

The End of the Millennial Kingdom

By Noel Joshua Hadley

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Leaving Neverland: An Introduction to The End

TO be forthright and honest I don't even know where to begin an investigation such as this one, nor do I have insiders' knowledge of where it is headed. I get asked the question all the time though. "If it is true what you are saying that we are living in the short season of deception, then what happened to the Millennial Kingdom?" I don't know is my best answer. "But I thought it was eternal," is the other objection. *It is*. You also just called it the Millennial Kingdom. That was your first mistake. The very titled prophesizes a Thousand-Year reign rather than an ongoing one. Meaning it begins until the ticker winds down, *ding*, signaling the end of an era. You can't have it both ways.

The End of the kingdom was probably the first question I had when beginning to suspect that the Thousand-Year Reign had already happened. How could the Edenic vision fail all over again? And so, I suppose you could say this isn't my first rodeo. If we're being technical, then everything you are about to read (or perhaps not read) is a spin-off from my very first Millennial Kingdom write-up. [Wastelands of the](#)

[Seraphiym](#). I have since updated that paper and will continue to do so. Read it if you haven't already. Much of what I aim to say will undoubtedly be predicated upon your understanding of the spiritual realm's part in all of this. Don't say I didn't warn you. Are you seriously still reading? I have just counted several sentences between the provided link and this one. The further you get into this the less likely you are to follow the bunny rabbit trail, thereby resolving some unresolved inquiries. That last claim is probably a statistic. Oh fine. Be confused then and don't read it. [EDIT: I went ahead and added the entire Wastelands of the Seraphiym research project to this here paper. You're all out of excuses.]

I will say this again so as to erase any confusion, some of which I am beginning to think is intentional. The kingdom of heaven *is* eternal and well beyond the overreach of the Serpent whereas the Thousand-Year reign of Mashiach upon the earth is the story of humanity in a nutshell. Even if Satan is imprisoned and incapable of temptation, people still choose sin. Despite basking in the warm light of Elohiym, the children created in his image will look to the fork in the road ahead and take the wide road of rebellion. They will desire the curse rather than the blessing and Yahuah Elohiym has a habit of handing them over to it. I could offer Scriptural references as proof but then I might as well just hand you the Bible and tell you to read it, starting from the opening cover. Read it through until the end. Be sure not to skip any parts. Because *doing away* with Yahuah's commands is quite literally a human pastime and the overriding plot of the Book which billions of people claim to adhere to.

²⁰ Moreover, the **Torah entered, that the offence might abound**. But where sin abounded, grace did much more abound: ²¹ That as sin has reigned unto death, even so might grace reign through righteousness unto eternal life, by Yahusha Ha'Mashiach our Adonai.

Romans 5:20-21

An impromptu decision was made to offer you the passage which has recently become a favorite of mine. Many Christians will read the closing statements to the fifth chapter of Romans and insist Pa'al is casting the Torah into a negative light. He isn't. The total opposite is true. He is casting those who rebel against Yahuah Elohiym when claiming it has

been done away with in a bad light. The context of Pa'al's statement is Sinai. Korah's rebellion rings a bell. That is what the Torah does. It causes men to rebel. Yahuah's instructions in righteous living is not the cause of men's woes, man is, so do us all a favor and stop blame shifting.

Regardless, many paint the portrait of a barbarous Elohiym who brings his children out into the desert simply so that he might set them up to fail, big time, *via* the Torah, which is perceived as some sick and sadistic social experiment. By that same logic, we are often told Jesus arrived to let us in on a little secret. They were trying too hard in listening to the Demiurge character, and it is only the prophets and a select few others who understood it. God apparently wasn't being serious when telling us to guard his commands, after all. All the more reason to rid ourselves of the Torah. And anyways, wasn't the Law nailed to the cross or something—how does that go again?

There are of course numerous variations to the “law is done away with” doctrine. A flavor for every month. And yet, however one cuts ties with Elohiym's instructions and to what denominator, those who revel in their lawlessness never seem to appreciate the irony. Pa'al is not stating the Torah is the problem. No way, no how. Quite the opposite. The only side-effect to the Torah is that it exposes man's heart. Go ahead and read Exodus for yourself. The Torah itself proves that rebellion increases whenever and wherever man is pressed to conform to Elohiym's righteousness. Sure, man wants to be declared righteous, but more often than not on their own terms. Certainly not as the Torah describes righteousness, because at the end of the day, the true character of Yahuah the Most-High Elohiym of Yashar'el is repulsive to the obstinate sinner, being unwilling to repent of his wrongs and conform.

In Truth, the Torah must be done away with by nearly every successive generation in order to justify rebellion as... *wait for it*... God's will for their life rather than Satans. How do you suppose the Millennial Kingdom rebels phrased it? I'm sure there was no short supply of doctrinal statements. Pa'al's conclusion makes the contrast even more stark. Seeing as how the offences against Elohiym only multiply after the Torah is confronted, leading of course to death as it always has, do you really think Yahusha's reign of righteousness would also be caught holding hands with a rebellion against his Father? Try not to let cognitive dissonance win the

day. And so, that is what I am saying when claiming the Millennial Kingdom came to an end. The Torah was done away with. *Release the kraken.*



The first thought that sprung to my mind in addressing all of this believe it or not was the **Steven Spielberg** movie 'Hook'. You may recall the ending of the outing, wherein **Robin Williams** wakes up by a statue of Pan in the park. *Sigh. I know.* I am asking you to set aside the obvious connections between Peter Pan and the Pirates and the Lost Boys of Neverland with pedophilia and rape and all-around human trafficking for the moment. It's like I can't mention one without the other or my readers will begin thinking I've started up a steady blue pill diet. Not going to happen. Still red pilling it for breakfast, lunch, and dinner as well as dessert. The scene I am thinking of doesn't help the situation either. The pirate Smee played by **Bob Hoskins** is clearly seen sweeping up as if to keep a lookout on the next potential lost boy if you get my meaning.

Again though, I am asking you to set that aside for the moment and try to wrap your head around the profound significance of Pan waking to consciousness. The last time something like this happened, the boy who swore never to grow up altogether forgot that he had been the Pan Man. The forgetting part is central to the plot of the movie. I have long asked myself how something like that could happen. Forgetting one's former life seemed to require a leap in logic, but only because I did not understand the esoteric qualities of the **J.M. Barrie** narrative let alone the reality of our own former standing as a son of Elohiym in the preexistence game. The reason why Peter Pan so easily forgot he was the Pan Man in another

life and ultimately betrayed himself by welcoming what he swore never to become, an adult, has much and everything to do with the spiritual reality of Neverland. It exists on a spiritual plane.



The 2003 ‘Peter Pan’ movie really seems to nail it, the astral projection element of Neverland travel, as Pan and Tink take the children on a voyage through the cosmos. First star to the right and straight on till morning, did I get that right? Sounds Masonic if you ask me. But even the Hook outing manages the same approach. Do you recall what Tinkerbell told Robin Williams? In the closing scene, that is. Here is her farewell message, verbatim.

“You know that place between sleep and awake? That place where you still remember dreaming? That’s where I’ll always love you, Peter Pan. That’s where I’ll be waiting.”

What Tinkerbell is describing is precisely where Peter Pan finds himself at that very moment. He is in the in-between place, bookended by the dream and the waking. The adventure is still remembered but the realities of his life in London are quickly coming into focus. That pits him in a very dangerous position because, to the careful observer, he is capable of forgetting his doppelganger god-self all over again, so long as he remains unfocused or lacking discipline. The next few minutes will be of the utmost importance. Details will very likely slip away, and in a worst-case scenario, all will be lost.

It’s why we forget nearly every dream almost immediately after waking. So far as I’m concerned, the missing memory mystery as it relates to our nightly rotunda of dreams has never been adequately answered. Changing

levels of acetylcholine and norepinephrine during sleep have something to do with it, not to mention that we have several different fluctuating brain waves; gamma, beta, alpha, theta, and delta. That's just another fancy way of saying the information is filed away somewhere in our consciousness but accessing it is often beyond our know-how.

The shortest explanation may have more to do with a lack of discipline rather than anything else, which is what I'm proposing with the Millennial Kingdom. The Thousand-Year Reign of Messiah wasn't simply spiritual, nor was it merely physical. It was both planes of existence overlaid upon and cohabitating with the other. Or you might say a fulfillment of the prayer, On earth as it is in heaven. What happens when the spiritual component is removed? Yes, that is what I am suggesting. That the Kingdom came to the end of its ticker, and was prophesied to do so, because the people chose rebellion rather than obedience. In Pan terms you might even say they desired to grow up and join the pirates. Wishes when aligned with the desires of one's heart *do* come true. I doubt this is the last time that I will remind you, it's quite literally the story of the Bible.

And so, what happened when the lights turned off? I'm not really sure on that one. The Controllers got into position on the stage most likely. There were also new props set about, seeing as how this was the next act in the play. The old relics of the kingdom remained. They would need new explanations for the normies, but that as we know was accomplished. Particularly since the lights did turn on again, and when that happened the world awoke and forgot all about it.



[UPDATE: 8/17/2023: Several months ago, I put forward the theory that the Thousand-Year Reign of Mashiach was dependent in part within the Mind's Eye. There was a physical reality co-existing with the spiritual

awakening of souls until the spiritual was removed from the equation due to the desires of men. Only the bones of the kingdom remained. I gave the ending to 'Hook' as an example as to why Peter Pan could completely forget he had inhabited Neverland, but why go into it all again? For you, less than a minute has passed between that claim and the current update, unless you put the book down for a trip to the toilet or a midnight snack, which happens often. Though there is the very good possibility that you told your children to keep it down because you've read the same paragraph several times over now and can't even hear yourself think. It happens here in my household as well.

Turns out, I found another text which shares the exact same sentiments. It derives from the 'Book of Creation,' the first book to be found within Kolbrin. Explanation is probably in order. This particular passage takes place before the Genesis 1:2 recreation event. It is a picture of the old world. Therefore, the 'man' being referred to here in the plural are the preadamites. A'dam and Chuah would be created to serve as the High-Priests over humanity in Paradise but that is another story altogether, happening an untold number of years down the line.

¹² Man slept, but **God opened the Great Eye within him**, and man saw a vision of unsurpassed glory. He heard the voice of God saying, "O man, in your hand is now placed the tablet of your inheritance, and My seal is upon it. Know that all you desire within your heart may be yours, but first it is necessary that you be taught its value. Behold, the Earth is filled with things of usefulness; they are prepared to your hand for a purpose, but the task is upon you to seek them out and learn their use. This is the tuition for the management of your inheritance."

¹³ "What you know to be good, seek for and it shall be found. You may plumb the seas and pluck the stars. You may live in everlasting glory and savor eternal delights. Above and below and all about, there is nothing beyond your reach; all, with one exception, is yours to attain." Then God laid His hand upon man, saying, "**Now, you are even as I, except you sleep there enclosed in matter in the Kingdom of Illusion, while I dwell here in the**

freedom of Reality and Truth. It is not for Me to come down to you, but for you to reach out to Me.”

¹⁴ Our Unborn Friends, whatever your circumstances of life, you are the children of the past and heirs of those who have lived and died. We trust you have no cause to reproach those who once held stewardship over your estate. But whatever you think of the heritage, you cannot put it aside, any more than you can refuse that Man then saw a vision of glory encompassing even the Spheres of Splendor. Unbounded wisdom filled his heart, and he beheld beauty in perfection. The ultimates of Truth and Justice were unveiled before him. He became one with the profound peace of eternity and knew the joys of unceasing gladness.

¹⁵ The eternal ages of time unrolled as a scroll before his eyes, and he saw written thereon all that was to become and occur. The great vaults of Heaven were opened up unto him, and he saw the everlasting fires and unconsumable powers that strove therein. He felt within himself the stirring of inexpressible love, and unlimited designs of grandeur filled his thoughts. His spirit ranged unhampered through all the spheres of existence. He was then even as God Himself, and he knew the secret of the Seven Spheres within Three Spheres.

¹⁶ Then, God lifted His hand from man, and man was alone. **The great vision departed, and he awoke; only a dim and elusive recollection, no more than the shadow of a dream remained.** But deep within the sleeping Soul, there was a spark of remembrance, and it generated within man a restless longing for he knew not what. Henceforth, man as destined to wander discontented, seeking something he felt he knew, but could not see, something which continually eluded him, perpetually goaded him and forever tantalized him. Deep within himself, man knew something greater than himself was always with him and part of him, spurring him on to

greater deeds, greater thoughts, greater aspirations. It was something out beyond himself, scarcely realized and never found; something, which told him that the radiance seen on the horizon but dimly reflected the hidden glory beyond it.

Book of Creation 2:12; 16

What the passage manages to convey is Elohiym's opening up of the Third Eye within man, long ago, at a very specific mile marker in His-Story. In doing so, he illuminated man to the Mysteries of heaven, pulling back the veil to reveal how the material womb of the Earth ultimately derives from his non-material Mind. In saying man, I hope you know I'm ultimately implying men. It appears as though it was an awakening event for mankind as a whole. He saw all that was and everything which would occur. And, just as we have already seen with the Peter Pan movie, he ranged freely through all the spheres of existence. But then what happened next? The Father of Ruachoth closed the vision and man awoke. To quote Kolbrin: "Only a dim and elusive recollection, no more than the shadow of a dream, remained." What was would have been forgotten as well as what would be. Man began to wander about in the shadowlands discontented, attempting to recall the Creator who exists in the fullness of Reality and Truth but is hidden from his Creation.

Those expressed sentiments are precisely what I have already stated, or in the very least attempted to convey. There are moments in His-Story when the Father of Ruachoth opens the Mind of man to his Mysteries, and then there are moments when he closes them. Man awakens and then he forgets. Rinse and repeat. The dark age came and went like a dream in the night, and here we are today, having woken at the tail-end of man's so-called Enlightenment, by which we have received the short end of the stick.



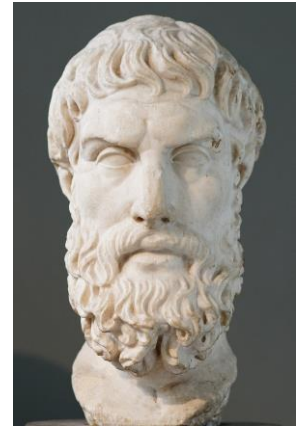
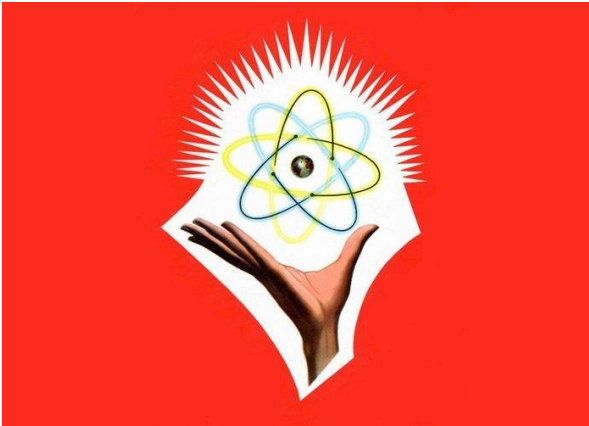
The Millennial Kingdom Already Happened: Philip K. Dick & the First Mandela Effect

EVERYONE seems to think Nelson Mandela was the first Mandela Effect, but then what about Hitler winning the War? I bet you forgot about that one already. **Philip K. Dick** wrote about it in his 1962 novel, 'The Man in the High Castle.' It wasn't simply a matter of science fiction though. No, for Dick it very likely happened, and is in fact one of the parallel realities branching off among our plurality of worlds. That is to say, Hitler's winning of the War may have been a matter of tangible day-to-day experience among the souls trapped within the womb of our earth until the programmer moved the pieces several squares back on the cosmic chess board, thereby resetting the outcome. Mind you, Dick was talking about computer simulation theory some forty years before The

Mandela Effect was ever even a thing. Come to think of it, I much prefer The Hitler Effect over the lame title we are given now, though I can think of one even better. Because not even Nazi Germany was the first alteration. According to Dick, it was the Millennial Kingdom of Yahusha HaMashiach.



Yeah, I almost fell out of my chair when I learned about the Millennial Kingdom aspect of Philip K. Dick's theory as well. It came by total accident, a one thing leading to another sort of approach to research. The short of it is I decided to listen in to Dick's landmark speech at a **1977** sci-fi convention in Metz, France, thinking I would have something to add to my [Lion & The Lamb](#) paper regarding Adolf, Joseph Goebbels, and company. I even sat there with my notepad, as though I were a member of his audience, and a scribbled title which read: "Hitler Won the War: The First Mandela Effect." Nobody prepared me for what I was about to hear. Indeed, Dick had something far more savory cooking up in the kitchen. And I can only deduce that my posse of researchers hadn't even taken the time to listen to it for themselves or else I would have been receiving reports of all the gallstones being passed. That's how truly *scrum diddly umptious* this information is. You should know that I also took the time to transcribe his speech, word for word, most of it anyways. I will lay it out for you in the coming pages, but first, there is some information which probably needs established in regard to the multiverse.



The idea of parallel universes is not a new one. The argument can be traced to the Greek **Atomists** of the pre-Socratic era, but even they likely brought their information forward from the Mystery religions, just as Plato and others did afterwards. By the way, the Indian mystics had similar information to share. **Leucippus** inhabited the **5th century B.C.** and may have been the earliest developer of the theory of atomism in the west, though so few details of his life are known, and given that his much more famous pupil, **Democritus** is also credited with the first development, Leucippus' historical existence is questioned.

Atomism proposes that the physical universe is composed of fundamental indivisible components known as atoms which, in turn, animate the visible world, manifesting physical matter. The idea is that there are only two things making up our existence. First and foremost, there are atoms, which are imperishable, indivisible elements that compose everything. These would originate from the Divine. Secondly, there is the void. This is the space that atoms can occupy. The atomists contended that since movement exists, there must be empty space within a vacuum, void of movement.

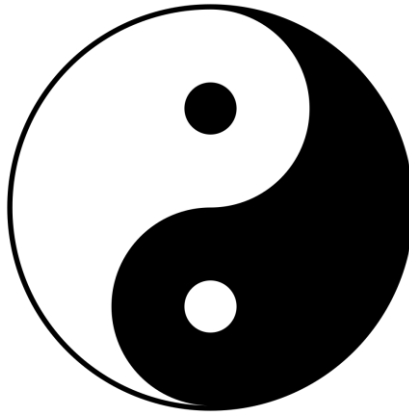
Epicurus was another atomist philosopher who lived from **341** to **270 BC**. He maintained that an infinite number of worlds existed governed by the same natural laws as what we experience here on the Earth.

Furthermore, there are infinite worlds both like and unlike this world of ours. For the atoms being infinite in number,

as was proved already, are borne on far out into space. For those atoms, which are of such nature that a world could be created out of them or made by them, have not been used up either on one world or on a limited number of worlds, nor again on all the worlds which are alike, or on those which are different from these. So that there nowhere exists an obstacle to the infinite number of the worlds.

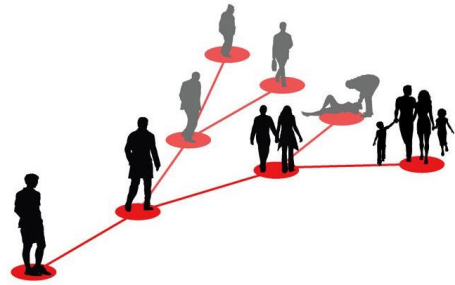
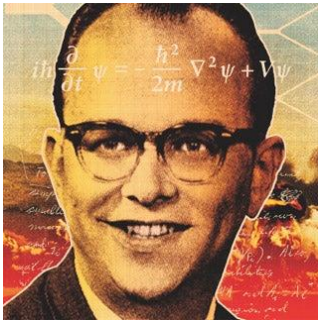
Letter to Herodotus 45

Supposing that all atoms derive from the Divine, and that furthermore, our realm is a manifestation of those atoms, then the only obstacle to an infinite number of worlds is the capable or willing latitude and longitude of our Creator within the void. To state this in slightly different terms, the very fact that we inhabit one world only seems to prompt the distinct possibility that there are an untold number more of them.

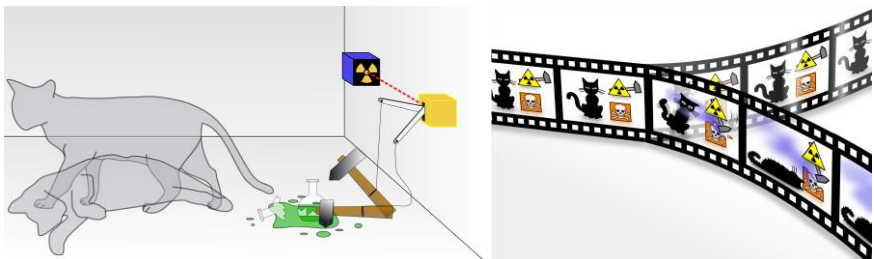


It can be said that the quantum domain is one in which the laws of physics becomes meaningless. It is there, at the subatomic level, that particles can communicate with each other instantly. Actually, they can be in two places at once. **Quantum entanglement** states that two particles, such as a pair of photons or electrons, can become entangled together. When that happens, they remain connected and affect one another even when separated by vast distances, light years even. Whether they are communicating with each other is up for debate, but a good metaphor may be a dance between two performers. Waltz partners will be in step

with the other, but then, discovering one ballet dancer spinning on her foot in a pirouette maneuver will also let us know that another ballerina is on the other side of the stage doing the same. If particles are entangled on the quantum level, then why can't the universe do the same?



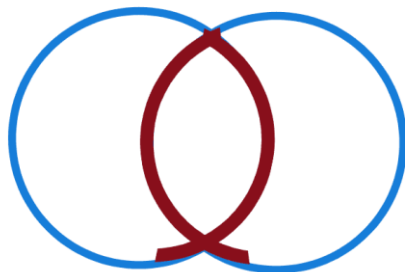
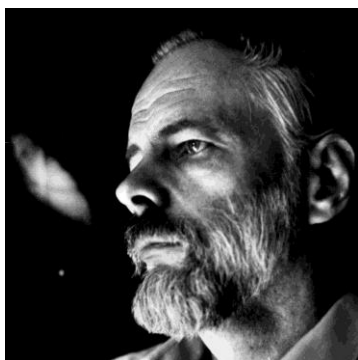
It was the physicist **Hugh Everett** who first proposed in his **1957** PhD thesis what we know today as the Many-Worlds Interpretation of Quantum Mechanics, or MWI if you're into acronyms. The MWI asserts that there are infinite copies of our physical reality everywhere. I have shown you in other places that our words as well as our very thoughts manifest the greater realm around us into a place of goodness or evil. And so, as a little creator made in the image of the Divine Creator, every choice that you have ever made has resulted with a universal wave function, manifesting an objectively real world. According to the theory, there is no wave function collapse. This implies that time is like a many-branched tree wherein every possible outcome becomes physically realized in some world or universe, based of course on our decisions, and it starts at the quantum level.



Everett's PhD thesis was in actuality a response to the thought experiment put forward by **Erwin Schrodinger** in **1935**, which was in turn based upon a conversation he had reportedly held with Albert Einstein. According to Everett's hypothetical thought experiment, a cat can be

placed unobserved in a closed box with a flask of poison and a radioactive source connected to a Geiger counter. So long as the cat remains unobserved in the sealed box, it may be considered simultaneously both alive and dead. Well, according to Everett, the cat is both alive and dead even before the box is opened. The alive cat and the dead cat are equally real, they simply don't interact with each other. Depending on what can be observed of the cat once the box is opened will determine which branch of the multiverse you are currently inhabiting.

There is a universe where you are alone and lonely, or perhaps happily single and successful. There is also the universe where you are divorced, widowed and childless, not overlooking the other one where you are living with your soul mate, your soul flame, if you will, and parenting the children of your union. But then let's not overlook the butterfly effect scenario as it pertains to the decisions of those around you. And of course, like Schrodinger's Cat, you may already be dead.



Getting back to Philip K. Dick's part in the narrative. In February of **1974**, Dick was at home recovering from dental surgery. His wisdom tooth had been removed and the sodium pentathol was wearing thin. A delivery woman arrived with a package of Darvon, and when Dick opened the door, he was struck by the beauty of the young woman whom he described as a "girl with black, black hair and large eyes very lovely and intense," wearing a gold necklace with a Christian fish symbol, the Ichthys. After the door clicked shut, Dick was blinded by a flash of pink light. The visions which immediately filled his inner eye included everything from abstract paintings to philosophical ideas and sophisticated engineering blueprints. Dick's conclusion was that the pink light was a spiritual force which unlocked his consciousness, granting him

access to esoteric knowledge. But then there was the Ichthys itself, which he also related to the **Vesica Piscis**. He later wrote in his journal:

The (golden) fish sign causes you to remember. Remember what...? Your celestial origins: this has to do with the DNA because the memory is located in the DNA... You remember your real nature... The Gnostic Gnosis: You are here in this world in a thrown condition but are not of this world.

You'll have to read my paper, [Kings and Priests of the Millennial Kingdom](#), to see how dead on Dick was regarding the Ichthys hung from the ladies neck and his realization that the Reign of Mashiach already happened, because I too have shown the Vesica Piscis connection in Gothic architecture. Anyways, that's what essentially happened. As the months progressed, Dick's world was reshaped through a continuing onslaught of visions, the brunt of which included scenes of ancient Rome superimposed over his suburban neighborhood. For example, a local playground became a Roman prison, complete with iron bars, and rather than children playing he saw weeping Christian martyrs being fed to lions. The visions were so real that he wrote to a friend:

“I hadn't gone back in time, but in a sense, Rome had come forward, by insidious and sly degrees, under new names, hidden by the flak talk and phony obscurations, at last into our world again.”

The theory formulated by Dick was one in which time was either stopped or skewed into an alternate existence in the whereabouts of **70 A.D.** There is that year again. It is the occasion when the Temple in Yerushalayim was destroyed by Titus. For the rest of his life, Dick was obsessed with the visions emanating from the Ichthys and the pink light. He even wrote an 8,000-page commentary which he called his *Exegesis*. I confess to not having read it, but from the notes I've gathered, he apparently proposed that the pink light may have been God, or contrarily the CIA, the KGB, aliens, a version of himself from a different dimension, his deceased twin sister who, interestingly enough, may be the living writer in that other dimension (whereas he was dead), or possibly even the first-century

Apostle Thomas, telepathically communicating with him across the lane lines of time.

Whatever the ultimate identity of the pink light turned out to be, Dick concluded that the world was still under Rome's dominion and that, just as importantly, he was an undercover Christian revolutionary fighting to overthrow the Empire. I don't know, he sounds rather **MK-Ultra** if you want my opinion on it, not quite unlike his **1968** novel, 'Do Androids Dream of Electric Sheep?' which went on by the way to become the 1982 Ridley Scott movie, Blade Runner. Perhaps the woman with the drugs was a handler and the Jesus fish one of his triggers. Another short story of his from **1966**, 'We Can Remember It for You Wholesale,' went on to become the 1990 Total Recall film and that one is equally saturated with the MK-Ultra program. I'm thinking Dick was one of the people he wrote about. And by the way, Dick furthermore fictionalized his experiences with The Pink Light in his sci-fi novel 'VALIS'.



His 1977 speech in Metz, France was titled, "If You Find this World Bad, You Should See Some of the Others." In it, he assured the audience that his various science fiction novels regarding alternate parallel-earth scenarios, like the Nazi one, were in fact reality.

"The world of *Flow My Tears* is an actual (or rather once actual) alternate world, and I remember it in detail. I do not know who else does. Maybe no one else does. perhaps

all of you were always—have always been—here. But I was not. In novel after novel, story after story, over a 25-year period, I wrote repeatedly about a particular other landscape, a dreadful one. In March 1974, I understood why . . . I had good reason to. My novels and stories were, without my realizing it consciously, autobiographical.”

Rather than linear time existing from past to present to future, Dick explained time as being orthogonal or right angular, in which change takes place and history can be rewritten, but only because processes occur sideways in reality. This is the famous speech where Dick claimed we were living in *The Matrix*, some 22 years before the movie was made. And like the movie, *déjà vu* was a sign that that reprogramming had indeed occurred. Something as simple as a light switch might throw us into confusion. We might reach for the light switch in the bathroom only to discover that it was in another place entirely, telling us that our reflexes are left over from a previous present, still active at a subcortical level. Regarding the *déjà vu*, Dick added:

“I will even say this, such an impression is a clue that in some past time point a variable was changed, reprogrammed as it were, and that because of this an alternative world branched off, became actualized instead of the prior one, and that in fact in literal fact we are once more living this particular segment of linear time. A breaching, a tinkering, a change has been made, but not in our present had been made in our past, evidently such an alteration would have a peculiar effect on those persons involved. They would, so to speak, be moved back one square or several squares on the board game which constitutes our reality.”

He’s ultimately describing what we know today to be the Mandela Effect. Fact of the matter is, these false memories have been falling into people’s lap for a very long time, though the Media was not set up to relay the experience.

To help illustrate his point, Dick offered a metaphor. Imagine there exists a very rich patron of the Arts. Every day on the wall of his living room

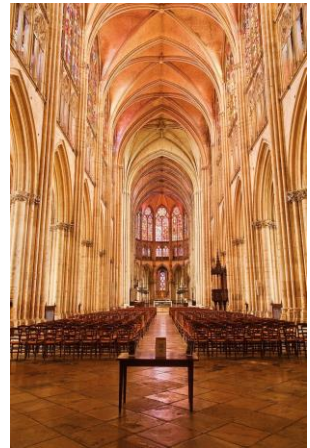
above his fireplace, his servants hang a new picture, each day a different masterpiece day after day, month after month. Each day the used one is removed and replaced by a different and new one. So, they neither allow the current one to remain nor do they replace it with the new one. Instead, they cunningly alter the picture already on the wall when their employer is not looking. They paint out a tree here, they paint in a little girl there, they add this, they obliterate that, they make the same painting different. It is not new; it is simply altered. Dick then asks us to take sympathy on this very stupid man, who can't decide if it is a new painting or an old one that has somehow been altered while he is cyclically thrust through the experience. It all ties in with a plurality of worlds, overlapping earths.



Philip K. Dick brings up another point which, for me, is a deeply personal one. He said we might dream of people in places we had never seen as vividly as if we had actually seen them and actually known them. Like Quantum Entanglement, the dream might actually refer to or act as a window or a movie camera, capturing our existence in another alternate universe. Well, then, I have a confession to make. I have had serial dreams involving **Brian Wilson** of The Beach Boys. Full disclosure, I have seen Wilson on three separate occasions, the last of which was a meeting at a signing table in a Long Beach record store. But I have had many dreams regarding the genius musician throughout the decades.

In these dreams, I was a journalist who met Brian to write a story on his life only to become close friends and confidants. We would go driving around town together simply to reminisce or stop by at a diner to shoot the breeze. Actually, as the dreams progressed, Brian became a father figure, though we saw each other far less frequently. And then one night not too long ago, perhaps several months back, I watched the documentary, 'Long Promised Road', which tells the story of Rolling

Stone journalist **Jason Fine** and his blossoming relationship with Wilson. It perfectly encapsulated my dreams, and to the point that it tripped me out. Watching the movie was a somewhat horrific experience, coming to terms with the fact that my dreams, which felt so real, were somebody else's reality. And by the way, I haven't had another dream with Brian Wilson since.



To sum this up, the 70 A.D. timeline is where everything went wrong, skewing reality into a series of parallel existences and alternate universes. According to Dick, the Millennial Kingdom of Mashiach already happened. And as you know by now, I happen to state the same thing. We actually do have evidence of its existence, particularly in cathedrals. However, if we have no written account of the kingdom of heaven

coming down to earth, it's likely because we are the results of decisions from individuals who chose to inhabit another plane of the multiverse, thereby missing out on the party—though we also are responsible in the blame game. Well, here is Dick's summing up of the Millennial Kingdom, by which his entire Multiverse theory hangs from its hinges.

“Contemplating this possibility of a lateral arrangement of worlds, a plurality of overlapping earths along whose linking acts as a person can somehow move can travel in a mysterious way from worst affair to good to excellent, contemplating this in theological terms, perhaps we could say that herewith we suddenly decipher the elliptical utterances which Christ expressed regarding the kingdom of God. Specifically, where it is located. He seems to have given contradictory and puzzling answers but suppose, just suppose for an instant, that the cause of the perplexity lay not in any desire on his part to baffle or to hide, but in the inadequacy of the question, my kingdom is not of this world, he is reported to have said. The kingdom is within you, or possibly it is among you.”

I put before you now the notion which I personally find exciting, that he may have had in mind that which I speak of, as the lateral axis of overlapping realms which contain among them a spectrum of aspects ranging from the unspeakably malignant to the beautiful. And Christ was saying over and over again that there really are many objective realms somehow related and somehow bridgeable by living, not dead men, and that the most wondrous of these worlds was a just kingdom in which either he himself or God himself or both of them ruled. And he did not merely speak of a variety of ways of subjectively viewing one world. The kingdom was and is an actual different place at the opposite end of continuous, starting with slavery and utter pain. It was his mission to teach his disciples the secret of crossing along this orthogonal path. He did not merely report what lay there. He taught the method of getting there, but tragically, the secret was lost. The enemy, the Roman

authority, crushed it, and so, we do not have it. But perhaps we can refind it since we know that such a secret exists.

Whether the kingdom is to be established here on the earth or whether it is a place or state we go to after death, I'm sure I don't have to tell you that this issue has been a fundamental one and an unresolved one throughout the history of Christianity. Christ and Saint Paul both seem to say emphatically that an actual breaking through into time—that is specifically what they say, a breaking through into time, into our world, by a host of God, will unexpectedly occur. Thereupon after some exciting drama, a thousand-year paradise, a rightful kingdom will be established, at least, for those who have done their homework and chores, and generally pay attention and have not gone to sleep as one parable puts it. We are enjoined repeatedly in the New Testament to be vigilant, that for the Christian it is always day. There is always light by which he can see this event when it comes. Does that imply that many persons who are somehow asleep or blind or not vigilant, they will not see it, even though it occurs?

Consider the significance which can be assigned to these notions. The kingdom will come here unexpectedly, this is always stressed, the rightful faithful shall see it because for them it is always daytime, but for the others, what seems expressed here is the paradoxical but enthralling thought that, and hear this and ponder, the kingdom, were it established here would not be visible to those outside. I offer the idea that, in more modern terms, what is meant that some of us will travel laterally to that better world, and some will not, they will remain stuck along the lateral axis which means that for them the kingdom did not come, not in their alternative world, and yet meantime, it did come in ours. So, it comes, and yet it does not come. Amazing.”

At no time over the last few years did anyone point me in the direction of Dick's landmark speech to the French speaking people of earth. Why must I discover all of this material for myself? If only I'd stumbled upon it at an earlier hour. Oh well, there is a time for everything, this being one of them. By the way, the Millennial Kingdom is another one of the parallel realities which Dick claims to have experienced. Take it with a saltshaker along with everything else, especially since Dick's body of work reads off like the Monarch Butterfly program and an Intel script, though here is what he says regarding his slide into the realm of interest.

“I experienced it just briefly. I am not there now. I'm not sure I ever was. Certainly, I may never be again. I grieve for that loss. Loss it is. Somehow, I moved laterally but then fell back and then it was gone. **A vanished mountain and a stream, the sound of bells**, all gone from me now, entirely gone.”

Why did Philip K. Dick mention a stream and the sound of bells when relaying his apparent experience in the kingdom of heaven. That just so happens to tie in with the living waters which surrounded Dark Age architecture and the frequency sounds which reverberated through its walls, dripping down its streets. Even the mountain speaks of the hidden wilderness, perhaps even Tsiyon. Nobody popularized the multiverse theory quite like Philip K. Dick. Yes, there is a prior Star Trek episode which describes a mirror-verse but shows like 'Sliders' and 'Rick & Morty', not to mention countless other movies as of late, can all trace their influences back to Dick. His 1977 speech at the sci-fi convention in France is mentioned often in conspiratorial circles, and yet, why does nobody think about brining up the brunt of his argument? That is, that we've missed out on the kingdom of heaven upon the earth. That all known universes in the multiverse are, as a habit, the wide road of existence moving far away from it. I can't find mention of the Millennial Kingdom anywhere among the pages of multiverse commentary. Is it because very few people actually wish it to be so?

The confirmations continue. We are living in the short season of Satans deception. The key words there are 'season', 'Satan', and 'deception'. Everyone is always trying to make sense as to the ultimate target behind the lies and the distractions of our Controllers, and I'm thinking, *this* is it.

Whether it is the shape of the earth or the shape of humanity, it all boils down to the kingdom. They are attempting to hide the Thousand-Year Reign of Yahusha HaMashiach, and they will tamper with our very Construct in order to deem it so. From the very beginning, we were tasked to fight against the indoctrination and walk the holy, set-apart path. That right there is the meaning of life. It's all a test. How many of us, I wonder, will be given a passing grade?



The Knight Templar Hoax

SHORTLY before daybreak on the morning of **Friday the 13th**, administrators of **King Philip**'s crown swept in upon **Templar Knights**, still hitting the hay for the night, and promptly arrested them. The year was **1307**. Reports involve as many as **2,000** Templars being rounded up in one fell swoop, while more conservative retellings place the number closer to **700**, of which only 50 to 100 were actual knights. I have even seen the number placed as high as **15,000**—in one night. *Yeah right.*

This is the same King Philip the Fair of France who somehow managed to kidnap **Pope Boniface VIII** in **1303**, with the help of hired goons, and hold him hostage for **three** consecutive days. LOL. I am giving you the official recollection of things and it's all scripted. The Templars did nothing to protect their beloved pope, by the by. It is town locals, we are told, who were finally able to repel King Philip's child play. We are furthermore told there was no resistance from the Templars in 1307, despite a network of fortifications. What is the purpose of a castle if you refuse to defend yourself?





These are the sort of sort of castles which Templars are said to have cozied up to, and in nearly every pocket of Europe. There was a great deal more than what I am sharing though most we are told have been conveniently destroyed after the fact. How thick do you suppose those walls are and how would one even serve up an arrest warrant for the inhabitants holed up behind them? They are not only well fortified, but I'm also not seeing anything resembling a siege. Not even **Jacques de Molay** their Grand Master was protected. Most simply vanished into the night.

King Philip provided a stack of paperwork and then had them sent out by couriers an entire month before the siege. Friday the 13th landed in October, and so, we're looking at mid-September for the dispatches. Their arrest warrant began with the *following* words:

Dieu n'est pas content, nous avons des ennemis de la foi
dans le Royaume.

I'm detecting French. Definitely written by a Frenchman. Sounds serious as well. Snooty but serious—even if its illegible. Supposing you need that spelled out for you in English, then *here* you go.

God is not pleased. We have enemies of the faith in the
kingdom.

Oh dear. I can't recall the last time I read anything so blatantly Orwellian, whereas the meaning of every word can be reversed. Though as I was saying, not one senior officer of the Templar Order warned any member of his brotherhood regarding the orders that were floating around. Even

stranger is the significant number of Templars who slipped away in the harbor at La Rochelle. That would be the western coast of France. As many as **15,000** arrests were not carried out until sunrise so that Templar's might slip quietly into the night. An entire fleet disappeared and was never seen nor heard from again, causing many to speculate that they'd sailed to the New World, but I'm thinking it may have been the chunk of real estate which is presently known to us as the [hidden wilderness](#).

Mind you, I am giving the official story. Though even by *their* standards the Templar trials to follow was a Nuremburg stylized kangaroo court. In a past paper, I had claimed the entire incident to be a scripted hoax. The arrest and the disappearing act, the confessions to follow, and probably even Molay's torturous end. But I'm not so sure what to make of it anymore, all things considered.



I take it the promises of Yahusha HaMashiach are still in your peripheral vision. That should be a given. Tell me what you see then. The **Convent of Christ** in Tomar, Portugal has all the familiar markings of a Millennial Kingdom habitat. I have already been over the peculiarities in my [Kings and](#)

[Priests of the Thousand-Year Reign](#) paper and won't be revisiting them again. Take another look at the Portuguese castle grounds. It was built by the Templars. What's more, Tomar is claimed to have become the seat of the Templar's during the second quarter of the 13th century. In 1190, the same convent resisted the armies of caliph **Abu Yusuf al-Mansur** when they encircled it. Meanwhile, the very flamboyant French king achieved success with those flamboyant fingers of his, casting thousands of arrest orders to the wind. *Ridiculous*. Following the dissolution of the Templar Order, **Pope John XXII** transferred party membership to the **Order of Christ** so that the Portuguese and the Spanish could commence with their maritime exploration, as if that's not suspicious.

We are often reminded that **Freemasonry** descends from the ranks of the Templar and that the bad guys were being outed by the **RCC** of all people. *Is that so?* But then it would be another thing entirely to say our Controllers are simply the inheritors of a former Order and that the Templars themselves are being claimed as part of the controlled opposition game. Nobody does that better than Rome. The way the Pope hugs the Bible to his bosom is simply adorable if I do say so myself. I could see this going either way. In the very least it is worth considering that something far more is going on with the Templar narrative than anyone has dared to acknowledge.



The wartime propaganda couldn't become any more obvious, and in fact painfully so, once **William Imbut**, the Chief Inquisitor of France, arrived at the confessional booth. The Paris interrogations involved a total of **138** Templars and probably no shortage of torture tactics. The most popular routine apparently involved greasing the soles of their feet with fat or

butter and then rolling them over a regulated fire until the roasting drove its victim raving mad. Another routine involved tethering someone's arms behind him and then raising the said person from the ground so that his shoulders were dislocated. It is no wonder then that the accusations against the Templars soon grew to a total of **127**. The tortures were ongoing. The initial trials ran from **October 19** to **November 24, 1307**, but the Pope was still investigating as of **1311**.

The first tell-all derived from **John of Foligny**. His involved a windowless room, complete with a checkered floor, starry ceiling, and a box containing a skull, two thigh bones, and a white burial shroud. But then as the list grew the Templars were said to indorse the worship of cats, condoning theft, denying Christ, spitting upon the cross, indulging in carnal relations with fellow members of the order, wearing a belt which had been consecrated by touching a strange idol that happened to resemble a human head with a long beard, and kissing each other on the mouth, the naval, and the lower spine during secret ceremonies.

Grand Master Molay admitted to having renounced Christ and spitting near a cross, though not directly on it. He urged other Templars to confess, as well. The thing about Molay is that he answered only to the Pope of Rome. The man was **63-years old**, and somehow, we are expected to believe he was given a mock-crucifixion in line with HaMashiach, which included being nailed to a door, before being laid in a conveniently harbored Masonic burial shroud. *Mm-hmm*. The Grand Master even lived to tell the story. They then tortured him all over again in **1314**, some seven years after the initial arrests were made. He



was reportedly burnt at the stake on the Ile des Javiaux in the Seine. That very well may have been a hoax. The fiery end of the Templars could easily have been managed by King Philip's own version of the Pinkerton crew dressed up like peasants for the canvas painting.

But again, I don't know what to believe anymore. Several years ago, I would have sat here and told you the entire downfall of the Templar was a staged performance from the start. I would have said our Controllers invented a straw man so that its intended audience might gasp at the flatulence, once the curtain was pulled. The Occultism was purposed to blindsides normies to the truth in plain-plane sight, you see. Included among the accusations were ritual murders. I nearly forgot to tell you that part. Ritual murders, *hmmm?* Do you see what they did there? The demise of the Templars was a ritual murder if ever I've observed one, even if it was a scripted psyop. The Inquisitors projected when in fact practically everything they described points the fingers right back at our Roman Controllers.

Now I'm thinking we may be peering in upon an actual conspiracy against kingdom of Yahusha HaMashiach. More specifically, the occasion when the cards were laid on the table by the sons of HaSatan and their plot was executed. I am more than willing to be wrong about this one. It will likewise take a suspension of belief for some of my readers, admitting we've been dupped by the propaganda again. But then consider what we've already learned through the investigation. There is a priestly fighting force guarding the camp of Yah. We are often told the Templars were keeping safe passage to the grounds of the destroyed temple in Yerushalayim, long after the events of Revelation, but perhaps it wasn't really *that* Temple.



The Great Famine of 1315

ARRIVING in the wake of the torturous Templar's episode was the **Great Famine** of **1315**, and already I can hear the brewing protests. Many of my contemporaries are junking history into the wastebasket but I have yet to see the benefit in that action. The logic insists that the books were completely fabricated by our Controllers and that I am falling for the dangling carrot trick when reading about the various events given to us. Look, I am well aware that the News is fake and that hoaxes make-pretend a world of pure imagination all the time. History probably doesn't fare much better. I will remind you though that Satan isn't much of an inventor. What he is particularly good at is pinching the nipple and then selling us on the titty-twist. The normies like it that way but I don't.

Perhaps if I'm in the mood then I may consider giving you some practical examples as to how the lie rather than the invention plays out in our present short season. My serial reader however is a connect-the-dots specialist by this point and would rather watch me take the polar bear plunge. And so, getting back to what I was originally saying. The Great Famine of 1315 appears to be the start of the slip-n-slide.



Official history describes it as the first in a series of large-scale disasters that befell Europe during the closing centuries of the Middle Ages. The great famine is said to have caused millions of deaths. According to estimates, anywhere from **10 to 25 percent** of the urban population died, with as many as **80 percent** of the sheep and cattle, though the numbers we are given was only the opening course to the coming judgement. It swept over nearly the whole of **Northern Europe**, and in record breaking time. Ireland, Great Britain, France, Scandinavia, the Netherlands,

Deutschland, and Poland were crippled before the year was out. Only Europe south of the Alps, we're talking Italy and southern Spain, as well as lands east of Poland and sections of Byzantium, avoided the disaster. That is what we're sometimes told but even they were affected.

It is *this* famine, historians will note, which brought an end to the growth and prosperity which Europe had otherwise experienced. It all began with bad weather in the springtime. 1316 as you already know. Crop failures were immediate, lasting until well after the summer harvest in **1317**. The same period was marked by extreme levels of crime, disease, and even cannibalism and infanticide, the last of which is another nice term for child sacrifice.

The axiom 'on earth as it is in heaven' is important in all of this. The occult has their own variations, like 'As above, so below,' which is speaking of the darker principalities in the realm below the firmament and ties in nicely with 'Ordo ad Chao'. The Great Famine of 1316 sounds nothing like the former blessing though and far more like the curses attributed to the later, and why is that? Well, as I've already stated, man is to blame for his own rebellion. There are passages in Scripture which address the very issue and I aim to show them. The first on my list comes from 3 Baruk, and *this* is what it says.

10 And when I had learnt all these things from the archangel, he took and led me into a fourth²⁻³ heaven. And

I saw a monotonous plain, and in the middle of it a pool of water. And there were in it, multitudes of birds of all kinds, but not like those here on earth. But I saw a crane *as great* as ⁴ great oxen; and all *the birds* were great beyond those in the world. And I asked the angel, ⁵What is the plain, and what the pool, and what the multitudes of birds around it?

And the angel said, Listen, Baruch: **The plain which contains in it the pool and other wonders is *the place* where the souls of the righteous come, ⁶ when they hold converse, living together in choirs.**

3 Baruk 10:1-6

Pause. You've heard it said, 'On earth as it is in heaven,' but very people stop to ponder if the polar opposite is true as well, 'In heaven as it is in the earth,' because that appears to be the scene which Baruk witnessed. The worship of Yahuah among mortal men affected the resources in heaven which might then cycle back around to the earth. It will be deemed strange by some to hear the angel claiming the souls of righteous mortals assemble in the pool of water in heaven when they are in fact holding converse on the earth. But then do recall Baruk's relationship with the Temple in Yerushalayim. Worship was his avenue of research. Livelihood would be a better word. Baruk was being shown the relationship between earthly worship and the reality it manifested in the various pliers of heaven. *Continuing.*

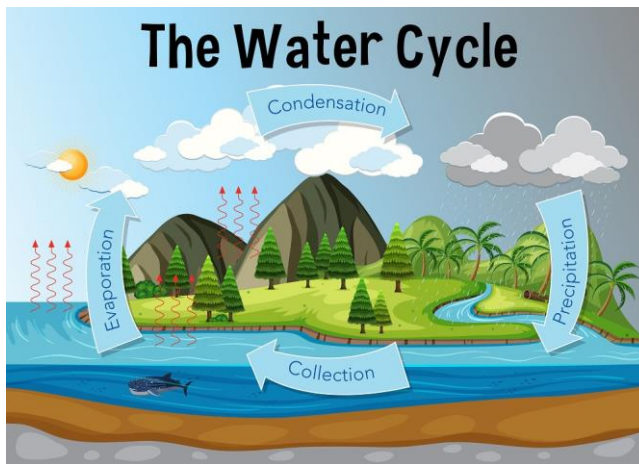
⁷ **But the water is that which the clouds receive, and rain upon the earth, and the fruits increase.** And I said again to the angel of Yahuah: But (what) *are* these birds? And he said to me, ^{8a}They are those which continually sing praise to Yahuah.

^{8b} And I said, Adonai, and how do men say that the water which descends in rain is from the sea? ⁹ And the angel said: ***The water* which descends in rain-this also is from the sea, and from the waters upon earth; but **that which stimulates the fruits is (only) from the latter source.**** ¹⁰

Know therefore henceforth that from this *source* is what is called the **dew of heaven**.

3 Baruk 10:7-10

We have just received another connection between the heavenly realms and the earth. In fact, two of them if the birds are taken into consideration. birds are doing each morning at sunrise while chirp-*chirp*-chirping their little darling heads off. They are tweeting songs of praise to Yahuah, but also, doing you a service in helping you rise on right side of the bed. The water in the pool is an offering plate for the clouds, whereas showers of rain might increase fruit upon the earth below. This is the *same* pool, mind you, where the souls of the righteous congregate while singing hymns together. Their worship is directly related with the measure of rain in the clouds.



We are even given a little science. **Condensation**. That is the process of water vapor turning back into liquid water, with the best example being those big, fluffy clouds floating over your head. It is only after the water droplets in the clouds combine that they become heavy enough to form raindrops. Hence, **precipitation**. But before condensation and precipitation can occur, we have a process called **evaporation**; the transformation of liquid into a gas, called water vapor. No, the water from a rain puddle is not vanishing on a hot sunny day. Water doesn't become nothing. The cyclic process is continuing.

Notice how Baruk asks: “Adonai, how do men say that the water which descends in rain is from the sea?” You see, the water cycle was well understood in his own day. The difference here is that Baruk is being taught the spiritual side of things. Precipitation is directly related to the evaporation of worship from the righteous. It is only in this method that fruit can be produced upon the earth. The Aramaic Targum confirms the very thing. *Follow* along.

¹³ Sons of Yashar’el, My people, Ye shall not be thieves, nor companions nor partakers with thieves: there shall not be seen in the congregations of Yashar’el a thievish people; that your sons may not arise after you to teach one another to have part with thieves: **for on account of the guilt of theft, famine cometh forth upon the world.**

Sons of Yashar’el, My people, Ye shall not testify against your neighbors a testimony of falsehood, nor be companions or partakers with those who bear false witness, nor shall there be seen in the congregations of Yashar’el a people who testify of falsehood; neither shall your son arise after you to teach one another to have part with those who testify falsehood: **for because of the guilt of false testimony the clouds go up and the rain cometh not down, and dryness cometh upon the world.**

Exodus 20: 13 [Aramaic Targum]

I probably should have given some background. Context is a good thing. We have just read from the Ten Commandments. Specifically, the eighth and the ninth commands. And as you can plainly see, the consequence of thievery is famine, whereas the result of false testimony is a lack of rain. Worship of the Most-High Elohiym is obviously absent in either action. One might even say stealing from Yah in word and deed, as well as giving false testimony about him, produces famine and draught upon the face of the earth. It is because of the righteous, or I should say *lack thereof*, in which the water cycle withers up.

The direct application to all of this as you know is the Great Famine of 1315. Keep it in your peripheral vision while reading the following account, because Yashar confirms the same chain of events.

⁴ But in the latter days of Methushelach, the sons of men turned from Yahuah, they corrupted the earth, they robbed and plundered each other, and they rebelled against Elohiym, and they transgressed, and they corrupted their ways, and would not hearken to the voice of Methushelach, but rebelled against him. ⁵ And Yahuah was exceedingly wroth against them, and **Yahuah continued to destroy the seed in those days, so that there was neither owing nor reaping in the earth.** ⁶ For when they sowed the ground in order that they might obtain food for their support, behold, thorns and thistles were produced which they did not sow. ⁷ And still the sons of men did not turn from their evil ways, and their hands were still extended to do evil in the sight of Elohiym, and they provoked Yahuah with their evil ways, and Yahuah was very wroth, and repented that he had made man.

¹² **And at that time the sons of men sowed the ground, and a little food was produced, yet the sons of men did not turn from their evil ways,** and they trespassed and rebelled against Elohiym.

Yashar (Jasher) 5:4-7;12 [Cepher]

After Chanok ascended to heaven, the kings of the earth anointed his son Methushelach, making him the first recorded sovereign ruler over the whole earth. Those kings were the fallen angels, by the way. The Watchers had asked Chanok to be an advocate on their behalf though Yahuah wasn't having it. That's just a side note. The hope was that Methushelach could bring redemption, which might have happened, had they not tired of righteous living and erred in wickedness again. Their sins included thievery. And look at what it resulted in. Draught and famine. Despite the little food that was produced, the sons of men refused to turn from their evil ways.



Chemtrails. I'm not sure what the people in the days of Noach dealt with but chemtrails as you well know are a staple of this short season, though I don't recall seeing them in my juvenile years. My childhood consisted of big puffy animal shaped clouds rather than the silverish haze which chemtrails provide. For decades, we couldn't get the average person to look up and admit the skies above them had changed into something sickly looking, but even the official narrative has come out now and admitted to their new reality. Will the conspiracy theorist be recognized for his observations? No, he will not.

The Government refers to it as **geoengineering**, which is just another way of saying they're in the business of weather modification. And *why* do you figure that is? The fact that we are being poisoned is obvious. What they are doing however derives in the title of their scheme. Knowing what we do now, that condensation derives from the heavens, and that evaporation is dependent upon the worship of the righteous, it only makes sense that they would attempt to modify the weather, if it's a continued rebellion against Yahuah that they're after. Which they most certainly are. They are attempting to choose the blessing rather than the curse, but without the Most-High Elohiym as their source. There is aluminum oxide in chemtrails, but then consider the short list of what else is being dropped on us.

Radioactive cesium. Radioactive thorium. Arsenic. Lead.
Mercury. Strontium. Cadmium. Cesium. Uranium.
Barium. Aluminum oxide. Polymer fibers. Bacteria.

If what I suspect of their modification scheme is accurate, then geoengineering is cyclical in that our spiritual antennae are being affected by the poison. The toxins raining down upon us renders our pineal gland helpless. Some more than others perhaps. That is my conclusion, at any rate. The sum of this equation means *less* worship, not to mention the thinning of perceived spiritual realities, which then entails an insufficient surplus in the heavens, thereby justifying more intervention on the part of our Controllers.



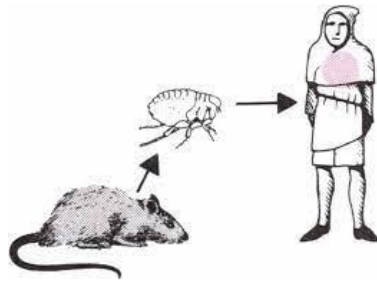
The Black Plague

THE Black Plague was the big one. The main course to the appetizer. I have already shown you the Great Famine of 1315 but that one paled in comparison with the Black Death which, to this day, is still regarded as the most fatal pandemic in recorded His-Story. Beginning in **1346**, The Black swept through Western Eurasia and North Africa, and within a few short years, anywhere from **75-200 million** people fell in its wake. That's an estimated **30 to 60 percent** of the European population, as well as about **one-third** of the Middle East. According to these same appraisals, the Death might have reduced the known world population from 475 million to something closer resembling **350-375 million**, and in only a few short years. It would take Europe another two centuries to regain their depleted numbers.

We are told fleas are the cause of man's woe this time around and I don't buy it. Yes, this little guy right here. The Bubonic plague as it is known is claimed to have been a type of infection caused by the *Yersinia pestis* bacterium. The mainstream narrative has us thinking that an invading army of fleas, which are said to normally live on rats, suddenly



became infected with the dangerous bacteria. When the rat host died, the infected fleas jumped ship and landed on their human victims. *Right*. I am not making any of this up by the way. They even have a classification for this type of animal encounter. It's referred to as a zoonotic disease.



I decided to show an illustration of what they're proposing so that none of my readers are lost in confusion. There are two arrows pointing from the rat to the flea and then to the person. Seems legit.

There are so many flaws to the fleas on the backs of rat theory that I don't even know where to begin. How about with the dead rats, for starters? Where are the dead rats? Tell me. I want to know. There are no 14th century records referring to a vast horde of dead rats. You'd think there would be. The rats are a latter invention of the germ theory people, all hoping to criminalize the Middle Ages and make them *dark* if you get my drift. Equally problematic is the record-breaking speed by which these mysterious and unreported rats spread across the land. Were they wearing pump-up sneakers? It is quite remarkable how they managed the Napoleonic-like march to England and yet completely bypassed the cities of Milan, Liege, and Nuremberg. Will the real pied piper please stand up? What's more, nobody can seem to explain how the fleas were completely unaffected by the disease-causing bacteria by which they are claimed to have carried.

The total lack of rat evidence is so evident that some have posited a theory involving fleas on the backs of gerbils. No, I am not making this up. I wish I were, but this is the official narrative we're dealing with. Got to keep a careful lookout for those gerbil invasions in the pantry and under the floorboards, because you never really know. Especially odd in all of

this is the total lack of native gerbils to England. They must have swum across the English Channel but then escaped through the deportation office before the zoologists and the wildlife biologists could find out about their visit. It doesn't even matter though. An army of militia jackrabbits would be just as believable because bacteria, viruses, parasites as well as fungi are not pathogens, and do not cause human infectious diseases. Therefore, they cannot be the casual agents of infectious diseases of animals.



Before I tell you what I *think* probably happened to the people of The Plague, I will remind you of another similar incident in His-Story, which will help with the *why* question. Complaint. This is of course a spin-off to the Seraphiym paper and in it I showed you that the serpents in the wilderness were none other than spiritual entities. Seraphiym, naturally. Not repeating that information here. And anyways, the translators of the incoming text have already thought to reveal the Seraph connection. It is the actual incident which needs highlighting.

⁴ After they journeyed from Mount Hor by the way of the Red Sea, to compass the land of Edom: and the soul of

the people was much discouraged because of the way. ⁵ And the people spoke against Elohiym, and against Mosheh, Wherefore have ye brought us up out of Mitsrayim to die in the wilderness? For there is no bread, neither is there any water; and our soul loathes this light bread. ⁶ And Yahuah sent fiery serpents among the people, and they bit the people; and much people of Yashar'el died.

⁷ Therefore the people came to Mosheh, and said, We have sinned, for we have spoken against Yahuah, and against you; pray unto El-Yahuah, that he take away the serpents from us. And Mosheh prayed for the people. ⁸ And Yahuah said unto Mosheh, Make you a Seraph, and put it upon a banner: and it shall come to pass, that everyone that is snake bitten, shall look and live. ⁹ And Mosheh made a serpent of brass, and put it upon a pole, and it came to pass, that if a serpent had bitten any man, when he beheld the serpent of brass, he lived.

Bemidbar (Numbers) 21:4-9 [Cepher]

Yashar'el's groans were directed towards the same two suspects. Moshe and Yahuah Elohiym. Very little has changed in the Christian church today, it seems. Whereas their hatred was pitted against the manna which rained down upon them from heaven. Tell me if you disagree but that is a portrait of the state of humanity, if ever I've seen one. Utter contempt towards the Father of Ruachoth and his set-apart ways. And in terms of Messiah's Thousand-Year Reign, I have already [shown you](#) how there were no bathrooms in the Millennial Kingdom, and furthermore, that it had to do with an ample supply of manna. Not repeating that information either.

We are told all the time about the unsanitary conditions during the Dark Ages. Well, the waterways wouldn't have been contaminated with a mixture of the number two formula had the people refused to listen to the rebels. When thinking about how hand sanitizer wasn't invented yet, which is a poison by the way, sinners are just remembering how horrible Yahusha's shalom on earth was for them when freeing themselves from

the Torah. Hopefully, the stomach cramps and the diarrhea were worth it.



The Plague apparently produced a group of people who demonstrated their religious fervor by vigorously whipping themselves in public displays of penance, and they were known as **Flagellants**. Flagellants wanted everyone else to know how righteous they were on a one to ten scale. I'm guessing they've already received their reward then. I was able to track down one such flagellants parade and it is somewhat ironic, don't you think? They have a bronze looking pole, though that is an idol image upon it. Jesus Christ is my best guess.

Correct me if I'm wrong but that's a direct violation of the first Commandment. There are Ten of them written upon tablets of stone, and now I'm wondering how many of the others they're taking seriously if the very first one on the list is so offhandedly violated. Did they even take the time to read the instructions manual? There are 613 others. Can't say they're repenting of their sins either when they are going about boasting of their manmade traditions. What's worse is that they're actively crucifying Mashiach all over again, or else why would they think to nail him to a tree? They are inciting the ongoing suffering of the king of the kingdom so that they needn't have to. *Sick*. I will go ahead and call out pure evil whenever I see it. The arrogance is through the roof, but that is a parade arising from the Dark Ages for you.



Immediately following **Qorach**'s rebellion against Moshe and the Torah in Bemidbar 16 comes another plague event which precedes the serpent episode and yet plays into the current scenario. Many of the people begin protesting against the holiness of Yahuah, a familiar scene in His-Story, and they are promptly disposed of. Here is the account.

⁴¹ But on the morrow all the assembly of the children of Yashar'el murmured against Mosheh and against Aharon, saying, Ye have killed the people of Yahuah. ⁴² And it came

to pass, when the assembly was gathered against Mosheh and against Aharon, that they looked toward the Tabernacle of the assembly: and behold, the cloud covered it, and the glory of Yahuah appeared. ⁴³ And Mosheh and Aharon came before the Tabernacle of the assembly.

⁴⁴ And Yahuah spoke unto Mosheh, saying, ⁴⁵ Get you up from among this assembly, that I may consume them as in a moment. And they fell upon their faces.

⁴⁶ And Mosheh said unto El-Aharon, Take a censer, and put fire therein from off the altar, and put on incense, and go quickly unto the assembly, and make an atonement for them: **for there is wrath gone out from Yahuah; the plague is begun.** ⁴⁷ And Aharon took as Mosheh commanded and ran into the midst of the assembly; and behold, the plague was begun among the people: and he put on incense, and made an atonement for the people. ⁴⁸

And he stood between the dead and the living; and **the plague was stayed.** ⁴⁹ Now they that died in the plague were **fourteen thousand and seven hundred**, beside them that died about the matter of Qorach. ⁵⁰ And Aharon returned unto Mosheh unto the door of the Tabernacle of the community; and **the plague was stayed.**

Bemidbar (Numbers) 17:41-50 [Cepher]

The plague of Bemidbar 17 is not describing the spread of germs. No way, no how. Viruses don't produce energy. Viruses don't consume energy. A virus is a dead thing and is only as capable of reproducing as a rock would, which is to say it cannot. Viruses have never been photographed, and so, for all my germ theory subscribers out there, at least be honest with the fact that your entire world is a cartoon.

The word virus comes from the Latin '*virus*' and it means poison. Even Reuters' fact-checking [article](#) won't argue against that one. *Busted*. I dropped a link so that you can follow along with their logic. They admit that virus was the word once used for poison in the Middle-Ages but then attempt to claim that it is archaic, and I quote: "The modern use of the word refers to sub-microscopic infectious agents that are capable of growth and multiplication only in living cells." Is this another example of how the Science changes? In actuality, the Ministry of Truth is slapping you with a dose of reality but then demanding that you deny it. Classic propaganda tactic on the part of our Controllers.

Supposing for a minute that there was a Walgreen's around the corner in the wilderness, complete with PCR tests in the witch's coven, *er, um*, pharmacy, and Moshe and Aharon were capable of sampling the presence of viruses among the dead. Still not the cause though. Blaming viruses on human disease is like fingering firefighters as the reason for why there are fires when in fact bodies need to detox or you might even say expel the poisons from within them. But even if they did duplicate, viruses don't spread that fast. Something like **14,700** people keeled over within minutes,



likely telling us that there were toxic vapors afloat. Sure, angels of death may have been on the warpath but what was their weapon of choice? An enemy flank is most evident in Aharon having to stand between the living and those who'd already fallen. I'm reading nothing here about leading the rat and the flea army away with a piper's flute.



You will laugh at the mention of comets as a plausible culprit, but the ancients thought comets no laughing matter and I am inclined to respect their opinions over your own. According to **Sir David Brewster** and the Edinburgh Encyclopedia of 1832, The Plague arose in the wake of a comet which appeared between August and October of **1347**. In the *Theatrum Cometicum* of 1668, **Stanislaw Lubienietz** said the same said comment heralded “pestilence from Asia all the way to Britain, which **lasted for three years**. And death carried away a great many.” But then there is the Englishman **Bede**, though he is also known as Saint Bede, The Venerable Bede, or Bede the Venerable, is considered one of the greatest teachers and writers of the early Middle Ages, even among historians today, and look what he had to say about comets.

“...stars with flames like hair. They are born suddenly, portending a **change of royal power or plague** or wars or winds or heat.”

That quip comes from chapter 25 of his scientific treatise, ‘*De natura rerum* (On the Nature of Things)’ in case you were wondering. Look it up. The book that is. I wasn’t kidding when making mention of the respect which modern historians shower him with. I took the marker out on two of his five possible explanations because they are both likely contenders for this particular incident. There was a comet in 1347 and it very well may have signaled a change of royal power on top of the ensuing plague. The entire episode plays like a reset event.



Mike Ballie is another name to look out for. In his book, ‘New Light on the Black Death: The Cosmic Connection,’ Ballie demonstrated an unusual high level of ammonium which has been discovered from the examination of ice core data, all of which coincides with the *same* time period. Here is what he had to say.

“There really is enough information about comets, earthquakes and ammonium to permit the quite serious suggestion that **the Black Death was due to an impact by comet debris on**

25th January 1348 as witnessed by the major earthquake on that day.”

Oh, that’s the other thing I had forgotten to mention. The earthquake. There was actually a series of earthquakes before and afterwards, all of which gave the apple tree a good shaking, but the January 25 earthquake was the Big One. Ballie further explains.

“Apart from ammonium, it is now known that a range of unpleasant, toxic and evil-smelling chemicals, including hydrogen sulphide and carbon disulphide, have been detected in recent comets.”

What Ballie appears to be saying is that Bede the Venerable was a connect the dots specialist when it comes to comets and The Plague. Ammonia is a strong, colorless gas and, depending upon one’s exposure, a deadly poison. The presence of evil-smelling chemicals would certainly explain the documented reports regarding the corruption of the atmosphere. The toxicity would also explain how these comet derived chemicals caused severe respiration problems and rapid death from asphyxiation.

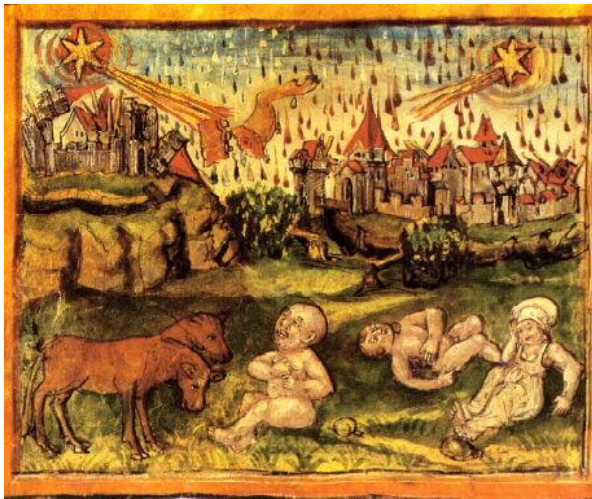
And then there is the description of the 14th century given to us by **Edward Berdeo**, in which he states:

“In **1337**, four-millions of people perished by famine in China in the neighborhood of Kiang alone. Floods,

famine, and earthquakes were frequent, both in Asia and Europe. In Cyprus a pestiferous wind spread a poisonous odor before an earthquake shook the island to its foundations, and many of the inhabitants fell down suddenly and expired in dreadful agonies after inhaling the noxious gases. German chemists state that a thick stinking mist advanced from the East and spread over Italy in thousands of places, and vast chasms opened in the earth which exhaled the most noxious vapors.”

The Origin and Growth of the Healing Art

Did you get all of that? A pestiferous wind spreading a poisonous odor before an earthquake rocks Cyprus to its foundations, followed by many people falling down suddenly, expiring in agony after inhaling noxious gasses. I'm not seeing anything in there about a militant supply or fleas, rats, and the pied piper to lead them. The conditions being described by Berdeo can be explained by comets, comet debris, and earthquakes.



What is this I see? I spy two comets streaking across the sky. There is a two-headed calf in the foreground, which is only a little strange. Try not to be distracted by it though. Entire cities in the background are crumbling, probably due to an earthquake. Children are rolling over as though death is having its way with them, and if I'm not mistaken, that's

blood in the raindrops. What in the world is happening? We are told it is a description of what happened in 1456 when Halley's Comet rolled around. From the looks of it, we've got another judgement event to reckon with. You will tell me there were no photographs in 1456 and the artist was taking liberties. Well then, look at how Thomas Short described the event.

“In France . . . was seen the terrible Comet called **Negra**. In December appeared over Avignon a pillar of fire. There were many great earthquakes, tempests, thunders and lightnings, and thousands of people were swallowed up; the courses of rivers were stopped; some chasms of the earth sent forth blood. Terrible showers of hail, each stone weighing 1 pound to 8; Abortions in all countries; in Germany it rained blood; in France, blood gushed out of the graves of the dead, and stained the rivers crimson; Comets, Meteors, fire-beams, coruscations in the air, mock-suns, the heavens on fire . . .”

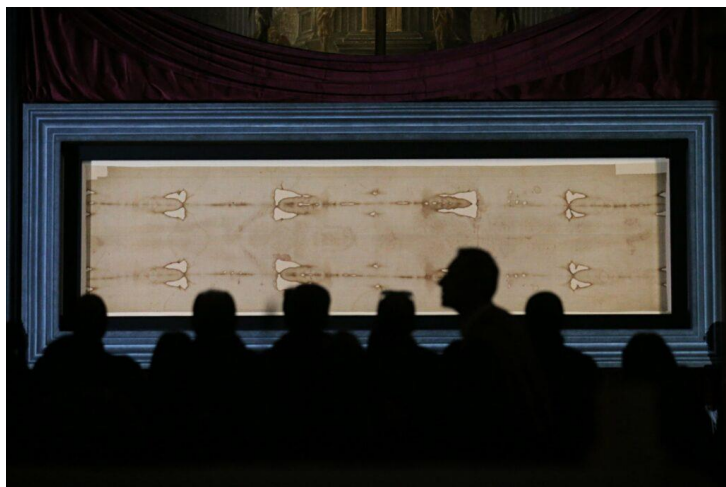
A General Chronological History of the Air, Weather, Seasons, Meteors, Etc.

You get the idea. The earth was swallowing people up whereas elsewhere graves were vomiting blood, dying the rivers crimson. The weather report called on a downpour of blood in Germany. There were comets, meteors, fire-beams, what appears to be multiple suns witnessed at once, and even the heavens were on fire. From all that has been described for us, there was an apocalyptic event in the mid-1400s, and nobody thought to tell us about it. Still not seeing anything about cowboy fleas saddling up for a cattle drive with the rats though.



Some of you may be thinking the timeline is off by nearly a millennium and what we're really looking at is an *earlier* event. That may be. I am certainly open to that suggestion, though I am thinking the Black Plague is a repeated event. Mile markers to rebellion and judgement. A set of bookends to the kingdom, really, and in both instances, comets are to blame like clockwork.

536 is the year when a comet is said to have hit the earth, covering the heavens with its atmospheric dust. I had said earlier that Satan is confined to geological columns and this is one such example. Greenland ice cores will once again show high levels of dust dating to that period, not all of which is terrestrial. Many suspect the uptick of atmospheric obstruction incited a radical cooldown. Drought and famine followed, though it is **542** when **The Plague of Justinian** devastated the capital city of Constantinople. This is all according to the *official* narrative, by the way. The Plague, which is named after the last Emperor of the ancient world, **Justinian the Great**, wreaked such havoc upon the western world that his citizens are said to be the last remnants of Roman civilization. The Plague was none other than the welcoming mat for the Dark Ages.



The Shroud of Turin *and* the Last Templar

THE mistake that I had made a few years ago was in claiming the image of the man in the Shroud was most certainly Molay's when in fact it is not. All indications point to the most obvious candidate, Yahusha HaMashiach. And so, I will take the time now to correct a former misstep. My readers will undoubtedly be divided on this one. Some of you will say it's a graven image and Yahusha would never have allowed for it. And still there are a few others who will invoke Yesha'yahu 53, claiming that the man within is way too good looking. The reason why I am kicking myself is because I knew better then and had already put hours of legwork into Shroud research, at least two decades worth, but was apparently exhibiting a bit of an overreach with the hoax issue.

Jacques de Molay in case you have forgotten already was the 23rd and final Grand Master of the Templars. These same Templars were said to have kept a white linen shroud in order to wrap their candidates for senior membership. The idea is that they might undergo a ritualized death and resurrection of their own. To this very day, Freemasons do the same. And so, my conclusion at the time involved the last Grand Master directing

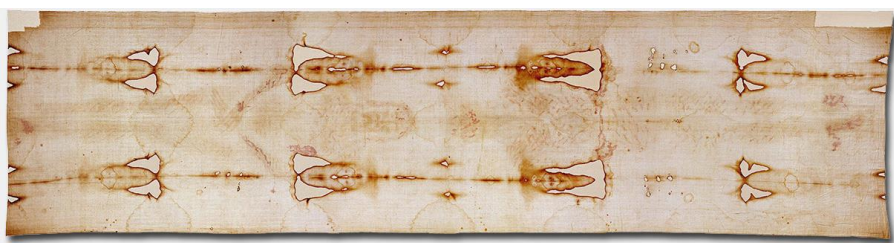
our attention to one of the greatest Mysteries of all. The art of the hieroglyph. But also, that we'd been staring at the holy grail all along. The holy grail in this instance being the axiom *'know thyself.'* The divine within.

Nothing about the narrative led me to believe that Molay and the members of his Order were by necessity tortured or killed. Thousands of Templars were quite easily rearranged on the European continent, given prominent desk jobs, probably as governors or bankers. Others were simply assembled into the Order of Christ. From beginning to end, Friday the 13th screamed of a psychodramatic exercise intended for the alchemical transformation of the soul. This all still may be true. The only thing I am backing up for is my stance on the Shroud.



It was while reading up on the 1978 STURP investigation which first set me off the deep end, calling it a hoax. STURP is an acronym for Shroud of Turin Research Project. Follow [this link](#), will you? Wiki lists the occupation of everyone who participated in the Vatican sponsored investigation and they're nearly all from Los Alamos. Home of the Manhattan Project if you need caught up on your wartime propaganda and hoax history. You might as well plant a Buzz Aldrin moon flag on the fact that the others derive from Jet Propulsion Laboratory. Actually, I hope you purchase them in bulk, because the number of researchers in 1978 was precisely 33 in number, *wink-wink*. Don Lynn was involved. Look him up. He was head of imaging on Voyager, Viking, Mariner, and Galileo. Tell me again why NASA involved.

Calling it a fraud last time, albeit a masterful one, *was* the flip flop, but can you blame me? STURP was straight up shady. Sometimes our Controllers invent the narrative. Other times they simply control it. Separating the two is the difficulty I am having. And so, the Shroud has once again been reexamined. But then again, so has the identity of the Templars, and I'm thinking now their disappearance wasn't a hoax. It was damage control. Freemasonry is busily dangling a big fat juicy carrot for our conspiratorial cravings, in this case claiming to have descended from the Templars. It's all too easy. I made a rookie mistake rather than recognizing controlled opposition wherever it crops up.



The earliest record of the Shroud of Turin as we know it today dates from either **1353** or **1357**. Historical records seem to indicate that a shroud bearing an image of a crucified man was deposited in a newly built chapel within the small town of Lirey, France. Its owner was the famed French knight, **Geoffroi de Charny**, but he died at the Battle of Poitiers in **1356**, only a year or two after the Shroud was claimed. How the Shroud landed into his care is anybody's best guess. Some have claimed he acquired it as a gift from **Humbert II** after he participated at the battle of Smyrna. Others suspect it was sent to French king **Louis IX** in **1238** by the Latin Emperor of Constantinople along with other Christian relics, all of which was purposed for safekeeping after Constantinople was sacked during the Fourth Crusade.

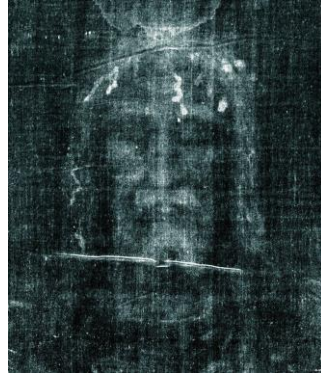
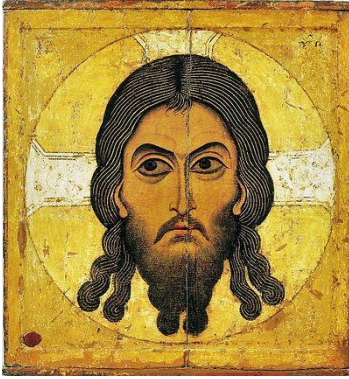
The last claim does hold some merit, seeing as how micro-particles of gold, vacuumed up at various times from the Shroud, have been analyzed and compared with coins minted in the Byzantine Empire between the seventh and twelfth centuries. The most probable explanation however assigns Geoffroi de Charny as a devoutly religious member of the Knight's Templar. In their sudden exodus from the land, it appears as though the Templars left precious cargo behind. Or perhaps it was all by design.

Its *second* certain record dates to 1390 when Bishop Pierre d'Arcis declared the Shroud to be a forgery. In the same letter written to Antipope Clement VII, he furthermore claimed to have spoken with the artist responsible for making it. Who is this mystery artist? We are never told. And by the way, the Shroud being put on display in the decade following The Plague only to be dismissed as a forgery by an *obvious* Controller screams of a recent Reset event. I will direct your attention to the World Fair's in the wake of the mud flood. This is like that. We are expected to believe the Shroud was stashed away in Yoceph of Arimathea's garage for 1300 years and then put on display once discovered when in fact a great many records have been scrubbed. I am thinking that it may have been left behind during the aforementioned disappearing act by the Templars.

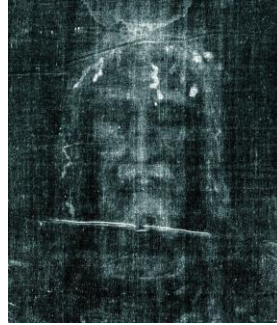
Our Controllers do toss us a bone or two though. Robert de Clari, a knight of the Fourth Crusade, reported seeing the Shroud in Constantinople. *Here* is his report.

Among these there was a church called St. Mary of the Blachernae, where the Shroud (Sydoines) was kept in which Our Lord was wrapped. Every Friday it was elevated all straight, so that it was possible to easily see the image of Our Lord.

St. Mary of the Blachernae was destroyed during the sacking of the city, though before that could happen, the Shroud *was* accounted for. I will once again remind you that it is *official* history which I am attempting to work with and that is suspect. The problem I am having is with the presence of the Shroud in a capitol city of the eastern Empire. A capitol city implies far more than mums the word. If the Shroud were repeatedly put on display every Friday and for a rotunda of witnesses, then you'd think the gossip columns would have something to say on the subject. That's not what we are given though. Only a traveling knight found it worth documenting. *Strange*. Which is why I'm stating the records have either been doctored or altogether scrubbed and rewritten, with much of what remains being a counterfeit.



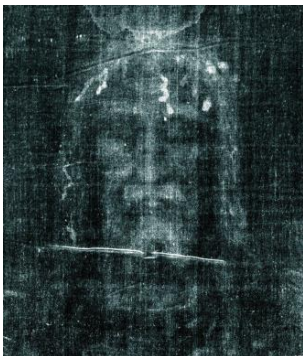
See what I mean? There are far too many portraits of Yahusha HaMashiach which just happens to resemble the image of the human figure in the Shroud of Turin to be a coincidence. *Mm-hmm*, that is the face of the man in the Shroud, no question about it. Perhaps you are failing to see a resemblance. You will. The split beard is the dead giveaway though I have come prepared with other examples.



Here is another portrait supposedly dating to the **seventh century**. It can be found in the catacombs of Rome and contains several familiar features. I'm detecting one eyebrow lifted higher than the other. Also, one nostril is slightly larger. Those are Shroud features. Glance back and forth between them and tell me I'm wrong. Take all the time you need.



On the *left* is the very popular portrait of the Pantocrator Jesus. The word Pantocrator literally means ruler of all, though it is usually translated as ‘Almighty’ or ‘all-powerful.’ There are many Pantocrator images of Yahusha to be found, supposed remnants of the Byzantine-era world, though this one in particular derives from St. Catherine’s Monastery in Egypt and is dated to the **6th century**. Longtime Shroud researcher **Alan Whanger** can be seen standing on the *right*. Try not to fall asleep at this part. While using the Polaroid Image Overlay Technique which he developed, over **250 points** of similarity were observed between the Pantocrator portrait and the Shroud.

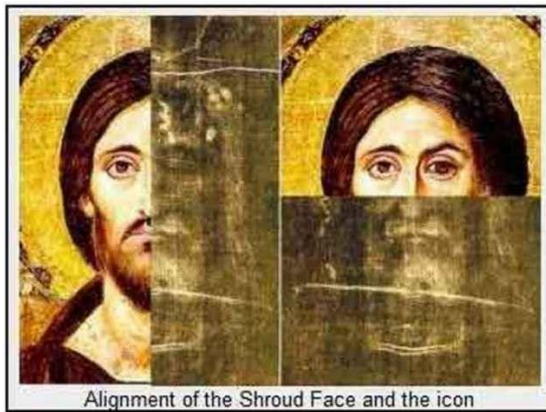


You didn’t believe me, did you? You thought I was making comparisons where they don’t belong. That may be, but I’m not through quite yet. Take another look at the face in the Shroud. Study it long and hard. In a moment you will turn the page. When you do, it is only denial which will get the better of you.



Whoomp, there it is. That there would be the Tremissis coin. It is said to have been minted during the reign of **Justinian II**, between the years **692-265**, and has **188 points** of congruence with the Shroud face. Once is a coincidence. Twice, thrice, or four times is a pattern. Claiming that only neophyte artists were in the know is one thing. But then hanging his portrait up at Saint Catherine's, one of the leading pilgrimage sites in

the world, is another entirely. Not forgetting the people at the mint factory. That's the giveaway. You don't simply commemorate the face of a man from the Shroud onto the Monopoly money without alerting a normie or two. It just goes to show that the Shroud was known before the vanishing act of the Templars and our Controllers don't want you or anybody else to know about it. They can scrub the His-Story books, but the Truth always comes out in the end.

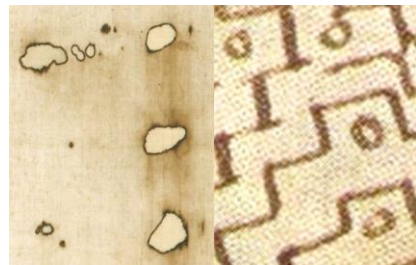
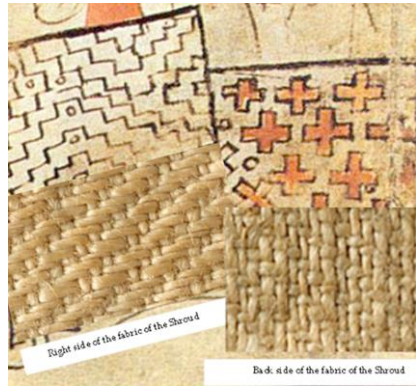
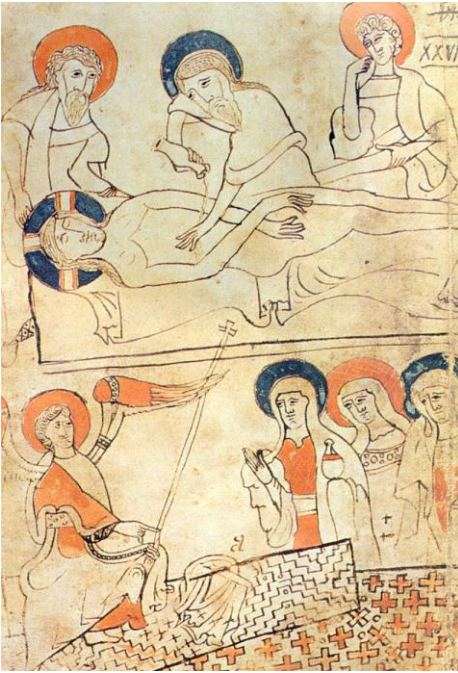


I just found this one in the Google search engine. It's Pantocrator Jesus in a police line-up. He's matched side-to-side and top-to-bottom with the man in the Shroud. Looky-looky, we have a match.

Many red pill dealers go around back alleyways of the Intel-net claiming the likeness of Jesus is based upon **Caesar Borgia**. Well then, either Yahusha had a doppelganger or we are confronted with another stunning turn of events. Yahusha's portrait isn't based upon Cesare Borgia. No, Cesare Borgia is based upon Yahusha. Also, if I'm not mistaken, the person in the background is sporting a tail. What sort of bestial abomination is going on and is Caesar Borgia *okay* with the proceedings? Well, there's something for the books. Everyone is so eager to finger Borgia as Jesus that nobody took the magnifying glass out on Monkey Boy. History is strange, ain't it? I happen to like it that way.



There are of course straight up depictions of the shroud in books of antiquity. Every illustration we are told derives from artist inspiration *after* 1355 and I'll let that slide. If anything, the scarce documentation of an actual shroud *before* Geoffroi de Charny, when compared with Pantocrator Jesus and Byzantine currency (all of which depict the face of the man within the Shroud), only goes to show the length by which our Controllers will go to tell their version of the story, according to their timetable.



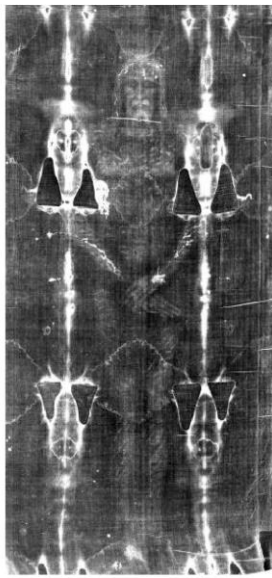
FYI, I did manage to locate one illustration which is dated to an earlier century and may indeed be employing the Shroud for inspiration. It is a single page in the Pray Codex, also known as the Pray Manuscript, named after its discoverer **Gyorgy Pray**. The Codex is dated to somewhere between **1192-1195**, making it 70 years earlier than the oldest carbon dating of the Shroud. That also tells us something. Some evidence slipped through our Controllers fingertips. I'm not so certain it was supposed to be found.

Notice some points of correlation. Yahusha is shown naked and with his arms crossed over the pelvis. That's a Shroud trait. Another giveaway is his missing thumbs. I'm only counting four fingers on each hand. There is also a familiar bloodstain on his forehead. The most interesting aspect however is the burial cloth itself. I will give more specifics on the Shroud's craftsmanship in a little while. For now, all you need to know is that the Shroud was manufactured with a distinctive V-shaped weaving which gives a contrary squiggly or cross-shaped pattern, depending upon which side of the cloth you're studying. Take a mental note of the burn marks. I'll say this again for those of you nodding off. In the Pray Codex, the

artist depicted burn holes throughout the fabric. It's the little details. Better yet, plant a Buzz Aldrin moon flag on that one, because something about the timeline isn't sitting quite right.

The history of the shroud from the 15th century is well recorded. In 1453 Margaret de Charny deeded the Shroud to the House of Savoy. In 1532, the shroud suffered damage from a fire in a chapel of Chambéry, capital of the Savoy region, where it was stored. A drop of molten silver from the reliquary produced a symmetrically placed mark through the layers of the folded cloth. Poor Clare Nuns attempted to repair this damage with patches. In 1578 Emmanuel Philibert, Duke of Savoy ordered the cloth to be brought from Chambéry to Turin and it has remained at Turin ever since.^[92]

Starting with the 15th century, Wikipedia tells us the history of the Shroud is well recorded. We shall have to see about that. In 1453, Geoffroi de Charny's granddaughter Marguerite de Charny gifted the Shroud to the house of Savoy at Chambéry. Well, look at what happens next. We are then told it was damaged by fire and water in 1532, as if that's not suspicious. It was afterwards moved to the new Savoyard capital of Turin in 1578, where it remains to this day. *But wait.* The Pray Codex already depicts the Shroud with burn marks and that was published in the whereabouts of 1195. Do the math on that. The fire story occurs 337 years too late. *Busted.* I'm thinking our Controllers needed a fire hoax to explain the preexistent marks, thereby causing their forgery story to stick the landing.

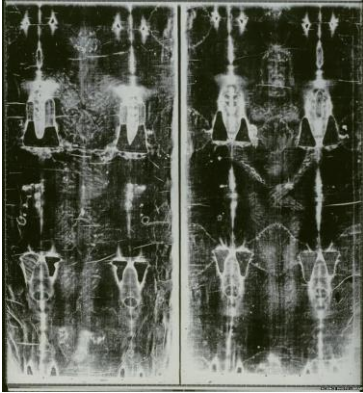


Supposing for a moment that the Shroud *is* a medieval forgery and the man within is none other than Jacques de Molay. Their facial features and build aren't so dissimilar if you can get past Molay's bald head or the likelihood that his entire portrait was later imagined. I can't seem to get a fix on Molay's height. We are told he was tall though. The man in the shroud was nearly 5'11" and superimposing for his generation. Assuming Molay is a match, and these are the conclusion we're going with, then the Shroud would have to be one of the greatest forgeries of all time, resplendent with a long lost Tartarian tech, because the image within the cloth cannot be replicated to this very day.

Notice what I just did. I conjured the 'T' word. Tartaria. I certainly wasn't attempting to be clever when clumping it in with numerous other art pieces of lost His-Story. We have those. The chisel and the hammer make for poor explanations with many-a Renaissance masterpieces. In time, I will show you what I mean. But that is not to say that they cannot be replicated using modern technology.

It is quite different with the Shroud. The Shroud may prove to be the greatest document because it cannot be replicated. When making a statement such as that one, I'm being specific and direct. A replica has yet to be accomplished by anyone. *Oh*, the forgery claimers have mostly certainly tried their hand at a cloth of their own but only with the success of Willie E. Coyote on the hot desert pavement. The problem they're running into is that the image on the shroud wasn't imprinted by contact. The blood is most certainly from his body. The image is something entirely different.

A piece of cloth like the Shroud should produce a 2D object because it's flat. That's not what we have though. The Shroud is somehow in-between a picture and a statue. Encoded on the very fibrils of the cloth is what appears to be 3D information about the shape of the body which it enveloped, of which we can learn much. That is why it can be said, the Shroud is the most unique piece of cloth on this flat, motionless realm, having no equal.



Do recall that a comparison was already made between the moon and the Shroud in my [Hidden Wilderness](#) paper. The moon is a negative image, the result of a snapshot in a precise moment of His-Story, just as the Shroud is a negative and a document to a precise instance. I had also made the claim that the moon is the result of a focused electromagnetic phenomenon called plasma and that I suspect they were both created in the exact same manner. Light that pipe and smoke it why don't you? This is precisely why the Shroud has never been duplicated. You can't just bury a murder victim in a shroud for a few days and then instruct the divine light to burst forth, *via* resurrection, so as to complete the artwork. It doesn't work like that. Certainly not for mortals at any rate.



The forger went all out on this one. There have been as many as **370** wounds counted on the front of the victim's body, with well over **600** estimated in total. The torture device has even been identified as a Roman *flagrum*. The typical whip was comprised of a handle to which two, maybe three thongs of rope or leather were tied and tipped with small, sharp, pieces of wood, bone, or metal. This one in particular was of the three-thonged variety, complete with lid weights shaped like dumbbells. The killers spared no expense.

The victim was stripped naked and then tied up to a pole while his tormentors had their way with him. Each lash lasted but a second, though the sharp ends of the flagrum would have cut into his skin and perhaps even latched onto something of value before being ripped out again, causing extremely serious internal lesions. The energy of each blow would have been absorbed within microseconds, causing his entire body to recoil with the excruciating electrifying sensation for several seconds, if not minutes, before his tormentor went at him again and again.

The entire episode was overkill. To say he was sunburned and dehydrated and that his knees were crushed under the weight of the crucifixion device which he carried, due no doubt to a sudden fall on the journey, is nothing compared to the greater conclusion. That the man in the Shroud was already a walking dead man. At the end of the scourging, he was going to die. Had the mob shown him mercy and chose a bed rather than a tree to hang him from, he would have been dead within several short hours. There was no going back. He had already lost liters of blood. His kidneys had stopped functioning. His guts were nearly exposed and hanging out. That's some top-notch forgery if I do say so myself.

The person within the Shroud wasn't simply crucified. No, the Romans didn't crucify before a crucifixion. He was brutalized and murdered many times over, telling us how the Temple Controllers really felt about the Son of Elohiym. Yes, I just went there. In another paper, I put [Pontius Pilate On Trial](#) and showed his innocence. Nearly everyone thinks the Romans are responsible but the Governor of Yahudah washed his hands of the entire affair. You don't wash your hands of a judgement only to go through with it moments later, and with far more ferocity than what any other Roman crucifixion would dare imagine, mind you, unless that person were deranged. Look at how surprised he was to learn of Yahusha's death.

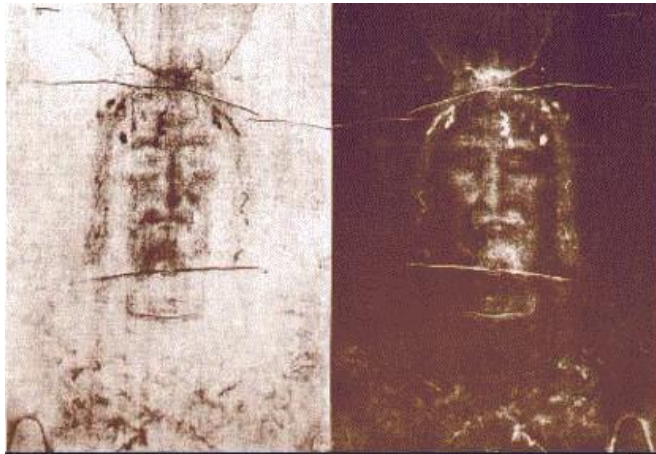
⁴⁴ And **Pilate marveled if he were already dead**: and calling unto him the centurion, he asked him whether he had been any while dead. ⁴⁵ And when **he knew it of the centurion, he gave the body to Yoceph**.

Marqus (Mark) 15:44-45 [Cepher]

Believe it or not, I have just given you two further clues pertaining to Pilate's innocence. Had Pilate been the one to oversee his crucifixion, then his surprise would be akin to saying Yahusha went out like a chump rather than a champ. That's not what happened though. The face of the man in the Shroud speaks of a suffering servant but he also has the look of *shalom* on him. This is someone who drank from the cup that was passed to him and did so with dignity, completing the task before him. Mission accomplished. I'm more inclined to think Pilate's surprise teetered upon

a reaction of, “*Dang*, you people took human mutilation to a whole new level. Is this how you treat your gods?”

The second proof of Pilate’s innocence is in his handing of Yahusha over to Yoceph. This well-known fact has been long debated, employed as fuel for accusation against the reliability of the resurrection story even, when in fact the Romans did not allow crucified victims to be buried in an honorable way. They left them on their crucifixion devices for several days so that their bodies might bloat in the heat of the sun, eventually exploding, before being tossed into a pit. Roman guards would have overseen an operation such as what I’ve just described rather than the tomb. Pontius Pilate did hand Yahusha over to Yoceph for burial though, speaking once more of his innocence.



Even further evidence to the mob mentality can be found with the crown of thorns, of which the Shroud attests to. The crown wasn’t a carefully crafted garland as we are so often led to believe. It was a literal thorn bush. His Controllers shoved a briar patch over his skull so as to work the crowd into its beehive frenzy. Roman guards weren’t responsible. Had they done so, it would have been strange indeed for Pilate to respond in the described manner.

¹⁹ And Pilate wrote a title and put it on the cross. And the writing was, Yahusha the Netseriy and King of the Yahudiym. ²⁰ The title then read many of the Yahudiym: for the place where Yahusha was crucified was nigh to the

city: and it was written in Ivriyt, and Yavaniy, and Latin. ²¹
Then said the chief priests of the Yahudiym to Pilate,
Write not, And King of the Yahudiym; but that he said, I
am King of the Yahudiym. ²² Pilate answered, What I have
written I have written.

Yochanon (John) 19:19-22 [Cepher]

His torturers had given Yahusha a mock coronation whereas Pilate straight up calls him the King of the Yahudiym. The Temple Controllors didn't like that. Their response identifies who it is that mocked him, whereas Pilate gave him dignity and honor. Explain to me again how a Roman Governor crucifies someone on charges that he is a threat to the Establishment and Caesar but then pulls a stunt such as what has just been described. Pilate had already given his judgement. Yahusha was innocent. Yes, he handed Yahusha over to the Yahudiym to do what they wanted with him, but he was clearly protesting their decision.



You will hear all the time about the blood on the Shroud being painted on. It's not paint though. It's blood. Real blood. Both pre and postmortem blood. Actual human blood which has been shown to be of the AB type. The fact checkers will scream from a megaphone that it was paint until

you believe it to be true but it's simply not so. The image wasn't scorched, rubbed, painted, photographed, as assuredly as it wasn't formed by dyes, chemicals, vapors, now was it in any way made by the known methods of man. And that's the other thing. The placement of the nail. The forger forsook the artistic renderings of his own day by placing the nails in his wrist and ankles rather than the hands and feet of church paintings. The former description keeps in strict accord with an actual crucifixion. His wrist was secured to the nail and wasn't going anywhere whereas a nail through the hand would have ripped right off the crossbeam.



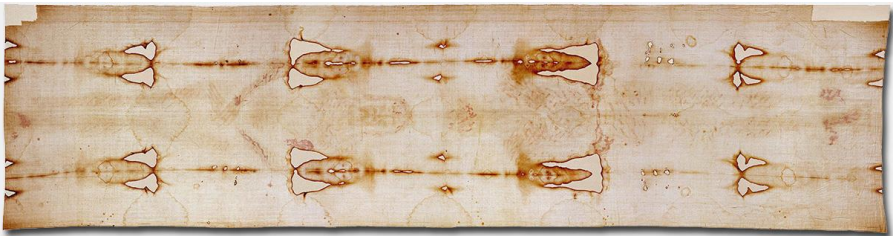
The darkest bloodstain on the entire Shroud derives from the wound on his side. That's a postmortem flow, obviously. It wraps around his backside, forming a puddle there. I will remind you once again that the bloodstains are a result of contact with the cloth whereas the image itself derives from a different origin. Well, notice how red the blood is. It is red of a crimson color and that shouldn't be.

The blood mystery is what has most fact checkers claiming foul, but they have turned out to be the Karen's in the end. At any crime scene, blood quickly becomes brown or even black, and in very little time. Not so with the Shroud. The blood remains a distinct crimson color. In any other scenario, that would be deemed completely impossible, proving the Shroud to be a hoax. The answer however has already been known among chemists. Bilirubin is a pigment that enters the blood with the breakdown of red cells. Under conditions of great stress or suffering, particularly to the torture which the person in the Shroud was forced to endure (and we're talking 24 to 36 hours of torture), his liver would have eventually flooded the bloodstream with the Bilirubin enzyme which I have already

described. In that precise moment, his blood would have remained red forever. Are we expected to believe the forger tortured his nude model so that the blood would remain red eternally, simply to fool CSI investigators centuries later? *Ridiculous.*



The other thing about the forger is that he would have had to have chosen a model already in rigor mortis. Look at those locked knees why don't you? That's a stiffened body. His model would also have been placed in the Shroud for no more nor less than 48-72 hours. Furthermore, his body didn't see decay. Incredible.



Regarding the actual cloth, it is linen, making it Biblical. It's length and width are in even cubits, also Biblical, whereas the official narrative has medieval Europe employing a different unit of measurement entirely. Furthermore, there are no medieval examples of the three-to-one herringbone pattern used to make the fabric. The only matches are ancient ones deriving from the Near East. To be more specific, Palestine. Not

even Egypt twisted the strands in the direction of the Shroud, but I'm not done yet.



In 2002, the 16th Century backing cloth was removed from the Shroud for the first time for textile expert **Mechthilde Flury-Lemberg**. What she discovered on the exposed backside is a stitch so inexplicably rare that it has only been spotted in one

other known location, Masada. The Jewish fortress that fell to the Romans in **73 AD**.

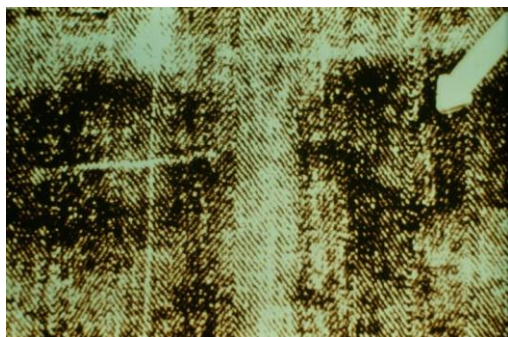
Even more stunning is the dirt found on the Shroud. Especially surrounding the persons nose, knees, and feet. There is dirt surrounding Yerushalayim and it's a match. Not only that, the stone which made up the tombs surrounding Yerushalayim are unique to that city alone and the Shroud includes that feature.



And then there is the floral design. The forger would have had to have gone flower picking in the hills surrounding Yerushalayim in the springtime. Botanist **Avinoam Danin** of Jerusalem's Hebrew University has published something like nine books on the flora of the Middle East, one of which includes his findings in the Shroud of Turin. Of the hundreds of floral patterns and pollen grains found on the Shroud, half of them can be found in the Middle East or similar areas but never in Europe. **28** of them are from

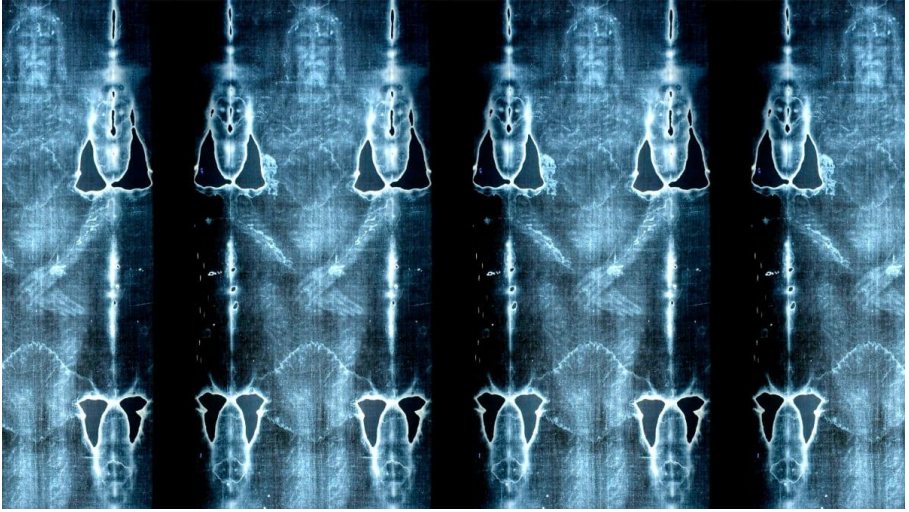
plants still growing in Israel, with **70 percent** being exclusively found in the areas surrounding Yerushalayim and Yeriyocho. The fact that pollen matches can be traced to Turkey, France, and Italy only affirm its history,

including its long tenure in Constantinople which our Controllers don't want us to know about.



The coin hypothesis goes all the way back to the 1970's when researchers noted the presence of small bulges on the persons ocular orbit bones, thanks in part to 3D printing. The thought at the time was that these might have been leptons, small nearly valueless coins which would have been common in Palestine during Roman times. The critics will claim Shroud enthusiasts see whatever they want to see, like a leprechaun in a puffy-shaped cloud or something, but what they really appear to be expressing is their feelings towards their so-called forger. The man in the shroud had Pilate-era coins over his eyes and the artist who painted his image apparently wasn't *that* clever. Therefore, it must not be true. There is a deductive argument for you.

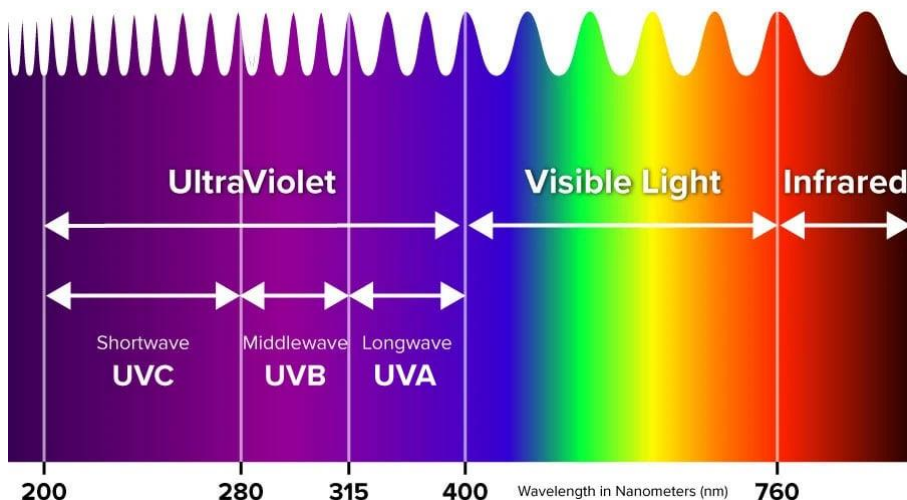
Well, the shroud does tell and *here* is what it says. A lituus is a curved augural staff and can be distinctly seen on the disc covering his right eye. Over the left eye a vase or a cup has been found. Put together, they form something resembling the coin which is shown. Furthermore, the letters YKAI have been deciphered upon his eyelids. This is thought to be the visible part of the word "TIBERIO **Y KAI** CAPOC", Greek for **Tiberius Caesar**, the Emperor.



The most important piece of evidence, and I would be remiss to neglect it, derives from the actual image on the cloth. You will once again want to recall that the blood stains and the picture negative, if one can call it that, are two separate things. Without the image, all we would be left with is the blood. There are plenty of bloody clothes and I highly doubt anybody in Yahusha's entourage would have saved a bloody mess like that—if it weren't for the witness of his image.

Anywhere from 48 to 72 hours into the burial process, the body of the man within emitted a short intense burst of vacuum ultraviolet radiation, thereby imprinting a perfect photographic negative image. I have read up on the conclusions of these Shroud researchers and what they're saying is nothing short of awe inspiring. It has been argued by Italian researcher **Paolo di Lazzara** that the radiation was ultraviolet and that the instantaneous burst exceeds the maximum power released by all ultraviolet sources of light available today. It would also require pulses having duration shorter than one forty-billionth of a second. The intensities of those pulses would have to be on the order of several billion watts. His body became mechanically transparent in an instant, emitting light evenly from every three-dimensional point within, thereby

imprinting an encoded 3D image on the front and the back of the cloth as well as an x-ray. This is why the Shroud cannot be reproduced in any Laboratory or art studio in the world.



I even found an instance when Yahusha glowed in the exact manner which has been described for us by the Shroud researchers.

³⁶ The following day, Yahusha took Kepha, Ya'aqov and Yochanon - three of the apostles - to a cave high up on the mountainside, where they remained in meditation for three days. On the third day, while seated in the cave, the others saw **the whole body of Yahusha exude a light and become radiant, the colors being blue and white.** They were astonished at such an inflow of power, for no other body could have contained it. Though manifesting in them also, it was much weaker. The three with Yahusha covered their eyes before the brilliance.

³⁷ And Yochanon said, "Master, while the Ruach Ha'Qodesh manifests in us as no more than a **faint blue glow** seen only in total darkness, **your brilliance is like that of the sun compared with the palest star.**"

³⁸ Kepha said, “It is good for us to have seen this, for now we know how poorly we compare with you.”

The Book of the Natsarim 15:36-38

Ultraviolet isn't the same as blue, you will tell me, but UV waves aren't exactly visible to the naked eye either. Blue is. Yahusha's disciples could only describe what they were capable of seeing. Being more brilliant than the sun compared with the palest star is saying something. That is while he was living, mind you. There is nothing in the textbooks which would describe how a dead man can accomplish the same task.



[EDIT: 7/5/2023: Another passage identifying ultraviolet with the resurrection has come to my attention in Besorah Niqodiymon. I am always on the lookout for clues and what happened is, I was giving the gospel another read. How in the world did I never notice the ultraviolet reference before? Well, here it is.

13 O ADONAI Yahusha and Father, who art Elohim, also the resurrection and life of the dead, give us leave to declare thy mysteries, which we saw after death, belonging to thy cross; for we are sworn by thy name. ² For thou hast

forbid thy servants to declare the secret things, which were wrought by thy divine power in She'ol.

³ When we were placed with our fathers in the depth of She'ol, in the blackness of darkness, all of a sudden there appeared **the color of the sun like gold, and a substantial, purple-colored light** enlightening the place.

⁴ Presently upon this, Adam, the father of all mankind, with all the patriarchs and prophets, rejoiced and said, **That light is the author of everlasting light, who hath promised to translate us to everlasting light.**

Besorah Niqodiymon 13:1-4

I love it when extra-biblical books come together. If you're paying attention, there are two lights which suddenly appear in She'ol. The first is a gold-colored light relatable to the sun, but then the second is ultraviolet, indicating the resurrection of Yahusha as seen on the shroud, which wouldn't be visible to anyone within the material and mortal realm. How did I read Niqodiymon so often and yet miss it? Apparently, I'm not the only one. I have seen Yahusha's arrival to She'ol portrayed in numerous occasions and never once was he ever painted from the purple side of the pallet.]

All in all, I would say the evidence is stacked up in favor of Yahusha HaMashiach. There is certainly more evidence to be had. Lots of evidence which I haven't gotten to yet. I simply hadn't intended to get carried away with it all, and yet, here we are. Well, here is another item for the evidence locker before closing shop for the day. The image of the man is best seen from afar. The closer one gets to the Shroud, the more the image becomes blurred, so that all the viewer sees is the rust-colored blood stains on the cloth. To truly recognize the image, one must stand several feet away. Any closer and the picture on the cloth is lost. This would imply that the forger was working from a distance while splashing on the crimson-colored blood of his tortured victim. Where is the practicality in that. He sure did fool the CSI people though.

And so, understand what I am saying in all of this. Technology *has* been lost to us, a great deal of it in fact. Our Controllers prefer it that way. Mostly so that they can play the part of the Slave Master while getting the credit for “reinventing” the wheel and other contraptions. Gotta’ fill their shelves with those Pulitzer prizes, LOL. The Shroud of Turin isn’t one of their creations though. No way, no how. All they can do is place the Shroud in the late Middle-Ages so as to arouse the forgery narrative, but not even that story checks out. It’s all misdirection. All things considered, the Shroud’s sudden emergence in His-Story is where they really screwed up for anyone paying attention. They’re hiding not only its true His-Story, but the manner by which it fell into their hands. It’s what they might call in Hollywood nowadays a franchise reboot. I have that hankering feeling that the original story was far superior. Can you blame my cynicism?



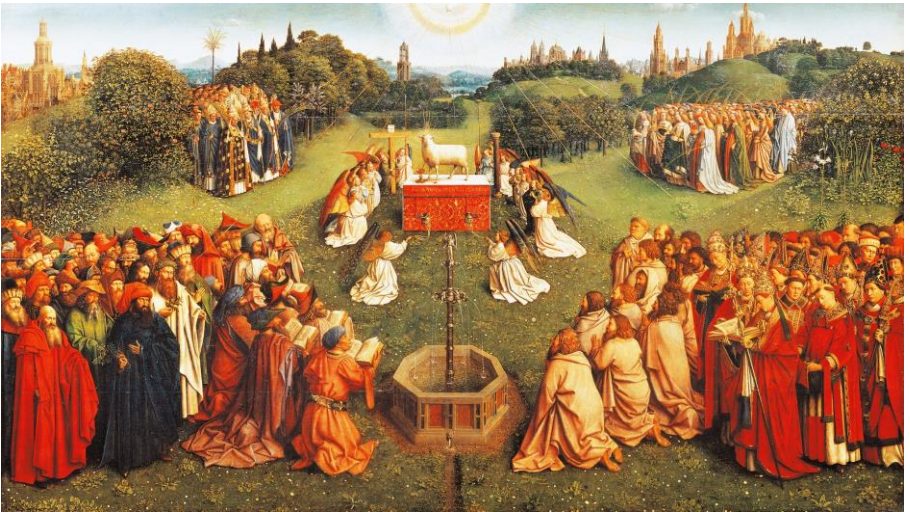
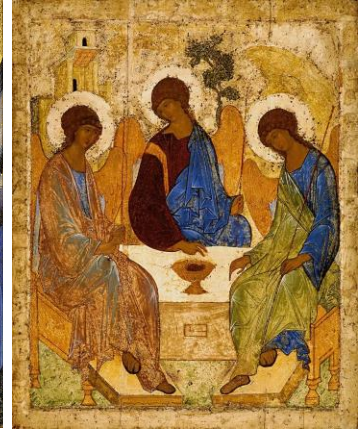
Speaking of which, have you seen what they built in Turin? Cappella della Sacra Sindone, or the Chapel of the Holy Shroud, was apparently completed in **1694** for the exclusive purpose of housing the Shroud. After

the artist had already come forth and admitted to the forgery. We are told the chapel is a Baroque masterpiece, though with all the flourishes, I'm detecting some serious MK tech. More stolen His-Story. But then again, maybe I'm reading too much into this and the marvelous intricacies at Turin served no other purpose but to rise above the meaningless cake topper. That must be it. Just another decorative piece in the boulangerie of the earth, like the linen cloth contained within it.

In **1997**, a mysterious fire for which there is still no explanation broke out and nearly destroyed the Shroud of Turin. Nothing to see here, folks.



Wastelands of the Seraphim



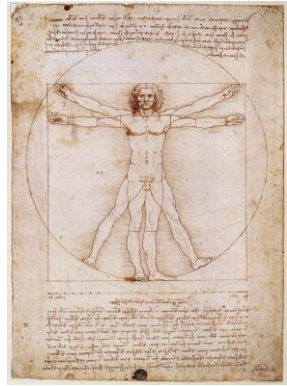


LOOK at the difference between Medieval art and that of the Renaissance, why don't you? I have just delivered something like two pages of *surviving* masterpieces for your consideration, all of which derive from the lost world of the Middle-Ages. When I finally get around to the Renaissance, you will see that they are clearly at odds with its predecessor. Medieval art was intended to teach morality lessons using Scripture as its peripheral vision, all of which directed the soul towards a heavenly pilgrimage, whereas the Renaissance gloried in the individual. This is Art 101 stuff,



by the way, and there's even a word for it. **Humanism** can be defined as an outlook or system of thought attaching prime importance to the human individual rather than the divine or supernatural. That's just a nice way of saying the Renaissance Controllers sought to usurp Elohiym by igniting the divine spark within, and they used art to do it.

Another word deriving from the Renaissance is **individualism** which, as you can probably already deduce, stresses the philosophical role of each person within the hieroglyph. The very word Renaissance means *rebirth*. It was a movement which is said to have originated in Italy but then swept like a wildfire across Europe, devouring nearly all facets of life, not only in art but in the political arena as well. Propagandists like **Francesco Petrarich**, **Leonardo Da Vinci**, and **Dante** had a heavy hand in classifying the medieval period as slow and dark. Get it? The Dark Ages. Simply adorable. For them it was a stagnant period without growth, education, or innovation, an unwelcomed interruption from the pre-Christian world. To sum this up, mortals of the Middle-Ages studied ancient literature to learn about the Creator of heaven and earth whereas the patron saints of humanism exhumed the ruins of Greece and Rome, the beasts of old, so as to glory in themselves.



Eventually every man has a decision to make, and I chose to go with only one page of Renaissance art rather than two. I don't know, perhaps I will add to the collection in second draft. It just seems to me that the point has already been made. *Rebirth* art had a curious renewed interest in the pantheon of paganism, and taking one's clothes off was suddenly all the rage. We're talking naked dudes and boobs assaulting every passing patron from the canvas. And I haven't even gotten into Baroque art yet. Without even breaking down the esotericism as well as the eroticism, it's not difficult to see the blatant rebellion against the Most High Elohiym that is taking place. What the occult managed to do though, and rather brilliantly, is come right out into the open while repackaging it as Christianity.

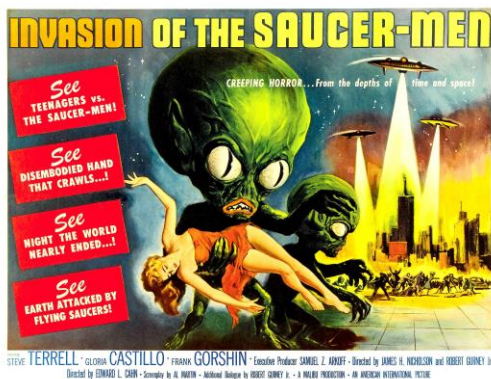


But then something else changed between the centuries as well. Take a closer look at the collage on the left in errant contrast with Baroque artist **Luca Giordano**'s depiction of fallen angels on the right. Evil angels as well as unclean ruachoth were often depicted as serpentine dragons or gargoyle-like devils during the Middle Ages. That all went away afterwards. Renaissance artists gave them buns of steel and chabongas. Check out their chiseled thighs. Where is **Miyka'el** the archangel sending them to, the U.S. of Abs? Only chubby Cherubs are choosing to stay behind with the milk cart. For whatever reason, the artmakers decided that fallen angels no longer looked like dragons. Is it any coincidence then that the general public ceased believing in dragons? Why the switch of perception? And among nearly all the artists too. I think I know.

There has ever only been two dominate transmitter devices for the spread of paranormal perception on this side of the spiritual curtain: words and images working together. FYI, I have just described the human brain. The left side of our brain handles reading, writing, and calculations in our day to day, and is referred to as ‘the brains of the operation,’ where logic is concerned. The right side is visual, dealing more often than not in the images behind our artistic endeavors. Though it is also home to emotion, intuition, and the ‘Spidey Sense’ which pries at our impulses. Cross those train tracks from the left side of town and you’ve entered the neighborhood of make-believe. And that’s just the thing about our brain. The left and the right hemispheres work in synchronicity with the other, or in the very least are expected to. Though the left may be doing all the talking, the right turns to a storybook of images so as to inform its logical counterpart, thereby informing our very perception of Truth.

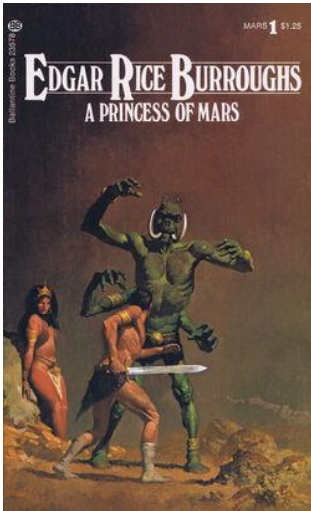
How the spiritual realm materializes itself within our mind’s eye is based largely on art, and the occult know is. It’s why they need pop culture. They need paintings and cathedral ceilings, though in today’s terms they need toys, comic books, and movies as well as the News reporters’ desk and the Media teleprompter. The question you should be asking yourself is what an angel actually looks like, and who is to say they don’t have baby fat thigh-rolls? I am inclined to believe the Medievalists had it right. They were dragons, at least many of them, and I aim to show you.

Many of you were hoping I’d say they look like little green men. I hate to be the bearer of bad news, but the little green men never made an appearance at any time during the Middle Ages. Not even the Renaissance afterwards. The little green men are a product of 1950’s space age propaganda, by which Soviet



something to do with it. The earliest reference that I can find derives from **Washington Irving**. Yeah, the Legend of Sleepy Hollow and Rip Van Winkle guy. There were other authors imagining extra-terrestrial beings

through the centuries, but Irving appears to be the very first to describe the men from the moon as pea green. If you are capable of finding earlier references, then don't hold back. I want to know. To Irving's credit, mention was made in **1809**, which just so happens to fall in the whereabouts of the mud flood, though perhaps more importantly, the release of the Watchers.



The next notable mention doesn't happen for another century. **Edgar Rice Burroughs**, the creator and writer of the Tarzan books, referred to the green men as well as the green Martian women when writing his first science fiction novel, 'A Princess of Mars' in **1912**. Except that the green people were described as 10 or 12 feet tall on this go-around. Edgar got the skin color right but they're hardly little. Come on, get with the program, Burroughs. I'm willing to accept that Irving and Burroughs were *in the know*, and they most certainly were, but not in the way that you're probably thinking. Something else is going on.

Folklore researcher Chris Aubeck has used electronic searches of old newspapers and found a number of instances dating from around the turn of the **20th century** referring to green aliens. Aubeck found one story from 1899 in the *Atlanta Constitution*, about a little green-skinned alien, in a tale called *Green Boy From Hurrah*, "Hurrah" being another planet,

Folklore researcher **Chris Aubeck** found that the little green men began cropping up in the Media starting at the turn of the 20th century. One notable mention derives from the *Atlanta Constitution* in **1899**, whereas green-skinned aliens inhabited a planet called Hurrah. In the following decades Hollywood and the comic book industry basically went ape crazy over the secondary color, making a craze out of it, and what do you think came of that? People reportedly began seeing the little green men from a not-so distant planet.

Just so you are aware, I am not questioning the alien-angel connection. I too have seen an alien gray and stand by my close encounter. The experience will not be easily forgotten. What I do question however is my own ability to accurately translate a higher dimensional being, having pierced through the spiritual curtain which divides us and then broken down for somebody like me, incapable of recognizing shapes and forms beyond the third dimension. There are probably several theories on who the grays and the greens are and their existence in places like DUMB tunnels. Perhaps they are the children of a recent incursion. I wouldn't be the slightest surprised if that turns out to be the case. Try not to let what I'm stating enter through one ear and then right back out the other without swishing it around for a few. Sometimes these things need to marinate. Pop culture in league with the Media created the alien phenomenon. Only then did they begin to materialize within the public consciousness.



Even the abduction idea was only recently incorporated into the alien experience. It all began with **Barney** and **Betty Hill**. On the night of **September 19, 1961**, the Hill's became the first alien abductees in recorded history after having been followed home by a bright light on a rural highway. Their story, which they told first to a psychiatrist, then to the book and TV movie rights people, unleashed the floodgates of abduction stories to follow. For the longest time the abduction experience appears to have been an American phenomenon. Do yourself a favor and don't come to the land of the free and the brave unless you want your ass

prodded in the middle of the night, that sort of thing. I read one number that claimed a whopping 2.5% of Americans have had a close encounter with the Mother Ship, *huh?* That's 3 out of 100 Midwesterners. With numbers like that I should be able to call for a raise of hands at the next county fair and, on a good day, nab at least 100 farmers who've been taken up. Though I've yet to meet one. Where are all these people?



Pop culture icon **Jack Kirby** created his fair share of quote-unquote “real world” manifestations, the most popular of which is the face on mars. His landed in a **1958** comic book. It would take everybody’s favorite liars at **NASA** to manifest Kirby’s doodle with their **1976** Viking compositing. Kirby was born a **Kurtzberg**, by the way. In NYC of all places. His mother was a **Bernstein**. I *checked*. They were **Joos** of the Austrian variety. A few of you may be wondering what I mean by that. The Kurtzberg’s may have originated from Spain, though Bernstein is a German name, telling us we have another puzzle piece to the **Ashkenazi** equation.



Jack Kirby isn't exactly a one-time offender. His uncanny ability to manifest a supposed reality from the comic book page is so recognized by the fanboys that I have seen it referred to as the Kirby Effect. In his OMAC: One Man Army series, Kirby depicted an evil dictator named Kafka who was arrested in an underground bunker and then put on trial for a series of crimes, conveniently replicating those of the Iraqi leader **Saddam Hussein**.

Look, I totally get the difference between predictive programming on the part of the Intel department and the greater reality of our spiritual Controllers pulling the strings from the rafters. Though they are also in bed with the other. What I am trying to do here is show you that the higher dimensions employ the ever-evolving mediums of pop culture, backed no less by the occult, in order to manifest themselves into our own reality. There are enough modern examples to fill a book when it is the shift from Medieval to Renaissance thinking that requires my present concern.

The physicality of the principalities, if I am phrasing that right, as well as the part they play in bringing the Millennial kingdom to its conclusion is what I'm mainly after in this particular exercise. I imagine the angelic world comes in a great variety of creatures, though when it comes to the class of **Seraphim**, I have already given you the answer. They're **dragons**. The medieval artists got it right and that *says* something about

their spiritual insight. They were attempting to line the words up with the images. In the following pages I will show you why I've come to that conclusion.



The other thing you should know is that I had originally written a paper before tackling this one discussing a prophecy regarding the phoenix rising out of the ashes in a post Millennial Kingdom society. I purposely neglected to comment upon the seraphim dragons who escorted Chanok up to heaven. They make an appearance in the rather short text, 'Account of Chanok'. I don't expect you to have read it anyways. So, here's the CliffsNotes. The eyeballs of everyone who attempted to stop Chanok on his ascent to heaven were melted off, like something from 'Raiders of the Lost Ark'. There's another pop cultural reference for you, though the book most definitely predates it this time around. Some may have interpreted my oversight as neglect. Malpractice even. But I was only thinking ahead. This is a progressive conversation, and I knew where it was headed. I'm referring to this passage right *here*.

⁴ After he [Chanok] said this, the multitude took up arms to kill him. Suddenly, a whirlwind came from heaven, as a storm of fire. Within the whirlwind of fire were **seraphim, dragons** of the power of Elohim. All who saw this became blind in that moment for their eyes were burned from their sockets.

The Account of Enoch 1:4

Epic. So much better than the Spielberg movie. Dragons in a whirlwind of fire really shouldn't be too surprising, and is certainly not foreign to Scripture, as that's precisely what an angel is. A dragon. Only some angels are dragons though. Specifically, **seraphim** angels. The meaning of the Hebrew word *saraph*, when applied as a verb, means: "to burn completely." The noun *saraph* would then mean: "the burning-fiery one." The fact that their eyes were burned, and that they became blinded by the sight of them, is immediately associated with the very framing of the word, *saraph*. Come to think about it, descriptions such as these give even more authenticity to 'Account of Chanok' as having originally been written in Hebrew, rather than simply Greek or Latin.



What does any of this have to do with dragons? I was just getting to that. You see, several passages in Scripture identify seraphim with serpents. Remember that time when Yahuah sent venomous snakes among the children of Yashar'el because of their rebellion? The event went down in Bemidbar (Numbers) chapter 21. The snakes had a burning bite and nearly killed everyone. They were **seraphim**. Flaming serpents. The people were saved by staring up at a bronze *saraph* hung from a pole. And

I know what you're probably thinking. 'There's nothing more to see here. It was only an army of well-trained snakes, and certainly *not* a band of destroying angels.'

Well, before you make up your mind on that, *do* consider that the prophet Yesha'yahu applied *seraphim* to heavenly beings. You're likely already familiar with the account, but we'll rehearse it anyways. There's more to the wilderness story too. After all, *seraphim* dragons in the wilderness, among other supernatural beings, *is* the focus of this paper. Particularly as they pertain to the Millennial Kingdom of Yahusha HaMashiach. Understand that the case for Yahusha's kingdom, as something which has already physically happened upon the earth, will not be made here. It will only be presumed. It's a big topic and I certainly can't cover everything, *as usual*, nor do I intend to. Hopefully though, the canvas will be painted with enough veracity, as well as the added strokes of speculation, to enable *you* to continue the research on your own. The thing is, before we delve into the wilderness narrative, a case needs to be made as to *why* the dragons spoken about on earth correspond with the dragons in heaven, or else you probably won't believe anything I say. It certainly wouldn't be the first time. Let's get to it then.

There's probably some fortune cookie out there that reads: "It's not what you look at that matters, it's what you see." But even if there isn't, it's what I'm saying because, when it comes to the Numbers 21 event, I'm seeing seraphim angels, not just snakes. Look at what the Aramaic Targum states.

And the people thought (wickedly) in their heart, and talked against the Word of Yahuah, and contended with Mosheh, saying: Why didst thou bring us up from Mizraim to die in the wilderness; for there is neither bread nor water, and our soul is weary of manna, this light food?

And the **Bath-Kol** fell from the high heaven, and thus spake: Come, all men, and see all the benefits which I have done to the people whom I brought up free out of Mizraim. I made manna come down for them from heaven, yet now turn they and murmur against Me. Yet, behold, **the serpent**, whom, in the days of the beginning

of the world, I doomed to **have dust for his food**, hath not murmured against me: but My people are murmuring about their food. **Now shall the serpents** who have not complained of their food come and bite the people who **complain**. Therefore, did the Word of Yahuah send the basilisk serpents, and they bit the people, and a great multitude of the people of Yashar’el died.

Numbers 21:6 [Targum]

And *there* you have it. The serpents were angels. *Fallen* angels. Why else would the Bath-Kol think to bring up the serpent from the Garden when speaking about the serpents who were on their way to teach the children of Yashar’el a lesson on appreciation? By the way, the Bath-Kol is always ever known as the “heavenly voice,” but just as importantly, the “*daughter* of voice.” It is used to separate the speech otherwise deriving from the Word of Yahuah. We are being treated to a voice from heaven and it’s *feminine*, telling us that it is the Ruach HaQodesh who is doing the speaking. Amazingly, the Bath-Kol is often symbolized by a dove. Sound familiar? It is also no surprise that she acts as a Mother here. Like any mother really. A mother who prepares food for her children come breakfast, lunch, and dinner, only to hear them whine and complain about it. Sounds like she feeds the angels too. The defining difference being that not even the serpents murmured as the children of Yashar’el had.



I found this passage in the Targum as well.

¹¹ When **seraphim [snakes]** are stirred up to bite and to cause harm in the world, it is on account of the sins of Yashar'el who do not engage in the words of **Torah quietly**, and also there is no advantage for a slanderer who speaks with a third tongue for he will be burned in the fire of Gehenna.

Ecclesiastes 10:11 [Targum]

Believe it or not, I've just summed up the entire paper. The *intent* was to show a passage which might collaborate with the Numbers 21 affair—and it does. But then it goes on to explain why these snakes are released into the world. It is on account of the sins of Yashar'el, having not engaged in the words of the Torah. So, you could say something like what has just been described happened towards the closure of the Millennial Kingdom. You will have to act surprised when we get back around to it again at the end. Since I'm on a roll however, here is one more cooperating passage.

And I will put enmity between thee and the woman, and between the seed of thy son, and the seed of her sons; and it shall be **when the sons of the woman keep the commandments of the law, they will be prepared to smite thee upon thy head; but when they forsake the commandments of the law, thou wilt be ready to wound them in their heel**. Nevertheless, for them there shall be a medicine, but for thee there will be no medicine; and they shall make a remedy for the heel in the days of the King Meshiha.

Genesis 3:15 [Targum]

Take a mental note of the fact that the serpent has a son. I won't be visiting that theme here, though the serpent seed narrative *is* undoubtedly important to the rising and falling tide of Messiah's kingdom on earth. The immediate takeaway is that the seraphim serpents cannot hurt the

sons of A'dam and daughters of Havah who guard the commandments of the Torah. The same cannot be said of those who forsake the commandments. Therefore, it is safe to say that HaSatan and the Watchers were released upon the earth because the condition of men's hearts ultimately wished it to be so. Sad but true.

Here is how Yesha'yahu describes the Seraphiym angels.

6 In the year that king Uzziyahu died I saw also Yahuah sitting upon a throne, high and lifted up, and his train filled the Temple. ² Above it stood the **Seraphiym**: each one had six wings; with two he covered his face, and with two he covered his feet, and with two he did fly. ³ And one cried unto another, and said, Holy, holy, holy, is Yahuah T'seva'oth: the whole earth is full of his glory. ⁴ And the posts of the door moved at the voice of him that cried, and the house was filled with smoke.

Yesha'yahu 6:1-4

Still not dragons though—you tell me. They're *just* angels. *Oh*, are they, now? Just because Yesha'yahu neglected to describe them as serpentine creatures doesn't mean that they're not. I decline telling you things all the time. Every Hebrew word has intended meaning, and I have yet to see anything else attributed to *seraph* than a fiery-burning serpent. You have just peered in upon dragons in heaven.

Anyhow, back to *further* descriptions of seraph on earth. I kind of just skimmed over the Bemidbar 20 event. Yesha'yahu does too. Knowing what he has already detailed as factual in heaven, notice how he then describes the road from Canaan to Egypt.

The burden of the beasts of the Negev: into the land of trouble and anguish, from whence come the young and old lion, the viper and fiery flying serpent , they will carry their riches upon the shoulders of young asses, and	They carry upon their beasts of burden on the way southward, into a land of oppression and distress, a place of the lion, and the whelps of the lionesses, and serpents, and of the flying basilisks —they carry upon the
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their treasures upon the bunches of camels, to a people that shall not profit them.

Yesha'yahu (Isaiah) 30:6 [Cepher]

shoulders of their young cattle their treasures, and they bring upon the bunches of camels whatever is in their treasuries unto a people, that shall not profit them.

Targum Isaiah 30:6

Both the Hebrew Masoretic *and* Aramaic Targum make a distinction between your typical creepy-crawly serpent and flying serpent. The Hebrew even tells us the non-flying serpent is a poisonous one—*hence*, viper. Therefore, you cannot claim that the *burning* serpent is simply a viper. There is more than meets the eye here. The Aramaic Targum takes this a step further and calls the flying serpent a basilisk. What I believe Yesha'yahu is telling us is that *spiritual* as well as physical serpents live in the wilderness, troubling the road to Egypt.



A comparable account can be related to Yahusha's own infancy. When Yoceph, Mariyam, and the family made their escape to Egypt, we read the *following* account:

And having come to a certain cave, and wishing to rest in it, the blessed Mariyam dismounted from her beast, and sat down with the child Yahusha in her bosom. And there were with Yoceph three boys, and with Mary a girl, going on the journey along with them. And, lo, suddenly there came forth from the cave **many dragons**; and when the children saw them, they cried out in great terror. Then Yahusha went down from the bosom of his mother and stood on his feet before the **dragons**; and they adored Yahusha, and thereafter retired.

The *Infancy* Gospel of Matthew 18

Okay, fine. Maybe these are only physical dragons and not spiritual ones. It's difficult to tell. My point still stands. Spiritual entities, unclean *ruach* if you will, reside in the wild places of the earth. Yahusha even tells us so.

Now, when **the satan** goes out of a man he walks by **difficult places**, seeking rest, and he does not find it.

The Hebrew Gospel of Matthew 12:43

Translations taken from the Greek will stress 'desert places,' but 'difficult places' seems just as deserted to me.

Getting back to the *seraphim* dragons again. There's a conspiracy you may have heard of regarding our reptilian overlords. Try not to roll your eyes too heavily, as they may get stuck like that one of these times, and that would be unhealthy. In the *following* text we are given a description of one such reptilian.

[I saw **Watchers**] in my vision, a dream vision... *vacat*...
And behold, two (of them) argued about me and said....
And they were engaged in a great quarrel concerning me.
I asked them: 'You, what are you... thus.... [about me?]

They answered and said to me: 'We have been made masters and rule over all the sons of men.' And they said to me: 'Which of us do you choose...?'

I raised my eyes and saw one of them. **His looks were frightening like those of a viper, and his garments were multi-colored, and he was extremely dark ...**

And afterwards I looked and behold ... by his appearance and **his face was like that of an adder**, and he was covered with ... together, and over his eyes ...

this **Watcher**: Who is he?' He said to me: 'This **Watcher ... and his three names are Belial, Prince of Darkness and Melkiresha**'... *vacat*... And I said: 'My Lord, what rule ... [And he said to me] ... and all his paths are darkness, and all his work is darkness, and he is... in darkness ... you see. And he rules over all darkness... and I rule over all light and all...'

The Vision of Amram

I probably should have told you it was about a Watcher or two in advance. Also, given some context to the passage before asking you to read it. Amram, you see, was the grandson of Levi and the father of Moshe. The book of Yashar gives us some details surrounding his *present* circumstances. The sons and grandsons of the twelve patriarchs began burying them in Canaan as they died, each in turn. Only Yoceph was kept in Egypt under lock and key, as a prophecy was made by Pharoah's magicians that the entire land would go dark on the day of his removal. It was while Amram was on one such burial mission that war broke out between both countries, Egypt and Canaan. The border was closed, and Amram remained there, separated from his wife and family for something like forty-one years.

It is there in Canaan where he had his vision of the two Watchers. The first Watcher is presented to Amram as **Belial**, Prince of Darkness. Recognize the name? *I do*. He's none other than HaSatan. The other figure is somebody named **Melchizedek**. You might have heard of him. He's

the Prince of Light and King of Righteousness, but *also* a **Watcher**. Bet you never thought of Melchizedek as a Watcher before. And *no*, Melchizedek isn't a reptilian, as it has already been explained in a past paper who the *first* Melchizedek is. He was Noach's nephew. At any rate, Amram describes Belial as having the *literal* looks of a viper and the face of an adder. *Not poetry*. HaSatan, or rather Belial, is a Watcher but *also* a reptilian. But again, that shouldn't surprise anyone, as he's already described to us as a dragon in Revelation.



¹⁵ And the **serpent** cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood. ¹⁶ And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the **dragon** cast out of his mouth. ¹⁷ And the **dragon** was wroth with the woman and went to make war with the remnant of her seed, which keep the commandments of Elohiym, and have the testimony of Yahusha Ha'Mashiach.

Chizayon (Revelation) 12:15-17 [Cepher]

I chose *this* passage for a very specific purpose, as it seems kind of like a mud-flood event to me. Perhaps just a coincidence. Or perhaps not. The earth swallows up the waters before the entire world can be flooded. That is precisely what we are observing on every single continent, as entire cities (and *really*, pick any city older than 200 years) are buried under 12 to 20 feet of mud and sediment. It's also what HaSatan is perfectly capable of. Remember the time when Yitschaq volunteered to fill in for sacrificial lamb on Mount Tsiyon? On his journey there with Avraham, Satan became that very thing. A current of floodwater.

³⁴ And Avraham still rebuked Satan, and Satan went from them, and seeing he could not prevail over them he hid himself from them, and he went and passed before them in the road; and **he transformed himself to a large brook of water in the road**, and Avraham and Yitschaq and his two young men reached that place, and they saw a brook large and powerful as the mighty waters. ³⁵ And they entered the brook and passed through it, and the waters at first reached their legs. ³⁶ And they went deeper in the brook and the waters reached up to their necks, and they were terrified on account of the water; and while they were going over the brook Avraham recognized that place and he knew that there was no water there before. ³⁷ And Avraham said to his son Yitschaq, **I know this place in which there was no brook nor water, now therefore it is this Satan who does all this to us**, to draw us aside this day from the commands of Elohiym. ³⁸ And Avraham rebuked him and said unto him Yahuah rebuke you, O Satan, begone from us for we go by the commands of Elohiym. ³⁹ And **Satan was terrified at the voice of Avraham, and he went away from them, and the place again became dry land as it was at first.**

Yashar (Jasher) 23:34-39 [Cepher]

Satan and his angels can appear to us as many things, it seems. Dragon. Running brook of water. Perhaps even a mud flood. During the Millennial

Kingdom of Messiah however, Satan was bound in prison. You probably knew that already. The Watchers were in prison as well, *obviously*. The remainder of the devils and the demons were relegated to the wastelands of Babylon though. That's what Scripture tells us. The wilderness places became a haunt for dragons. It says so right *here*.

18 AND after these things I saw another angel come down from heaven, having great power; and the earth was lightened with his glory. ² And he cried mightily with a strong voice, saying, Babel the great is fallen, is fallen, and **is become the habitation of devils, and the hold of every foul ruach,** and a cage of every unclean and hateful bird. ³ For all nations have drunk of the wine of the wrath of her fornication, and the kings of the earth have committed fornication with her, and the merchants of the earth are waxed rich through the abundance of her delicacies.

⁴ And I heard another voice from heaven, saying, Come out of her, my people, that ye be not partakers of her sins, and that ye receive not of her plagues.

Chizayon (Revelation) 18:1-4

We will undoubtedly search Scripture for further confirmation, but really, that's everything you need to know, right there. With the commencement of the Millennium, Babylon is destroyed. While the remainder of the world shares in the joys of Yahusha's kingdom, the ruin of Babel then becomes "a habitation of devils, and the hold of every foul ruach." Also, I want you to take a special note of the concluding phrase, "and a cage of every unclean and hateful bird." Ask yourself, what sort of unclean bird is a hateful bird? Vultures, I suppose. Not exactly the happy go-lucky sort. But what if it's *also* speaking of another species of bird? A non-physical bird, perhaps. *Hold* that thought.

There is one other phrase which needs appraisal. A voice from heaven says, "Come out of her my people, that ye be not partakers of her sins." Yerushalayim has already fallen. How could anyone *still* partake in her sins? It probably has something to do with the fact that Yerushalayim-

Babylon has become the habitation of devils and unclean *ruach*. A stunning contrast, indeed. We should then probably ask ourselves, what would happen if some people chose *not* to come out of her? We *just* read the answer. They would receive her plagues. Before this is over, you shall see why Yahusha allowed these unclean *ruach* to live on in the desolate places, rather than simply destroying them, once and for all.



ANOTHER discovery made since turning out this first draft is that Satan was bound in prison in Revelation 20, but it wasn't his first rodeo. He'd been bound before. Multiple times. Did you know that no satan could be found within Pharaoh's kingdom during Yoceph's tenor in Egypt? I didn't either until last week. But that's what it says right *here*.

⁹ And the land of Mitsrayim was at peace before Phar'oh because of Yoceph, for Yahuah was with him, and gave him favor and mercy for all his generations before all those who knew him and those who heard concerning

him, and Phar'oh's kingdom was well ordered, and **there was no Satan and no evil person therein.**

Yovheliym (Jubilees) 40:9 [Cepher]

Second confirmation.

² And **there was no Satan nor any evil** all the days of the **life of Yoceph** which he lived after his father Ya'aqov, for all the Mitsriym honored the children of Yashar'el all the days of the life of Yoceph.

Yovheliym (Jubilees) 46:2 [Cepher]

Yoceph is an obvious Messianic prototype, and so, it only makes sense that no satan would be allowed within Yahusha's kingdom of shalom as well. And just as it was with Yoceph, satans were only granted permission to enter again afterwards. It happens *again* in Yovheliym, you know. Only this time to Moshe. A couple of chapters over we read:

¹⁵ And on the fourteenth day and on the fifteenth and on the sixteenth and on the seventeenth and on the eighteenth the prince **Mastema was bound and imprisoned** behind the children of Yashar'el that he might not accuse them. ¹⁶ And on the nineteenth, **we let them loose that they might help the Mitsriym and pursue the children of Yashar'el.** ¹⁷ And he hardened their hearts and made them stubborn, and the device was devised by Yahuah Elohaynu that he might smite the Mitsriym and cast them into the sea.

Yovheliym (Jubilees) 48:15-16 [Cepher]

Did you follow the line of logic? Profound, no? Mastema was bound and imprisoned at Passover. That was to allow the children of Yashar'el a passage of escape. He was then released with his confederacy of angels in order that the heart of Egypt might be hardened. And we all know what happened. Pharaoh drove his army into the Red Sea. If Yoceph paints a picture of the Millennial Kingdom, then the slavery of Yashar'el incites

the short season by which HaSatan is permitted to go about deceiving the world. Hardening hearts. But unlike the Sea of Reeds, it is HaSatan who is meeting his end when he turns upon the camp of Yah.



Contrarily, unclean spirits dominate the desolate places during the kingdom of Messiah, which includes Babel.

⁴² The sea is come up upon **Babel**: she is covered with the multitude of the waves thereof. ⁴³ Her cities are a desolation, a dry land, and a wilderness, a land wherein no man dwells, neither does any son of A'dam pass thereby.

Yirmeyahu (Jeremiah) 51:42-43 [Cepher]

Not exactly a second witness, as Yirmeyahu speaks nothing of *unclean* ruach. Still though, we can at least establish that the former kingdoms of HaSatan have become a desolation and a wilderness, by which no son of A'dam dwells therein. *Reading on.*

This is the rejoicing city that dwelt carelessly, that said in her heart, I am, and there is none beside me: how is she become a desolation, a place for **beasts** to lie down in! Everyone that passes by her shall hiss and wag his hand.

Tsephanyahu (Zephaniah) 2:15 [Cepher]

Beasts. Hmmm, another added detail. Tsephanyahu tells us of Yirmeyahu's desolated cities, only *now* beasts find rest in them. Also, it says that people *do* pass by. Or rather, *somebody* passes by—whoever “everyone” is. The point being, everyone who passes hisses and shakes their hands at the ruinous capitols of those who once compared themselves with the I Am.

Next witness.

³⁰Take a good heart, O Yerushalayim: for he that gave you that name will comfort you. ³¹Miserable are they that afflicted you, and rejoiced at your fall. ³²Miserable are the cities which your children served: miserable is she that received your sons. ³³For as she rejoiced at your ruin, and was glad of your fall: so, shall she be grieved for her own desolation. ³⁴For I will take away the rejoicing of her great multitude, and her pride shall be turned into mourning. For fire shall come upon her from the Everlasting, long to endure, and she shall be **inhabited of devils** for a great time.

Baruk 4:32-35 [Cepher]

A dutiful inquiry will ask to see evidence of this so-called fire which came down and destroyed those cities. *Ob*, believe me, entire cities *were* melted. The evidence is there. You just have to look for it. Following those breadcrumbs however would be a distraction from the topic at hand, as Baruk has escalated the severity of the situation. Ruinous Babylon has just been upgraded from being a desolation *without* people, or a desolation with beasts and any number of hissing passerbys, to one which is inhabited of devils. Still not seeing anything about dragons though. Let's keep combing Scripture.

And they shall be ashamed: for it is a land of **graven images**; and in the islands, where they boasted. Therefore, shall idols dwell in the islands, and the **young of monsters** shall dwell in it. It shall not be inhabited anymore forever. As Elohim overthrew Sodom and

Gomorrah, and the cities bordering upon them, said Yahuah: no man shall dwell there, and no son of man shall sojourn there.

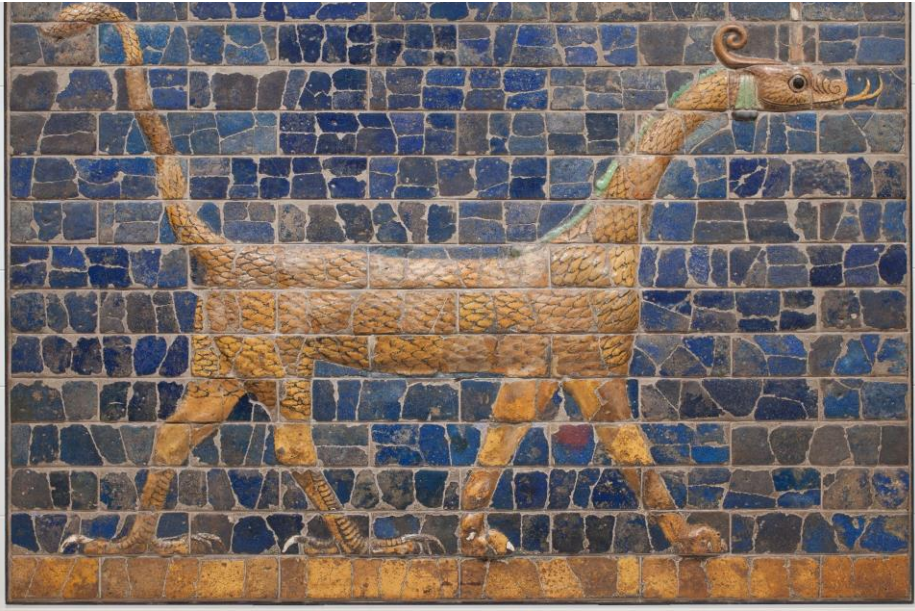
Yirmeyahu (Jeremiah) 27:22 [LXX]

The destruction of Mystery Babylon is compared with the overthrow of Sodom and Gomorrah. We should probably expect to see lots of melted buildings then. And we do. But again, let's not get distracted. Here we see the "young of monsters" dwelling within. Is that the same thing as saying the *offspring* of monsters? I don't know. You tell me. It shouldn't be too difficult to imagine that monsters *do* have babies. I mean, why wouldn't they? Even monsters have reproductive organs. That being said, I *think* I know what the LXX is hinting at here, but at present, it's just conjecture. I'm not quite ready to give it away quite yet. You'll have to read what I think a little further ahead.

And Chatsor shall be a **dwelling for dragons**, and a desolation forever: there shall no man abide there, nor any son of A'dam dwell in it.

Yirmeyahu (Jeremiah) 49:33 [Cepher]

Ab, there it is! We're back in Yirmeyahu again. The prophet certainly didn't let us down this time. He *says* it. Dragons. I'll let you look up the location of Chatsor, or *rather* Hazor, for yourself. When you do, remind yourself that it was a dwelling for dragons. Before you tell me it's *not yet* a dwelling for dragons, pay attention to the fact that every place being described to us is not only ruinous, but they were also dug up out of the sand in the 1800's or sometime thereafter. That tells us something. The prophecy being referred to *was* fulfilled.



Another from Yirmeyahu reads:

And **Babel** shall become heaps, **a dwelling place for dragons**, an astonishment, and a hissing, without an inhabitant.

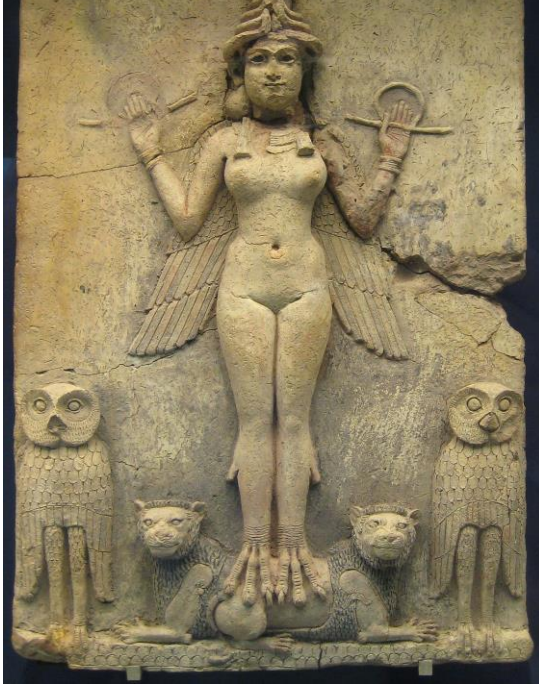
Yirmeyahu (Jeremiah) 51:37 [Cepher]

It says Babel *shall* become heaps. Now ask yourself, did Babel become heaps? *Check*. Babylon is in heaps. That means it has *already* become a dwelling place for dragons. I have included the picture of a dragon as represented on ancient Babylon's Ishtar gate. Notice the bird-like talons for hind legs. *A clue*. Somebody on the Intel-net will surely demand evidence that such a dragon ever physically existed. If so, then you might as well demand scientific evidence for the presence of angels. *Same thing*. Because, while I *do* believe in the historical relevance of dragon *animals*, the subject of this paper is *seraphim* dragons. If you're paying attention, the haunt which I'm suggesting is dragons of the *fallen* nature. During the Millennial Kingdom, only HaSatan and the 200 Watchers who descended upon Mount Hermon are described to us as imprisoned. But as we have already seen, there were others.

<p>The wild beasts of the desert shall also meet with the wild beasts of the island, and the satyr shall cry to his fellow: the screech owl also shall rest there and find for herself a place of rest.</p> <p>Yesha'yahu 34:14 [Cepher]</p>	<p>And there shall meet one another, martens and wild cats, and demons, each shall sport with its companion: verily dryads shall dwell there, and they shall find rest for themselves.</p> <p>Isaiah 34:14 [Targum]</p>
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The Cepher *says* screech owl. Most translations do. Must be an unclean bird then. How did Revelation describe them birds? They were *hateful*. Owls don't exactly come across to me as hateful, but maybe my wires are crossed. The thing is though, the Hebrew word being used for "screech owl" is לַיִלִית. Or *Lilith*, if you're Hebrew illiterate, and I am. That's pronounced liylyth. Strong's Concordance 3917, for all-you fact checkers out there. It's a feminine word. No other ancient source, be it Assyrian, Babylonian, Akkadian, or the other surrounding languages, refers to this *word* as anything but a night hag or night demon. A bird perhaps, but not a screech owl. Somebody's screeching in the night, alright, and her name is Lilith.

The ASV says 'night-monster.' The BBE says 'night-spirit.' Many translations however leave it as it is and says 'Lilith.' The Aramaic Targum however drops another clue and tells us this Lilith character is a dryad. Just so we're clear, a dryad is a nymph or nature ruach who lives in trees. By now my serial reader knows the earth is a spiritual realm, a womb really, and that ruach are in everything, including lightning. I have long been seeking a Scriptural reference to the inhabitation of ruach in trees, and I have just now found one.



Wait, what's this? It is a carved stone depicting a woman with angel wings. Is that a snake for a crown? Hard to tell. She's naked for certain though. Looks to be a fertility goddess. Owls flank her on either side. Rather interesting because, as we have already seen, the word *Lilith* is sometimes translated as 'screeching owl', even in the 'Epic of Gilgamesh.' The Mesopotamian terracotta plaque is known to us today as the **Burney Relief**, though its far more appropriate title is 'The Queen of the Night.' It's *okay*, you can say it. Something's screeching in the night, alright, and her name is Lilith.

From what I've so far been able to gather, Lilith makes yet another appearance in the Aramaic Targum. Let's see if it delivers any further clues.

¹³ On the day at the beginning of the week, while his sons and his daughters were eating and drinking wine in the house of their eldest brother, ¹⁴ a messenger came to Job and said: "The cows were ploughing and the she'asses were grazing at their side, ¹⁵ when **Lilith, the Queen of**

Sheba and of Margod, fell upon them suddenly and led them away, and they killed the young men, crowds of them, at the edge of the sword; I alone have escaped to tell you.

The Targum of Job 1:13-15

No, I don't believe the Targum of Job is saying Solomon's Queen of Sheba and Lilith are the same. Calling Lilith 'the Queen of Sheba' may in fact be little different than describing the Prince of Persia who held the archangel Miyka'el back for twenty-one days. We are simply being told about the spiritual entities who take an active part in the physical realm. *Thus*, given everything we've just experienced, Yesha'yahu might literally read:

And desert beasts shall meet with the island beasts, and a **goat-demon [satyr]** shall call to his neighbor; surely there **Lilith** shall repose, and she shall find a resting place for herself.

Yesha'yahu 34:14

Something I forgot to comment upon in Yesha'yahu 34:14 is the mention of a goat-demon. Most translations prefer relegating it simply to a demon, so as not to have people poking their noses where it doesn't belong, but the Cephher translates it accurately here. The goat-demon is a satyr. Half man, half goat. You might know him as the kind Mr. Tumnus, but the ancient world knew him as **Pan**. Why are Pan and Lilith hanging out together. Probably up to no good.



What do we have here? It's a painting. A Baroque painting. More importantly though, we see a ruinous landscape inhabited by a **nymph** and a **satyr**. To erase any doubts, its title even *says* as much. 'Landscape with Nymph and Satyr Dancing.' The Intel-net tells me its artist is somebody named **Claude Lorraine**, and is described to us as a French painter, draughtsman, and etcher of the Baroque era. My serial reader undoubtedly knows the satyr as the child-rapist Pan. Is the nymph Lilith then? We are not told. Truth in plain sight, perhaps, as we're pressed to ask ourselves if we're gazing in upon a literal scene from the book of Yesha'yahu. A satyr and a tree-ruach, identities unknown, have found rest among the haunts of civilization. Sounds literal to me. They are now enacting rites of the Mystery religion. And if I'm not mistaken, they're making a neophyte out of someone. *I knew it*. Up to no good.

Lilith's place in this story serves its purpose. The story of her origin can be found in 'The Legend of the Jews', but most assuredly can be traced elsewhere. I've already hinted at that fact, but presently, you'll have to do that digging for yourself. I remind you that 'Legend of the Jews' is based upon tradition—*officially* speaking. I'm not saying Lilith *was* the first wife of A'dam. Rather, I'm simply laying out the possibility. She may very well

have been. I don't really know. Either she was or she wasn't. Which is the lie—who knows? I've never lost any sleep over it. All I can do is report on this stuff. What we are doing here, you see, is *researching*. After another day of backbreaking work in the mine, I present to you the shiny stuff and you decide whether its gold or fools' gold. I will probably be flogged for providing the *same* account side-by-side with 'The Aleph Bet of ben Sira', given the source material, but I simply don't care anymore. In a post mud flood society, you can't dig for the Truth unless you're willing to get your hands dirty. I therefore present to you the story of Adam and Lilith.

The Divine resolution to bestow a companion on Adam met the wishes of man, who had been overcome by a feeling of isolation when the animals came to him in pairs to be named. To banish his loneliness, Lilith was first given to Adam as wife. Like him she had been created out of the dust of the ground. But she remained with him only a short time, because she insisted upon enjoying full equality with her husband. She derived her rights from their identical origin. With the help of the Ineffable Name, which she pronounced, Lilith flew away from Adam, and vanished in the air. Adam complained before God that the wife He had given him had deserted him, and God sent forth three angels to capture her. They found her in the Red Sea, and they sought to make her go back with the threat that, unless she went, **she would lose a hundred of her demon children daily by death.** But Lilith preferred this punishment to

"The angels who are in charge of healing are Sanoy, Sansenoy and Semangel. While God created Adam, who was alone, He said, 'It is not good for man to be alone' (Genesis 2:18). He also created a woman, from the earth, as He had created Adam himself, and called her Lilith. Adam and Lilith immediately began to fight. She said, 'I will not lie below,' and he said, 'I will not lie beneath you, but only on top. For you are fit only to be in the bottom position, while I am to be the superior one.' Lilith responded, 'We are equal to each other inasmuch as we were both created from the earth.' But they would not listen to one another. When Lilith saw this, she pronounced the Ineffable Name and flew away into the air. Adam stood in prayer before his Creator: 'Sovereign of the universe!' he said, 'the woman you gave me has run away.' At once, the Holy One, blessed be He, sent these three angels to bring her back." Said the Holy One to Adam, 'If she agrees

living with Adam. She takes her revenge by injuring babes—baby boys during the first night of their life, while baby girls are exposed to her wicked designs until they are twenty days old. The only way to ward off the evil is to attach an amulet bearing the names of her three angel captors to the children, for such had been the agreement between them.

The woman destined to become the true companion of man was taken from Adam's body, for "only when like is joined unto like the union is indissoluble." The creation of woman from man was possible because Adam originally had two faces, which were separated at the birth of Eve.

The Legend of the Jews 1:2:42-43

to come back, what is made is good. If not, **she must permit one hundred of her children to die every day.**' The angels left God and pursued Lilith, whom they overtook in the midst of the sea, in the mighty waters wherein the Egyptians were destined to drown. They told her God's word, but she did not wish to return. The angels said, 'We shall drown you in the sea.' "Leave me!" she said. 'I was created only to cause sickness to infants. If the infant is male, I have dominion over him for eight days after his birth, and if female, for twenty days.' "When the angels heard Lilith's words, they insisted she go back. But she swore to them by the name of the living and eternal God: 'Whenever I see you or your names or your forms in an amulet, I will have no power over that infant.' She also agreed to have one hundred of her children die every day. Accordingly, every day one hundred demons perish, and for the same reason, we write the angels names on the amulets of young children. When Lilith sees their names, she remembers her oath, and the child recovers."

Otzar Midrashim: The Aleph Bet of ben Sira

What *really* stuck out to me here is that Lilith is described as the mother of demons. Rather than filling the role of the Matriarch of humanity, by which the ruachs created before Yah's throne might ultimately be conceived and born in their allotted hour, Lilith wanted to create ruach of her own. *Demons*. In return, the Most-High promised to handicap their daily population growth, perhaps to compensate for the number of Adam's sons on earth. It's all conjecture—obviously. Again, you are free to roll your eyes. I'm *only* the reporter. Her *stated* role as matriarch though should call your attention to the fact that we have already read how the wastelands would become the haunts of little monsters and devils. During the Millennial Kingdom, it *might* be said that the Queen of Sheba was ruling over her children.

The other half of the equation in Yesha'yahu 34:14 is the satyr. You already know that Pan was a satyr. *Well*, what if I told you that the satyr was **Ham**? *Same Ham*. The one and only. Noah's son. Pan and Ham are the same. The *following* text is once again questionable. In other chapters, red flags may be planted on the Roman propaganda. 'The Travels of Noah into Europe' makes historical *claims* however which are indeed stunning. Continuing with the sons of Cain tradition [*hint*, serpent seed], the sons of Ham became the toppler of thrones and kingdoms on every continent.



19 Having thus touched the death of this good Patriarch Noe, it shall not be now impertinent something to remember and speak of the wicked and abominable life of his son Cham, which although of itself it be worthless of any recapitulation or recital, yet to descend to the line all genealogy of the Lybian, Hercules the Great, it cannot be well omitted: from which Hercules, Dardanus the first founder and erector of Troy, descended and came.

20 It hath been already specified, how Noe dividing the universal earth unto his children, and how Cham abounding in all vices and detestable courses, notwithstanding was not deprived of his portion, but had his right of inheritance justly allotted unto him, which was the third part of the world, and particularly Africa to the hither part of Egypt; for which countries he was commanded by his father to depart, with his wife Noegla, and five and thirty rulers (which is as much to say, as the chiefs of family of his blood and house) as also with all their children and issue: which was accordingly performed, and presently he established himself as king and **Saturn** of Egypt, where he erected and build a city called Chem-Myn: and among them also, he himself was called **Pan**, and **Silvanus**, which people likewise (so engendered and issued of that family) to honor and worship him the more, and to show their love unto him, lived in all impious and ungracious manner, perpetrating most odious and soul-damming villainies, affirming publicly. That men ought lawfully to have the company of their own mothers, sisters, and daughters, in all lusts and concupiscence of the flesh; and other many most inhuman and shameful acts, not to be recited. And to show that they gloried and boasted in the wickedness of such their king and ruler, they entermed him by the name Cham Esenuus, which signified their infamous god Pan. And thus he ruled in Egypt long time, even unto the six and fiftieth year of the reign of Iupiter Belus, the second king of Babylon: in which year he began to travel, and came into Italy (which was then called Kytim) to his brother Comerus Gallus, the first king of that country; after whose death Cham presently usurped and undertook that mighty government who instead of virtuous instructions and gold laws, in which all other princes round about him, his kinsmen (commanding Germany, Spain, and France) had instructed and taught their people, clean contrary infected the youth of Italy with all manner of impieties, incivility, and corruptible vices: persuading them (being of themselves well addicted) to usury, robbery, murder,

poisonings, and the study of the Magic art, who by reason of his own great skill therein, was surnamed **Zoroastes**, and was the first inventor and practicer of that of that vile and diabolical learning, of the use of which he composed and writ many books, and he was called generally throughout the world, Cam Esennus, id est Cam infamis, & impudicus, propagator Some have thought, That the Turk for those such like causes, is called in his letters patents, le grand Cam de **Tartaria**.

The Travels of Noah into Europe 19-20



That's the other thing about 'The Travels of Noah into Europe.' We are given several *quips* about **Tartaria**. I wish I could pause and comment upon that more, but we've got other matters to attend to. The hope is to conclude our discourse over the next few pages. But before doing so, there's an interesting passage from the book of Yovheliym (Jubilees) that deserves tending to, as I expect it will help fill in the missing details of the overall narrative.

8 IN the twenty ninth jubilee, in the first week, in the beginning thereof Arpakshad took to himself a woman and her name was Rasu'eya, the daughter of Shushan, the daughter of Eylam, and she bore him a son in the third year in this week, and he called his name Qeynan. ² And the son grew, and his father taught him writing, and he went to seek for himself a place where he might seize for himself a city. ³ And **he found a writing which former generations had carved on the rock**, and he read what was thereon, and he transcribed it and sinned owing to it; for it contained the **teaching of the Watchers** in accordance with which they used to observe the omens of the sun and moon and stars in all the signs of heaven. ⁴ And he wrote it down and said nothing regarding it for he was afraid to speak to Noach about it lest he should be angry with him on account of it.

Yovheliym (Jubilees) 8:1-4

We have already established that the Watchers were reptilian, which is to say, the *same* as *seraphim*. And where did this Qeynan fellow find their writings again? In the waste places. With Qeynan, the religion of the Watchers carried on.

There is a point to this exercise. Imagine Yahusha HaMashiach physically ruling over the face of the earth. The beast has been thrown into the lake of fire. Mystery Babylon has been overturned and left to ruin. The devils and dragons have been relegated to those wastelands however for a purpose. Elsewhere, mankind is *still* sinful by nature. Torah however is the supreme law of the land. *In* that Law we are instructed not to invoke the names of any other elohim but Yahuah, the Most-High Elohiym.

And in all things that I have said unto you be circumspect: and make no mention of the name of other Elohiym, neither let it be heard out of thy mouth.

Exodus 23:13

The idea is, if the land were purged of all other elohim, including unclean *ruach*, then children and future generations of children would grow up knowing nothing about them—*naturally*. It would be very difficult indeed to invite them into a clean space if the inhabitants of the land knew nothing about unclean living. Being set apart would be the standard, just as it is in heaven. In those regards, we can see Torah in action with the *following* passage.

And it shall come to pass in that day, says Yahuah Tseva'oth, that I will cut off the names of the idols out of the land, and they shall no more be remembered: and also, I will cause the prophets and the **unclean ruach** to pass out of the land.

Zakaryahu (Zechariah) 13:2 [Cepher]

There it is. During the Millennial Kingdom, unclean ruachoth were not welcome in the land. It says there were also no prophets. I take that to mean there were no *false* prophets in the land; only speakers of Truth; as the kingdom had taken the broom to everything of deceit. That is not to say that false prophets could not be found anywhere in creation. It simply means they could not be learned from within the land, as all surviving false prophets would have made the move with the unclean ruach into the outer rim of the kingdom. On a side note, it never says the sons of Cain could not be found in the wastelands.

Well, what would happen if you told humanity, or rather, the sons of Adam, not to go into the whereabouts of the wasteland? In *say*, the ruins of ancient Egypt and Babylon. People would be tempted to go—*naturally*. They would want to explore the windswept ruins for themselves, just to see *what* it was exactly that the King had forbidden. There they would meet the monsters and the devils. The nymph and the satyr. Dragons of old. Fallen angels. Lilith. Pan. Watchers. *Seraphim*. Like Qeynan after the flood of Noah, they would *then* be instructed by them. Also, like Qeynan with Noah, they might return to society and neglect telling anyone. They would then have hidden knowledge.



But what if those individuals with so-called enlightenment began instructing others in ancient occult practices? Torah tells *precisely* what to do. Follow along.

13 IF there arise among you a prophet, or a dreamer of dreams, and giveth thee a sign or a wonder, ² And the sign or the wonder come to pass, whereof he spoke unto you, saying, 'Let us go after other elohiym, which thou hast not known, and let us serve them;' ³ You shalt not hearken unto the words of that prophet, or that dreamer of dreams: for Yahuah Elohaykem proves you, to know whether ye love Yahuah Elohaykem with all your heart and with all your soul. ⁴ Ye shall walk after Yahuah Elohaykem, and fear him, and keep his commandments, and obey his voice, and ye shall serve him, and cleave unto him.

⁵ And that prophet, or that dreamer of dreams, shall be put to death; because he hath spoken to turn you away from the Yahuah Elohaykem, which brought you out of the land of Mitsrayim, and redeemed you out of the house of bondage, to thrust you out of the way which Yahuah

Elohaykem commanded you to walk in. So shall you put the evil away from the midst of you.

Devariym (Deuteronomy) 13:1-5 [Cepher]

The answer *is*: the person who teaches others to follow any other elohiyim, but Yahuah should be put to death. Then again, what if the emissaries of Yahusha's kingdom became lack in judgement? A transgression *here*. A transgression *there*. Last decades tolerance becomes next decades norm. Turn a blind eye to justice and the little white lies that pervert it. And what if that said individual who had learned firsthand knowledge from the dragons and the devils of the wasteland were, *say*, an artist? Or how about a musician? An architect or a Master Mason even. Scribe? What would *then* happen to Yahusha's kingdom? *If* judgement were not enacted and the worship of the serpent not nipped in the butt, Truth itself would be marred. Holy would be mixed with the profane. Mankind would once again be pressed with the age-old decision: to choose that day whom they would serve. You probably know where this is going, as history has a habit of repeating itself. Mankind has a penchant for rebellion.

You will ask me *why* Yahusha HaMashiach would allow the teachings of other elohiyim to enter his kingdom. It says right there in Devariym 13 that Yahuah does it in order to prove you, "to know whether ye love Yahuah Elohaykem with all your heart and with all your soul."

And if you've been following the mud flood narrative, then you know precisely what happens next. Those who chose the curse rather than the blessing were either destroyed or tossed out of Yah's camp when HaSatan and the Watchers were released from prison. The great reset. We've all seen the photos. They were left to blindly wander the vacant cities and the magnificent buildings that their forefathers had built in the light of a universal government, assigned now to an inferior technology and a past narrative which deceptively speaks of a darkened age. Those of us *just now* waking up to the Truth of Yahuah's Law are the descendants of rebels. They did not heed to Yahuah's warning when he said:

⁸ You shall not make you any graven image, or any likeness of anything that is in heaven above, or that is in the earth beneath, or that is in the waters beneath the earth. ⁹ You

shall not bow down yourself unto them, nor serve them:
for I Yahuah Elohayka am a jealous El, visiting the
inequity of the fathers upon the children unto the **third
and fourth generation** of them that hate me,¹⁰ And
showing mercy unto thousands of them that love me and
guard my commandments.

Devariym (Deuteronomy) 5: 8-10 [Cepher]



Michelangelo, *the Divine One*

SOMETIMES I lay awake in bed at night thinking about **Michelangelo** and wondering how many pecks at the chisel it took before the Roman Catholic Church designated him a Master Builder. I mean, you figure the young apprentice took a crisp bite to the nose, perhaps shaved a little too much off the right nip, and at other times circumcised the penis in whole, before finally getting it right. Marble slabs of stone such as *David* don't form abs like that overnight. Or do they? Given the *official* narrative, you *would* expect imperfection. But we are never shown *that* version of Michelangelo at work. It is only ever *'The Divine One'* who is exhibited.

FYI, his immortality was another part of the thought process. That is, while lying awake in bed one night. I was trying to come up with a proper title—should I go ahead and write this paper. Which I did, obviously. *'Michelangelo, the Divine One'* isn't an attempt on my part to sound clever. I didn't even come up with the name. It's more of an unanswered question which I hope somebody out there on the motionless plane might attempt

to answer. Why *in the world* did Michelangelo’s contemporaries call him a *god* among men? And by contemporaries, I mean to say he was known by that during his lifetime. *The Divine One*. Here’s a quote from the boys down at The Intel Department. Most people just know it as Wikipedia.

In his lifetime, Michelangelo was often called *Il Divino* (“the divine one”).^[7] His contemporaries often admired his *terribilità*—his ability to instill a sense of awe in viewers of his art. Attempts by subsequent artists to imitate^[8] Michelangelo’s impassioned, highly personal style contributed to the rise *Mannerism*, a short-lived style and period in Western art following the High Renaissance.

In his lifetime, Michelangelo was often called Il Divino (“the divine one”)

See what I mean? You probably didn’t believe me, but there it is in print. The RCC decided to skip right over *saint* and grant him *immortal* status, it seems. The same paragraph informs us how subsequent artists were inspired with what Michelangelo could turn out (*via* a chisel driven by his burp or a fart), but the attempts were short-lived. That’s just another way of saying very few people *were* afterwards capable of accomplishing his enormous feats. Show me someone who can duplicate Michelangelo’s “impassioned, highly personal style” today, and with the tools we are told he was given to work with. Even more importantly, why don’t we?



Here’s another quote from the *same* article.

Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and *The Last Judgment* on its altar wall. His design of the Laurentian Library

Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and The Last Judgment on its altar wall.

In recap, Michelangelo holds a low opinion of painting and yet devotes the sunset years of his life to the Sistine Chapel. *How adorable.* Now they're just getting snooty. Apparently, painting ceilings was below him. Let's go with *that*.

If Michelangelo's narrative as a *human* is in any way legitimate, then it would only make sense that somewhere in the world there's a graveyard with hideous and disfigured statues, void of all ten toes, a single nose, or the right sized plonker—all needing exhumed. Or perhaps each buttock didn't line up quite right from time to time. All failed attempts by the *rookie* stone cutter. History is simply content attributing Michelangelo to some of the greatest masterpieces of the ~~Millennial Kingdom~~ Renaissance and then leaving us to the illusion. But did Michelangelo ever really exist at all?

Questions like that are just aching for trouble. You will ask me *who* painted the Sistine Chapel, if not for Michelangelo. *Simple.* Somebody painted it and then we are *told* it was Michelangelo. Whether or not somebody painted it with the actual name Michelangelo will never be known. *I checked.* Michelangelo only signed one piece of work. Wouldn't you like to know which one? We'll get to that. For now, you will just have to be content knowing that I'm going with 'The Divine One' for a title and sticking to it.

Did you read my [Wasteland of the Seraphim](#) paper yet? Yes, *or* no? I've dropped another link so that there are no further excuses. You should have by not but if *not*, I'll wait. You'll be sorry you didn't. Or better yet, I'll *assume* you've given it a read and carry onwards, even though assumption is a troublesome thing. People make snark remarks all the time, thinking they've pulled the curtain so far back as to reveal the peripheral vision that others and I are offering, when in fact they haven't even taken the time to follow the breadcrumbs which have led us here. And I'm like: "Come at me, bro."

Those of you who *have* read the conveniently linked article may *still* be curious as to the direction I'm taking. If so, then know *this*. The Millennial Kingdom eventually came to an end, *via* decay from within. Satan may have been imprisoned, but man was still given the opportunity to sin. To learn from the unclean spirits in the wastelands and *choose* deception. And just like the decay of civilization today, art always has something to do with it. The man named Michelangelo played his part.

Michelangelo

From Wikipedia, the free encyclopedia

For other uses, see Michelangelo (disambiguation).

Michelangelo di Lodovico Buonarroti Simoni (Italian: [ˈmikeˈlandʒelo di lodoˈvi ko ˈbɔnarat̪o ti si moˈni]; 6 March 1475 – 18 February 1564), known simply as **Michelangelo** (English: /ˈmɪkəlˌændʒələʊ, ˈmɪk-^f/¹), was an Italian sculptor, painter, architect and poet of the High Renaissance born in the Republic of Florence, whose work had a major influence on the development of Western art, particularly in relation to the Renaissance notions of humanism and naturalism. He is often considered a contender for the title of the archetypal Renaissance man, along with his rival and elder contemporary, Leonardo da Vinci.^[2] Given the sheer volume of surviving correspondence, sketches, and reminiscences, Michelangelo is among best-documented artists of the 16th century and several scholars have described Michelangelo as the most accomplished artist of his era.^{[3][4]}

He sculpted two of his best-known works, the *Pietà* and *David*, before the age of thirty. Despite holding a low opinion of painting, he also created two of the most influential frescoes in the history of Western art: the scenes from Genesis on the ceiling of the Sistine Chapel in Rome, and *The Last Judgment* on its altar wall. His design of the Laurentian Library pioneered Mannerist architecture.^[5] At the age of 74, he succeeded Antonio da Sangallo the Younger as the architect of St. Peter's Basilica. He transformed the plan so that the western end was finished to his design, as was the dome, with some modification, after his death.

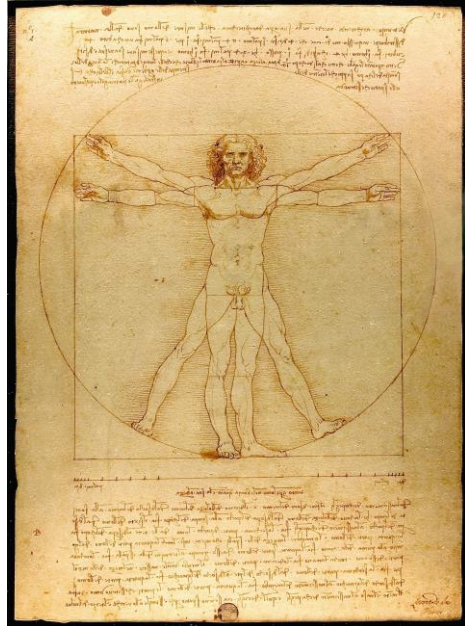
Michelangelo was the first Western artist whose biography was published while he was alive.^[2] In fact, two biographies were published during his lifetime. One of them, by Giorgio Vasari, proposed that Michelangelo's work transcended that of any artist living or dead, and was "supreme in not one art alone but in all three."^[6]

In his lifetime, Michelangelo was often called *il Divino* ("the divine one").^[7] His contemporaries often admired his *terribilità*—his ability to instill a sense of awe in viewers of his art. Attempts by subsequent artists to imitate^[8] Michelangelo's impassioned, highly personal style contributed to the rise Mannerism, a short-lived style and period in Western art following the High Renaissance.



Before delving too deep into this, I thought it best to document a screenshot from the article which Intel is pushing out. I'll be sure to add others as well. Just in case the boys assigned to my workload read the latest and then decide to move the goalie net. It wouldn't be the first time the typewriter down at Langley pulled something like that off. Then again, seeing as how we're dealing with the same people who sponsor The Mandela Effect, I'm not keeping my hopes up. After all, there are two *or* three Mandela Effects accredited to Michelangelo. 'The Creation of Adam' and the horned statue of Moses are often disputed. If you're one of those who accredit 'The Vitruvian Man' to Michelangelo rather than Leonardo, then there's your *third*. All three have reportedly changed.

Anyways, the article says, very *first* sentence, that **Michelangelo di Lodovico Buonarroti Simoni** was born on **March 6, 1475**. Jump a few paragraphs down and we find a young **13**-year-old Michelangelo working as an apprentice for somebody named **Domenico Ghirlandaio**. Why 13? Because that's what the Elite love to do. Deliver numbers under our noses. Watch digits fly in one ear and then out the other and then sit



around in a back room smoking stogies—laughing about it. But we know better. What comes to mind but the **13** families of the Bavarian Illuminati? Another prominent date involved the Knights Templar hoax on Friday the **13**, **1307**. There are of course the **13** stripes on the United States flag, as well as **13** colonies. Not overlooking my old sparring partner, the **13th** apostle. Lots of 13's to work with. On closer inspection, even the “M” in his name is the **13th** letter of the alphabet.

To the *trained* eye, his birthday is even more suspicious. **3/6/1475**.... *What in the world?* Do you see what I see? $3+6+75$ adds up to **84**, which screams **Jesuit**. Even his death date should raise antennas. **2/18/1564**. $2+18+64$ equals **84** *again*, making him **88** years old in total. Curiouser and curiouser. **88** adds up to **blue blood**, hinting even further at his true identity.

That's technically how the story of his life is introduced to us. Michelangelo is a *paid* child standing under the unpainted ceiling of the Sistine Chapel, which was also below him. Great things are about to happen. Mind you, Ghirlandaio is just the means by which the *official* narrative has him arriving at our consciousness. It is in the Sistine Chapel where the trade-off happens.

Michelangelo was the first Western artist whose biography was published while he was alive.^[2] In fact, two biographies were published during his lifetime. One of them, by Giorgio Vasari, proposed that Michelangelo's work transcended that of any artist living or dead, and was "supreme in not one art alone but in all three."^[6]

By the way, stories were being written about him before his death. We are told a biography was never written about an artist before his death, and Michelangelo was successful in two. That's propaganda, right there. Roman propaganda. The best kind. Even assuming biographies were written about him during his lifetime, then we can know for certain that an initiative was underway. People were being lied to.

The year was 1489 when Lorenzo de' Medici, de facto ruler of Florence, asked Ghirlandaio for his two greatest pupils. Michelangelo was offered among them. *Wait a second. Lorenzo de' Medici. As in... the House of Medici?* I checked. Same house. Now I've just thought of something. These papers, after all, are a working process. So, let's start over again and try this again with a second working title.



Michelangelo, ‘*The Divine One*’ and the House of Medici

THERE. That’s better—as titles go. ‘*The Divine One*’ is inexplicably linked with the House of Medici who, in turn, is linked in arms and playing the game of ‘Red Rover’ with another anthropological people group altogether. I wonder who those people might be. Do you wonder? I happen to *know*. But before I spill the beans, I thought it might be a good idea to check in with the boys down in the local Intel-net ma and pa store to see if they offer the same insiders knowledge. I’m speaking of course about The Wikipedia. Turns out, the ‘House of Medici’ has its very own article. The first paragraph *reads*.

House of Medici

From Wikipedia, the free encyclopedia

"Medicis" redirects here. For the pharmaceutical company, see Medicis Pharmaceutical. For other uses, see Medici (disambiguation).

The **House of Medici** (English: /ˈmɛdɪtʃi/ *MED-i-chee*,^[A] Italian: [ˈmɛːdʲitʃi]) was an Italian banking family and political dynasty that first began to gather prominence under Cosimo de' Medici in the Republic of Florence during the first half of the 15th century. The family originated in the Mugello region of Tuscany, and prospered gradually until it was able to fund the Medici Bank. This bank was the largest in Europe during the 15th century, and it facilitated the Medicis' rise to political power in Florence, although they officially remained citizens rather than monarchs until the 16th century.

*The **House of Medici** was an Italian banking family and political dynasty that first began to gather prominence under Cosimo de' Medici in the Republic of Florence during the first half of the 15th century. The family originated in the Mugello region of Tuscany and prospered gradually until it was able to fund the Medici Bank. This bank was the largest in Europe during the 15th century, and it facilitated the Medicis' rise to political power in Florence, although they officially remained citizens rather than monarchs until the 16th century.*

From the very get-go, Intel wants you to know how *neat* banking is without daring to blow the lid off the entire population. The House of Medici was *closely* linked with **Joos**. You know, the *same* oppressed people group that owns the media and the banks. Amazing how we're already putting the pieces together. Of course, I don't want to *assume*. I decided to play a game of *peek-a-boo* with the Jewish Virtual Library, just to see if they might deliver when The Wiki held back. *They delivered*. Follow along.



A screenshot of a social media post. At the top left is a circular profile picture of an airplane. To its right, the text reads "Stacey loves the truth · 25s" followed by a dropdown arrow. Below this is the text "HERE'S A RIDDLE BATMAN FOR WHICH YOU'LL GIVE ME THANKS". Underneath is a question: "WHICH OPRESSED VICTIM GROUP OWNS THE MEDIA AND THE BANKS?". At the bottom of the post is a small video thumbnail showing a man in a green suit and purple mask, pointing upwards with his right hand.

*The fate of Tuscan Jewry in the early modern period was inextricably linked to the favor and the fortune of **the House of Medici**. Though a Jewish presence was registered in Lucca as early as the ninth century and a network of Jewish banks had spread throughout the region by the mid-fifteenth, **the organized Jewish communities** of Florence, Siena, Pisa,*

and Livorno were political creations of the Medici rulers. And like the Medici Grand Dukedom itself, these communities took shape in the course of the sixteenth century.

It says right *here* that the fate of Tuscan Jewry was inextricably linked to the favor and the fortune of the House of Medici. Tell me something I didn't know, why don't you? We then read that the "organized Jewish communities" were "political creations of the Medici rulers." Organized Jewish communities...? Political creations...? Biographies being written...? These are just another way of saying the Medici's are directly responsible for the design of Zionism from the ground floor, which again, is yet another way of describing how the Edomites took over the earth. Getting back to that Wikipedia article.



The Medici produced four popes of the Catholic Church—Pope Leo X (1513–1521), Pope Clement VII (1523–1534), Pope Pius IV (1559–1565)^[5] and Pope Leo XI (1605)—and two queens of France—Catherine de' Medici (1547–1559) and Marie de' Medici (1600–1610).^[6] In 1532, the family acquired the hereditary title Duke of Florence. In 1569, the duchy was elevated to the Grand Duchy of Tuscany after territorial expansion. The Medici ruled the Grand Duchy from its inception until 1737, with the death of Gian Gastone de' Medici. The grand duchy witnessed degrees of economic growth under the early grand dukes, but was bankrupt by the time of Cosimo III de' Medici (r. 1670–1723).

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*Well, isn't that interesting? I know we haven't read that far ahead together as a group, but two of those popes are linked in arms with **Michelangelo**. I took the highlighter out on which ones too. **Pope Leo X and Pope Clement VIII**. That's probably none of my business though. *Reading on.**

The Medicis' wealth and influence was initially derived from the textile trade guided by the wool guild of Florence, the *Arte della Lana*. Like other families ruling in Italian *signorie*, the Medici dominated their city's government, were able to bring Florence under their family's power, and created an environment in which art and humanism flourished. They and other families of Italy inspired the Italian Renaissance, such as the Visconti and Sforza in Milan, the Este in Ferrara, the Borgia in Rome, and the Gonzaga in Mantua.

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The Medici's *inspired* the Italian Renaissance, *hmmm?* What they should have said is "bankrolled the Renaissance." But even that is a lie, as the Millennial Kingdom didn't need bankrolled. I haven't gone about to prove this yet, but I feel somewhat certain, based upon what I've so far read and observed, that the monetary system was not in play while Yahusha ruled the world from Yerushalayim, seeing as how Babylon was destroyed and all. What that tells us (*if* there is a smidgeon of *exoteric* truth to the House of Medici backstory) is that Medici and friends were reinstating the Qayin lifestyle, but this time from within the cities of Elohiym.



Visconti coat of arms



Sforza coat of arms

Before moving on, I wanted to know *who* these friends were of the Medici's. A scrounging mission in The Matrix recovered the *above* coat of arms. Looking to your left, you'll see a picture of the **Visconti** coat of arms. If I'm not mistaken, a serpent is eating someone. They seem like nice people. The Sforza family fared little better. Their coat of arms displays the very phoenix whom we have earlier identified as the resurrected beast government. Read for yourself *here*. [The Return of Rome](#). And just so you don't confuse the phoenix for a nice birdy, like a canary or a sandpiper or something, I'm somewhat certain the serpent is *still* eating someone. Nothing to see here, I'm sure. *Continuing*.

The Medici Bank, from when it was created in 1397 to its fall in 1494, was one of the most prosperous and respected institutions in Europe, and the Medici family was considered the wealthiest in Europe for a time. From this base, they acquired political power initially in Florence and later in wider Italy and Europe. They were among the earliest businesses to use the general ledger system of accounting through the development of the double-entry bookkeeping system for tracking credits and debits.

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The Medici Bank may have fallen in 1494, but only in such a way that somebody takes one step back and then two forward. The Medici's were expelled from Florence when in fact they had already pressed their eyesight upon greater Europe. That's why it says "they acquired political power *initially* in Florence and later in wider Italy and Europe."

Also, depending upon how we define *wealth* (wealth being monetary gain), then I suppose I could agree to the Medici's being the wealthiest. We are dealing in the decay of the Millennial Kingdom from without and within. So, it's all in how you look at it. I'm willing to bet that Medici and friends fell into bad standing with The



The Medici coat of arms

Management of Florence after having their agenda exposed. That much is obvious. I mean, the *official* narrative has them expelled—no? Must have not been favorable then to their brand of banking or sponsored art. The defining difference here is the framework that we're working with. Are we expected to believe ruling priests would put up with a financial takeover? It seems somebody had the sense to tell them, "Get the hell out of The Kingdom and good riddance." Our controllers will never frame it like that though.



Michelangelo's earliest known works consists of two marble carvings, 'The Madonna of the Stairs' and 'Battle of the Centaurs'. One involves

breastfeeding and the other—*well*, you can try to figure it out for yourself. I'm still confused by what's going on. We are told they were sculpted between the years 1490 and 1492, both under the sponsorship of the Medici's, making him **17** at the time of their completion. Aren't centaurs supposed to be men with the legs and torsos of horses? Not seeing any centaurs here. Only a pile-up of nude males. That's rather disturbing, knowing his reported age. I guess the Medici's knew how to bring them in and stack them up. But whatever, let's just go with it and try not to pull back too many curtains.

They tell us these were Michelangelo's school project. Really, *how adorable*. Rule number one in any school assignment is to sign your name before handing it in to teacher. Looks like Michelangelo failed miserably. I will be accused of moving the goalie net but that's supposedly Michelangelo's work and I don't buy it. Not the *same* person. You will tell me signatures are below an artist, as the work *is* his true signature. Oh, is it? Well then, take another careful look at the homoerotic wrestling match, *er*, centaur battle, and *tell me* that's Michelangelo's signature. *Exactly*. You can't. If that's his signature, then he carved it with crayons. I'm not saying it's not a good carving. Better than most could do today after a lifetime of effort, I suppose. However, the only reason anyone looks at that and thinks *Michelangelo* is because our Controllers have told us to attribute it to him. For all I know, it could have been Donatello or any one of the other ninja turtles.

Brief separation from the Medici [\[edit \]](#)

Lorenzo de' Medici's death on April 8, 1492, brought a reversal of Michelangelo's circumstances.^[6] Michelangelo left the security of the Medici court and returned to his father's house. In the following months he carved a wooden crucifix (1493), as a gift to the prior of the Florentine church of *Santo Spirito*, who had permitted him some studies of anatomy on the corpses of the church's hospital.^[1] Between 1493 and 1494 he bought a block of marble for a larger than life statue of Hercules, which was sent to France and subsequently disappeared sometime around the 18th century.^[1] On January 20, 1494, after heavy snowfalls, Lorenzo's heir, *Piero di Lorenzo de' Medici* commissioned a snow statue, and Michelangelo again entered the court of the Medici. The Medici sixty-year reign came to an end under the reign of Piero Medici.^[7]

It is the death of **Lorenzo de' Medici** on April 8, 1492, which apparently prompted Michelangelo to leave the House of Medici behind him. Impeccable timing, considering all that was about to go down, but we'll get to that in a moment. His absence only lasted for the matter of 2 years, when Piero di Lorenzo de' Medici commissioned him for some sort of snow statue. In that rather short in-between period, the teenage Michelangelo apparently busied himself studying the anatomy of corpses



needs models and I'm still hoping somebody can explain to me where the Medici's pulled the people for his Centaurs carving.

in a local church hospital. That's how they explain the story of the wooden Jesus crucifix, which was gifted to the prior of the Florentine church of Santo Spirito as a *thank-you*. I'm making a point to discuss the bodies in the morgue only because an artist

Another creation during his short stint away from the Medici's is said to be a larger-than-life marble statue of Hercules, which subsequently went missing in the 18th-century. *Nice touch*. The Qayinites are remembering something which didn't survive the mud flood. Attempting to make an inventory of lost artifacts, *hmmm?* Or as Gollum put it: *My precious*.



Meanwhile, in **1492**, Jews were being expelled from Spain, while simultaneously, across the Atlantic Pond, Columbus was “discovering America”. But even that is a ridiculous farce, knowing what we do of the Kingdom. America was populated and, like Europe—*thriving*. With spectacular cathedrals to match. It's why I put sarcastic bunny ear quotations around “discovering America,” because Columbus did no such thing. The entire story is invented. There was no such person as Columbus. But

even if there was, he was probably just a ferryman. Taking ticketed passengers back and forth—that sort of thing. In truth, he was a card-carrying Freemason and Knights Templar. The inventors of history

wanted to honor their own—who really knows? It's *what* I keep trying to get through to you though. We have no way of knowing if Michelangelo accomplished what he said he did, as even the events surrounding his life are fabricated.

Anyways, that may be Spanish history, but wouldn't you know it, Jews were *also* being expelled from Florence, Italy. And once again, the Jewish Virtual Library has the House of Medici closely linked with them.

In the 1490s, under the Catholic theocracy of Fra Girolamo Savonarola, both the Medici and the Jews were expelled from Florentine territory. When the Medici returned to power in 1512, the Jewish ban fell into abeyance, until the next expulsion of the Medici in 1527. In 1537 Cosimo de' Medici seized definitive control of the Florentine government and reorganized it as a princely state—the Dukedom (later Grand Dukedom) of Tuscany. This state flourished for two hundred years, under seven successive Medici rulers: Cosimo I, 1537-1574; Francesco I, 1574-1587; Ferdinando I, 1587-1609; Cosimo II, 1609-1621; Ferdinando II, 1621-1670; Cosimo III, 1670-1723; Gian Gastone, 1723-1737.



Our Roman and Zionist controllers anticipate cognitive dissonance winning the twentieth and twenty-first century intellect rather than common sense. They have already openly admitted that “organized Jewish communities” were “political creations of the Medici rulers,” and yet expect us to gawk with wonder at the cruelty of those who wouldn't put up with an *obvious* conspiracy to take over the world, as if this were simply a racial issue. A success so far. Holocaust guilt is a headache.

To *say* the Medici's and the Joos were simply attempting to elevate us out of the dark ages and finance art is doublespeak. The writers of Illuminati sponsored history books are putting forward a language which deliberately obscures, disguises, and reverses the meaning of words. That's what doublespeak is. We are furthermore told the Medici's were not only successful in returning but becoming a succession of rulers. Go big or go home, I guess. The fact that the sate *flourished* for two hundred years, and under seven Medici's no less, is more Orwellian doublespeak, when in fact the kingdom was being oppressed and it was the righteous who were persecuted.



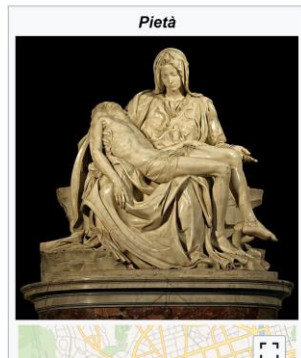
With his return to the sponsorship, Michelangelo quickly transitioned to two of his most *iconic* pieces. **The Pieta** was started and finished between 1498–1499, whereas **the Statue of David** was completed in 1504. Again,

he was born on March 6, 1475. If I'm doing the math right, Michelangelo would have only been 24 years old when completing "The Pieta". Seriously, have you seen what graduate students are turning out nowadays? Only 7 years have passed between the primitive portrait of the breastfeeding mother and the crucified Christ in her arms. The morgue paid off, apparently. We are shown no failures in-between.

The *Pietà* (Italian: [pjeˈta]; English: "the Piety"; 1498–1499) is a work of Renaissance sculpture by Michelangelo Buonarroti, housed in St. Peter's Basilica, Vatican City. It is the first of a number of works of the same theme by the artist. The statue was commissioned for the French Cardinal Jean de Bilhères, who was the French ambassador in Rome. The sculpture, in Carrara marble, was made for the cardinal's funeral monument, but was moved to its current location, the first chapel on the north side after the entrance of the basilica, in the 18th century.^[1] It is the only piece Michelangelo ever signed. It is also the only known sculpture created by a prominent name from the Renaissance era to be installed in St. Peter's Basilica that was accepted by the Chapter of St. Peter.^[2]

This famous work of art depicts the body of Jesus on the lap of his mother Mary after the Crucifixion. Michelangelo's interpretation of the *Pietà* is unprecedented in Italian sculpture.^[3] It is an important work as it balances the Renaissance ideals of classical beauty with naturalism.

In 2019, a small terracotta figure identified as a model for the final sculpture was displayed in Paris.^[4]



Oh, and by the way, if you were sitting on the edge of your seat wondering which piece of art was inscribed with Michelangelo's name, it was *this* one. The Wikipedia even says so. "It is the only piece Michelangelo ever signed." *That's it. Pieta* is the only known piece from a certain somebody whom we've come to know as Michelangelo. There is no other. I'll go ahead and say it. If the real Michelangelo is indeed Mikha'el from Scripture, then Pieta is made by the archangel. Every other painting or statue is simply attributed to him. Including 'David', which pits him as only 29 years of age at its completion.

He sculpted two of his best-known works, the *Pietà* and *David*, before the age of thirty.

Ridiculous. Especially knowing the hyped-up narrative of its creation by the guiding hands of a mortal. The following *origins* story derives from Opera Magazine, and reads:

Since the mid-fifteenth century, a gigantic block of white marble was laying in the yard of the Opera di Santa Maria del Fiore. Agostino di Duccio, a sculptor pupil of Donatello, had bought it and had begun to sculpt it to depict a



colossal King David to be placed on a external buttress of the Cathedral; but before he could complete his work he lost the commission and the large marble, only roughly sketched in order to depict a standing man, remained unfinished. Another great sculptor, Antonio Rossellino, also tried to complete the sculpture, but without success. This marble was now known as "the giant"... a fragile giant, because apparently the marble had been ruined by rainwater.

Michelangelo, who was just 26 years old in 1501, fell in love with it and was allowed by the Opera to complete it. He carved it in one of the courtyards of the Opera, where today is the Cathedral Museum. What a wonder would be to admire the young genius at work on that colossus!

Michelangelo was 26 when he took over chisel duties. Again, *ridiculous*. Try to recall what you were up to at 26 years of age. Probably telling somebody to hold your beer moments before taking a van to the hospital. I was still off in the desert attempting to "find myself." You will ask me what's ridiculous about the David story, as Michelangelo was a freaking genius or whatever, and all the history books agree on that fact. All they're really telling us is that nobody else could cut David from a solid granite stone. Not even Donatello's pupil. So, don't even try. Because even if you did, it couldn't be done. Another way of saying this is David wasn't cut with a chisel. That's another conversation though.

At present, it's the *stage* he's standing upon that I take issue with. **Santa Maria del Fiore**. Even its origins are concocted, which tells me that the Medici's players are likewise invented. Or at best, stage actors. The Wikipedia *continues*.

The Medici family have claimed to have funded the invention of the piano and opera,^[citation needed] financed the construction of Saint Peter's Basilica and Santa Maria del Fiore, and were patrons of Brunelleschi, Botticelli, Leonardo da Vinci, Michelangelo, Raphael, Machiavelli, Galileo and Francesco Redi among many others in the arts and sciences. They were also protagonists of the counter-reformation, from the beginning of the reformation through the Council of Trent and the French wars of religion.

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Lies and then *more* lies. The Medici family makes many claims, it seems, and not even the spooks clapping their Wiki article up are willing to commit to the narrative. They had me at the invention of the piano and the opera, but then went too far when fingering themselves as responsible for **Saint Peter's Basilica** and **Santa Maria del Fiore**. *Nope*. Not having it. If you think mere mortals built those structures with horse and buggy, then we need to have a talk. Those are Millennial structures just as





assuredly as the harpsicord and vocals complimented the music of the Kingdom. Perhaps the Medici family *did* invent the piano and opera, but only as a corruption of the harpsicord and organ and the chamber music which often accompanied them. I'm not even buy that though.

And speaking of lies, Michelangelo 'The Divine's' *human* story play its part at *both* locations. Saint Peter's Basilica *and* Santa Maria del Fiore. Here's what we read regarding Michelangelo's relationship with Saint Peter's.

At the age of 74, he succeeded Antonio da Sangallo the Younger as **the architect of St. Peter's Basilica**. He transformed the plan so that the western end was finished

to his design, **as was the dome**, with some modification, after his death.

Michelangelo is the architect of Saint Peter's Basilica and that's *bunk*. Even more ridiculous is their attributing him to its dome. How does one even go about designing a dome? Michelangelo had no prior dome experience. But that doesn't matter, since the narrative of Michelangelo plays out like a Darwinian chart imagining the chimp advancing towards the first generation of homo erectus and beyond. Like everything else in his life story, we are told he simply envisioned it and then had it built. All we are given are stories though. How each was accomplished is never told.



Florence Cathedral

From Wikipedia, the free encyclopedia

Coordinates: 43°46′23.1″N 11°15′22.4″E﻿ / ﻿43.773083°N 11.256222°E﻿ / 43.773083; 11.256222

Florence Cathedral, formally the **Cattedrale di Santa Maria del Fiore** (Italian pronunciation: [katteˈdra le di ˈsanta maˈri a del ˈfjoːre]; in English **Cathedral of Saint Mary of the Flower**), is the cathedral of Florence, Italy (Italian: **Duomo di Firenze**). It was begun in 1296 in the Gothic style to a design of Arnolfo di Cambio and was structurally completed by 1436, with the dome engineered by Filippo Brunelleschi.^[1] The exterior of the basilica is faced with polychrome marble panels in various shades of green and pink, bordered by white, and has an elaborate 19th-century Gothic Revival façade by Emilio De Fabris.

The cathedral complex, in Piazza del Duomo, includes the Baptistery and Giotto's Campanile. These three buildings are part of the UNESCO World Heritage Site covering the historic centre of Florence and are a major tourist attraction of Tuscany. The basilica is one of Italy's largest churches, and until the development of new structural materials in the modern era, the dome was the largest in the world. It remains the largest brick dome ever constructed.

The cathedral is the mother church of the Roman Catholic Archdiocese of Florence, whose archbishop is Giuseppe Betori.

Contents

- History
- Exterior
 - 2.1 Plan and structure

Florence Cathedral

Cathedral of Saint Mary of the Flower

Cattedrale di Santa Maria del Fiore

Duomo di Firenze (Italian)

Cathedral Sanctae Mariae Floris (Latin)



Brunelleschi's Dome, the nave, and Giotto's Campanile of the Cattedrale di Santa Maria del Fiore as seen from Michelangelo Hill.

Case in point. When it comes to *human* feats of the Millennial Kingdom age of Enlightenment, they can invent all the *personal* stories they want. What they are often incapable of telling you however is how they did it. The Cathedral of Florence is yet another technological marvel of the Old-World Order. In describing its origin, the *official* narrative once again undermines our intellect. *Here's* what The Wikipedia has to say about Santa Maria del Fiore.

*It was begun in 1296 in the Gothic style to a design of **Arnolfo di Cambio** and was structurally completed by 1436, with the dome engineered by **Filippo Brunelleschi**. The exterior of the basilica is faced with polychrome marble panels in various shades of green and pink, bordered by white, and has an elaborate 19th-century Gothic Revival façade by Emilio De Fabris.*

*The cathedral complex, in Piazza del Duomo, includes the Baptistery and Giotto's Campanile. These three buildings are part of the **UNESCO World Heritage Site** covering the historic centre of Florence and are a major tourist attraction of Tuscany. The basilica is one of Italy's largest churches, and until the **development of new structural materials** in the modern era, the dome was the largest in the world. It remains the **largest brick dome ever constructed**.*

A nickel of advice. Whenever the UNESCO World Heritage Site sets its gaze upon another historical landmark, we might as well plant a red flag

of our own. We'll need a whole lot of them though. So many lies needing exposed. The idea is that the *said* location needs protected or preserved, which is why UNESCO is brought in. That's just a nice way of saying there is a certain narrative which needs protecting. Not necessarily the true one though. In past papers, we have seen UNESCO show up at [Hiroshima](#), [Auschwitz](#), and the [Titanic's purported coordinates](#). They're all lies. I can only imagine UNESCO has gotten its paws upon Millennial Kingdom structures all over our realm. Narratives need preserved even more-so than the bricks they're sworn to protect.

UNESCO is just a side note though. The bigger news can be found in the highlighted admission. "Until the development of new structural materials in the modern era, the dome was the largest in the world." *Bookmark* that. The modern era is a post mud flood reference. That's what they're ultimately getting at. Like NASA's inability to send astronauts to the moon fifty years after the fact, post mud flood architects on horseback lost the technology to raise something like that. I mean, consider the claim which immediately *follows*. "It remains the largest brick dome ever constructed." *Bookmark* that too. Carry those bookmarks around with you.

Adding insult to injury, the *official* narrative tells us **Filippo Brunelleschi** was the designer of the dome. I take issue with that. Have you read his biography? I have. You probably have too. Let's give it another *go* anyhow. Refresh our memory.

Filippo Brunelleschi

From Wikipedia, the free encyclopedia

"*Brunelleschi*" redirects here. For other uses, see *Brunelleschi (disambiguation)*.

Filippo Brunelleschi (/ˌbruːnəˈlɛski/ *BROO-nə-LESK-ee*; Italian: [fiˈlippoːbrunelˈleski], also known as **Pippo**^[d] 1377 – 15 April 1446), considered to be a founding father of Renaissance architecture, was an Italian architect, designer, and sculptor, and is now recognized to be the first modern engineer, planner, and sole construction supervisor.^[e] In 1421, Brunelleschi became the first person to receive a patent in the Western world.^[7] He is most famous for designing the dome of the Florence Cathedral, a feat of engineering that had not been accomplished since antiquity, as well as the development of the mathematical technique of *linear perspective* in art which governed pictorial depictions of space until the late 19th century and influenced the rise of modern science.^{[8][9]} His accomplishments also include other architectural works, sculpture, mathematics, engineering, and ship design.^[6] His principal surviving works can be found in Florence, Italy.

Contents [hide]

- Biography
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 - Rediscovery of antiquity (1402–1404)
 - The Foundling Hospital (1419–1445)
 - Basilica of San Lorenzo (1421–1442)
 - Basilica of Santo Spirito (1434–1466)
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 - Florence Cathedral dome (1420–1461)
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Filippo Brunelleschi



Filippo Brunelleschi in an anonymous portrait of the 2nd half of the 15th century (Louvre, Paris)

Born Filippo di ser Brunellesco di

Filippo Brunelleschi (also known as Pippo; 1377 – 15 April 1446), considered to be a founding father of Renaissance architecture, was an Italian architect, designer, and sculptor, and is now recognized to be the first modern engineer, planner, and sole construction supervisor. In 1421, Brunelleschi became the first person to receive a patent in the Western world. He is most famous for designing the dome of the Florence Cathedral, a feat of engineering that had not been accomplished since antiquity, as well as the development of the mathematical technique of linear perspective in art which governed pictorial depictions of space until the late 19th century and influenced the rise of modern science. His accomplishments also include other architectural works, sculpture, mathematics, engineering, and ship design. His principal surviving works can be found in Florence, Italy.

What Wiki doesn't make a point of in their introduction is that Brunelleschi started out as a goldsmith and a watchmaker. That's not exactly a deal breaker. The fact that the dome which he imagined remains unmatched anywhere else in the world *is*. Its construction employed methods which architects don't even understand to this very day. How in the world is that even possible, given a straightforward linear series of events? We are even told there was no central support system to hold the dome up during construction. To this very day, architects are baffled by the watchmaker.

How are we even supposed to connect those pieces? We can't. The answer is, they don't expect you to. We are flooded with personal stories in hopes that we will have no choice but to conclude them true. *Oh*, haven't you heard? Michelangelo chiseled his masterpiece 'David' under the shadow of Brunelleschi's dome. That proves *everything*. Never mind the fact that neither the dome nor the statue can be replicated. The people existed, and how are we to say otherwise?



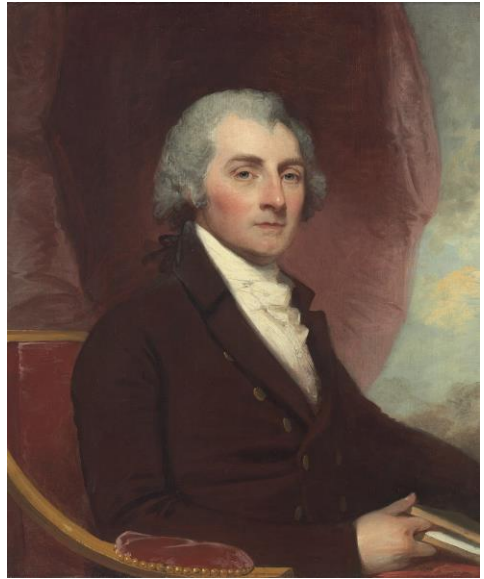
The narrative drones on *and on* and on from here. Did you know that **Sir Christopher Wren** was one of the most highly acclaimed English architects in history? It says so right *here*.

Sir Christopher Wren PRS FRS (*/ˈren/*;^[2] 30 October 1632 [O.S. 20 October] – 8 March 1723 [O.S. 25 February])^[3]^[4] was one of the most highly acclaimed English architects in history, as well as an anatomist, astronomer, geometer, and mathematician-physicist.^[4] He was accorded responsibility for rebuilding 52 churches in the City of London after the Great Fire in 1666, including what is regarded as his masterpiece, St Paul's Cathedral, on Ludgate Hill, completed in 1710.^[5]

He was also an anatomist, astronomer, geometer, and mathematician-physicist, you know. His bio has him living from 1632 until 1723. Nice compass he's holding. Why is Wren important? Well, we're told he is the Master Builder of St. Paul's Cathedral in London. Mind you, that's only one among the **52 churches** which he is accredited with building in the same city after **the Great Fire of 1666**. The dude kept busy. I'd be willing to bet they're all Millennial Kingdom buildings—every one of them.

We're *further* told that the dome planted above St. Paul's was *inspired* by Michelangelo's dome. See how that works? It's their attempt at geological columns. London couldn't possibly have inspired Florence, you see, as the House of Medici pumped money into the Enlightenment *first*. And yet, for all I know, the people whom Michelangelo and Brunelleschi impersonated were inspired by Wren's dome. You figure somebody in the

world built the first dome, but all we are given is a manufactured paper trail.



Perhaps *this* guy is responsible for motivating everyone else. If he happened to be in league with the Millennial saints, then who is to say he wasn't? His name is **William Thornton**. His bio has him born in 1759. Dead by 1828. The timetable is a century removed from the Renaissance, but that is only to throw you off their scent. Thornton is *accredited* with designing the United States Capitol building. And you'll never guess, but its dome was *inspired* by Michelangelo.

How do you even go about building a dome like that? Ask the pilgrims and cowboys, I guess. It's like my grandmother always said, they don't build things like they used to, which is true. It probably has something to do with the fact that humanities grandest achievements were in fact accomplished by the resurrected sainthood.



Statues of the Old World *Unveiled*

MICHELANGELO was never intended to become a runaway exercise if we're being honest, and transparency is what I'm all about. My original aim was to discuss the impossibility of old world artwork with the chisel and nail narrative given to us and then his name cropped up and the rest is His-Story. Which is to say, I got swept away from 'The Veiled Virgin', my original intent, despite having pages of notes spread about on the table. Have you seen the bust that I'm referring to? The smooth face of a young woman, presumably the Virgin Miryam, can clearly be seen behind a veil, giving the fabric the appearance of being translucent when in fact the entire bust is carved of a single marble slab. Tell me, how would I even go about replicating something like that without a 3D printer? The textbook insists people were chiseling out portraits such as these from a single block. Their deduction is that 'The Veiled Virgin' is proof of their theory, though I call that a circular argument. Why aren't they pulling it off today? Without a 3D printer, that is. I'm calling it. This is Old World Tech we're dealing with.

The Veiled Virgin

From Wikipedia, the free encyclopedia

The **Veiled Virgin** is a Carrara marble statue carved in Rome by Italian sculptor Giovanni Strazza (1818–1875),^[1] depicting the bust of a veiled Virgin Mary. The exact date of the statue's completion is unknown, but it was probably in the early 1850s.^[*citation needed*]

The veil gives the appearance of being translucent, but in fact is carved of marble. The technique is similar to Giuseppe Sanmartino's 1753 statue *Veiled Christ* in the *Cappella Sansevero* in Naples.

The statue was transported to Newfoundland in 1856, as recorded on December 4 in the diary of Bishop John Thomas Mullock: "Received safely from Rome, a beautiful statue of the Blessed Virgin Mary in marble, by Strazza. The face is veiled, and the figure and features are all seen. It is a perfect gem of art".

The *Veiled Virgin* was then kept at the Episcopal Palace next to the Roman Catholic Cathedral in St. John's until 1862, when Bishop Mullock presented it to Mother Mary Magdalene O'Shaughnessy, the Superior of Presentation Convent. The bust has since remained under the care of Presentation Sisters, in Cathedral Square, St. John's.

In the context of the Risorgimento, the *Veiled Virgin* was intended to symbolize Italy.

Marble busts of veiled women were a popular theme among Strazza's contemporaries, the most important of whom were Pietro Rossi and Raffaele Monti.

See also [edit]

- *Vestal Virgin Tuccia*, 1743 sculpture



Extra effort is being made in taking snapshots of Wikipedia pages because I have commented upon far too many of them only to watch the writers down at the Ministry of Truth pull a switcheroo. LOL, very funny, guys. I figure they're fans of my work and it's why they do it. Well, here's what we read in the first paragraph.

The Veiled Virgin is a Carrara marble statue carved in Rome by Italian sculptor Giovanni Strazza (1818–1875), depicting the bust of a veiled Virgin Mary. The exact date of the statue's completion is unknown, but it was probably in the early 1850s.

What do they mean by *probably*? As in, *probably* completed in the early 1850's. I take that to mean nobody has any idea when "The Veiled Virgin" was completed, let alone worked on. Oh sure, the Wikipedia has Strazza studying at Brera Academy in Milan and then working in Rome between 1840 and 1858. Therefore, we are to assume the bust was concocted in Rome, in the whereabouts of those two decades, but why? This Strazza fellow must have thought his marble chiseling skills sucked so bad that he hid it in a box in the garage for a decade or two, afraid of what Statler and Waldorf might say from the critics' corner. Otherwise, you'd think Rome would have kept better records on an artist of such pedigree—but no.

It would help to catch the sleight of hand happening here. I'm not saying there is one. But I've taken enough photos of these Wiki pages to catch a big one now and then. Let's keep reading a couple of paragraphs down. See if we can dig up any more clues.

The statue was transported to Newfoundland in 1856, as recorded on December 4 in the diary of Bishop John Thomas Mullock: "Received safely from Rome, a beautiful statue of the Blessed Virgin Mary in marble, by Strazza. The face is veiled, and the figure and features are all seen. It is a perfect gem of art".

Ab, there is the record keeping we've all been seeking after. A diary entry. And what else have we learned? A statue arrived on the scene in Newfoundland in 1856, and into the trusting hands of a Catholic priest no less. *I checked*. Bishop Mullock completed his seminary studies at **St. Isidore's College** in **Rome**. Mullock was a Franciscan. Essentially, we are to believe the statue he received is the work of Strazza simply because Mullock tells us so in a single page of his diary. There is no other record given to us. Certainly not from the horse's mouth.

Search the Inel-net for Giovanni Strazza and all you will find is a drawing. Seems sketchy. People were having their picture taken in the 1860's were they not? And supposing this Strazza fellow did extract the Virgins face from a single block of stone, how do we know this is the same one? Really, does that look like the Virgin Mary to you? If you ask me, she looks like a veiled woman. *Any* woman. A very likely scenario, knowing what little we do, is that a Franciscan assigned the veiled bust to the Virgin Mary but *also* to Strazza and then the history writers simply nabbed this bust and went with it. Because what I am saying is I don't know when 'The Veiled Virgin' was made or who is responsible for pulling its image from stone but there is an illusion being offered to us and the 19th-century sculptor story is probably a part of it.





It is not possible to see through stone, though **Raffaele Monti** is another artist accredited with giving the illusion. Why am I not surprised to learn that his first veiled masterpiece was put forward in the **1851 Great Exhibition** in London? Crammed into the Crystal Palace with some 100,000 other artifacts was this hunk of stone right here. The nude woman with a veiled face is given the rather longwinded name: 'A Circassian Slave in the Market Place at Constantinople,' though I could come up with several other titles, had the Ministry chosen me to unveil it. Monti simply rolled up to a World Fair to premiere his work for a reported **6 million** people who filed through the Palace, about **42,000** per day.

We are told the veiled technique in particular was a major draw, making a celebrity out of Monti, and once more I am not surprised to hear the sad news. That his Circassian Slave statue went missing afterwards. Nobody knows what became of it. *Bummer.*



Tell me, how does one go about losing a statue, exactly? I confess to losing some trinkets in my day. Car keys are the regular culprit, though the TV remote tops that list. And then there was a rental car in the parking lot of EPCOT if we're being honest. But a sofa or a bookshelf I have never misplaced, nor has the refrigerator grown legs. Where is Sherlock Holmes when you need him? Well, *here* is another reported Raffaele Monti original. It was again put on display at the Crystal Palace in **1853** but then destroyed in **1936**. This guy isn't pulling in the best track record.



Two more for the road. Raffaele Monti was capable of whipping up some of the most incredible veiled statues in his generation. The one on the right is probably his most popular to date. ‘Veiled Vestal’ was completed in 1847, thereby predating his Great Exhibition offering, though it is the later which highlighted his name in the phone book. The ‘Veiled Vestal’ somehow managed not to go missing, making its appearance in the 2005 ‘Pride and Prejudice’ movie. That is Keira Knightley staring up at the face behind the veil, wondering how any of this is possible. Still mocking us, I see. What is certain is that they don’t hammer and chisel a rock like they used to. Recall how it has so far taken NASA fifty years and counting to return to the moon. Well, the artists have apparently lost the skill set, and the know-how is too difficult to build back up again. Also, the Catholic Church is no longer selling indulgences to fund the extravagance of its leaders as well as these guys, the art makers. *Wink.*





Veiled Christ is considered one of the world's most remarkable sculptures, and legendarily thought to have been created by [alchemy](#). Sculptor [Antonio Canova](#), who tried to acquire the work, declared that he would willingly give up ten years of his life to produce a similar masterpiece.^[1]

Upon it's unveiling in [1753](#), [Giuseppe Sanmartino](#)'s 'Veiled Christ', which depicts an entire body wrapped in a translucent cloth, was said to have been created by [alchemy](#), and now we're finally getting somewhere. Wiki just lays it out there in the opening paragraph like the tease that she is. We then read that Sculptor [Antonio Canova](#) would have willingly given up ten years of his life to produce a similar masterpiece, which is to say he wasn't capable of doing so. Mastering the illusion.

Legend of the veil [\[edit \]](#)

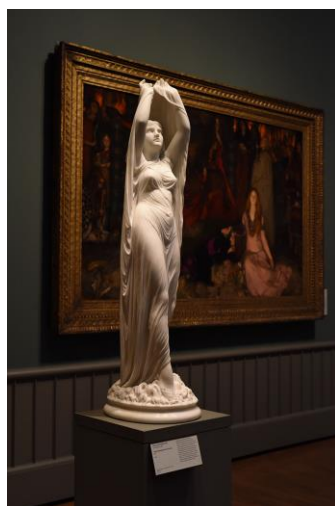
Over the centuries, the masterly depiction of the veil has acquired a legend, in which the original commissioner of the sculpture, the famous scientist and [alchemist Raimondo di Sangro](#), teaches the sculptor how to transform cloth into crystalline marble. Over the years many visitors to the Cappella, amazed by the veiled sculpture, erroneously believed it to be the result of an alchemical "marblification" performed by the prince. He was said to have laid a real veil on the sculpture, and to have transformed this veil into marble, over time, by means of a chemical process.^[3]

In reality, a close analysis leaves no doubt that the work was entirely produced in marble. This is also confirmed by some letters written at the time of its production. A receipt of payment to Sanmartino, dated 16 December 1752 and signed by the prince, is preserved in the Historical archive of the Bank of Naples and states:^[3]

Wiki exhumes the alchemy rumors a little later in the article only to fact check it immediately afterwards. Apparently, 18th century connect-the-

dots specialists were crying foul and claiming that **Raimondo di Sangro**, a famous alchemist of his day, had a part in transforming the cloth into crystalline marble. I *checked*. Raimondo was a **Freemason**. How it is that hordes of visitors mutually came to the same conclusion, or as Wiki put it: “erroneously believed it to be the result of alchemical marblification,” and more specifically, why they targeted di Sangro as the Veiled Christ’s father, is never explained.

What seems apparent in all of this is that the statue could not be replicated by its contemporaries and the history writers were pressed to work damage control, which they are still doing to this day. Isn’t it so nice of them to bring in the statue analyzers and leave no doubt in our minds? It is a marble statue, y’all. Also, a receipt of purchase and some letters were put on display, reminding us of the birth and death certificates of certain hoax events still produced to this day.



How much do you figure something like this would cost me, supposing I could locate a person with the skillset necessary, that is? Probably an alchemist. Are they still in the marble trade? I’m thinking about surprising everyone at my next party. I don’t know where I’d park it. The foyer seems just a good a place as any. Though I’m thinking right next to the leather sofa.



The End of the ~~Kingdom~~ Republic in the *Star Wars* Prequel Trilogy

NERD alert. Half of my readership is shaking their heads right now, completely dumbfounded as to how low I am apparently capable of sinking so as to keep this conversation afloat. Stick around and you just may live to see me scraping the bottom of the barrel—but not today. *Confession.* Star Wars: Episode I: The Phantom Menace was released during my senior year of high school. I'm giving my age. For all you Zoomers out there, this was The Nineties. Streaming a two-minute trailer on the Internet entailed 2-3 hours of download time on a dial-up modem. There were no cell phones and in fact nobody could call the house or make a call to any other house so long as the internet was being used. So, imagine me at 3pm every afternoon, hogging up the line.

Pshhhkkkkkkrrrrkakingkakingkakingtsh
chchchchchchchchch*ding*ding*ding*

Supposing you have no clue what just happened, then you obviously missed the Nineties. I'm not explaining it further. Really, you had to have

been there. And anyways, Star Wars *does* happen to come into this. The story of the prequel trilogy tells of the fall of the Republic and the birth of the Empire, which is to say, it mirrors the end of the Millennial Kingdom, making its segway into the short season. It's so obvious. If anything, I'm surprised that I'm the first to put the two and two together. Think back to the story given to us. Not seeing it yet?



Moments after freeing the boy Anakin Skywalker from slavery on the desert planet of Tatooine, Qui-Gon Jinn is tracked down and confronted by Darth Maul. Upon arriving to the Jedi Temple on the capitol city planet of Coruscant, Qui-Gon reports his encounter to fellow Council members. Here is what is said.

Qui-Gon Jinn: He had all the lightsaber fighting capabilities and the moves of the Jedi, only faster and more aggressive. My only conclusion... is that it was a Sith lord.

Ki-Adi-Mundi: **Impossible! The Sith are extinct! They have been for nearly a millennium.**

Qui-Gon had never encountered another Sith Lord before. In fact, it appears as though nobody had, not even the centuries old Yoda. When Qui-Gon mentions the lightsaber fighting capabilities and Jedi moves of his opponent, Ki-Adi-Mundi deems such a prospect an immediate

impossibility. And why is that? Because the Sith have been extinct for nearly a millennium. There is your first clue. A millennium is a thousand years.

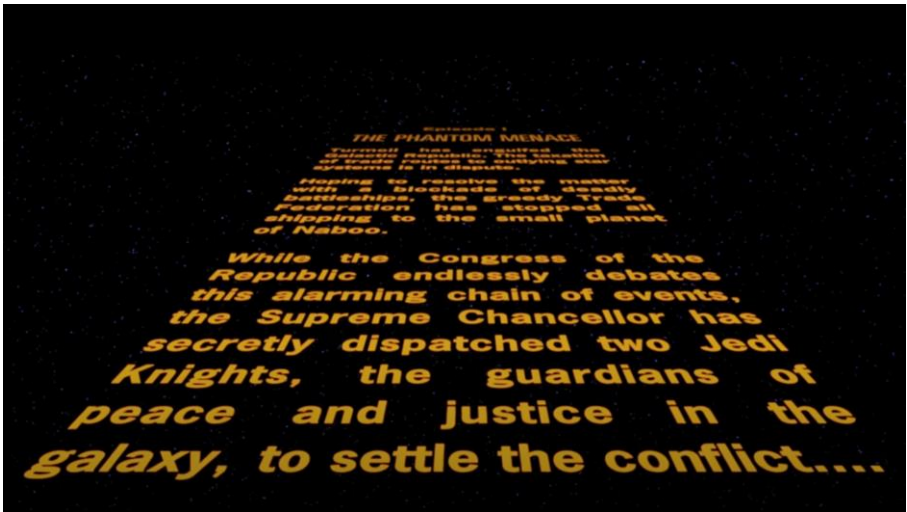


For your *next* clue, we'll have to jump ahead to Star Wars: Episode II. The scene I am thinking of involves Senator Padme and Governor Sio Bibble. There are a few other players, like Anakin Skywalker and the Queen of Naboo. They're standing around in the royal palace, none of which matters, though now that I'm thinking about it most of them are seated.

Padme: If the Senate votes to create an army, I'm sure it's going to push us into a civil war.

Gov Sio Bibble: **It's unthinkable! There hasn't been a full-scale war since the formation of the Republic!**

What did we just learn? There hasn't been a full-scale war since the formation of the Republic. That's imperative information. The war that is being spoken of occurred one thousand years earlier. I looked it up on the [Wookieepedia](#). There was something called the Battle of Ruusan, a confrontation between the Jedi and the Sith, the forces of light against the darkness, which decided the fate of the galaxy up until the present moment. The winners of that war obviously were the Jedi. Their victory was such that the Sith as we have already read were considered extinct. No Sith. No war. One-thousand years of peace.



I probably should have started with the opening crawl. In Episode I, we quickly learn that turmoil had engulfed the Republic which, mind you, had been created a thousand years earlier. When the taxation of trade routes was in dispute, the greedy Trade Federation stopped all shipping to the planet of Naboo. And so, while the Congress of the Republic endlessly debated this alarming chain of events, the Supreme Chancellor secretly dispatched two Jedi Knights, the guardians of peace and justice in the galaxy. The last bit of information is the important part. Though the Senate had grown complacent, and as we will learn, saturated with corruption, the Senate could only be deemed a peaceful one because of the monk-like warrior which were there to protect it.

Obi-Wan Kenobi: For over a thousand generations, the Jedi Knights were the guardians of peace and justice in the Old Republic. Before the dark times, before the Empire.

One of the more popular quotes derives from the original Star Wars movie. That would be Episode IV if you've been living in a cave since the disco era. When telling Luke Skywalker about the arrival of their present dark times, Obi-Wan gives the idea that the Jedi had been guardians of peace and justice in the Old Republic for much longer than a single millennia. I wouldn't happen to know what the length of a generation is in the Star Wars universe. If it is rounded off to 4 decades though, then a

thousand generations would be 40,000 years. That's a long time to be the guardians of peace and justice. Some would deem this quote to be contradictory to the timeline put forth in Episode I but I'm not here to argue that. It seems to me that the Jedi were an ancient religion just as assuredly as the Sith were an ancient religion, and that the two were in constant conflict with each other except for the moment when they weren't. Until they were again. In between that time was a span of a thousand years. The Sith were deemed extinct because the peace and justice which the Jedi oversaw was testament to that fact.



In the closing minutes of Episode I, the arrival of the Sith was no longer deemed an impossibility. Though Obi-Wan had cut Darth Maul in two, the Sith Lord had first managed to kill Qui-Gon. And so, while standing around at his funeral, Mace Windu and Yoda attempt to digest what has transpired, but mostly what it means for their future. The thousand years of peace and justice which they had enjoyed it seems has nearly come to an end.

Yoda: Always two there are, no more no less. A master and an apprentice.

Mace Windu: But which was destroyed: the master or the apprentice?

When saying that there are always two Sith, a master and his apprentice, Yoda has come to terms with the fact that their adversaries had managed to survive undetected as occult practitioners. A Master of the dark arts and his neophyte. They may have been *bound*, if that is the right word to use, and therefore incapable of influencing the peace and justice which was enjoyed by greater society, but they existed none-the-less.



I'll have you know that one of the earliest papers I ever wrote was on the first five completed Star Wars movies, contrasting the worlds between the prequel and original trilogies. It is a literal paper which may still exist in the attic, and no, I am not climbing up there to dig through the boxes and retrieve it for you. That was twenty years ago now, and anyways, if memory serves me correctly, I can sum it up for you in one single sentence. The locations enjoyed by members of a free society were depicted in the prequel trilogy, during the Thousand Years of peace, whereas a free person in a season of tyranny has no choice but to live in the harsher primitive climates of the original, and I still stand by it. What I didn't understand at the time was how very on point I was.

The ongoing joke is that every location in the Star Wars universe happens to be one which can already be found here on the earth. Somebody is prepared to tell me that Naboo is a CG city and cannot be visited. That's not entirely true. It is based primarily upon the Italian renaissance, the influence of which can still be found, though many have come to know it as the greater Tartarian society. I refer to it as the Thousand-Year reign of Mashiach, but we're mostly speaking the same language.

Look at those pillared rotundas, why don't you? So many domes. Such symmetry. Copper roofing makes for excellent conductors of free electricity, and in fact, designs of the old world are everywhere to be found. All cake-toppers, probably. I'm sure if I were to ask Lucasfilm about the endless avenues of columns and rotundas, all of which were designed in our world as powerful coils intended to produce electromagnetism, carrying the current in loops, they would tell me the people of Naboo were simply being artistic and hoping to inspire others to the same, like the Renaissance narrative, but you and I know better.



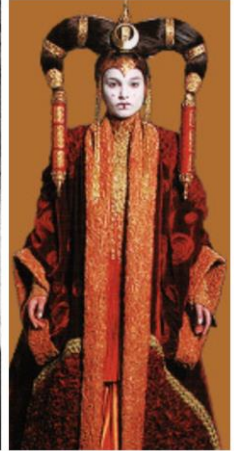
As you can see, the Naboo scenes *were* filmed in actual locations throughout Italy. Lucasfilm artists softened the impact of the antiquitech when adding the matte paintings, as everything is more rounded in the final edit. The spires and spikes intended as conduits of electricity have been shaved down



considerably, though the skeletal remains of a Millennial Kingdom city is still as awkwardly in your face as Zsa-Zsa Gabor slapping a police officer. That is another Nineties reference in case you were wondering. Statements such as that one and 'Where's the Juice?' is how the original prequels audience processed things. I'm simply attempting to be culturally relevant. As I was saying earlier, you had to have been there.



Queen Amidala's walking closet is another giveaway to what the scriptwriter was after. The end product drew its inspiration from the wardrobe of **Genepil**. Who is she? What do they teach in history class? Genepil was the last queen consort of Mongolia, obviously. Wikipedia informs us that her most popular portrait, here being compared with Luke and Leia's mother, is actually confused and that somebody else is donning the make-up, but did the artists at Lucasfilm know that? I could show you her real portrait and there is hardly a difference. And anyways, the plotline of Episode I involved a body double posing as Amidala while Padme played the part of the Queens servant.



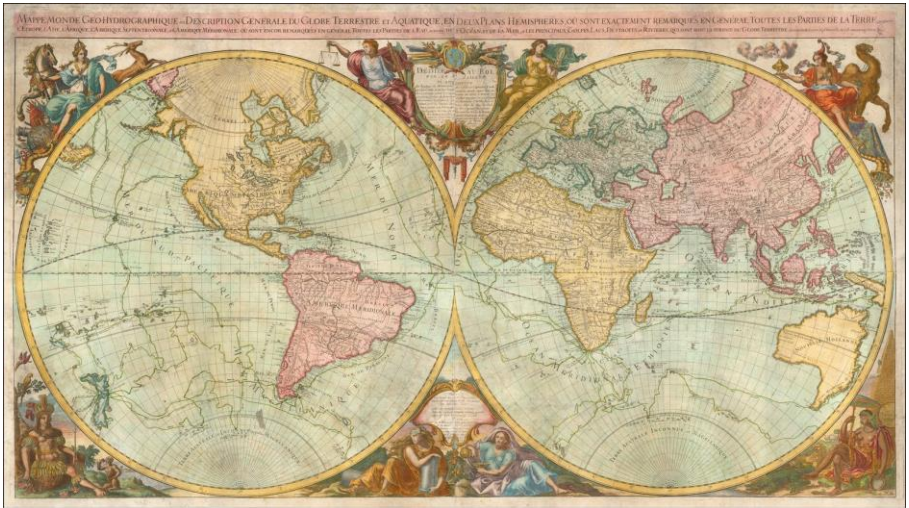
Oh fine, how about I do it for you. *Here* is the Wikipedia approved Genepil. Her hairdo is as Star Wars as they come, putting Leia's bagel-buns to shame. And you'll never believe who she was married to.

Bogd Khan is *who*. Whoop-de-doo, right? The surname is what you want to pay attention to. The Kahn in ‘Bogd Kahn’ tells us he was a Kahn. More importantly, that he was descended from none other than **Genghis Khan**. *Mm-hmm*, that Khan. The one and only.

Genghis Khan^[note 4] (born **Temüjin**;^[note 1] c. 1162 – August 25, 1227)^[2] was the founder and first **Great Khan** (Emperor) of the **Mongol Empire**, which became the **largest contiguous empire** in history after his death. He came to power by uniting many of the **nomadic tribes** of the **Mongol steppe** and being proclaimed the universal **ruler of the Mongols**, or **Genghis Khan**. With the tribes of **Northeast Asia** largely under his control, he set in motion the **Mongol invasions**, which ultimately witnessed the conquest of much of **Eurasia**, and incursions by Mongol raiding parties as far west as **Legnica** in **western Poland** and as far south as **Gaza**. He launched campaigns against the **Qara Khitai**, **Khwarezmia**, the **Western Xia** and **Jin dynasty** during his life, and his generals raided into **medieval Georgia**, **Circassia**, the **Kievan Rus'**, and **Volga Bulgaria**.

If you need a refresher, Genghis Khan was the founder and first great Khan Emperor of the Mongol Empire, which is furthermore said to have become the largest contiguous empire in history after his death in **1227**. I am showing you his official bio so as to highlight the glaring oversight. Nowhere is Tartaria mentioned, and why is that? The Illuminati written history books won't show you that part. Despite their redactions, I have come prepared with maps of antiquity.





Well, isn't that strange? Grand Tartarie and the Mongol Empire are positioned along the *same* borders and at the *same* crossroads. Grand Tartarie has the habit of shifting in size, depending upon the age of the map, becoming Greater Tartarie and Lesser Tartarie at times, but then again, so did the Mongol Empire. Why doesn't the official narrative want to talk about Tartaria?

Or let us take the matter of history, which, along with religion, language and literature, constitute the core of a people's cultural heritage. Here again the Communists have interfered in a shameless manner. For example, on 9 August 1944, the Central Committee of the Communist Party, sitting in Moscow, issued a directive ordering the party's Tartar Provincial Committee "to proceed to a scientific revision of the history of Tartaria, to liquidate serious shortcomings and mistakes of a nationalistic character committed by individual writers and historians in dealing with Tartar history." 12/ In other words, Tartar history was to be rewritten--let us be frank, was to be falsified--in order to eliminate references to Great Russian aggressions and to hide the facts of the real course of Tartar-Russian relations. And this was no isolated case. In every Muslim area within the USSR, historians, on orders of the Communist Party, have rewritten history to distort the facts so that the Russians appear always in a good light. Needless to say, histories which present the facts truthfully have been withdrawn and destroyed, so that the present and future generations of Muslims are forever denied the chance of learning the true facts of their nations' past.

I am showing you a declassified CIA document from 1957 which describes Soviet Russia's scrubbing of Tartar history from the books. The

writer says the history of Tartarie was rewritten but then corrects himself and clarifies that it was way worse in that it was actually falsified. In this way, the document suggests, the Muslims of that region, and in fact generations of Muslims have forever been denied the opportunity of learning the true facts regarding their nations past. That's a large swath of land to collectively erase the memory of but it appears as though the Russkies were a success. Forever is a long time.



I'm thinking the USSR pulled an Alderan. That would be the adoptive world of Princess Leia which blew up in Episode IV, thanks in part to Grand Moff Tarkin and the Death Star. Really, I don't want to assume who my audience is this time around. Might be Trekkies for all I know. It's reports like what we just read which makes me wonder if the Galactic Empire would have altogether scrubbed Alderan from the books as well as the collective memory in generation or two, had they been a success. In this way they would have painted themselves as something other than the aggressors. That's propaganda for you.

But then I hope you noticed something regarding the mysterious disappearance of Tartarie. The U.S. didn't challenge the U.S.S.R., even if a scarce few of us happened to read about it in a declassified Intel report. Why not? I mean, had the American Government wanted to beat the Communists at their own game, why not make a case for Tartarie in between the duck and cover drills? No, even the western Governments dropped Greater Tartarie like a bad habit. Kind of like how the Soviet's had the perfect opportunity to expose the Apollo 11 moon landing for the obvious hoax that it was, and they bowed out. That should give us all pause as to *who* is actually calling the shots.



It has been suggested that Genepil is the woman depicted in this photo. She was executed in 1938 as part of the Stalinist repressions in Tartarie Mongolia, you know. Except here is how it went down. The government of the “Mongolian People’s Republic” accused their once beloved Queen of gathering materiel in order to stage an uprising with the help of Japan. Thank God that we have Snopes to fact check us along the way and play the part of the *nub-uh* people. This isn’t Genepil, y’all. The people at Snopes said nope. And so, if this isn’t Genepil, then it looks as though she got all dressed up for nothing.

Some have suggested that Genghis Khan was in reality Yahusha HaMashiach, but I’m not even close to being convinced of that, even if Tartarie may indeed be the reestablished borders of Noach’s son Yapheth. What does seem apparent is that this Genghis Khan fellow had a major role to play in the fermenting of Greater Tartaria just as assuredly as Genepil and Bogd Khan witnessed its demise.





The last time that we are shown the Renaissance planet is with the death of Queen Amidala. The sun is setting over Naboo. It is nearly nighttime—the first occasion when darkness has been shown there if I’m not mistaken. Her funeral procession leads to a colonnade closely resembling the one they supposedly had built for the Panama-Pacific International Exposition in 1915. With the closure of Episode III, the Republic has given way to the Empire, the Thousand Years has ended, and the narrative has carried us forward to our own present short season. George Lucas would add a quick glance at Naboo for another one of his special editions, but only to be included within Return of the Jedi’s ever growing closing montage. We are not allowed a looksy-loo into the civilization that represents freedom from slavery until the Emperor is toppled.



Making the Prince of Darkness connection with Emperor Palpatine is the easy part. They might as well be doppelgangers. It is he who is responsible for toppling the Thousand-Years of peace and justice which the Jedi

oversaw, exposing the reality of the Sith when and where there was deemed none. You almost get the feeling that he arose out of the abyss and that the Empire was the natural outflow of his arrival. But not without first manipulating everyone, including the Jedi. Lucas may have offered us our biggest truth in plain/plane sight with the final revelation of his prequel trilogy, albeit an obvious one; that Palpatine was a Master of duality. He was both the Supreme Chancellor of the Republic waging war against the Separatists *and* the dark Lord Sidious leading the Separatists in their campaign against the Republic.

He was manipulating all sides, making heroes and villains out of everyone, and only a select few like Count Dooku were in on the stage act. Even the Jedi served the ceremonious Sith Master as Generals of the very clone army which he was responsible for creating. Eventually Padme put it together with a few other Truthers, like senator Mon Mothma and Bail Organa, though Anakin Skywalker flipped his lid and went into an angry rage at her suggestion, being the typical normie.



I *said* identifying Satan in the Star Wars storyline was the easy part. Palpatine's far less discussed connection can be made with **Order 66** and **Pope Clement V**. It is this very Pope who betrayed the Knight Templars, all of whom served him during the Clone Wars. *Wait*, did I say Clone Wars? I must be getting my wires crossed. I meant Crusades. We are often told how not one local monarch had authority over the Templar knights and that they were free to come and go as they pleased throughout the kingdom of Christiantome. It is only the Pope of Rome whom they

answered to. And he betrayed them, backing the arrest warrant that led to their worldwide manhunt on **Friday 13, 1307**.



Oh, and one more thing. I'd nearly forgotten. Where would the fall of the Templars be without **Prince Philip IV** of France? I have your connection. The identity of the man who betrayed and murdered the Knights Templar, hunting them down like dogs, was given to us in the person of Darth Vader. The Order 66 enforcer.



Perhaps now you are seeing why I thought to include a Star Wars discussion within my 'End of the Millennial Kingdom' paper. Some of you may still be confused. I'm guessing it's because you like the icing and the cherry on top and chose to skip ahead. Don't do that unless you are prepared to deal with the consequences. I know there are many occult-based accusations floating around and that we are expected to believe them. Freemasonry certainly claims descendancy from the Templars, but

I have been over this already. All of that is information given to us by the Ministry of Truth. You don't need to stray off the path to find it. The conspiracy of the Templars is quite literally forced on us as part of the official narrative and then many will go around repeating the Intel as if the normies need to be woke to their schemes.

Why must we fall into the trap of propaganda laid out by our Controllers? Emperor Palpatine did the same thing, you know. He stood before the Senate claiming there was a Jedi rebellion and that an attempt had been made on his life, leaving him scarred and deformed, but that it had furthermore been foiled. He said the remaining Jedi would be hunted down and defeated, inciting an uproarous applause among those listening in. Palpatine was the Master Builder who lied about everything and they believed him. It was while ushering in the New Order "for a safe and secure society" that Padme responded, mostly speaking to herself, "So this is how liberty dies, with thunderous applause." Propaganda is a vixen for sure. Even after the rebellion won the day in Episode VI, how many normies do you suspect would still have believed the Jedi were the good guys?