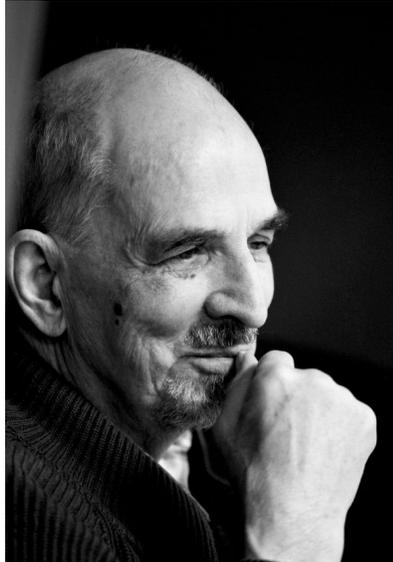


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INGMAR AND INGRID BERGMAN WERE JEWISH *and they were related*



by Miles Mathis

First published May 16, 2019

The common bios tell us the two Bergmans were no relation. They tell us both were Lutheran. But since we have never found any information about actors or famous people to be true, the common bios should not be trusted. We will do our own research.

Ingrid's mother was Friedel **Augusta Adler**, which is enough to go on by itself. We could quit there. But there is so much more. They admit that Adler was born in Kiel, Germany, and that Ingrid spoke German from the crib. They admit that Ingrid's aunt admitted the family was Jewish (and Ingrid's daughter Isabella Rossellini has repeated the story several times as true), but places like Wikipedia then ignore that. We are told Ingrid's cousin did an in-depth genealogical investigation, finding no Jewish blood. We are told Universum Film in Germany found no Jewish blood when she signed a contract with them in 1938. Are you going to take Ingrid's unnamed cousin's word for it? I'm not. We have found that these people are pathological liars, and will lie about anything and everything, and usually do. Even Isabella Rossellini doesn't believe her own cousin's genealogy work. As for the film studio, they were tied to the Nazi government. We already know the Nazis let prominent Jews pass whenever they liked, since. . . [the Nazis were prominent Jews themselves](#). So that proves nothing. If you don't want to take my word for it, do a Google search, where they now admit many top Nazi field marshals and generals were known Jews.

If we go to Jew-or-not-Jew, a website started and run by Jews, we find them giving Ingrid a score of 7, admitting her aunt said they were Jewish, and then claiming Ingrid was not Jewish. Based on what? They also admit that everyone else who worked on *Casablanca* was Jewish. Which may explain why the film is about the bad old Nazis, as usual. *Casablanca* was part of the early propaganda. Yes, it's a very watchable movie, far better than the stuff they now hit us with, but facts are facts. The plot is make-believe rubbish.

They also admit Ingrid was named for Princess Ingrid of Sweden. What they don't tell you is that the two Ingrids were related and that they were *both* Jewish. Princess Ingrid was a **Saxe-Coburg-Gotha**, like the Windsors (who were close cousins). [I have already shown you](#) they were descended from the **Jagiellons** of Poland, who were Jewish. But Princess Ingrid was also Jewish through the royal line of Sweden, which was descended from **Vasas**. The Vasas are basically the same as the Jagiellons, both coming from Poland. Princess Ingrid descends *in direct line* from Barbara Jagiellon, and you can take the links yourself at Wikipedia.

Tim Dowling at Geneanet does Ingrid Bergman's genealogy, but scrubs it very thoroughly. He immediately scrubs both her mother and paternal grandmother, hiding those lines. He even scrubs the Bergman line, stopping it at the grandfather. Not much of a genealogy. We find the same thing at Geni, Ancestry, and Wikitree. In a final stab at Ingrid's genealogy, I visited Ethnicelebs.com. They sometimes forget to scrub what everyplace else has scrubbed. We still don't get any information about Ingrid's maternal line, but we do get more information about her paternal grandmother. She was the daughter of Samuel Lorentz Bengtsson, which looks Jewish. And Samuel's mother is given as a Hielmberg. That should be Hjelmberg, which is also a Jewish name. So it looks like Ingrid was Jewish on *both* sides. That would explain why Geneanet, Geni, Ancestry, and Wikitree also scrub the paternal grandmother.

Ingrid's first husband was Petter **Aron** Lindstrom, given as Lundstrom at other places. Note the middle name, indicating he was also Jewish. Confirming that is his mother, who was a Soderberg and a Berglund. Soderberg is a common Jewish surname, and it no doubt links us to director Steven Soderberg. Petter's uncle was named Abraham, which is not a common Swedish name. Curiously, his paternal great-grandmother was also a Soderberg, so we have cousins marrying. If we go back a couple more generations, we find Lindstrom's ancestors back in Germany, with names like Blumenthal and van der Fehr.

Ingrid's third husband was Lars Schmidt, who also appears to be Jewish. His mother Daga Hertz was the daughter of a Berg. Her father was Johan **August** Hertz.

Ingrid's second husband was Roberto Rossellini, sold to us as Italian, but his mother was not Italian. They admit she was from France, having the name Elettra **Bellan**. Her mother was a **del Monte**. To see why this is a red flag, just go to [PrimoLeviCenter.org](#) and read about "Anna del Monte and the Origins of Jewish Emancipation". Anna was a Roman Jew in the 18th century whose story is still promoted. Worth knowing is that the del Montes are the Princes of San Faustino, related to the Bourbons. Also that Jane Allen **Campbell**, society lady of New York, was a Princess of San Faustino. She was also closely related to the Roosevelts, Meyers, and Barclays.

Roberto's first wife was part Indian, but she was a Senroy previously married to a **Das Gupta**, which gives us yet more Jewish links. The Das Guptas are from Jewish roots. See Dr. Rohee Dasgupta, who is "an anthropologist of Jewish identity and culture". Tellingly, the Das Gupta in our story was also a famous director, like Rossellini and Bergman. Roberto was also married to Marcella de Marchis,

whose genealogy is completely scrubbed at Wikipedia, Geni, Wikitree, and Geneanet. She has pages listed on Google, but they are empty. But we can find out who the de Marchis are [elsewhere](#). They are from Chios, Greece, and they are involved in shipping. They are related to the Guidici, which is just an Italianization of Jew-dici. It's pronounced the same way. At that last link, we find they are also related closely to the D'Andria family, who were carpet merchants in Smyrna. Their company was the seed of the “giant union of the Oriental Carpet Manufacturers”. A search on De Marchis Jewish also pulls up many interesting results, including one [from Forward](#) of some Jewish boys busted for a bake sale in New York. One of them was named De Marchis. We find them as Holocaust survivors. And so on.

Ingrid's daughter with Lindstrom is named Pia, and she married three times to a **Fuller** Greenway, a Joseph Daly, and a John Carley. Of course the Greenways are in the peerage, being Barons of Stanbridge Earls. They are bankers. The first baron was President of Anglo-Persian Oil (later British Petroleum). They are related to the Brookings. Yes, as in the Brookings Institute of Fascism, headed now by many prominent Jews. Also related to the Onslow baronets, which links us to the Russells, Knox-**Gores**, Motts, Strangeways, and Houghtons. The Dalys are also in the peerage. There we find four Joseph Dalys, of Castle Daly in Westmeath. They are related to the Stuarts. They are also Barons of Galway, related to the Smyths, Brodericks, Binghamms, Maxwells, Burkes, Nugents, **Gores**, and so on. Hmmm. Strange that Pia married two men who were Gores. What about the third husband? We find Carleys in the peerage as well, related to the **Coens**. A Google search on the name Carley doesn't pull up much, although we find it is a first name used mainly by Jewish people. Finally we find Patrick J. Carley at Wikipedia, a banker and US Congressman from the 1930s. He is said to be Irish but doesn't look Irish.



Ingrid's daughter by Rossellini named Isabella married Jonathan **Lowe Wiedemann**, who appears to be Jewish on both sides. His mother was a Leachman, think actress Cloris Leachman. They try to sell Cloris as Bohemian, but that is the usual joke. She would have gone nowhere in Hollywood without being Jewish. Our current Leachmans are also [Fosters from Essex Co., VA](#), related there to Foxes and Goldings. Interestingly, we also find [a Cloris Leachman in these lines](#), indicating a relationship. That is a very uncommon first name. We also find a Sarah Parker, as in Sarah Jessica Parker, who they at least admit is Jewish. With that face, how could they not? Anyway, on Sarah Jessica Parker's Wiki page we learn something interesting: her paternal name Parker was originally Bar-Kahn, meaning “son of Kohen”.

Isabella Rossellini also married Martin Scorsese. He is sold to us as Italian, but of course is Jewish. We are told he went to a Catholic school and seminary. For the birds. He first married Laraine Brennan, who they admit is an Irish Jew. He later married Helen Schermerhorn Morris, also Jewish. Search on “Schermerhorn Jewish” and you will be taken immediately to actress Alison Brie, admitted to be Jewish. Her real last name is Schermerhorn, since she is related to these very people. That's how she got into the business, of course. They admit her mother Brenner is Jewish, but don't admit it of her father, I suppose to protect the information I am giving you here. We find a Schermerhorn in the peerage, married to William Blackhouse **Astor**, Jr. Yep, he was the father of John Jacob Astor IV of the *Titanic* hoax. William's mother was an Armstrong and his grandmother was Sarah Todd. I suppose it was through the Armstrong that these people made the peerage? Or was it through the Astors? Impossible to tell from the given information. Anyway, like the Astors, the Schermerhorns were Jews from Holland, probably originally Schermers, adding the “horn” to indicate where they lived. John Jacob Astor's sister's name was Helen Schermerhorn Astor. Her mother, Caroline **Webster** Schermerhorn, is scrubbed of course, but the middle name links her to the Websters, who were also Jewish. These Schermerhorns were Dutch nobility, related to Jonckers, Beekmans, De Booghs (Booths), Stuyvesants, du Trieuxs, Schagens, Egmonts, Jacobsens, **Bogarts**, de Vos, **Van Burens**, and Reyers. They are among the founders of New York. Note the Bogart, which may explain why Humphrey Bogart didn't get along with Ingrid Bergman. Cousin rivalry.

Isabella Rossellini's stepbrother Renzo is listed in the peerage as Renzo Rossellini Bergman. No idea why, since his mother is listed as Marchella de Marchis, not Ingrid Bergman. Why would he take his stepmother's maiden name? Renzo may be the spookiest of the bunch, since he was involved in the Aldo Moro kidnapping story of 1978. Like Jane Standley did with WTC7 in 2001, reporting it having fallen despite it remaining live in-shot behind her, Renzo reported the Moro kidnapping two hours before it actually happened. Whoops. This was just the most obvious clue to his involvement with CIA Italy, running several radio stations and film companies for them. In the 60s he worked with Che Guevara in the Tricontinental, faking “liberation” events all over the world. In the 70s he helped fake the new left in Italy, which of course was just a papermache front for the fascists. We are told that in the 1980s the Red Brigades planned to kidnap Renzo, but that was just more theater, since the Red Brigades were also a CIA Italy creation—part of the continuation of Project Gladio to blackwash the left. Besides, if Renzo was so progressive, as we are told, why would the leftist Red Brigades wish to kidnap him? Shouldn't they have been kidnapping or killing far right people? In 1989 Renzo married Victoria **Kifferstein**, Jewish as usual. She is now Senior Executive Vice President of 21st Century Fox.

Renzo's first wife was Elisabetta Caracciolo y Howell, whose mother was Shirley **Dean Howell**. She is scrubbed at the peerage, but of course the Howells are Barons of Guildford, closely related to the Russells (Dukes). The Caracciolos are the Princes of Castagneto and the Dukes of Melito, and they are related to the **Bourbon del Montes**, Princes of San Faustino; the Visconti (Viscounts) of Modrone; the Barons of **Nasi**; and the Borbon y Battenbergs, including the Infanta of Spain (who was also a Habsburg). They are also related to the Jaworskis, Wolkenstein-Trostburgs, and Westphalen zu **Furstenbergs**, linking us to German nobility as well. We also link immediately to the von Osterreichs and the Belgian royal family. Specifically, we are linked to Albert II, King of the Belgians, whose mother was. . . Queen Astrid, who had been Princess of Sweden. This puts us right back in the Vasa maternal line, since clicking only on women we go back to Friedericke of Hesse-Darmstadt, and before her to Barbara **Jagiellon**.*

Given all that, do you still think Renzo Rossellini Bergman was actually promoting the left? Do you think he was really progressive? No, he was another mole from the noble families of Europe.

Back to Scorsese's wife Schemerhorn Morris. She was also a **Mason** from Boston, descended from **Phillips**, Furbishes, Warrens, Grouts, **van Cortlandts**, **Lyons**, **Laws**, **Sellecks**, **Adams**, **Howards**, **Roots**, etc. So not only was she Jewish, she was from the Jewish founding fathers. As for Scorsese himself, his “Italian” roots were in Palermo, which has a famous Jewish population going back many centuries. His mother is a Cappa, which already makes us think of famous war photographer Robert Capa—a Jew originally named Friedmann who probably did not take the name Capa for no reason. Of course Ingrid Bergman famously had an affair with this very same Robert Capa, bringing us in yet another tight circle. Capa is admitted to be a Hungarian Jew.

We are also given Scorsese's grandmother's name **Badagliacca**, which was a mistake. All we have to do is a search on that to find many Badagliaccas who are Jewish, including Juliana **Rubinstein** Badagliacca and Marie **Battista** Badagliacca. This second woman probably links us to Batista and Castro, who were related through Castro's wife. [Castro admitted he was Jewish.](#)

Scorsese is also a **Brancato** on his mother's side. See artistic director Joe Brancato, profiled [here](#) at the *Jewish Standard*. They try to tell us he isn't Jewish, but they admit he speaks Yiddish and that his father was head of the ATF's Yiddish division which once went undercover for the Jewish Defense League. Good to know the JDL is in covert operations (which is of course illegal). Also Anthony Brancato, a mobster connected to Mickey **Cohen** and Hy Goldbaum. Brancato faked himself onto the fake FBI's most-wanted list via Goldbaum, who allegedly turned him in. He was caught but released *without bond* on a writ of habeas corpus, in a now-famous case of Constitutional law. Read the case and you will see it was another hoax, staged to create fake precedent. His death was later faked and is still “unsolved”. Finally, see [here](#) for a list of Jewish families in Sicily. It includes Brancato as well as Barbera, Bono, Calvino, Candela, Caruso, Costa, Casteneda, Crapi (Crapo), De Angelo, De Ayello (Aiello), Bellochi, Russo, Pellegrino, Puzo, Mayo, Jaffe, Joffe, Jofre, Gallo, Greco, Pesce, Liotta, De Palma, and di Chirico. How many Hollywood names can you spot there?

Isabella Rossellini's twin sister Isotta married Richard **Aborn**. That is another Jewish surname.

Also interesting is that Ingmar Bergman's fifth wife was named. . . Ingrid Bergman. She was the former Countess Ingrid von **Rosen**. She had previously been married to Count Jan-Carl von Rosen. Rosen is another Jewish name. Don't believe me? Well, Count Jan-Carl's father **Adolf** was also a Count, and he was a knight of the **Vasa** Order. I couldn't have drawn this up better beforehand. The pieces always fall right into place, don't they? Jan-Carl's sister married a Wachtmeister, and another sister married Carl Axel von Platen, Knight of the **Dutch Orange**-Nassauord. Von Rosen took over the business of Ingrid von Rosen's father, becoming CEO of the huge Maskin AB Karlebo. Ingrid was nee Karlebo, and her father Selim Karlebo had founded the company. They produce MAKO tools, etc. The name Selim Karlebo is also Jewish. Selim is a variant of Salem. His wife was Ebba **Augusta** Nordmark. They also lived in Rio de Janeiro. Of course Wikipedia fails to mention any of this on its English pages, scrubbing Ingrid von Rosen's family and providing no links.

Before we move on to Ingmar, I want to remind you of a few things. One, Ingrid Bergman played Golda Meir in *A Woman Called Golda*. What a miscast:



So why would they do it? Now you know.

I also tripped across *Haaretz* confirming my thesis here, with [their 2015 article](#) “Ingrid Bergman's Lifelong Love Affair with the Jews”. There, we are reminded that Bergman's character in *Notorious* was also Jewish—Alicia Huberman. Why was that necessary? Well, it wasn't. In fact, it contradicts the plot, since she is supposed to be the daughter of a Nazi spy. You aren't supposed to notice this Nazi spy was Jewish, I guess.

It is also admitted that Ingrid's Jewishness is known in Sweden: the Jewish author of *Three Monkeys* has one of his characters in Stockholm say, “Ingrid Bergman was a Jew”.

We also learn that Ingrid spelled her name Bergmann when she worked in Germany. Which sends us back to the peerage to check that spelling. We find Elizabeth Bergmann marrying a von Waldenburg in 1920. This also links us to the Thiens and Klitzings. More importantly, the von Waldenburgs immediately link us to the Kings and Princes of Prussia, specifically Friedrich **August**. You now see why I have been redding that name the whole time here. The Princes of Prussia link us to Sophia Hanover and the British Royals as well. So this may be the link we were looking for with Ingrid. My guess is she is a cousin of this Elizabeth Bergmann.

Also remember that the rules never applied to Ingrid Bergman. In a field already stiff with privileged children, she was uber-privileged. And yet we are told nothing about her parents. Her father is just “an artist” who died when Ingrid was 13. Her mother is a ghost. We are told Ingrid went to live with her aunt when her father died. Why? Where was her mother? I assume her mother was gallivanting around the world on yachts with other royals, as is usually the case. We are told her mother died when she was two, but I don't tend to believe it. It is the usual sob story of these famous movie stars.

At the Royal Dramatic Theater in Stockholm, new arrivals are expected to study for three years before being given parts. Ingrid was given a juicy part after only a couple of months. She was then hired her first summer by the top film studio in Sweden, leaving RDTs almost before she got started. You will say this was based on her stunning looks, but half the rich girls in Sweden have stunning looks, and half the poor girls. It certainly wasn't based on her acting abilities, which were always about nil. Remember, Bogart hated her. Why? Because she couldn't act and relied on her connections. That is

true of almost all Hollywood actors now, and Bergman was kind of like the Kristen **Stewart** of her time. But it wasn't true back in the 1940s. Some of those people took acting seriously.

When Ingrid arrived in the US she was coddled like no actress ever had been. She was allowed to keep her name, her hairstyle, her accent, and even her make-up. She refused to change anything. She even refused to sign any contracts. Why? I assume because she was hidden royalty. She outranked everyone she was working with, including the directors and producers. They had been instructed to make her famous if it was at all possible, and so they did.

Confirming that, we are told at Wiki that “workmen would go out of their way to do things for her”. As if she were royalty.

We are told that the lack of make-up “contributed to an air of nobility”. How many more clues do you need? Does she need to wear a crown?

Also remember that Ingrid played Ilsa, the wife of an anti-Nazi underground hero in *Casablanca*. That was no accident. The hero Victor Laszlo was played by Paul Henreid, whose father was the very wealthy Viennese banker Carl **Hirsch**. We are told that even before *Casablanca*, Henreid had been declared an official enemy of the Third Reich, due to his hatred for the Nazis. More theater, as we now know. Hirsch was probably bankrolling the Nazis. Other Jewish bankers certainly were.

There are Bergmans in the peerage, including an Albert Bergman of New Zealand who married the daughter of a **Booth**. Remember, there are 1048 Booths in the peerage, including baronets, barons, and earls. They link us to John Wilkes Booth. There is also an Emil Bergman, b. around 1910, whose son married a Brabazon, linking us to the Adams, Levignes, Holdsworths, Joyces, Persses, Blairs, and Kennedys.

However, most of the Bergmans in the peerage are related to Ingmar, who is also listed. I will be told he is listed with his fifth wife, the Countess von Rosen. No, since she is not linked to her former husband and he is not listed. A Carl von Rosen is listed, but he was born in 1824, about a century too early. Since thepeerage.com lists Ingmar's father Erik Bergman, we must assume *he* was the noble. He was the Chaplain to the Court of Sweden, which would seem to confirm that. You will say this also confirms he was Lutheran, not Jewish, but not so fast. The Swedish royal family had been consulting rabbis and other strange Jewish clergy for centuries. Remember Menasseh ben Israel, who taught Kabbalah to Christina, Queen of Sweden. We know the Swedish royal family were Vasas, which links them to Jewish lines. Since the royals themselves were (and are) crypto, why balk at their Lutheran minister being crypto? Makes perfect sense to me, especially given all I have discovered here.

Confirming that is Ingmar's mother, Karin **Akerblom**. Strangely, she is listed as a nurse at Wikipedia, with her husband listed as Erik. But at [*The Independent Magazine*](#), she is listed as Anna Akerblom, wife of Henrik Bergman. We are told she lived a “richly luxurious life”. What? As a nurse? They can't keep their stories straight, can they? At any rate, they rely on your not knowing Swedish and not wanting to look up anything, since Akerblom is just a Swedishization of “Bloomfield”. Aker means field. So these are just our Bloomfields again, known to be Jewish. Ask yourself why this poor Lutheran minister was marrying a rich Jewish lady. You might also ask yourself how this poor seminary student managed to become Chaplain to the King, if not through his rich wife's connections.

Contradicting Bergman's father as poor, we are told Bergman attended Palmgren's School in Ostermalm. Ostermalm was the richest area of Stockholm, and Palmgren's was for upperclass boys only. Bergman's privileged status is confirmed by his becoming an assistant director at age 25, despite not having graduated from university and having almost no directing experience. His experience up to that time was only as a rewriter of scripts.

More indication I am right is that Darryl Lundy at thepeerage tries to fool us by giving Bergman's mother Akerblom as Akerblon. Not a typo, because he does it more than once. More indication is Ingmar's first wife, Elle **Fisher**. Well, what do you know, another Jewish name! Unfortunately, Lundy got that wrong, too, since her name was Else. She was also a Wikman, a Granberg, and a Stussenberg. Her father is scrubbed at Geni. But her sister Randi married a Gill and a Bergholtz. Who else was a Gill? That would be Inga Gill, who played Lisa in *The Seventh Seal*. She was also the Storyteller in *Cries and Whispers*.

Ingmar's third wife is given as Gun Grut, but why not give her real name—Gunvor **Hagberg**. Grut was her first husband's name, and therefore misdirection. As we find out at Wiki Sweden, her mother was Ebba **Westerberg**, meaning. . . yep, Jewish. See for example Paul Westerberg, [who is nice enough to admit he is Jewish](#), with “a very Jewish nose”. He also admits that Westerberg is “a very Jewish name”. Gunvor had a PhD in Slavic languages, which was rare for a woman at that time. She wrote a book on Melusine, making her a precursor of Antonia Byatt.

You know who also had a very Jewish nose? Ingmar Bergman.



As far as Jewish schnozes go, he has Paul Westerberg beat all to heck. And those teeth!—which only got worse. How did such a guy get five beautiful women to marry him? We may have an answer to that, too. Remember, Bergman's films are admitted to be autobiographical. Well, the main character in *Smiles of a Summer Night* was a middle-aged man married to a beautiful 19-year-old **who had never slept with him**.

But I guess I am the first person to ever notice that Bergman is Jewish, right? To defend Bergman from that realization, [we are told](#) he had a Nazi past. That link is the first thing that comes up if you search on “Ingmar Bergman Jewish”. His supposed Nazi past was that his father was “ultra-right wing” and that he admired Hitler before the war. I'll tell you a secret: he admired Hitler until the day he died—as [one of the greatest crypto-actors the world stage had ever seen](#).

Bergman was never a Nazi, since the Nazis were a fictional construction, but he *was* a fascist like his dad, to the end. He was part of the ruling Jewish elite, pretending not to be Jewish, sometimes pretending to be anti-Jewish, but always turning the truth upside down. Knowing this turns all his films upside down, doesn't it? Or, it turns them back right-side up, where we can see them for what they are. *The Seventh Seal* becomes another transparent blackwashing of Christianity, with a failed Crusade, a raping theologian, crazy flagellants, and a young mad girl cavorting with the devil. We even have a fake suicide, something the Jews know a lot about. Also notice who in the film has visions of Jesus and Mary: the jester Jof, who is shown to be a pathological liar. The plot, stripped of all its fake "art", reveals itself to be an obvious continuation of the old Theosophy project, by which all religions are shown to be absurd. In the world of Bergman, are these religions replaced by a more sensible belief system? No, they are replaced only by commerce, and what we see at the end of the film: the *danse macabre*.

So now you see why Woody Allen liked Bergman so much. They were both Jews assigned to the same project, just in different decades.

And why would the Vatican select *The Seventh Seal* for its 45 great films list? The Vatican can't see when it is being blackwashed?

For me this changes everything. I disliked Bergman's films enough when I thought they were made by a man questioning his faith. Now that I see them for what they were, they aren't just pathetic, but despicable.

Through a Glass Darkly is even worse: in it everyone is either crazy or corrupt, and the craziest of them, Karin, is waiting to see God through a crack in the attic. At the end she does: he is an evil-faced spider who tries to rape her.

Winter Light also blackwashes Christianity with little subtlety, making the atheist Marta the early protagonist, and the pastor Thomas the goat. Few come to his sermons and he is described by Marta as being indifferent to Jesus. Thomas admits he has no faith, says it was killed by the Spanish Civil War, and declares himself free. Thomas' advisee doesn't take this very well and kills himself. We then get this lovely sentiment:

Algot wonders why so much emphasis was placed on the physical suffering of Jesus, which was brief, versus the many betrayals he faced from his [disciples](#), who denied him, did not understand his message, and did not follow his commands, and finally from God, who did not answer him on the cross. He asks, "Wasn't God's silence worse?" Tomas, who has been listening silently, answers yes.

Like I said, not exactly subtle. Again, Christianity is being sold as a nightmare. By a Jewish director.

What about Bergman's late film *Fanny and Alexander*? This also blackwashes Christianity, since the children move in with a stepfather who is a bishop. He is an authoritarian ogre who beats Alexander, won't consent to a divorce, then locks the children in their rooms. At the end he dies in a conflagration, which the audience sees as good riddance.

What about *Virgin Spring*? Bergman achieves the unprecedented feat of blackwashing both God and Odin in the same film. Odin is depicted as a lecherous ogre, trying to seduce Ingeri, a pregnant servant girl. Karin is murdered and raped by herders on her way to church, and her father says he doesn't understand why God allowed it to happen. Nonetheless he vows to build a church on the site of her

murder. So, again, God is depicted as uncaring while men are depicted as rapists, murderers, and morons.

What about *Cries and Whispers*? Another horrible film, one that blackwashes sex even more than Christianity. Karin mutilates her genitals to repel her husband, and many scenes have a lesbian undertone. Of course this is a recurring theme in Bergman, along with incest. See for example *Persona*, famous for its lesbian theme. We are told the story where two girls sunbathe nude, one of them calls in a couple of local boys for an orgy, and she ends up having to have an abortion. Lovely. Later, after two girls are squabbling for no apparent reason, Bergman suddenly has one of them look at Jewish ghetto photos—again, for no apparent reason. A second girl tells of her failed self-abortion, and her hatred of her son. Again, lovely. What kind of people watch these films with interest?

Very few “normal” people, I would guess. Bergman total box office for all 18 films worldwide is about \$5 million. *The Seventh Seal* made only a few thousand on its initial release in the US, and *Persona* made even less. He is always sold as one of the greatest filmmakers, but most people can't sit through this stuff. I can't sit through a Bergman film, and I am a high-IQ artist. As a painter of nudes and an “intellectual”, I should find this stuff like cake, right? . . . except that I am not a degenerate. I have not had a miserable life and have no interest in watching miserable people. I am also not interested in watching crazy lesbians paw one another. It doesn't thrill me at all. Beyond that, I have had very good sex with people I actually liked, so I can't even comprehend most of these plots. I guess we are supposed to believe that most people are miserable like this, having bad sex or none, getting abortions, thinking suicide all the time, and so on. But that hasn't been my experience or the experience of those in my family. Given what I now know, I think it may be the experience of these noble families, which is just more reason to pity them. They then try to force their sad experiences on us as art, but other than occasional good camerawork or cinematography, I see no art in it. I see only the desperate attempt to corrupt us as well, so that they don't feel inferior. They dress up their diseases as poignant and compelling, as a sign of great depth and complexity. . . but they aren't. They are just diseases begging for a cure. And in most cases the cures are pretty simple and obvious: stop marrying your cousins, stop sleeping with your sisters, stop stealing from your neighbors, and stop lying all the livelong day!

But back to the wives for a moment. I wasn't finished. There's Liv Ullmann, of course, though they never married. She tries to deny she is Jewish, though she admits her father was in Dachau. She says he was there for helping Jews. Right. But she is also an Erbe, a Lund, a Brun, a Dahl, a Hersleb (Herzlieb), a Heidemann, a Rickert, a Frost, a Florelius, a Hoff, a Dorff, a Mechlenberg, a Schnell, a Herznach, a Muller, and a Falch (Falk). The Mechlenberg should be Mecklenberg, since it links Liv directly to the Kings of Denmark. One of her maternal ancestors is given as Lorentz Mortensen Angell—not a Norwegian name. Almost all those names are Jewish. Liv later married Donald Saunders, who [she has admitted is Jewish](#). That may tie into previous papers, since it reminds us of Frances Stonor Saunders of the peerage. Is she related? Is she also Jewish? She is promoted, so she must be.



Those are pictures from Liv Ullmann's Geni pages. The second one is a woman. Note the noses.

Now, I will admit that Liv Ullmann never looked Jewish. She has a lot of non-Jewish blood on her father's side, giving us the light hair and Norse eyes. She was a bit of a beauty back in the 1960s, and there is no denying it. That is how she fooled us so easily. But her genealogy doesn't lie.

Unlike Wikipedia or Liv. Wiki tells us her father died of a brain tumor. But in the interview linked above, Liv says he walked into the propeller of an airplane while on base, dying 18 months later. Again, these people can't keep their stories straight. Why? Because they never tell the truth. They just switch the lies around every decade to keep the stories interesting.

Just as we saw Ingrid Bergman playing many Jewish characters, we see Ingmar also populating his films with Jewish characters, for no apparent reason. Why would this Lutheran and former Hitler acolyte fill his films with Jewish characters? See for instance *The Serpent's Egg*, where the main character is Abel Rosenberg. Let me just ask you this: if you are not Jewish and you became a film director, would you populate your film with Jewish characters? I wouldn't. I have thought of some movies I would like to make, and not one of them includes a Jewish character. You will say that is because I am an anti-Semite. No, it is because I have no experience with Jewish characters. I wouldn't be able to write a Jewish character. Beyond that, the subject of Jewishness doesn't interest me, artistically or otherwise. Beyond that, I would now say that Hollywood and worldwide cinema has done every facet of that story to death, so why would I need to add to the literature?

You will say I have provided no direct proof Ingrid and Ingmar were related. True. Both their genealogies are so scrubbed that is impossible to do. However, I have linked them both to noble and royal lines in Sweden, Holland, and Belgium, which is indication enough they are related. I can't tell you how closely they are related, but they are definitely from the same Jewish ruling lines of northern Europe. Given that they are both Bergmans, I would guess the relationship is pretty close. She could even be a niece or near cousin and we would never know it. My research tells me Ingrid was tied directly to the Swedish royal family somehow, and not just through a functionary relationship like chaplain. Which would mean she outranked Ingmar.

The reason I wrote this paper today is that a reader sent me a link to [a youtube video](#) of E. Michael Jones being interviewed by Henrik Palmgren on the subject of Swedish cinema. Palmgren is Swedish.

Ingmar Bergman comes up in the interview and some questions came to mind for me. Jones and Palmgren touch on some interesting subjects and Jones doesn't go too far off the beam, but for some reason I remained unconvinced through the whole thing. After my writing and your reading this paper, we now know why. Though Jones is sold as a crusader against Jewish hegemony, somehow he misses the central fact here: Bergman was Jewish.

Jones also says something strange early on [minute 7:15] in the interview: "Trump has to protect himself from the deep state". What? You have to be kidding me. Does he really not know that Trump is just a front for the deep state? At minute 9:00, he says that Jews have taken over our foreign policy. Yes, true, they took it over when they landed the ships in America in the 1600s (or 1400s or 1100s) and claimed this land in the name of the Jewish East India Company. So the idea that the Jews just did something different in the past 20 or 50 years is absurd.

At minute 10:50 they are talking about Holocaust reparations in Poland, and Palmgren says that the US couldn't do anything to Poland if they don't pay, short of cutting off aid or invading. How naive are we supposed to believe he is? The international bankers couldn't call all loans in Poland? They couldn't secretly drain the treasury (even more than they already are) via the central bank? They couldn't artificially collapse the economy or start a depression or any number of other things?

Then they talk about the travel bans on various far-right people. However, I have told you these travel bans are also faked, in order to create compliance. They manufacture these far-right people—see my [paper on Richard Spencer](#) to show you how they do it—then manufacture a travel ban on him for his views. So the audience is meant to understand that if anyone doesn't fall into step with mainstream opinion, they won't be able to fly anymore. So they pipe down. Or that is the desired outcome. But Palmgren and Jones pretend not to know that. I pretty much guarantee you the anti-gay pastor they are profiling, Steven Anderson, is a CIA agent. If he weren't, you wouldn't be seeing him in the media. There are real anti-gay pastors, I assume, but you won't see them profiled in the media, pro or con. They will be ignored.

At minute 14:40 Jones tells us there are many people in the US who are willing to die for what they believe in, and that they won't take being censored for their Biblical views. I can't believe he believes that, but I don't. I see no evidence of it. I see people rolling over for some new atrocity every day, and doing nothing about it but whimpering quietly. That is why they are showing us the parades in Poland, so that we can think someone, somewhere, is exhibiting a small amount of bravery, so that we can watch and feel empowered. But ask yourself this: is anything like that going on here? No. We had a few Occupy Wall Street parades a few years ago, but those turned out to be manufactured as well, led by the CIA youthcorp. You will say we aren't oppressed to the extent of the poor Poles. WAKE UP! You are being squashed and fleeced to the largest extent possible, and always have been. Your parents were and your grandparents were and your children will be. Your freedoms are all illusory. You aren't miserable because you made some poor decisions or because you were unlucky to be born on the Earth. You are miserable because the governors want you miserable. It suits their profit margins. Society was purposely set up to make sure you are miserable day by day, with each new misery targeted to some product they can sell you to allegedly alleviate it.

At minute 17:30, Jones tries to pin the Jewish blame for Swedish cinema on Harry Schein, whose name is so obviously Jewish it can't be denied. But you should ask why Jones doesn't dig a bit deeper, outing Bergman and the entire nest of Jews involved here, and their links straight to the top. He says Schein "established himself there in some strange way, I don't know how he did it". Hmm. No idea, eh, Jones, how Jewish people establish themselves in the cinema? Such a mystery. It couldn't be that they

are closely related by blood and marriage to the royals and nobles and bankers and Intelligence leaders?

So, we can already see with almost no research that Jones is yet another gatekeeper. Shocking, isn't it, considering how vocal he seems to be against the Jews. But you may wish to visit [this article](#) at the *Occidental Observer*, promoting Jones. The article explodes exactly here:

This problem [usury] was one of the greatest reasons for the rise of modern anti-Semitism in Europe over a century ago, which Jones unpacks. For instance, he points to Wilhelm Marr, “the patriarch of anti-Semitism” (interestingly, three of his four wives were Jewesses), whose racial animus toward Jews may have masked an economic cause, which was usury.

Jones pointing to Marr, and our author Connelly pointing to both, is triply rich, since this paragraph should be transparent for you. If Marr's three wives were Jewish, then his anti-Semitism must have just been a pose. We may assume he was a Jew controlling the opposition, like so many others we have seen. Given that, Jones' pointing to him is huge red flag, made redder by Jones' apparent inability to read this clue. He can't see the obvious: Marr was a Jew pretending to be an anti-Semite, and manufacturing a set of problems to keep you off the real ones. Jones just hopes you won't also see the obvious: he is doing exactly the same thing Marr was. And so is Connelly. Connelly even drops the main clue right down your gullet. He doesn't have to tell you Marr's three wives were Jewish. It isn't even pertinent to his argument. So why does he? It's a rule of their game, I guess. They have to tip their hand to you at least once a page, or the benevolent alien overseers revoke their right to produce fiction, I suppose.

Connelly also tells us that much of the first half of Jones' book *Barren Metal* concerns the Catholic Church's ban on usury and Europe's efforts to repeal this ban. That must mean the first half of the book is compost, since the European bankers haven't worried about such a thing for centuries. The power of the Vatican in European governments is exactly zero. The Vatican's ban on usury hasn't been pertinent since about the time of Henry VIII. Besides, the Medicis bought Vatican City and the Papacy in the Renaissance, and Catholicism has been nothing but a subsidiary ever since. It is a useful competing franchise, and little else.

Later in the same review of Jones, Connelly says this:

We are talking here about a list of the biggest (non-Jewish) names in Hollywood: George Clooney, Julia Roberts, Leonardo DiCaprio, Brad Pitt, Richard Gere, Susan Sarandon, Tim Roth, Jeremy Irons, Kevin Spacey, Danny DeVito, Gregory Peck, Ryan Gosling, Christian Bale and Steve Carell. And these names were employed in a campaign to convince the goyim that Wall Street miscreants were Gentiles.

Bold. I guess you see what he did there? He is scoffing at Wall Street miscreants being sold as Gentiles, while telling you this list of Hollywood actors are “non-Jewish”? You have to laugh. Tim Roth isn't Jewish? Richard Gere isn't Jewish? You have to be kidding me. *All* these people are Jewish. They couldn't have become “the biggest names in Hollywood” if they weren't.

Also ask yourself why, if Jones is some sort of Gentile or Catholic hero, he would taint himself by association with the White-Identity sites RedIce and Occidental Observer? I would never sully myself that way, so why does he? He can't see what they are up to? His “wide-ranging intellect” can't unwind that?

I am not going to spend more time on Jones, because I have better things to do, but I will outline the general project for you again, of which he is only one player of many. He is a gatekeeper, which means he is set up at a certain point along the path, to prevent anyone from going further. He is like Chomsky or Tarpley, but on a different path. But they all speak to intellectuals. They are assigned to people like you and me: educated folks who already know a lot. We know about the "Jewish question" on some level, so they know denying it won't work. So what a guy like Jones does is admit everything we already know, even sexing it up a bit more with historical quotes and foreign words and other pretty much meaningless erudition. This seems impressive, which acts to squelch questions and analysis. But if you compare Jones to someone like me, he completely falls apart. Why? Because he never tells you anything new. He talks a lot about Jews and usury. Well, we already knew that. Every schoolboy knows Jews have been tied to usury for millennia. He tells us they run the media and Hollywood and push sex and so on. Yeah, that ain't news, either. But do Jones or any of these other people go where I go? Not even. They conspicuously avoid doing any real or new research, which acts to stall any progress as well as any revolutionary sentiment. Remember, Jones and many of these other people are a lot older than I am. They have been at this since the time I was in kneepants. They use this fact to imply they are far greater experts than I will ever be, but I can easily turn that argument on its head. If they have been at it so long, why didn't they ever discover the basic facts? They never figured out all these seminal events were faked, staged, or managed? They never figured out Salem was a Jewish psyop? They never figured out the French and Russian Revolutions were Jewish psyops? They never figured out the Manson murders and the Kennedy assassinations and the Lincoln assassination were Jewish psyops? They never figured out that Lenin and Stalin and Hitler and Napoleon and Mussolini were Jewish actors? They never discovered the central role of the East India Company, or of the Vasas, or of the Jagiellons, or of the Medicis, or of the Komnenes, or of the Phoenicians? They never unwound the Crusades? They didn't realize Hawking was a stand-in? They didn't realize all the serial killers and mass murderers were faked? They didn't realize the Cold War, Bay of Pigs, and Russian Missile Crisis were faked? They didn't realize Castro was our puppet? They didn't realize all the Presidents of the US were Jewish and close cousins? They didn't realize everyone in Hollywood is Jewish, close cousins, and descended from the peerage? What? That information didn't seem pertinent?

With these people like Jones, you have to notice what they are NOT telling you. Basically they are not telling you all the things I AM telling you, and they have gotten a lot noisier in the past decade specifically to drown out my research. They have to stand shoulder-to-shoulder in a long line, all selling themselves and one another as revolutionaries, to prevent your eyes from falling upon me, standing off to the side. They have to shoot out all the lights in my vicinity, while installing stagelights of ever increasing wattage to shine upon them. That is what Netflix is about, and Youtube, and Facebook, and literally thousands of new websites. Hollywood itself has devoted an entire wing to responding to my research, and countering it. Langley has assigned an entire subfloor for the same thing. And that is because I am doing real research that hasn't been done before. Other agents have been hired to ape my method long after the fact, but that also isn't working. They just look like apes doing it, and anyone can see that.

I will be told that Jones can't be a gatekeeper: it wouldn't behoove the Jews to admit all these things. But you have to understand that Jones and those like him are very *targeted* gatekeepers. You won't see their books at Barnes&Noble, pushed on your average reader. Because, yes, they don't want to spread this information. But Jones isn't spreading it, is he? His readership is small, and it consists of those who *already know* most of what he is saying. His target audience is those who already know the basic facts of Jewish hegemony, but who haven't read my papers, for instance. Therefore, they are ripe for misdirection. They are ripe for hitting Jones' wall. They are ripe for the manufactured Jews versus

Catholics food fight, which they can spin out indefinitely. They are also ripe for all the manufactured divisions within Catholicism, which Jones is also pushing.

So keep your eyes open and don't fall for any of their tricks. As a final test of those eyes, did you notice that we saw the name Palmgren twice here? The RedIce guy is Henrik Palmgren. And where did Ingmar Bergman go to highschool? Palmgren's School. Just a coincidence, right? Another wacky example of apophenia.

RedIce is purposely smearing the truth movement by tying it to white nationalism, the alt-right, Richard Spencer, etc. Palmgren's alleged wife Lana Lofteff has been assigned the lead position there, due to her looks. But my assumption is that they are just Jewish CIA agents/cousins paired for this project. That project's main goal is to make its audience think that all vocal opposition to the current status quo is coming from the far right, when it isn't. As I have said many times, I consider myself a leftist, and many of my readers do, too. I have nothing in principle against equal rights, against minorities, against blacks, against Jews, or against gays. But I know that the Governors and Families have been targeting the left for centuries, trying to destroy it completely. They know your average American dislikes the far right, which is why they smear the truth movement by tying it to the far right. Americans generally exhibit leftist tendencies, meaning they tend to side with the little guy and the oppressed. Because they are oppressed themselves. To destroy that connection, the governors have created a pseudo-left and made it as unappealing as possible. That is what the trannie thing is about, and new feminism, and gender neutrality, and all the other disgusting things the new left has become. That is no accident, and it is no natural outcome of history. It has been created specifically to cause another backlash against the left. Another in a series of evermore potent backlashes. They know that when you decide to refuse or throw out the excessive “progressivism” of gender neutrality or trannie culture, they can tie that anti-left sentiment to other things, using it as an excuse to degrade unions one more time, degrade popular politics, blackwash the grassroots, and further break human ties and destroy trust. Once we come out of this fractured decade in the 2020s, we will be even more ripe for division and conquest, since all possible political stances will have been blackwashed. Every possible position, left, right, and center, will have been sullied by these stinking bastards planted in those positions in the 2010s, spewing venom and faking beliefs (and events).

Our only hope is to recognize all these actors for who they are, which is why I have taken the time to expose another nest or two here. Once you can spot the tricks, you will never again fall for them.

As a sort of tack-on, I want to hit the old conservative versus liberal thing one more time. Or the left/right division. It has been completely obliterated, and sometimes directly reversed. Originally, those on the right were defenders of the status quo, which meant they were fine with the world being run by bankers and aristocrats. They were fine with a small number of interconnecting families owning everything, and defining all terms and contracts in their favor. They were conservatives, and what they wished to conserve were the customs that not only allowed for this “unequal distribution of wealth”, but that allowed for a system of worldwide institutionalized theft and graft. Of course, the only ones who supported this system were those who benefited from it: the ruling class and their lackies. In the old days, most other people were apolitical, since they didn't have enough education to even realize what was going on. Liberals were the few with enough education to see what was going on, but too many scruples to approve of it. Or they were educated people who weren't benefitting from the system, for whatever reason. They had married the wrong people or gotten into the wrong line of work. But

after WWII, we saw an increasingly large educated class, which led to huge upswings in both liberal groups: both the conscientious and the disenfranchised. To deal with this, the newly formed CIA was assigned as its premier project the destruction and disempowerment of this new left by any and all means. One way they did this was to create their own fictional left and sell it as real. They did this by controlling and directing the media and Hollywood. This fake left wasn't defined the way I have defined my left: mainly in economic terms. Rather, it was defined in social terms. The new left would be for new freedoms and all sorts of change. It would be for experimentation, especially sexual and pharmaceutical. It would be for new looks and styles, new lingo, and novelty for its own sake. This is why Modern art is what it is. Although it is created by the privileged children of the wealthy, who are actually fascists, it is promoted as far left and progressive. They want you to think this is what the left does and what the left likes, while the truth is almost no real people like Modern art or any of the rest of it. Most sensible people—who are leftists by my terms, how could they not be?—have no use for wild sexual experimentation, hard drugs, a debased language, silly clothing, Modern art, or novelty for its own sake. They don't give a rhino's rearend for experimental music, art, literature, sex, drugs, or clothing.

But the clever Governors have spent about seventy years selling you the idea the two are linked: if you are on the left, you must be in favor of all those things, because those leftists on TV and in the newspapers are for all those things. And if you are against all those things, you must be a rightist, because the rightists on TV and in the newspapers are against all those things. So you find yourself being pushed right by main force, and when you get there and join the group you think you belong to, you find they are also anti-union, pro-military-budget, pro-Zionist, anti-environment, etc. So, rather than return to the left, and to those smelly hippies smoking weed and shagging one another indiscriminately, you may stay put, tacitly supporting your new platform. *You are right where they wanted you.* You are a leftist who thinks he is a rightist, so your ability to revolt or even transgress is non-existent. Any transgressing you do, as in getting a tattoo or a Harley or a ponytail or a joint, is immaterial. It makes no difference to the Governors one way or the other. If you get a tattoo, they will just buy up all the tattoo parlors. If you smoke a joint, they will legalize it and take over that business as well. And so on.

So to make any progress here, you first have to shake off all their new definitions and categories. You have to go back to the old language and the old definitions, and grab yourself by the seat of the pants. You have to remind yourself who you are. You have to *define yourself* with words that don't change, and when they start pushing on you, push back. Don't budge. If they are trying to move you right, move to the side around them and go further left. Disengage yourself from their fake world and begin doing real things. Don't transgress just to transgress, like a naughty child. Transgress to cause them a maximum amount of discomfort. Or don't transgress at all: just do what needs to be done.

*Follow Christian I, Charles I, and Anne of Hesse.