

## **The Nine Center Panels**

### **The Long Body of Man - Remembering His Ancient Past**

12,000 years ago, a descending cycle began on Earth that is effecting all aspects of our lives today, from food to technology to war. The consequences of ancient events changed the way we live and how we interpret reality.

Sages recorded that our solar system revolves around a dual star system which creates the procession of our equinoxes. During the Golden Age, our planet was at its closest to the center of the galaxy. 12,000 years later Christ brought Light during its opposite or furthest out position which we call the Dark Ages.

Michelangelo painted the nine center panels to depict the last 12,000 years of Earth's descent from the Golden Age to the Silver Age, to the Bronze Age, to the Iron Age. The Iron Age is known as the Dark Age.

During his lifetime he witnessed the turning point, when Earth began passing out of the Iron Age of darkness and violence into the light of the Renaissance and an ascending cycle began. Today, we are in the final stages of this dark cycle of war and violence toward ourselves, others and the planet. We are entering the Age of Aquarius.

#### Michelangelo's Messages in Paint

Before scientists had identified the presence of the DNA helix in our bodies, Michelangelo had outlined it in the Chapel paintings. He cleverly wove a doublespiraling helix by placing Jesus' ancestors in alternating sides of the Chapel ceiling.

Today, when we visit the Sistine Chapel in Rome it is easy to use our mind's eye to draw the double-spiraling helix if we follow the order of Jesus' lineage, his DNA that is painted in the fourteen lunettes. Connected to these lunettes are the eight spandrels that are in the shape of the Flower of Life, the sacred geometry of Vesica Piscis. When we connect the spandrel tops to each other we see Michelangelo's double-spiraling helix. This constitutes the DNA "map" he painted in the Chapel ceiling.

He remembers our past and honors its truths by painting the prophets and sibyls surrounding the nine center panels.

As mentioned in Chapter One, Michelangelo painted a fish at Jonah's side to be in the shape of a fish bladder. He uses a cartoon to depict Vesica Piscis, the ancient Flower of Life symbol. The unusual snout of the fish shows the two concentric circles merging into the shape of the Vesica Piscis. Jesus' disciples considered themselves an expression of this symbol and today we see Christians display the Vesica Piscis on their cars as bumper stickers.

Everything is interconnected. There is only one God but there are infinite ways that Reality can be interpreted. Different levels of consciousness provide different expressions of realities. At one time, Earth and its inhabitants were at a high level of awareness that was far beyond what we are able to imagine. Particular events occurred between 16,000 and 13,000 years ago that changed humans. Our species fell from a very high place, through many dimensions *descending on the descaler*, a term used to describe the ever-increasing density of man's fall into the third dimension, planet Earth. The way we breathed life-force energy changed and this dramatically affects how we perceive the Reality.

Michelangelo painted man's participation with light and darkness in center panel 1. He also depicts himself as the character in this panel. The figure floats in the ethers while bending back, reaching over his head to paint the next brush stroke.

The center panels and the four corner panels can be viewed through many lenses such as through the Book of Moses and through cuneiform tablets that pre-date Moses. Both sources speak of a people called Anak, who lived on Earth many thousands of years ago, pre-Adamite.

#### Ancient Anakin Hierarchies

Anak in Hebrew is a homophone to a word for "giant". The Anak preceded the Anakin, a race of giants. According to narratives in the Book of Moses and in cuneiform tablets, the Anak lived during the time of Abraham, Moses, King David and afterwards. Michelangelo acknowledged the Anak by painting both King David and Judith of Bethulia as beheading an Anak giant at the top two corner panels of the Chapel ceiling.

### Center Panel 1 - The Unity of Light and Dark in the Human

Near the altar, at 'the feet' of the Chapel ceiling near The Prophet Jonah, a fully clothed and bearded hermaphrodite figure with breasts, is flying in the ethers. The black and white sky behind the figure's body has traditionally meant *separation* rather than *unity* of light and dark, of female and male, of knowing and not knowing.

This panel introduces the male and female sides of the Chapel body itself. The Sistine Chapel ceiling might be seen through a lens of a human body standing with arms at the side, knees at King David, with feet in Kali Yuga near corner panel 2. The head at Noah is dreaming of the golden age. Center panel 1 is revealing part of Michelangelo's message in paint that The Sistine Chapel is our body.

The left side and right sides of the body have different functions. The left side serves the function of spatial relationships and orientation, while the right side stabilizes, positions, and roots. Together these functions provide for the etheric and physical fields, as well as conscious awareness of light vs. form.

The left side is attributed to the Feminine Dynamics, for it is more attuned to light and the spaces within the geometry of form. The Masculine Dynamics are attributed to the right side, for it is attuned to structure. The Feminine Dynamics fill the spaces and *are* the resilience of spaces, while the Masculine Dynamics create the structure, the templates of Life, and *are* the tensile strength of structure.

Polarity is the organizing power for the forces within the Cosmos. We see opposites and our polarization causes divisions amongst us when, in truth, we are interconnected and interdependent. As flowers have female and male parts, known as pistil and stamen, humans have genitals that must also be joined to procreate.

There are countless ways the Feminine and Masculine Dynamics function together that are not about procreating or producing offspring. They express the Dance of Life, the Many moving as One. And they provide balance when either the Receptive or the Active become closed and protective or too open and stimulated.

The intelligence of the body expresses itself when we befriend the body rather than control it. The left side can lead, the right side can lead. The body relates to its

surroundings and the energies that are present. Beyond the human mind's ideas of male and female, the Feminine and Masculine Dynamics direct human destiny.

The Masculine is a dynamic that carries energies from one place to another, delivering them across channels of communication, into and through form. And notwithstanding obstacles, there is a merging of the energies with whatever energies are receptive. The Masculine is thus considered as Active and is not able to be Still. It is fed by the solar energies. It contributes movement and action according to Earth Law.

The Feminine is a dynamic that receives. The Feminine engages with neutrality, taking in what is needed, what is occurring, and contributes Light that is cosmic in nature, such as moon, stars, and etheric energies that make up what we consider space.

When the two dynamics are considered as contributing parts of a continuous cycle, it is impossible to separate them as exclusive to either a male or a female of the human species. Both dynamics are within the human body.

Each male body has Feminine dynamics, as each female body has Masculine dynamics. There is not a set proportion. The proportion arises from the planetary body types, based in the location of the celestial bodies in the solar system at the time of conception, soul entry, and birth.

#### Center Panel 2 - Expression of (Dark) Negative Emotions by a god

In panel 2, Michelangelo expands our vision of Duality by painting an *Enlil-archetype* character as a fierce looking heretical god. His face is angry as he energetically points to our sun and its companion in the heavens. In this panel, this demi-god is coming out of the sky in a kidney-shaped portal. The human kidneys, a site of temperament, are one of the five organs examined by God to speak to an individual.

He appears powerful and has shadowy consorts around him who seem out of focus. Above his head is an ignudi with a bare bottom that is hanging down over this god's crown. With a frown on his face, he points to our sun and its dual, the Sirian star system.

According to Sri Yukteswar Giri, our sun has a *dual sun* that it revolves around every Great Year or approximately 24,000 years or so creating our procession of the equinoxes. He confirms that Earth is in a multiple star system and that we have galactic origins. Michelangelo is suggesting connections of this nature in the center panels 1- 9.

This panel also displays the spine of a male figure reaching out to a three-dimensional Earth below from a fourth-dimensional place in the heavens. He is flying through space, clothing unfurled with his back side and soles of his feet revealed. His open spine is a symbol of kundalini energies, a Chapel theme. This man is falling, falling, falling deep into the denser and denser matter of three-dimensional existence, far from Reality. This is the condition of humankind today.

#### Center Panel 3 - Expression of (Light) Positive Emotions by a god

Here, an Enki-archetype character presents himself with open palms, coming from the sky to the Earth. Ancient scriptures indicate that an Enki-archetypal character participated with the Elohim to bring agriculture, music, art, domestication of animals, science, medicine, astronomy, alchemy, geometry and ancient knowledge to Earth.

The Elohim is plural, referring to a group of demi-gods from Anak. The Elohim assist both *Enlil and Enki-archetypes* with their earthly tasks as seen in center panels 2 - 4. In this panel, Enki is surrounded by Elohim who exhibit positive support for his mission. In contrast, Enlil in panel 2 is surrounded by Elohim who do not show positive support for him.

The summary of the story presented here has been obtained from ancient texts. The Enki and Enlil story is called *mythology* because it is best studied as fourth-dimensional archetypes that we can see in the Chapel ceiling. Michelangelo is prompting us to pull back the veil and remember our origins by studying ancient teachings as he has done.

#### Center Panel 4 - Mankind touched by Higher Emotional Intelligence

Early scientists such as the Enki-archetype understood and could manipulate DNA. In this panel, we see Enki with his Elohim dropping out of the sky from a portal that is shaped like a human brain. The scientist Enki and the male human figure reflect a

mirror image of each other's bodies. The panel symbolizes the creation of an emotionally intelligent homosapien called Adam, in the image of his Creator.

"Let us make human beings in our image, to be like us," says Genesis 1:26.

#### Center Panel 5 - The Masculine Sleeps while the Feminine is Oppressed

Today, some of our genetic code holds the trauma of the mortal fear of a punishing, angry god demanding belief in submission of men to Yahweh and submission of women to men as seen in panel five of the Chapel ceiling. This is the very intention that the Enlil-archetype built into a hologram of texts in the Book of Moses, available in most versions of the Bible and is represented here. In center panel 5, we see Eve, naked and kneeling before Yahweh, submitting to a large god who is dropping seeds into her hands which are in sacred mudra posture. Below, we find Adam next to a tree stub, sound asleep. The tree stub is associated with the Messiah's crucifixion story that is to come from Adam and Eve's bloodline, a Chapel theme.

#### Center Panel 6 - The Imbalance of Masculine and Feminine Forces on Earth

In the Garden of Eden, Yahweh dismisses Adam and Eve with potent curses! There is a Biblical account of Yahweh walking in the cool of The Garden. He called out to the humans to come to him because he could not find them; they were hiding after their visit with the Wise Serpent. Yahweh could not find them because they had the power to hide. Pure innocence is invisible within the force of negative emotions. Yahweh expressed negative emotions and taught humans to be negative. He cursed the creation of humans. Michelangelo painted the scene where a flying Angel injects something into Adam's spine as Adam and Eve are cast out of The Garden, having been dismissed by Yahweh as bad children.

This angry god cursed the seed of mankind. These vows and curses seem to be potent through the centuries! One moment Adam and Eve are in perfect attunement with Yahweh's plan and the next moment, a Serpent appears to offer a DNA upgrade where wisdom and knowledge of higher realms would be possible. Then a sudden split occurs between Yahweh and man.

Yahweh held power over some earthlings. He prescribed, "Fear of God Almighty -there is none greater than Yahweh the angry god," and claimed negative emotions were

godlike and noble. He was without conscience. Under the dictates of Yahweh, humans were given permission to kill each other, express negative emotions, and seek war over peace as he delivered curse upon curse upon humanity. This formed beliefs widely held today.

In Genesis 3:15 Yahweh angrily declared, "I will put enmity between the seed of the Serpent and the seed of the woman". The Serpent is a symbol of brother Enki's wisdom and the seed represents our DNA. The biblical meaning of enmity is enemy. Enlilarchetypes and Enki-archetypes have become enemies over how they will control the human DNA experiment. In Genesis, Yahweh was angry in the Garden of Eden and stayed angry for centuries over the behavior of men!

Enlil's angry behavior was accepted by many to be a god-like quality. Without realizing it, humanity was put into a psychological sleep for centuries with this untruth imbedded in its psyche. The energy of self-righteous indignation was strong during the kingship period of history, through the Age of Aries when some kings were worshipped as gods.

Michelangelo painted women crouching in the eight spandrels, staying hidden during this long cycle of male domination of the planet that continues to this day. This way of relating is an imbalance of the left brain and right brain, or masculine thinking and feminine expression.

Genesis 1:26 set an intention declaring "let us make man in our image, *to be like us*". Genesis 3:22 recognized the intention to be realized and "then Yahweh said, behold the human has *become like one of us*, knowing good and evil, he must not reach out and take from the Tree of Life, eat and live forever". Yahweh cursed his creation, driving it deeper into the material world. The Book of Moses leads us to ask the question, who does *us* refer to? And what is the Tree of Life? And who is Yahweh?

As the story unfolds, we recognize Yahweh's curse still active in the minds of those continuously at war somewhere, and in our abuse of the planet. This is what Enlil and Enki experienced on their home planet. The sins of the parents are visited upon their children.

Yahweh is revealed to us. We know in our hearts that his angry nature brings about judgement, division, and projections about Reality that support his anger. We can follow the thread in this tapestry, no matter how long ago it was woven, because we instinctively and intuitively see the patterns and relationships in Life. The more we draw out this sensing, seeing, and knowing, the more agency we have to align with natural evolution and be at one with the planet and with the Cosmos, our original home.

#### Center Panel 7 - Human and Animal Sacrifice to the gods

After expelling Adam and Even from the Garden of Eden, Yahweh was not done controlling. He initiated, impulsed and sustained long cycles of war and bloodshed throughout the planet, including animal and human sacrifice. Prior to the flood and continuing to this day, religious ceremonies are held in which killing a being is required. In center panel 7, Michelangelo painted the Sacrificial Table for a reason; the look on Noah wife's face says it all.

#### Center Panel 8 - The Great Flood

According to ancient texts, at the time of the Great Flood, the Anak's high council voted to allow destruction of Earth's inhabitants by an impending comet strike; an impact that could have been diverted. Enki disagreed with this decision and he secretly worked with Noah to successfully store the seeds of humanity for use after the flood. This is depicted in center panel 8 as Noah's Ark, a designated seed case for preservation of DNA.

After the flood, the old telluric sites all over the earth were once again opened as part of a re-seeding project conducted by historical Enki-archetypal lineages, that have many names, and by The Elohim. An example is a science laboratory at The Garden of Eden and fifty miles away the plant, seed, and animal science laboratory at Gobekli Tepe. Located near Mt Ararat, the supposed location of the landing of Noah's Ark, there were intelligent beings participating in the re-seeding of Earth at these telluric sites and others across the planet.

In Genesis Chapter 2:10-14 the location of the Garden of Eden is near the Tigris and Euphrates rivers. Sumerian cuneiform clay tablets and Akkadian records offer rich historical information about early creation and re-creation of humans and other species. For example, the first cereal grains were genetically spliced with native grasses found in the hills of Gobekli Tepe near Mt. Ararat. In ancient Assyrian texts, there is mention of a



“Beth Eden” -a house of Eden. This minor kingdom was 50 miles from Gobekli Tepe. Both the Garden of Eden and Gobekli Tepe could have been science laboratories.

Over eons, different expressions of our DNA have been stored in the Fourth Dimension, also known as the Akashic Record. When we study these archetypes, we find unusual creations. Examples include the Greek centaur Chiron, half man and half horse. The Egyptian Ammit, with forequarters of a lion, the hindquarters of a hippopotamus and the head of a crocodile. Horus was depicted as a falcon-headed man. The Egyptian god Thoth, said to be the theophany of Enki, was represented in human form with an Ibis’s head. Recently, modern science has created animal hybrids such as a zonkey-a zebra/donkey, a liger- a lion/tiger, a grolar bear-grizzly/polar bear and other hybrids. Today, our DNA is continuously altered by chemicals in our food, pharmaceuticals, air and water. We are altering our DNA through our very actions - within the whole of humanity and the planet itself.

#### Center Panel 9 - The Uncloaking of Noah

This panel depicts the uncloaking of Noah and his three sons. Surrounded by mindaltering ergot and a large wine press, Noah is seen as *uncloaked*. His old self may be represented through the open window in the distance, younger and in vertical position.

There, we see Noah planting seeds with a spade. Below is an older Noah, horizontal and half raised up. His head is bowed next to his wine press. He may well be thinking about the passage of his seed to future generations.

His postures are the same in each, one vertical and one horizontal. Here, Michelangelo expresses one of the Principles of Hermes, *The Law of Cause and Effect*, which is about sowing and reaping.

Look closely at how the outline of Noah’s figure is the same whether Noah is vertical or horizontal. He is both cloaked and uncloaked. What could this mean? The cloaked Noah is planting the vineyard, and the horizontal and uncloaked Noah is partaking of the wine and perhaps the ergot from his garden. *Uncloaking* is when ego begins to fall away and we open to higher forces of light and sound.

Michelangelo wanted us to think about Noah's Biblical account in an unorthodox way. This is why he also painted Noah's three sons naked. Noah was not drunk, but his mental and emotional states were altered by what he grew in his garden.

Genesis 9:20 has been commonly translated as *drunk on wine* and *naked*. In fact, for centuries the Catholic Church has called center panel 9 -*The Drunkenness of Noah*. The Biblical account of Noah's drunkenness (a biblical translation by an orthodox scribe who had a particular view) is **about** Noah being *uncloaked*. Could today's centuries-old Biblical translation be one way of seeing it, while the three naked sons of Noah painted here, tell us something more?

The three sons participated in a ceremony with their father that has impacted our lives today. Noah and his sons are painted as "uncloaked" in front of a large wine press. Their arm gestures display a representation of the 3,4,5 triangle of sacred geometry. The sons are lightly touching their father's head in three places, using strands of light cloth. The three places they touch are associated with Noah's pineal gland and crown chakra where the pineal and pituitary glands participate with the heart during the process of *uncloaking*.

Noah seems to be having an intimate conversation with his sons about DNA and their role with humanity on Earth. After all, there had been a flood and these boys were to be part of the reseeded project for which Noah was the project manager. Male genitalia and a large wine press are prominent in this scene.

What we can learn from Noah through Michelangelo's depiction of him is that the type of seeds we sow lead to the nature of what may be reaped if we are attentive to all that nurturance involves. During the time that Noah lived, the youth would have been guided by society's dictates and expectations. And so Noah presents a deeper connective link to individual lineages and unique purpose. Noah's search for deeper meaning might be seen as a beginning of the search for who we are as a species.