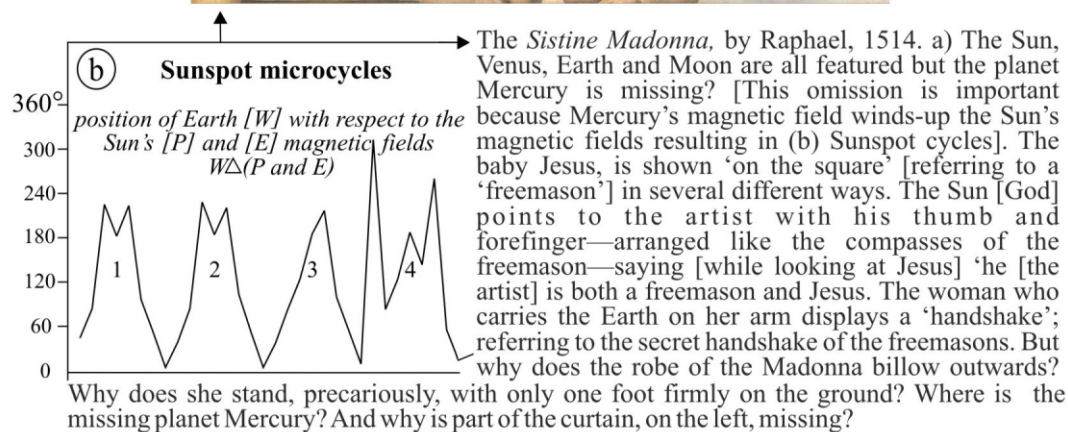
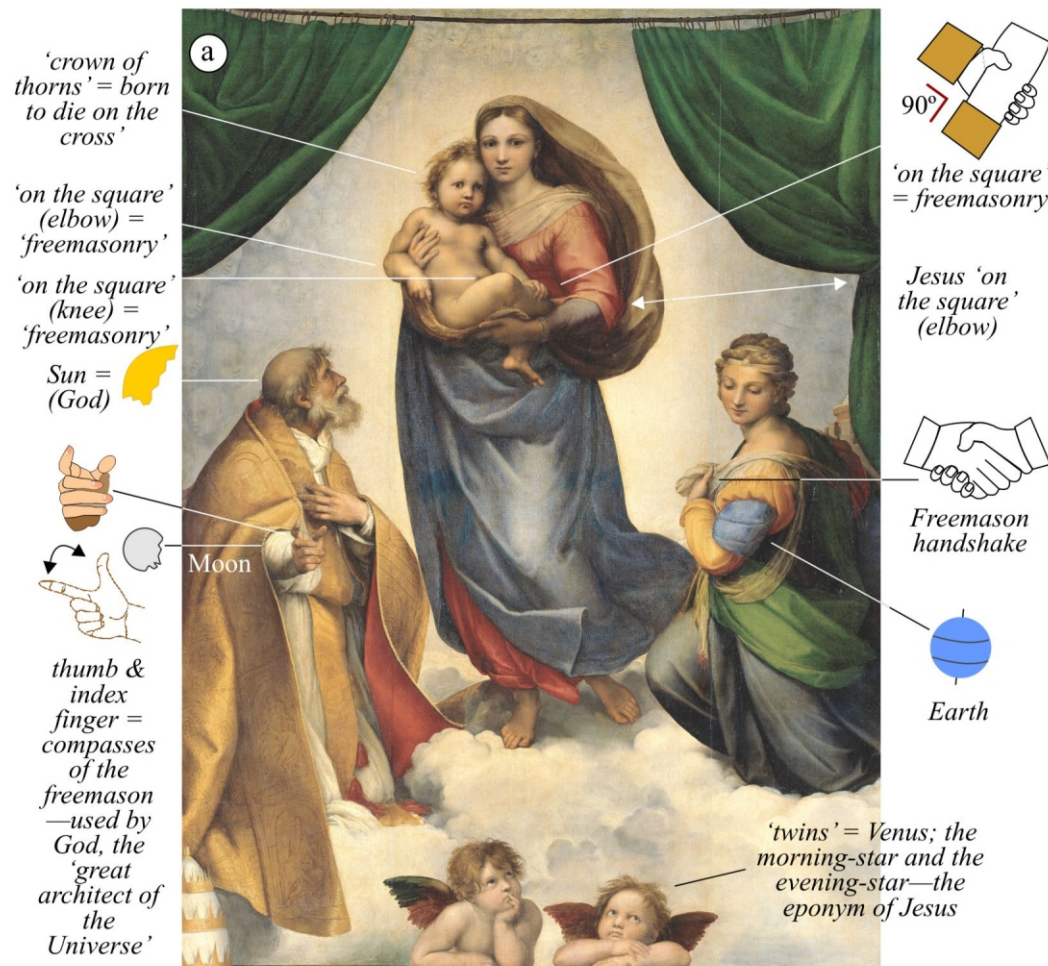
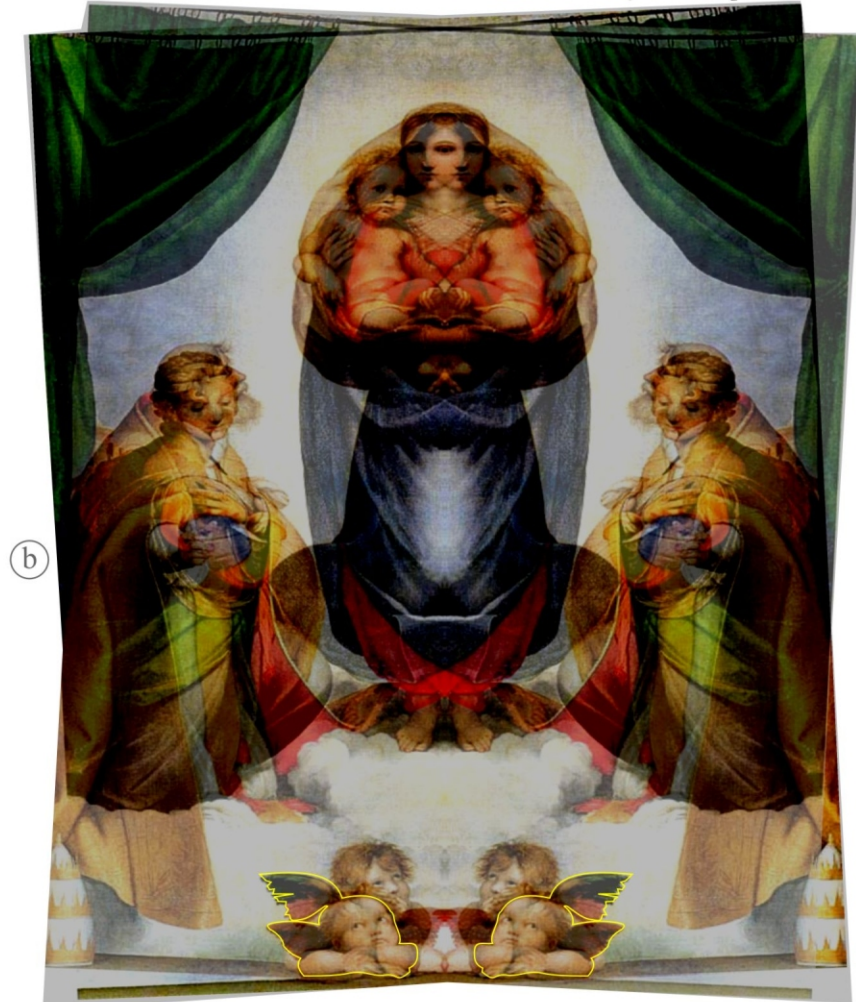
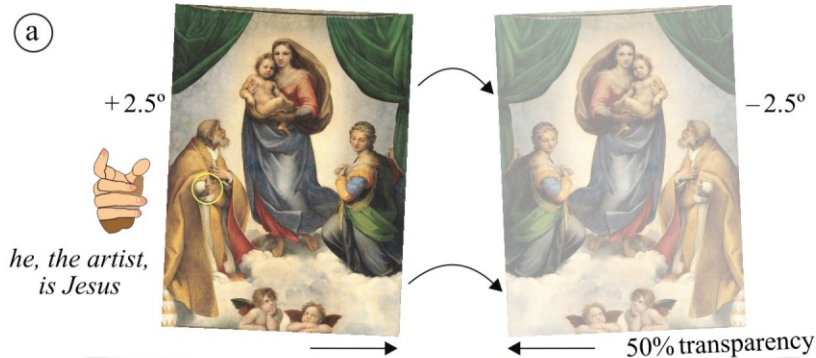


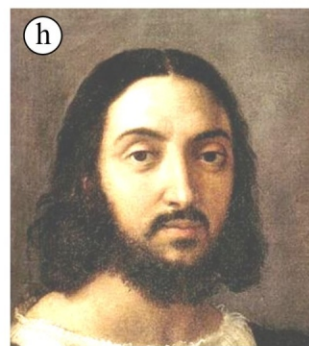
# The Secrets of the *Sistine Madonna*— the Stag, Raphael, Jesus, and the Double-edged Sword







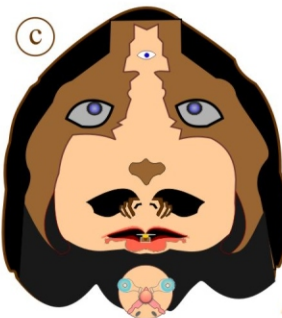
composite picture using a mirror-image. Two cherubs now transform into winged-helmeted representations (highlighted) of the 'missing' planet Mercury, the 'messenger'. The missing green curtain is 'restored' to show the cast, on stage, of the 'play' that is about to unfold



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.



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.

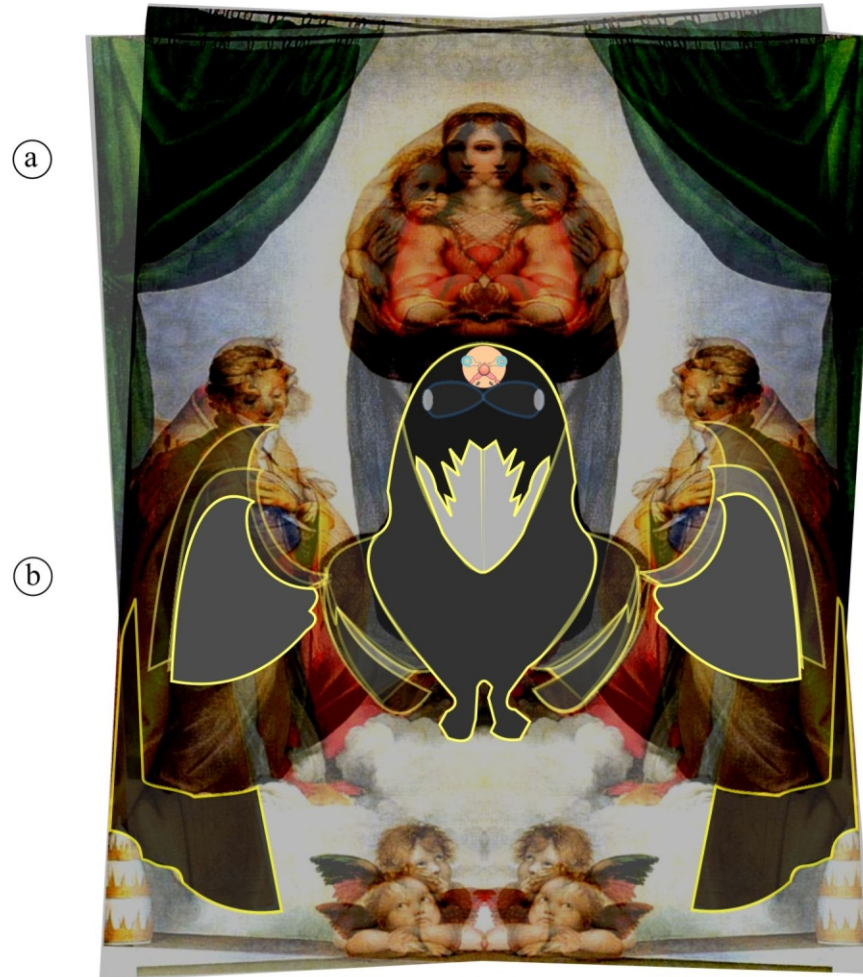


f) Crab (fingers), representing 'Viracocha' of Peru, c. AD250—an earlier incarnation of Jesus—astride a stag, the eponym of Jesus (with a diamond-shaped head and very large antlers).



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 *Sistine 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.