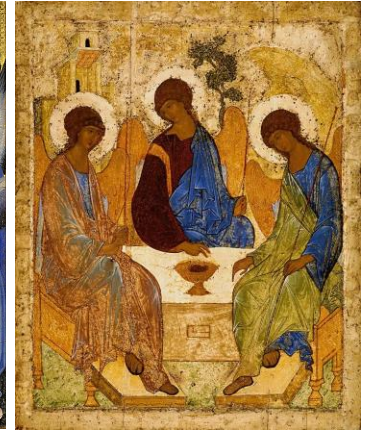
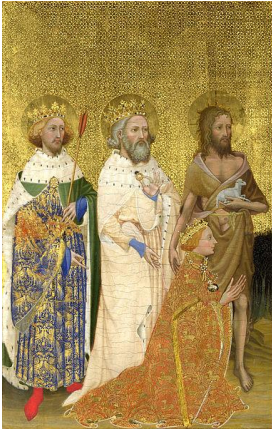




Wastelands of the Seraphim

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by Noel Joshua Hadley



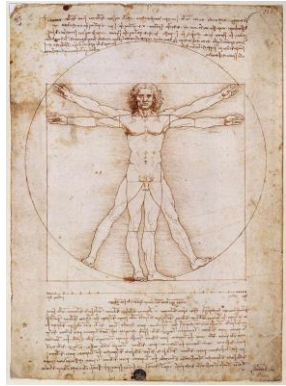


LOOK at the difference between Medieval art and that of the Renaissance, why don't you? I have just delivered something like two pages of *surviving* masterpieces for your consideration, all of which derive from the lost world of the Middle-Ages. When I finally get around to the Renaissance, you will 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 Controllars 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 Petrarck**, **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.

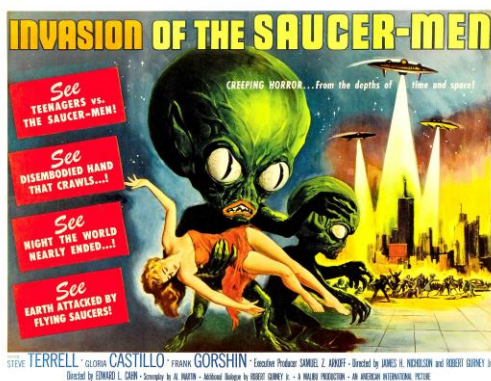


But then something else changed between the centuries as well. Take a closer look at the collage on the left in errant contrast with Baroque artist **Luca Giordano**'s depiction of fallen angels on the right. Evil angels as well as unclean ruachoth were often depicted as serpentine dragons or gargoyle-like 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.

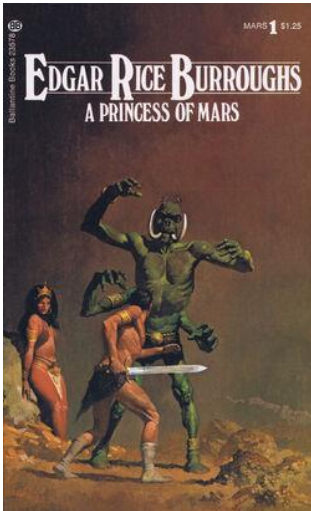
There has ever only been two dominate transmitter devices for the spread of paranormal perception on this side of the spiritual curtain: words and images working together. FYI, I have just described the human brain. The left side of our brain handles reading, writing, and calculations in our day to day, 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 fear mongering probably had 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 **Seraphiym**, I have already given you the answer. They're **dragons**. The medieval artists got it right and that *says* something about