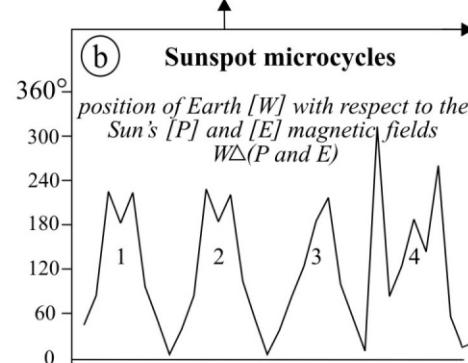
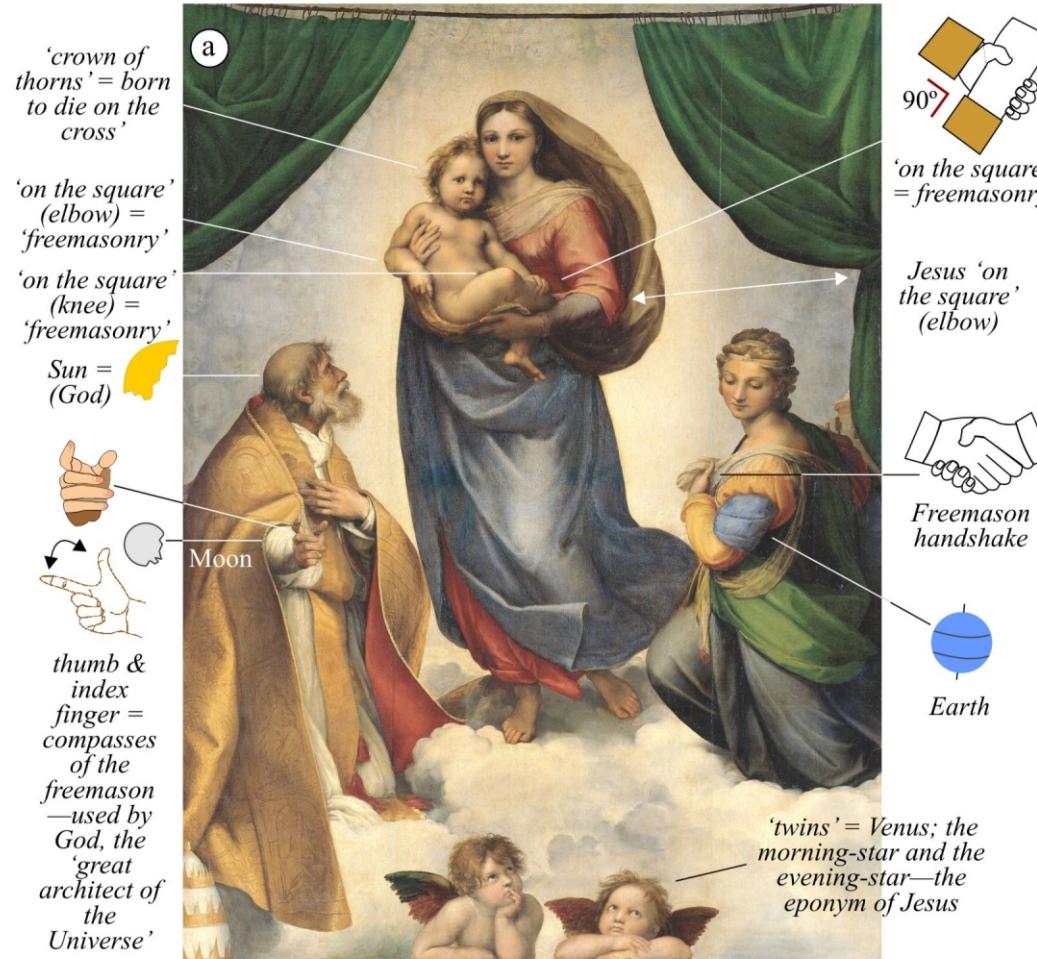
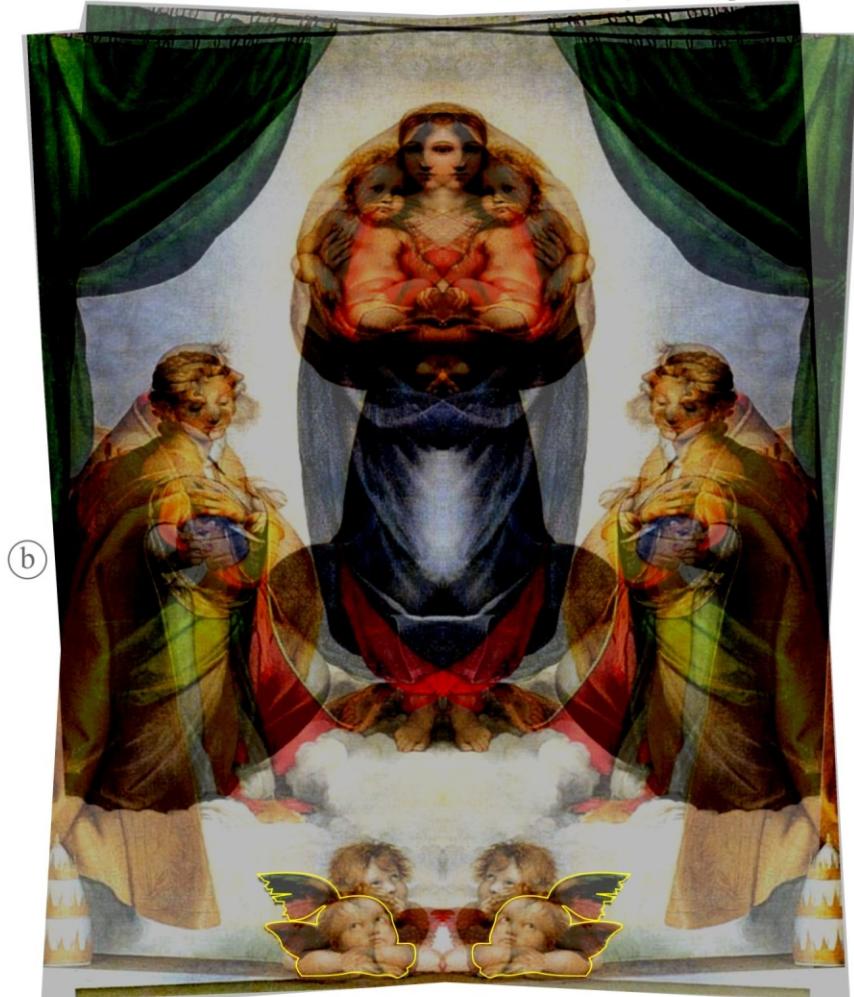


The Secrets of the Sistene Madonna—
the Stag, Raphael, Jesus, and the Double-edged Sword

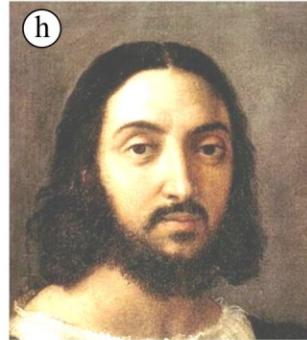


The *Sistene Madonna*, by Raphael, 1514. a) The Sun, Venus, Earth and Moon are all featured but the planet Mercury is missing? [This omission is important because Mercury's magnetic field winds-up the Sun's magnetic fields resulting in (b) Sunspot cycles]. The baby Jesus, is shown 'on the square' [referring to a 'freemason'] in several different ways. The Sun [God] points to the artist with his thumb and forefinger—arranged like the compasses of the freemason—saying [while looking at Jesus] 'he [the artist] is both a freemason and Jesus. The woman who carries the Earth on her arm displays a 'handshake'; referring to the secret handshake of the freemasons. But why does she stand, precariously, with only one foot firmly on the ground? Where is the missing planet Mercury? And why is part of the curtain, on the left, missing?

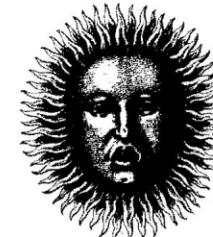
a)



composite picture using a mirror-image. Two cherubs now transform into winged-helmeted representations (highlighted) of the 'missing' planet Mercury, the 'messenger'. The missing green curtain is 'restored' to show the cast, on stage, of the 'play' that is about to unfold



the lion has been associated with the face of the Sun since ancient times



i) Head and face of Raphael overlaid with the face of a lion.

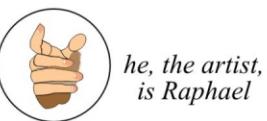


b) This secret picture appears when one eye of Mary is overlaid, precisely, onto the other; conveying the message: ...the light of the body is the eye. ...if therefore thine eye be single, thy whole body shall be full of light. Matthew Ch.6 v 22. Simultaneously, the composite eyes of Mary become the 'third-eye' of the mystic, on Raphael's forehead (c). Mary's two feet are now both firmly on the ground. God, the Sun, now envelops the Earth, again, precisely, and the old man's arms are crossed across the heart, in deference to the Messiah, Raphael.

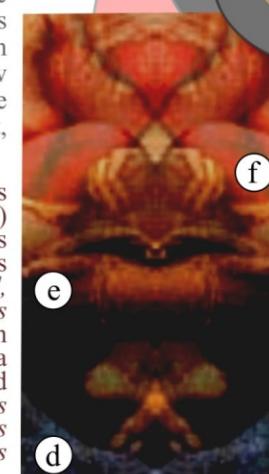
c) Head and face of Raphael, appearing as the Messiah, Jesus. Notice the tiny face (d) beneath the lips in the region of the Adam's Apple; drawing attention to 'speech' or, as Jesus said: *In the beginning was the Word, and the Word was made God ...In him was life and the light was the light of men.* John 45:1. He wears a head-veil and carries a 'double-edged sword' (e) in its scabbard between his pursed lips; ...and out of his mouth went a two-edged sword, and his countenance was as the Sun shineth in his strength. Revelations 1:7 – 16.



g) Raphael Self-portrait with a friend, 1518 – 1519. The Louvre, Paris. Note the hand and finger—pointing at the artist, Raphael—is the same configuration as in (a).



j) Another underlying scene shows a human face wearing a human brain like a helmet. The face is covered with chain-mail face protection (k) of a mediaeval knight, suggesting that, in a previous incarnation, Raphael was a Knight Templar; a Crusader who fought for Christianity, with a sword.

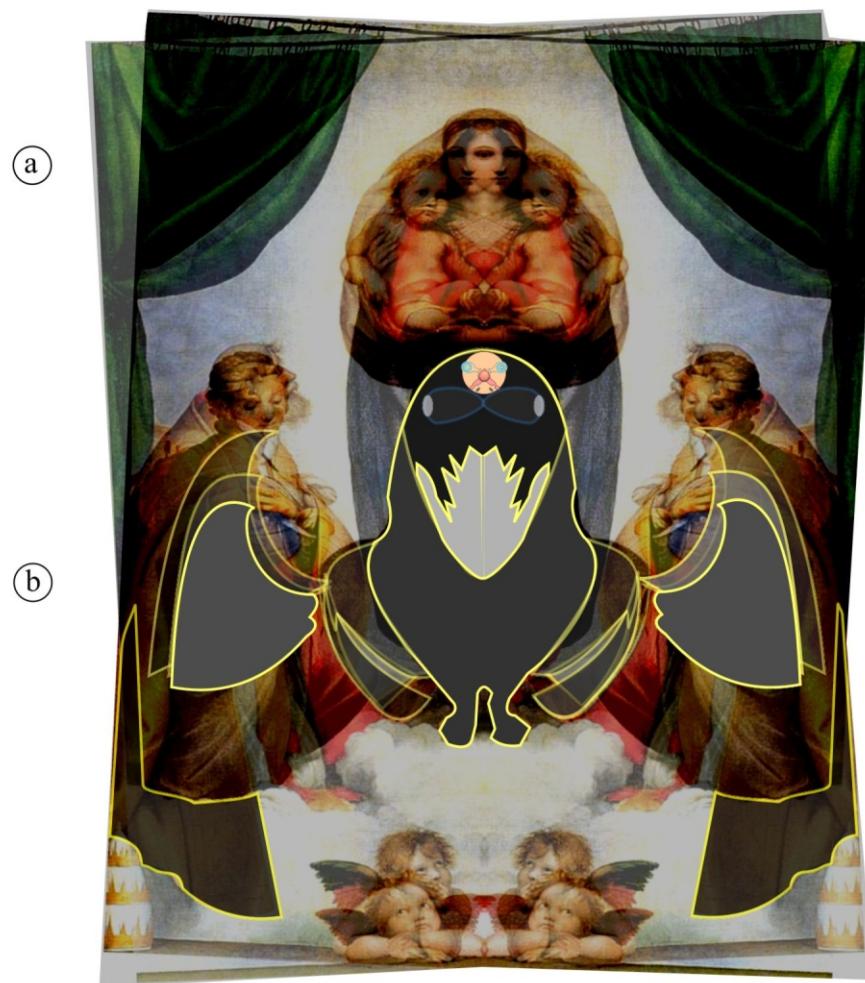


f) Crab (fingers), representing 'Viracocha' of Peru, c. AD250—an earlier incarnation of Jesus—astride a stag, the eponym of Jesus (with a diamond-shaped head and very large antlers).



d)

the picture contains other scenes revealing who Raphael was, why he came to Earth and how he found his way to Italy during the Renaissance...



a) This scene features both (b) a bat, and a raven. The bat was the god of death for many ancient civilisations. The Haida American Indians believed the raven taught mankind how God created the Earth from the Sea and humans from leaves. Like the leaves, mankind would eventually fall and rot into the earth. Hence, the raven explains the inevitability of death. Raven's are also admired for their intelligence: See how Raphael's 'Adam's Apple', in this scene, appears as the raven's brain; inspiring us to re-examine the composite head of Raphael. It becomes clear that—as already noted—it represents the human brain, revealing the two cerebral hemispheres comprised of 'twins'; explaining how these composite scenes were created: Firstly, the brain stored an image in one hemisphere. Then it made a mirror-image in the other. The two images were then overlaid and processed by the brain. The secret pictures in the *Sistene Madonna* suggest that Raphael must have been a reincarnation of Jesus. Leonardo da Vinci also used a similar technique—'mirror-writing'—proving that he, likewise, must have been a reincarnation of Jesus. And both lived during the same time period; meaning that Jesus must have been incarnate on Earth in more than one body at the same time. During the Renaissance, Jesus lived in many bodies at the same time; which explains why so many miraculous paintings and sculptures appeared during that period—they were all miracles, made by reincarnations of Jesus.