

Michelangelo, *the Divine One*

Noel Joshua Hadley

1/7/22

[UPDATES](#)

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.

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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. And seeing as how I've listed the current entry under my [Millennial Kingdom + Mud Flood](#) banner, some of you know precisely where my thought process is taking us. Allow me to bring more clarity while still maintaining a level of vagueness. The current paper is a direct follow-up to *this* one.

[Wastelands of the Seraphim](#)

Have you read it yet? Yes, *or* no? 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 myself and others 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 lodoˈviːko ˈbwonarˈroːti siˈmoːni]; 6 March 1475 – 18 February 1564), known simply as **Michelangelo** (English: /ˈmɪkəlˌændʒəloʊˌˌmɪk-^(A1)), 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 artist 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 of 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

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UPDATES

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: /ˈmeɪdʒiˈ/ *MED-i-chee*,^[4] Italian: [ˈmɛːdʒi]) 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.



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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.



*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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Milan, the Este in Ferrara, the Borgia in Rome, and the Gonzaga in Mantua.

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



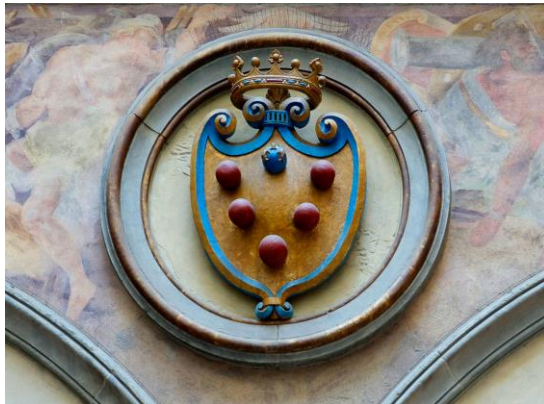
Sforza coat of arms

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."



The Medici coat of arms

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

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 state *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.

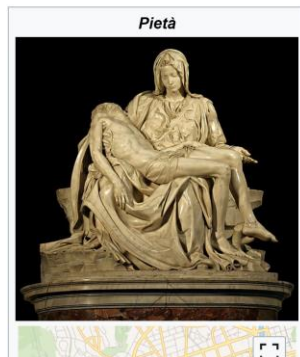


With his return to the sponsorship, Michelangelo quickly transitioned to two of his most *iconic* pieces. **The Pietà** was started and finished between 1498–1499, whereas **the Statue of David** was completed in 1504. Again, he was born on March 6, 1475. If I'm doing the math right, Michelangelo would have only been 24 years old when completing 'The Pietà'. 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 / ﻿43.7730833°N 11.2562222°E﻿ / 43.7730833; 11.2562222

Florence Cathedral, formally the ***Cattedrale di Santa Maria del Fiore*** (Italian pronunciation: [katteˈdra le di ˈsanta ma ri a del ˈfjo re]; 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.

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- 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.

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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.

Filippo Brunelleschi

From Wikipedia, the free encyclopedia

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

Filippo Brunelleschi (/ˌbruːnəˈlɛski/ *BROO-nə-LESK-ee*, Italian: [ˈfɪlippo brunelˈleski], 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]^[g] In 1421, Brunelleschi became the first person to receive a patent in the Western world.^[7]^[8] 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.^[9]^[10] His accomplishments also include other architectural works, sculpture, mathematics, engineering, and ship design.^[6] His principal surviving works can be found in Florence, Italy.

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 - 1.2 Sculpture – Competition for the Florence Baptistry doors
 - 1.3 Rediscovery of antiquity (1402–1404)
 - 1.4 The Founding Hospital (1419–1445)
 - 1.5 Basilica of San Lorenzo (1421–1442)
 - 1.6 Basilica of Santo Spirito (1434–1466)
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 - 1.9 Florence Cathedral dome (1420–1461)
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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 (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?

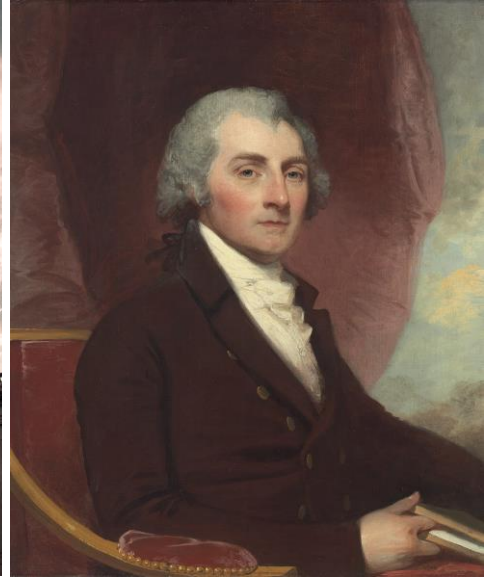


The narrative drones on *and on* and on from here. Did you know that **Sir Christopher Wren** was one of the most highly acclaimed English architects in history? It says so right *here*.

Sir Christopher Wren PRS FRS (*/ˈrɛn/*;^[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.



The Mandela Effect: Michelangelo's 'Creation of Adam' Is How It *Should* Be

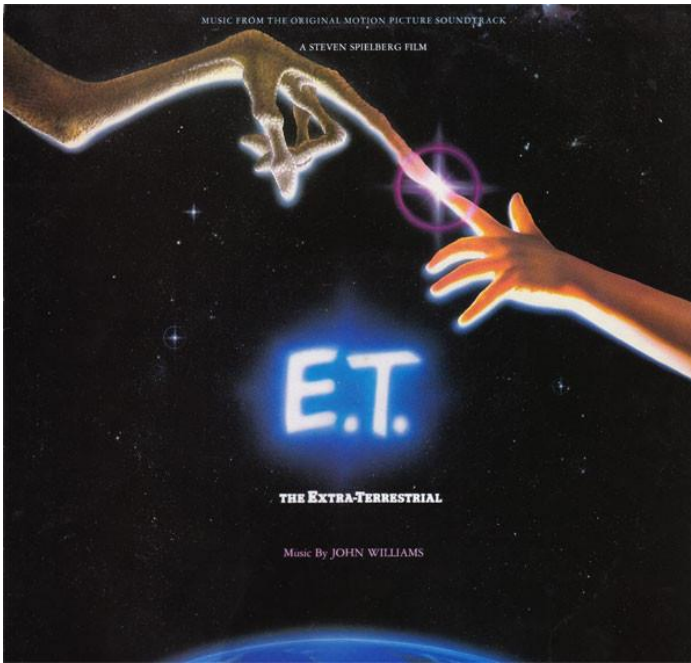
[**UPDATE** 4:19/23: AMONGST all this confusion, the Sistine Chapel is finally starting to make sense. I began tackling the **Mandela Effect** a great many years ago now, ruminating over the implications of it all, and only recently have I felt as though I'm able to grasp some of the deeper implications at play. As another reminder, nothing is cookie cutter about the ME—nothing at all. And so, that being said, there are rumors afloat that the changes are flipping back to their original form. Some of them anyways.

The Sistine Chapel seems as good a contender as any if you ask my opinion about it. *Ob*, 'The Creation of Adam' most certainly looked different at one time. No denying that. It's all wrong now. Adam's hand should be reaching *up* to the Creator and vice versa for Yahuah Elohiym. He should be reaching down. The way Michelangelo's painting works out now is that Adam's is slightly above God, and his fingers look, *well*, flimsy for lack of a better word. It's all wrong in that Elohiym should be reaching down to man, as my memory serves me, but as I was trying to tell you, I wouldn't be in the least bit surprised if the Mandela Effect is getting it right. Allow me to explain. But first, *here* is the residue you're always asking about.



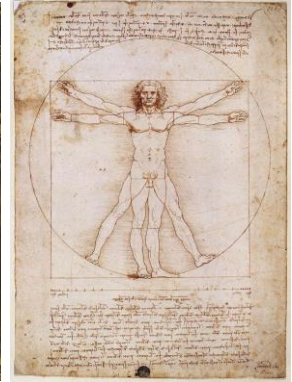
Plenty of residue is available on this one, though I don't intend to show many of them to you. It's not that I'm being cocky. The reason why you're perfectly capable of looking them up for yourself this time around is because I have bigger fish to fry. And anyways, here are two examples. I think that's Swedish, which I'm not presently capable of reading, and the auto-repair photo looks to be a television production, also unfamiliar. It's impressive though. Every detail looks just about right. They have improvised with a wrench, but the context is still spot on, as the elder mechanic is reaching down to lend a helping hand.

Correction, the poster is Polish. I plugged the words *Ludzkość Poprawiona* into an online translator and *this* is what the Intel-net spit back at me. **Humanity Corrected**. So, it's transhumanist then and sinister as hell. At least they're being honest about the motives. On the skin-deep surface, a human hand is reaching down to spark the techno-wizardry upon another human hand. But then you should know it's a story as old as time itself. They're attempting to create the God within. Thoughts such as that one brings me right back around to Michelangelo, but I am not quite ready to go there yet. Here is yet another interesting slice of Americana residue for your consideration.



The E.T. soundtrack is a mirrored image of the Sistine Chapel, which is perhaps not a coincidence considering the movie's Aleister Crowley "moon child" influence. The place of 'God' this time around is E.T., the fairy-like wood goblin from the aethereal realm who doubles as an earth caretaker *slash* botanist and pineal gland illuminator of a select child who is simultaneously learning to love and let his father go. That was a mouthful, I know. Prove me wrong though. Write your own movie review. I dare you. Come at me, bro.

Anyways, you have now been given a handful of examples. All three are obvious references to 'The Creation of Adam' as many to most of us rightly remember it. But again, I wouldn't be in the least bit surprised if the Sistine Chapel's current look is exactly as the Renaissance painter originally intended it. I have reasons for feeling this way. The key phrase is in all of this **Renaissance**. It's a French word that means "rebirth." That may not make a lot of contextual sense unless you first take a crash course in Medieval art. I presented dozens of examples in my [End of the Millennial Kingdom](#) paper detailing the differences between Medieval and Renaissance art and they're staggering. Without repeating the entire lecture, let's see if I can sum it up.



Medieval art was intended to teach morality lessons using Scripture as its peripheral vision, all of which directed the soul towards a heavenly pilgrimage. Contrarily, the two images before you are prime examples of Renaissance thinking, and as you can tell, they gloried in the individual. This is Art 101 stuff, by the way. 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. I think that just about sums it up.

And so, take another careful glance at the ceiling of the Sistine Chapel and tell me *who* the divine one is from a Renaissance point of view. The ME critics are claiming Adam used to be God's inferior whereas now their standing is questionable, all thanks to a swap of perception in their hands and arms. They would be correct in their assessment. Which is why I'm saying Michelangelo's quote-unquote masterpiece is more Renaissance than it was in our memory.