches along in line.



This sliding of the beast along the *mecillah* is synchronized with the lyric, "And everyone in line," and now you know why!

Here's what's being sung while this prophetic drama unfolds on screen. This verse is about finding a private place while you're out clubbing to do illicit drugs and get high, but only superficially. This segment begins with a twerking scene then cuts right into the celestial stargate transit sequence.

*To my home girl here with the big butt  
Shaking it like we at a strip club  
Remember only God could judge us  
forget the haters cause somebody loves ya  
And everyone in line in the bathroom  
trying to get a line in the bathroom  
we all so turned up here  
getting turned up yeah, yeah*

Have you ever "turned up" somewhere? You went there and upon your arrival you were found present in that location. It's the encoding of the Silver Gate transit described in Joel 2:8 (above). Read the whole chapter. It's about God's judgment, which is why that's in the verse of the song, evoking the theme to set the context for us! In the execution of God's judgment, these appointed agents will transit the *mecillah* in single file, like the cars of a train along their track. They will be "all so turned up here." The producers of "We Can't Stop" know it. We are going to get "freight trained" and it won't be stopped. Judgment is even now arriving, and those agents will be "getting turned up" right on schedule.



This message of "We Can't Stop" compares to what you will find in the music video by A-Jax, "Insane." (See Parts 8 and 9 among others.) In both of the Silver Gate transit sequences where the cat jumps off the pillar and the candlestick-hourglass falls, it ends with the Anubis guy wearing keys around his neck and the words, "I can't hold it in, you can't stop me." When Horus' is triggered, the transit will not be stopped.

One of the features of Silver Gate modeling involves time. The activation of the celestial stargate is presented in the context of a manipulation of the continuity of time through a truncation or reset action. Time keeping pieces like clocks and timers are some of the more obvious symbols used but sometimes a reset is suggested by the way scenes are sequenced. The stargate sequence in "We Can't Stop" begins with the 11 doe Zodiac. It's followed by the doe carried by Miley, then the bobcat beast, then

Miley and the doe. I see a reset in the cutting of scenes from the doe to the cat and back to the doe. Virgo appears then Leo and then it's back to Virgo. In the context of the Zodiac you can see this as a time loop that implies a reset.

You can also interpret that as a positional looping, like the trace of a planet undergoing retrograde motion in that region of the sky. What leads me to that observation is a later scene that references a very special celestial sign, the sign of Yom Teruah, 1991, which involved just such a motion!

The referencing of this sign is a big deal because it is the sign of the Lord's coming in judgment and the basis for the count of Shemitah that identifies to us that **it is truly this present Shemitah that is the one appointed for the conclusion of this age!** If you're not familiar enough with the sign to have confidence in what it means, well, you've really got some catching up to do on some very important matters, critical matters, it must be said.

Posted by [Bob Schlenker](#) at 4:14 PM



2 comments:



**Pistol Dreams** 4:47 AM

Bob,

Is there any significance to the 3:33 time stamp for the music video length? I've also

noticed some Lady Gaga and Kesha videos have the same 3:33 time length.

Thank you.

Reply

Replies



**Bob Schlenker** 7:05 AM

3.33 has Occult value. It's half of 666 and sums to 9 and Code 33.

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