

The Desecration of Catholic Places



R. J. M. I.

By

The Precious Blood of Jesus Christ;
The Grace of the God of the Holy Catholic Church;
The Mediation of the Blessed Virgin Mary,
Our Lady of Good Counsel and Crusher of Heretics;
The Protection of Saint Joseph,
Patriarch of the Holy Family and Patron of the Holy Catholic Church;
The Guidance of the Good Saint Anne,
Mother of Mary and Grandmother of God;
The Intercession of the Archangels Michael, Gabriel, and Raphael;
The Intercession of All the Other Angels and Saints;
and the Cooperation of

Richard Joseph Michael Ibranyi

To Jesus through Mary

*Júdica me, Deus, et discérne causam meam de gente non sancta:
ab hómine iníquo, et dolóso érue me*

Ad Majorem Dei Gloriam

“I saw under the sun in the place of judgment wickedness,
and in the place of justice iniquity.”
(Ecclesiastes 3:16)

“They polluted my sanctuary.”
(Ezekiel 23:38-40)

“O God, the heathens [nominal Catholics] are come into thy inheritance;
they have defiled thy holy temple.”
(Psalm 78:1)

“Lift up thy hands against their pride unto the end; see what things the enemy hath done
wickedly in the sanctuary. And they that hate thee have made their boasts in the midst of
thy solemnity. They have set up their ensigns for signs...
They have defiled the dwelling place of thy name on the earth.”
(Psalm 73:3-4, 7)

“But the children of Israel transgressed the commandment
and took to their own use of the anathema.”
(Josue 7:1)

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Introduction

Warnings

Apostate antipopes and anticardinals and their invalid acts

As of 2013, I have discovered conclusive evidence that all the so-called popes and cardinals from Innocent II (1130-1143) onward have been apostate antipopes and apostate anticardinals because they have all been idolaters and some have been formal heretics. Hence all their teachings, laws, judgments, and other acts are null and void. Therefore, all of the ecumenical councils, canon laws, and other acts from Apostate Antipope Innocent II onward are null and void. Also all of the theologians and canon lawyers from 1250 onward have been apostates. (See RJMI article and audio “No Popes or Cardinals since 1130.”)

Invalid canon laws

Because there have been no popes since 1130, all of the canon laws promulgated from the 12th century onward are invalid and many are heretical. Hence in my past uncorrected works when I quote a canon law that was promulgated from the 12th century onward as valid, it would only be valid if it is contained in a valid canon law before the 12th century.

John Gerson, notorious heretic and idolater

John Gerson, who was the chancellor of the University of Paris from 1385 to 1411, was a notorious heretic and idolater on several counts:

1. He was a notorious heretic for denying the dogma of papal supremacy on two counts: 1) He believed that a council of bishops has power over the pope in ruling the Church and making laws and decrees, which is the conciliarist heresy. 2) He believed that secular Catholic rulers in their domains can have power over a pope in ruling the Church and in making laws and decrees for the Catholic Church, which is the Gallican heresy.
2. He was a notorious heretic for glorifying philosophy and mythology, even though he correctly condemned some things about scholasticism and the University of Paris.
3. He was a notorious idolater for insufficiently condemning the Feast of Fools and thus for insufficiently denouncing those who supported or allowed it.
4. He was a notorious idolater for not condemning the desecrations of holy places with images against the faith and morals and thus also for not denouncing those who supported or allowed these desecrations, which were rampant in the cathedrals and other major churches in his day.

But Gerson nevertheless speaks some truths about other sins and crimes that were being committed in his day.

Ludwig Pastor, notorious heretic, idolater, and immoral

Ludwig Pastor (1854-1928), the author of *The History of the Popes* which was authorized and approved by Apostate Antipope Leo XIII, was a notorious heretic, idolater, and immoral. He supported naked and otherwise immodest images in churches and other places as long as they were not too numerous. He did not sufficiently condemn the glorification of the false gods and false religions of mythology because he did not condemn it as idolatrous. And thus he did not sufficiently denounce as non-Catholic idolaters those who supported or allowed these glorifications. He also shared equally in the guilt of every immoral or apostate antipope, anticardinal, and humanist that he presented as holy or mostly good instead of denouncing them as immoral, heretical, or idolatrous evildoers.

Abbreviations and Bibliography

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A Practical Commentary on the Code of Canon Law, by the notorious heretic Rev. Stanislaus Woywod, O.F.M., LL.B. Revised by Rev. Callistus Smith, O.F.M., J.C.L. *Nihil Obstat*: Fr. Felician Berkery, O.F.M. *Imprimi Potest*: Fr. Thomas Plassmann, O.F.M., Minister Provincialis. *Nihil Obstat*: John Goodwine, J.C.D., *Censor Librorum*. Imprimatur: + Francis Cardinal Spellman, D.D., Archbishop of New York, Nov. 14, 1957. Published: Joseph F. Wagner, Inc., New York, 1957; B. Herder, London.

How France Built Her Cathedrals: A Study in the Twelfth and Thirteenth Centuries, by Elizabeth Boyle O'Reilly. Publisher: Harper & Brothers Publishers, New York and London, 1921.

IOE *Image on the Edge: The Margins of Medieval Art*, by Michael Camille. Publisher: Harvard University Press, Cambridge, MA, 1992.

MDP "Monsters, Corporal Deformities, and Phantasms in the Cloister of St-Michel-de-Cuxa," by Thomas E. A. Dale. *The Art Bulletin*, v. 83, n. 3 (Sep., 2001): 402-436.

SRC *Social Influences on Sculpted Romanesque Corbels in the Eleventh and Twelfth Centuries*, by Chelsea Burns, B.S., Louisiana State University, 2000.

The Desecration and Violation of Churches, by the notorious heretic John Gulczynski, J.C.L. *Nihil Obstat*: Clemens V. Bastnagel, J.U.D., S.T.L., *Censor Deputatus*, Washingtonii, die 13 iunii, 1942. Imprimatur: + Josephus Patritius Lynch, D.D., Episcopus Dallasensis, Dallasii, die 16 Augusti, 1942. Canon Law Studies No. 159. Publisher: The Catholic University of America Press, 1942.

HOP *The History of the Popes*, by the notorious heretic Dr. Ludwig Pastor, Professor of History in the University of Innsbruck. Written from 1891 to 1898. Drawn from the secret archives of the Vatican and other original sources. Authorized and approved by Apostate Antipope Leo XIII. Edited by Fredrick Ignatius Antrobus. Publisher: Kegan Paul, Trench, Trubner, & CO., LTD., London, 1901.

Re-Paganization of the World Began with Scholasticism and the Desecration of Catholic Places

When Jesus Christ died on the holy Cross in 33 AD, Satan was chained for one thousand years and thus Satan's power was greatly limited:¹

“And I saw an angel coming down from heaven, having the key of the bottomless pit, and a great chain in his hand. And he laid hold on the dragon the old serpent, which is the devil and Satan, and bound him for a thousand years. And he cast him into the bottomless pit, and shut him up, and set a seal upon him, that he should no more seduce the nations, till the thousand years be finished.” (Apoc. 20:1-3)

During that time Catholicism made steady progress, first in the hearts and homes of men and then in the hearts and public places of nations. After three hundred years of the spiritual progress of Catholicism by many men converting and becoming good Catholics, God rewarded good Catholics by beginning the process of converting nations. This was the beginning of the fulfillment of the prophecy that the Messiah, Jesus Christ, would convert not only men but also nations:

“Sing praise, and rejoice, O daughter of Sion: for behold I come, and I [Jesus Christ] will dwell in the midst of thee: saith the Lord. And many nations shall be joined to the Lord in that day, and they shall be my people, and I will dwell in the midst of thee: and thou shalt know that the Lord of hosts hath sent me to thee.” (Zach. 2:10-11)

“For the kingdom is the Lord's; and he shall have dominion over the nations.” (Ps. 21:29)

Therefore Jesus Christ commanded His apostles to convert not only men but also nations: “Going, therefore, teach ye all nations baptizing them in the name of the Father, and of the Son, and of the Holy Spirit.” (Mt. 28:19) Hence once nations become Catholic, they will invoke the name of Jesus Christ: “That the residue of men may seek after the Lord, and all nations upon whom my name is invoked, saith the Lord, who doth these things.” (Acts 15:17) It is also a natural consequence that when enough good Catholics populate a nation, that nation will eventually become Catholic. Therefore after about three hundred years of converting the hearts and homes of men to Catholicism, Catholics now began to gain power in the temporal realm to the point of the establishment of Catholic States and the elimination of any public worship or display of idols, false gods, and false religions. The conversion of nations began on the 28th day of the 10th month, 312, upon Constantine's victory over Maxentius at the Battle of Milvian Bridge. A few months after his victory and in thanksgiving to the Catholic God, Constantine enacted the Edict of Milan in the Second Month of 313 by which Catholicism, for the first time, was tolerated by the State and thus recognized as an accepted religion in the Empire.

Hence the de-paganizing of the world began when Christ died on the Cross in 33 AD, and it continued during the one thousand years that Satan was chained. Catholicism was going two steps forward and one backwards. Idols, false gods, and false religions were progressively disrespected, hated, rejected, smashed, banned, and went into hiding, first in the hearts and homes of men and then in the hearts and public places of nations:

¹ This is a correction to my previous opinion that Satan was chained in the 4th century for one thousand years and thus unchained in the 14th century. My current opinion is that Satan was chained in 33 AD for one thousand years and thus unchained in 1033.

Catholic Commentary on 1 Kings 5:3: “No sooner was the gospel preached, than the power of the idols began to decrease.”

One proof that the hearts and public places of nations began to reject idols, false gods, and false religions is the purging of Jerusalem, and other places in the Holy Land, of idols, false gods, and false religions and the resurrecting, building, or re-consecrating of holy places and holy things, such as the finding of the holy Cross that Christ died on, found by the Holy Roman Emperor St. Constantine and his mother St. Helena in the 4th century. (See in this book [The Holy Emperor St. Constantine](#), p. 54, and [The Holy Emperor St. Constantine and St. Helena purified desecrated holy places](#), p. 62.)

After Satan was chained for one thousand years, he was released in 1033 and thus given more power, enough power to eventually bring about his prophesied worldwide domination and worldwide rule of the Antichrist:

“And when the thousand years shall be finished, Satan shall be loosed out of his prison, and shall go forth, and seduce the nations, which are over the four quarters of the earth, Gog, and Magog, and shall gather them together to battle, the number of whom is as the sand of the sea.” (Apoc. 20:7)

Hence from the time that Satan was unchained in 1033, the Great Apostasy began and the world began to become progressively re-paganized. Idols, false gods, and false religions were progressively respected, loved, accepted, un-smashed, un-banned, and came out of hiding. A visual representation of the Great Apostasy is seen in the desecration of Catholic places beginning in the 11th century with images that glorify devils, idols, false gods, false religions, pagan philosophers and other pagans, vice, immodesty, and grotesque deformity. These images reflect the four primary crimes of the Great Apostasy:

1. The glorification of philosophy, also known as scholasticism or Theophilosophy, which corrupted theology and canon law and is formal heresy and idolatry;
2. The glorification of the false gods and false religions of mythology, which is idolatry;
3. The glorification of immorality, which is immoral and if publicly promoted is also formal heresy;²
4. Sins of omission by implication because most of the pagan and immoral images remain unto this day and thus these crimes and the criminals who supported or allowed them were not sufficiently condemned, denounced, punished, or eradicated. An offender who sins by omission for not sufficiently condemning sin or not sufficiently denouncing sinners shares equally in the guilt of the sin or sinner. An offender who sins by omission for not sufficiently punishing sinners when it is within his power to do so shares equally in the guilt of the sinner. Hence if the sin is heresy, idolatry, or immorality or the sinner is a heretic, idolater, or immoral, then the person who commits the sin of omission is a formal heretic, idolater, or immoral. (See RJMI book *Sins of Omission*.) Sins of omission

² The glorification of immorality is formal heresy because it teaches by art or words that immorality is not immoral. For example, it is one thing to commit a mortal sin of adultery and to acknowledge it as a sin but quite another thing, and formal heresy, to believe that adultery is not a sin at all. And it is one thing to have immoral art hidden and in private, which is a mortal sin of immorality, and quite another thing, and formal heresy, to glorify it by putting it up in public places.

were necessary for the Great Apostasy to succeed, for the crimes and criminals to remain in good standing among Catholics, Catholic teaching instruments, Catholic laws, and Catholic churches and other Catholic places, so as to corrupt more and more Catholics and hinder, by scandal, non-Catholics from entering the Catholic Church. Those who doubt or deny in word or deed the very obligation to condemn sin or to denounce or punish sinners are not only guilty of sins of omission but are also guilty of the heresy of non-judgmentalism or the heresy of non-punishmentalism.

These four main crimes of the Great Apostasy led to many other idolatries and heresies, many sinful laws, many incompetencies, and massive sins of immorality. “When the wicked are multiplied, crimes shall be multiplied.” (Prv. 29:16)

Just as much of the Renaissance art and other modern art mixes the good with evil, beauty with the ugly, moral with the immoral, and form with deformity, so also scholasticism mixes theology with philosophy and thus is a grotesque deformity of true theology. Hence scholasticism is a heresy and a false religion that glorifies philosophy or pagan philosophers. It glorifies philosophy in any one of the three following ways: 1) by using the philosophical method of questioning and inquiring; 2) by glorifying the pagan philosophers and their pagan philosophies; 3) by using philosophical terminology. Because scholasticism mixes theology with philosophy, I call it Theophilosophy:

Nominal *Catholic Encyclopedia*, Education, 1909: “Two other movements form the climax of the Church’s activity during the Middle Ages. The development of Scholasticism meant the revival of Greek philosophy, and in particular of Aristotle; but it also meant that philosophy was now to serve the cause of Christian truth. Men of...learning like Albertus Magnus and Thomas Aquinas, far from dreading or scorning the products of Greek thought, sought to make them the rational basis of belief. A synthesis was thus effected between the highest speculation of the pagan world and the teachings of theology...”

We will read about the link between scholasticism and the desecration of Catholic places:

How France Built Her Cathedrals, Elizabeth Boyle O’Reilly, 1921: “[Introduction, p. 7] By architecture we are one of the thousands athirst for knowledge, who gather at the feet of abstruse debaters in the schools of Bec, Auxerre, Rheims, Orléans, Laon, Chartres and Paris, king’s son seated on the rush-strewn pavements next to peasant’s son, both equally convinced that the most thrilling of all sciences are philosophy and theology. Books are scarce; as yet no printing press; we must wander far to gather crumbs of learning; our strong young brains are intact, prepared for service by long ages of active bone and muscle; with avidity we seize on problems so knotty that the learned ones of 1920 fear to touch them. ‘The time of big theories is the time of big results.’ It is we, in the person of the Scholastics who built Paris Cathedral, and Laon, the intellectual,—churches disciplined, sober and strong. It is we the multitudinous scholars of the Middle Ages who built Chartres, the wise mystic, and opalescent Auxerre, and Châlons on the Marne of Victory. And lest the hungry generations tread us down, we inscribed our loved subtleties on their walls, and at their portals placed images of the Liberal Arts... [Chapter I, p. 39] The iconography of French cathedrals has received no more magistral treatment than from M. Male, to whom is due credit of establishing the scholastic character of Gothic imagery.”³

³ Footnote 2: “Émile Mâle, *L’art religieux du XIII^e siècle en France* (Paris, Colin, 1908), 4to; *ibid*, *L’art religieux de la fin du moyen âge en France* (Paris, Colin, 1910), 4to.”

One proof of how evil the scholastics were because of their heresy of scholasticism is that they either approved the desecration of Catholic places with images against the faith or morals, or did not sufficiently condemn the desecrations, or did not sufficiently denounce or punish those who supported or allowed the desecrations, or were in religious communion with those who supported or allowed the desecrations, or attended religious services in places they knew were desecrated. And some, if not all, of the scholastic universities and their churches or cathedrals were desecrated with images against the faith or morals. For example, the infamous grand entrance of the University of Salamanca, a scholastic hotbed, was desecrated with idols:

Rick Steves' *Spain & Portugal: Highlights of Castile: Toledo and Salamanca*: "A highlight to any visit of Salamanca is its famous university. The oldest in Spain, it was established in the early 1200's and was one of Europe's leading centers of learning for four hundred years. Today, while no longer so prestigious, it's laden with history and especially popular with American students for its excellent summer program. The university's ornately decorated grand entrance is another example of Spain's fancy plateresque style. ...Let's follow the façade's symbolic meaning. The bottom part thanks King Ferdinand and Queen Isabel for the money to make the building. ...Finally, as a statement of the school's open-mindedness, the top honors the pope, while putting him in the company of pagan gods."

(See in this book [University of Salamanca façade](#), p. 158.) The folly of the scholastics was then manifest to simple men, who knew nothing about scholasticism, when they saw the images of idols, false gods, pagan philosophers, and immorality in desecrated holy places and saw that the scholastics supported, allowed, or ignored it:

Catholic Commentary on Job 12:17: "Crafty plotters of devices at last by God's just punishment commit so great absurdities, that the meanest may see their folly."

You will now read how the Protestant heretic Rick Steves unknowingly speaks of the chaining and unchaining of Satan, of the de-paganizing of the temporal world which began with St. Constantine the Great and the re-paganizing of the temporal world which was in full bloom during the Renaissance era. He says that Milan went from being pagan before the time of Christ, to being Christian in the 4th century in the days of Constantine, and then to being pagan again during the Renaissance era and thus was called the New Athens. Notice that what the heretic and Renaissance-man Rick Steves calls "darkness" was really the great light of Catholicism when it was flourishing. Hence, what he considers light is the darkness of the Renaissance. The holy Prophet Isaias condemns Rick Steves and others like him: "Woe to you that call evil good, and good evil: that put darkness for light, and light for darkness." (Isa. 5:20)

Rick Steves' *Italy's Cities: Milan & Lake Como*: "The importance of Milano is nothing new. Three hundred years before Christ the Romans called this place 'Mediolanum,' or the central place. And by the 4th century AD it was the capital of the western half of the Roman Empire. It was from here that Emperor Constantine issued the Edict of Milan, which legalized Christianity in the year 313. After struggling through the early Middle Ages, Milan rose to prominence under the powerful Visconti and Sforza families. By the time of the Renaissance, the city was called the 'New Athens' and was enough of a cultural center for Leonardo da Vinci to call home."

Rick Steves' *Italy's Cities: Florence: City of Art*: "After Rome fell, Europe wallowed in centuries of relative darkness. There was little learning, commerce, or travel. Then, in about 1400 here in Florence, there was a Renaissance. It was a re-

birth of the cultures of ancient Greece and Rome which started here and swept across Europe. ...The Renaissance was an age of Humanism. It was a confident time when business was respectable and excellence was rewarded. The Church no longer put a ceiling on learning, and the great pre-Christian thinkers like Plato and Aristotle were in vogue. Before the Renaissance, art was legitimate only if it glorified God. It sat deep in the niches of churches and came with a Bible story. With the Renaissance, man, now alert and standing on his own, steps out of the shadow of the Church. This David [RJMI: Donatello's completely naked, effeminate, and thus blasphemous bronze statue of David], by the early-Renaissance Florentine sculptor Donatello, is the first free-standing male nude sculpted in Europe in a thousand years. It's art for art's sake, adorning not a church, but a rich man's courtyard. While the formal subject is still Biblical, David slaying the Giant (Goliath's severed head is at David's feet), in actuality, it's a classical nude, a celebration of the human body. A generation before, this would have been shocking. But in the Renaissance—it's art!"

Rick Steves is not accurate when he says that the Renaissance began in the 15th century. It actually began in the 11th century with scholasticism and the desecration of Catholic places with images against the Catholic faith and morals, as well as other crimes, all of which made steady progress from the 11th century onward. (See RJMI books *The Great Apostasy* and *Against Scholasticism*.)

Art Imitates the General Condition of the People

Idolatry, heresy, and immorality rampant among clerics and laymen

Art reflects the general condition of the people who admire or at least allow it. Hence from the time the Great Apostasy began in the 11th century, when images of idols, false religions, immodesty, and sexual perversion began to progressively desecrate holy places, acts of idolatry, heresy, immodesty, and sexual perversion progressed and became rampant among the clerics and laymen. They either glorified idols, false gods, false religions, pagans, philosophy, or philosophers; or they practiced astrology or held other heresies; or they committed adultery, fornication, sodomy (homosexual sins), and, yes, even pedophilia (the sexual molestation of children):

John Gerson: Reformer and Mystic, by James L. Connolly: "Among the people...pleasures were rude and conscience was sluggish... With none to correct or advise them, they run rapidly to extremes of degradation. Something of this kind was happening in France at the end of the Fourteenth Century. ...This state of affairs is reflected clearly in the art of the time... Decadence in art had, to be sure, followed decline in religious practice."⁴ (c. 1, p. 14)

This chapter contains only a few of the crimes and criminals of the Great Apostasy. For more extensive evidence, see RJMI book *The Great Apostasy*. Some of the crimes listed in that book are as follows:

The glorification of philosophy (scholasticism); the glorification of the false gods and false religions of mythology; the glorification of immorality; sins of omission and the heresies of non-judgmentalism and non-punishmentism; the desecration of Catholic places with images against the faith or morals; the desecration of churches by acts of blasphemy, idolatry, or sacrilege; mixing the true God and true religion with false gods and false religions; simony; usury; humanism and humanists

⁴ *John Gerson: Reformer and Mystic*, by James L. Connolly, M.A., S.T.B. Publisher: B. Herder Book Co., St. Louis, MO, 1928.

favored or allowed by apostate antipopes; astrology practiced or allowed by apostate antipopes, kings, and others; sodomy (homosexuality); the corruption of youth and pedophilia; fornication, adultery, concubinage, and bastard children; immoral and heathen plays and dances; gluttonous banquets; at least eighty heresies; many sinful disciplinary laws; and many incompetencies.

In this chapter I will mention only some of the crimes. But it will be enough to show the connection between sinful art and the sinful condition of the Catholics and nominal Catholics from the 11th century forward. For a person to be bold enough to support such sinful and obscene art, he had to be as evil, faithless, and immoral as one can be. And it was their sins against the faith, their scholasticism and glorification of false gods, idols, and pagans, that led to their massive sins of immorality:

“For the beginning of fornication is the devising of idols: and the invention of them is the corruption of life... For the worship of abominable idols is the cause and the beginning and end of all evil.” (Wis. 14:12, 27)

This is known as the Romans One Curse, by which God turns His chosen people over to many immoral sins because of their willful lack of knowledge of the faith, as proved by their many sins against the faith, their many idolatries and heresies:

“Because that, when they knew God, they have not glorified him as God or given thanks: but became vain in their thoughts. And their foolish heart was darkened. For, professing themselves to be wise, they became fools... Wherefore, God gave them up to the desires of their heart, unto uncleanness: to dishonour their own bodies among themselves. Who changed the truth of God into a lie and worshipped and served the creature rather than the Creator, who is blessed for ever. Amen. For this cause, God delivered them up to shameful affections. For their women have changed the natural use into that use which is against nature. And, in like manner, the men also, leaving the natural use of the women, have burned in their lusts, one towards another: men with men, working that which is filthy and receiving in themselves the recompense which was due to their error. And as they liked not to have God in their knowledge, God delivered them up to a reprobate sense to do those things which are not convenient. Being filled with all iniquity, malice, fornication, avarice, wickedness: full of envy, murder, contention, deceit, malignity, whisperers, detractors, hateful to God, contumelious, proud, haughty, inventors of evil things, disobedient to parents, foolish, dissolute: without affection, without fidelity, without mercy. Who, having known the justice of God, did not understand that they who do such things are worthy of death: and not only they that do them, but they also that consent to them that do them.” (Romans 1:21-32)

“Hear the word of the Lord, ye children of Israel, for the Lord shall enter into judgment with the inhabitants of the land: for there is no truth, and there is no mercy, and there is no knowledge of God in the land. Cursing, and lying, and killing, and theft, and adultery, have overflowed, and blood hath touched blood. ...My people have been silent because they had no knowledge: because thou hast rejected knowledge, I will reject thee, that thou shalt not do the office of priesthood to me: and thou hast forgotten the law of thy God, I also will forget thy children. According to the multitude of them, so have they sinned against me: I will change their glory into shame. They shall eat the sins of my people, and shall lift up their souls to their iniquity. And there shall be like people like priest: and I will visit their ways upon them, and I will repay them their devices. And they shall eat and shall not be filled: they have committed fornication, and have not ceased: because they have forsaken the Lord in not observing his law. ...for the spirit of fornication hath deceived them, and they have committed fornication against their God. ...I will not visit upon your daughters, when they shall commit fornication, and upon your

spouses when they shall commit adultery: because themselves conversed with harlots, and offered sacrifice with the effeminate, and the people that doth not understand shall be beaten.” (Osee 4:1-15) “Hear ye this, O priests, and hearken, O ye house of Israel, and give ear, O house of the king: for there is a judgment against you, because you have been a snare to them whom you should have watched over and a net spread upon Thabor. And you have turned aside victims into the depth... Israel is defiled. They will not set their thoughts to return to their God: for the spirit of fornication is in the midst of them, and they have not known the Lord. And the pride of Israel shall answer in his face: and Israel, and Ephraim shall fall in their iniquity, Juda also shall fall with them. With their flocks and with their herds, they shall go to seek the Lord, and shall not find him: he is withdrawn from them. They have transgressed against the Lord: for they have begotten children that are strangers: now shall a month devour them with their portions.” (Osee 5:1-7)

You will now read of some of these evils committed by Catholics and apostate Catholics caused by their sins against the faith, as reflected in the idolatrous, heretical, and immoral art they liked, loved, or allowed.

Mixed the true God and true religion with false gods and false religions

Just as Renaissance art in desecrated places mixed the true God and true religion with false gods and false religions, so also the way of thinking, acting, speaking, and teaching by nominal Catholics mixed the true God and true religion with false gods and false religions:

The History of the Popes [hereafter HOP], by the apostate Dr. Ludwig Pastor, 1891: “Though it is an error to consider all ranks of Italian society in the fifteenth century as tainted with the spirit of paganism, we must admit that the baneful element in the Renaissance took fearful hold on the upper classes. How, indeed, could it be otherwise? The seductive doctrines of Epicurus, and the frivolous, worldly wisdom of the Rome of Augustus was far more attractive than Christian morality. To a pleasure-loving and corrupt generation, the vain mythology of heathenism was infinitely more congenial than the Gospel of a crucified Saviour, and the religion of self-denial and continence. Many ecclesiastical dignitaries also unhappily show undue favour to the false Humanism...

“The race of dilettanti and free-thinkers looked upon the doctrinal teaching of the Church as a thing quite apart from their sphere. If in their writings they invoked the heathen gods, and advocated the principles of the ancient philosophers, they also took pains from time to time to profess their submission to the Creeds, and were skilful in throwing a veil over the antagonism between the two...

“The strange medley of heathen and Christian words and thoughts that prevailed in the age of the Renaissance is notorious. The Church authorities were not severe on transgressions of this kind... The Humanists, in their horror of sinning against Ciceronian Latinity, endeavoured to express Christian ideas in antique phrases... Instead of calling on the one God, he should on some occasion say, ‘Ye gods’ or if a poet, instead of imploring Divine grace, should beg the favour of Apollo and the Muses... Accordingly,... Ciriaco of Ancona chose Mercury for his patron saint, and on his departure from Delos addressed a written prayer to him, his contemporaries were not the least scandalized, but contented themselves with laughing at his enthusiasm, and singing of him as ‘the new Mercury,’ and ‘immortal as his Mercury.’⁵...

⁵ Footnote: “Voigt, op. cit. 2nd ed., 287. Ciriaco’s prayer begins *Artium mentis ingenii facundiaeque pater alme Mercuri, viarum itinerumque optime dux*, etc. O. Jahn publishes it in the *Bull. dell. Inst. di corr. Arch.*, 1861, p. 183. We may remark here that Ghiberti’s enthusiasm for the Greeks went so far that he counted time not from the Christian era but from the Olympiad. Rio, i., 315.”

“From the beginning, men were never wanting, who raised their voices against the deadly poison of the false Humanism. One of the first in Italy to indicate its pernicious influence on education was the Dominican Giovanni Dominici... In his celebrated Treatise on the order and discipline of Family Life, written very early in the 15th century, he denounces, with all the energy of his ardent nature, the system ‘which lets youth and even childhood become heathen rather than Christian; which teaches the names of Jupiter and Saturn, of Venus and Cybele rather than those of God the Father, the Son, and the Holy Ghost; which poisons minds that are still tender and powerless by sacrifice to the false gods, and brings up wayward nature in the lap of unbelief.’⁶ In yet stronger terms does Giovanni Dominici express himself in a writing which has but recently been brought to light, and which is dedicated in courteous language to the celebrated Chancellor of Florence, Coluccio Salutato. Its primary object was to warn him against being seduced by the charms of the... Renaissance but at the same time, it aimed at protecting youth in general from the questionable elements contained in the classic literature, and at counteracting its perversion and misuse. The Dominican condemns those who give themselves up with blind and deluded zeal to heathen learning and are thus led to depreciate the Christian Religion... In his horror at the new heathenism, which was rising before his eyes, he [said]...it is more useful to a Christian to plough the ground than to study the heathen authors!”⁷ (v. 1, intro., pp. 38-39, 49-50)

HOP: “The eminent men, and to a considerable extent the institutions of classical times, were preferred to those of the middle ages, and the difference in religion seemed of no moment in the absorbing desire to emulate these heroes of ancient history. Christian dogma, and all that was the product of the medieval spirit, appeared to the fanatical classicism of the Renaissance, barbarous and out of date. Regardless of the essential difference which the Church maintained between heathen and Christian ideas, they jumbled the two together, and delighted in disguising Christian thought in the language of the ancients. God is called Jupiter, even Dante goes so far as to call him ‘il Sommo Giove.’ Heaven is Olympus, the Saints are gods, excommunication is spoken of as *Dirae*. Wherever the Humanists touch Christianity they paganise it. The poet Publio Gregorio of Citta de Castello invokes the aid of the Holy Trinity, the Blessed Virgin, and the Muses, all in the same breath. He declares that ‘Mary opens and closes the doors of Olympus.’ Pontano goes still farther. He calls a Saint not only *Divus* but *Deus*, he identifies the Angels with the ancient *Genii*, and his description of the state of souls after death can hardly be distinguished from the classical abode of the Shades. The flippancy of some of these Humanists even went so far as to see nothing incongruous in linking sanctity with obscenity. A collection of poems in MS. of the time of Alexander VI contains a series of epigrams, the first of which are in honour of Our Lady and various holy women, after which, without a break or observation of any kind, they pass on to celebrate the most famous courtesans of the day. ‘The Saints of God and the votaries of Venus are calmly catalogued together as distinguished women.’

“It is not too much to say that amongst the votaries of the...renaissance, the imitation of the ancients amounted to a mania. ‘The tyrant posed as *Cæsar* and *Augustus*, the republicans as *Brutus*, the captains of the mercenary bands strove to appear like *Scipio* and *Hannibal*, the philosophers aped *Aristotle* and *Plato*, the literati mimicked *Virgil* and *Cicero*.’⁸

“In common with many of the works of art of that period the writings of Christian Humanists like Battista, Spagnolo and Jacopo Sannazaro, present a most curious medley of paganism and Christianity. Sannazaro, in the beginning of the

⁶ Footnote: “Salvi, 135, 136. See Reumont, *Kl. Schriften*, 16 *et seq.*”

⁷ *The History of the Popes* [hereafter HOP], by the notorious heretic Dr. Ludwig Pastor, Professor of History in the University of Innsbruck. Written from 1891 to 1898. Drawn from the secret archives of the Vatican and other original sources. Edited by Fredrick Ignatius Antrobus. Publisher: Kegan Paul, Trench, Trubner, & CO., LTD., London, 1901.

⁸ Footnote: “Villari, Machiavelli, I., 22.”

first book of his famous poem on the birth of Christ, invokes the Angels and the Muses together. Heaven is usually called Olympus; the first person of the Holy Trinity, the Thunderer, the Ruler of Olympus and the King of the gods. Christ is hymned as the Father of gods and men, Mary as the Mother and Queen of the gods. The poet indeed takes pains to point out that historical Christianity has cut away the ground from under the feet of the fables of mythology, but he perpetually introduces pagan myths into his representations of Christian subjects. In describing the miracles of Christ, he declares that mortal diseases yield to His word, the wrath of Diana is assuaged, the furies of Tartarus are put to flight, and those possessed with devils are healed. Perhaps this infatuation is even stronger in another poet, Pietro Bembo. His epitaphs are purely heathen. In his hymn to S. Stephen, God the Father appears in His glory in the midst of Olympus, Christ is 'the lofty Heros,' Mary, a radiant Nymph. His letters are full of similar displays of bad taste [RJMI: displays of idolatry]; and he frequently expresses himself in the same manner even when writing as private secretary to Leo X. The inscription on a tank in the Capitol, which was restored by the Conservators of Rome, reads like one of those of the olden times: 'We have prepared the vessel; do thou, O Jupiter, fill it with rain and be gracious to those who dwell by thy rock.'⁹ The increasing practice of choosing Greek and Roman names at baptisms is another significant fact.¹⁰ Petrarch spoke of his friends as Laelius, Socrates, Simonides; and he himself liked to be called Cicero, and named his daughter Tullia. One of the Roman nobles christened his sons Agamemnon, Achilles and Tydeus, a painter named his son Apelles and his daughter Minerva. 'Even the courtesans of Rome chose names which had been borne by their predecessors in old times, such as Lucretia, Cassandra, Porcia, Penthesilea. All the relations of life, and all offices and ceremonies were classicised as far as possible.'¹¹ ...Pedants delighted in calling Town Councillors 'Patres Conscripti,' Nuns 'Virgines Vestales,' every Saint 'Divus' or 'Deus.' ...Paul Jovius followed the mode more or less...and thus...we find in his writings Cardinals entitled 'Senatores,' the Cardinal Dean 'Princeps Senatus,' excommunications 'Dirae,' the Carnival 'Lupercalia,' etc...

"The most objectionable of these was the attempt to introduce the heathenism of the elegant Humanistic style into theological science. We find such an attempt in the Compendium of Dogma published in 1503, by Paulus Cortesius, Secretary to Alexander VI, and later Apostolical Protonotary. Cortesius certainly takes his stand on the principles of the Church, and refutes the false conceptions of the heathen philosophers; but he is convinced that Christian Dogma cannot be rightly understood or explained without the aid of the wisdom of the ancient sages. Thus the pagan garment in which he wraps his Dogma is undoubtedly a source of peril. Christ is called the God of thunder and lightning, Mary the mother of the gods, the departed souls, the Manes. S. Augustine is extolled as the God of theologians, and the Pythic seer of Theology, and Thomas Aquinas as the Apollo of Christianity. When he comes to the Fall of Man, he introduces the subject by announcing that now he is going to treat of the Phaethon of the human race. Hell is described as exactly like the ancient Tartarus with the three rivers Kocytus, Avernus and Styx." (v. 5, intro., sec. 2, pp. 140-144)

Europe from the Renaissance to Waterloo, by Robert Ergang, Ph.D.: "[pp. 51-52] Since the content of this classical literature was pagan, it was regarded by many leading churchmen as inimical to Christianity. Thus Gregory, bishop of Tours,

⁹ Footnote: "Forcella, I., 32; Gregorovius, VIII., 272 *seq.*, ed. 3, where many other instances are to be found, especially of the time of Leo X, to which we shall recur in a future volume."

¹⁰ It is one thing to be born a pagan and be given a pagan name and then become a Christian, such as Apollo mentioned in the Book of Acts. But it is quite another thing, and idolatrous, for so-called Christians to take the name of a false god or a famous pagan philosopher for a name, or for so-called Christian parents to use these names for their children.

¹¹ Footnote: "SCHNEEGANS, I 19, and BURCKHARDT, I., 291, ed. 3. Here also are to be found various burlesques and productions of poetical Maccaronis, satirising the extravagant classicism of the Humanists. On all this, especially on Folengo, see a future volume."

advised his generation to ‘forgo the wisdom of sages at enmity with God, lest we incur the doom of endless death by sentence from our Lord.’ This attitude is illustrated also in a story of Odo, abbot of Cluny. After reading Virgil he saw in a vision a vase of extraordinary beauty filled with serpents bent on strangling him. Concluding that the vase represented the book of Virgil and the serpents its false teachings, he thenceforth ceased reading this Latin master. But not all churchmen repudiated the classics; many continued to cherish them, and sought to accommodate them to the essential teachings of the Church by deleting objectionable passages or by allegorical interpretations. Socrates and Plato were made into precursors of Christianity, and the works of Aristotle were interpreted by Albertus Magnus and Thomas Aquinas in such a fashion as to furnish the logical basis for Catholic theology. In all periods of the Middle Ages, however, there were scholars who, with the imperfect means at their disposal, pursued the study of the classics for intrinsic meaning and as an end in itself. The mere fact that leaders in the Church found it necessary to combat this disposition gives some indication of the interest displayed. As the secular spirit grew and the moral authority of the Church declined, study of the classics attained an independent existence. Works were no longer studied primarily for what theological meanings might be read into them or for style alone, but for the conception of life they presented. In the classics the man of the Renaissance found a secular view of life which supported and strengthened his own. Hence the classics became for many a practical school of life, almost a new religion. From the Latin words *litterae humaniores* (humane letters, literature dealing with humanity) such study of the classics is known as humanism, and those who perused this study are called humanists. Most of the humanists were laymen but there were many in the Church whose interests were centered in ‘humane letter’ rather than in ‘divine letters.’ Among them were such popes as Nicholas V, Pius II, and Leo X; also the papal secretary Lorenzo Valla, Cardinal Bembo, and many bishops. The example of these higher ecclesiastics did not fail to influence the whole ecclesiastical hierarchy under them.”¹²

Desecration of churches by blasphemous, idolatrous, or sacrilegious acts

Because every church notoriously desecrated with images against the faith is a non-Catholic church and thus a home of Satan, one would expect that in some, if not all of them, satanic rituals would take place either publicly or secretly in order to honor the devils who control these churches. One such satanic ritual was the Feast of Fools:

Nominal *Catholic Encyclopedia*, Feast of Fools, 1909: “In 1199, Bishop Eudes de Sully imposed regulations to check the abuses committed in the celebration of the Feast of Fools on New Year’s Day at Notre-Dame in Paris. ...The central idea seems always to have been that of the old Saturnalia.”

Apostate John Gerson, *Letter 3*, to Pierre d’Ailly, April 1, 1400: “Someone might ask, what it is about the present situation that makes it worse than before. There are many factors... There is no doubt that conditions get daily worse when each person adds something to the heap of iniquity and not one reduces it... This is one example, even though others are without number, I assert to underline my assertion, that in major churches and in cathedrals false remnants from sacrilegious rites of pagans and idolaters almost everywhere are carried out. Neither the place of prayer nor the presence of the holy Body of Christ, nor the celebration of the divine office, keep churchmen from acting in the most vile dissoluteness and performing such acts about which it is a horror either to write or even to think. But if one of the prelates of these churches tried to stop such practices, he would immediately be ridiculed,

¹² *Europe from the Renaissance to Waterloo*, by Robert Ergang, Ph.D. Third Edition. Publisher: D. C. Heath and Company, Boston, 1967. Chapter 2 (The Renaissance): Italian Humanism.

hissed at, and attacked. ‘Behold,’ they say, ‘a third Cato has fallen from the heavens. How much wiser and more useful to the church were your predecessors who not only tolerated these practices but also flattered those who performed them.’ Thus the negligence of former prelates in providing authority for vile and heinous crime is to be condemned and already has been condemned, unless they should repent.

“Some people excuse themselves, I know, by saying that they by no means lack the will to get rid of such practices but have not the power to do so. And they perhaps could be heard, if they concerned themselves with as much devotion as they show in the maintenance of the most insignificant secular laws. They ought to restrain such people from sacrilege not in a gentle way, as Heli did with his sons (1 Ki. 2:22-26), but through the hands even of lay princes... But whether it is the unworthiness, the arrogance, or the iniquity of the bishops that is the origin of such abuses, they themselves will see.”

Apostate John Gerson, *Against the Feast of Fools*, August 1402: “[I speak of] the great, detestable abuses done in the kingdom of France, in diverse churches and abbeys of monks and nuns, during what they call the Feast of Fools [*feste des folz*], where abominable disorders and insolence are done... Such insolences could not be done by cooks in their kitchens without shame or reproach as are done in holy church, this place of prayer, in presence of the holy sacrament of the altar, while chanting the divine office with all the Christian people, and even some Jews, watching... Prelates of the church must use every means in their power to eradicate the Feast of Fools whether by preaching and exhortation, by judgment and excommunication, by imprisonment, or by calling on the secular arm of the law... If the prelate will not act, or if the abuses prove too deeply rooted, then the king principally and other Christian princes can reasonably, holily, and justly provide a remedy, by edict and general prohibition, and by the arrest of the rebels and disobedients.”

Apostate John Gerson, *On the Life of the Clergy*, 1404: “All blasphemy that attributes to God or to his holiness anything unworthy or foul, whether by word or deed or sign, is so much more execrable when done in a church... Whatever blasphemy is done in the form of games must be earnestly put right by those who hold high office. If superiors fail to act, responsibility for the corrupting sacrilege will rest on their heads.”¹³

Apostate John Gerson, *For the Reform of the Kingdom*, 1405: “The king has recently dispatched letters, which I have seen, against the cursed and idolatrous abominations that are committed in French churches under cover of the Feast of Fools; they are fools and pernicious fools; they are not to be suffered; they must be executed [*besoing est de l’execution*].”¹⁴

Apostate John Gerson, *Instructions for Visitations*, between 1407 and 1408: “Let it be known how that most impious and insane rite which reigns throughout all of France can be plucked out... I refer, of course, to what ecclesiastics do either on the day of the Innocents or on the day of the Circumcision or on the Epiphany of the Lord, or during Carnival, throughout the churches of France, where a detestable mockery is made of the service of the Lord and of the sacraments where many things are impudently and execrably done which should be done only in taverns or brothels, or among Saracens and Jews [RJMI: This is heresy because these things should not be done anywhere]; those who have seen these things know what I mean. If ecclesiastical censure does not suffice, let the help of the king’s power be sought through a royal edict vigorously enforced.”¹⁵

¹³ Oeuvres, 5:454.

¹⁴ Oeuvres, 7, pt. 2: 1137-85 (1183); cf. Chambers 1:292, n. 2.

¹⁵ Oeuvres, 6:108-114 (112).

The apostate Gerson's condemnations of the Feast of Fools are insufficient because he did not condemn these cathedrals and churches as desecrated and, as such, warn Catholics that they cannot attend religious services in these places under pain of sharing equally in the sin that desecrated the place. And he did not denounce all who supported or allowed these desecrations as automatically excommunicated for idolatry, sacrilege, and blasphemy and warn Catholics that they must not be in any kind of religious communion with them. Hence Gerson is a sacrilegious blasphemer and idolater himself for sins of omission and for being in religious communion with those who supported or allowed these desecrations.

Gerson is also a sacrilegious blasphemer and idolater for not condemning the images of idols, false gods, pagans, and immorality that were a very part of the cathedrals and churches. These desecrations are permanent, unlike the Feast of Fools' desecrations which took place on only one day of the year. After all, the idolatry, blasphemy, buffoonery, sacrilege, and immorality that took place during the Feast of Fools were already on the very walls, ceilings, and statues of the cathedrals and churches. These fools were only imitating the satanic art that they loved or at least allowed in these cathedrals and churches.

Eventually, the heretical University of Paris condemned the Feast of Fools in 1444:

University of Paris, *Letter against the Feast of Fools*, March 12, 1444: "Letter of the Faculty of Theology at Paris, sent to prelates of the churches in the kingdom of France, for the detestation, condemnation, and total abolishment of a scandalous and superstitious ritual which originated with pagans, infidels, and idolaters, which some call the 'Feast of Fools.' ... The cry of many of the faithful, as well as certain bishops... induced us to send this short letter of complaint to describe with great abhorrence and detestation a festivity that is called the 'Feast of Fools' by its supporters... By the testimony of Holy Scripture, both the Old and New Testaments, God cleansed the ministers of the temple from all filthiness... But now the priests and clerks pollute the temple of God by a foul uncleanness. ... Wherefore, what we feel in this matter is briefly and succinctly explained, that these bold prelates and their subjects must receive whatever harsh punishment is required to drive out this deadly ritual.

"First, the origins of the feast are of the impurities of pagan festivals, although the title 'Feast of Fools' has come from its supporters. It is certain in the annals of history that pagan nations, ignorant of the true God, were deluded by demonic frauds and were driven by their superstitions, passions, and desires. This is not surprising because they did not have the faith... Many holy bishops were appointed to drive away these curses and repel them from the confines of Christianity. But... the most filthy and nefarious tradition of Janus continues even now on the first of January in churches and in holy places and by persons consecrated to God, diabolically under the shadow of the Nativity of our Lord when all holiness ought to be studied, they apply themselves to foulness and impurities by imitating the filthy Janus and mocking the worship of God... The pagan priests in their temples were not servants of the true God; but this curse, which is called the 'Feast of Fools' is in the churches and holy places, and led on by persons consecrated to God, a truly execrable profanation of the sacred places! ... What intelligent Christian, I ask, would not call wicked those priests and clerks seen masked in monstrous visages at the time of divine office, dancing in the choir dressed as women, panders, or actors, singing wanton songs, eating black puddings at the horn of the altar while the celebrant says mass, and playing dice there, incensing with stinking fumes from the soles of old shoes, and running and leaping through the church not blushing at their own nakedness; then driving through the town and theatres in shabby carts and carriages and rousing the laughter of their companions and bystanders in infamous

performances with indecent gestures and unchaste and scurrilous verses? And there are many other abominations of which I am ashamed to remember, and which I shudder with horror to recite. Who, I ask...would not judge for the honor of God, such impious and cruel ecclesiastics, in the honesty of the church and by our report? Certainly no more knowledge is needed to pass judgment on them.

“We finish our letter with conclusions, requesting the abolition of this pernicious rite. Prelates must be rigid and find a means of punishment and with the assistance of inquisitors and the help of the secular arm they might break them by fear of imprisonment, fear of losing benefits, a destroyed reputation, and fear of being driven from the sacred altar. We therefore beseech God the Father most clement, that He grant unto you the spirit of fortitude against the fury of the devil and all these pestilent men.

“The above letter and conclusions have been set forth...at the closing of the assembly of the Faculty of Theology at the University of Paris, during the celebration of St. Mathurino, March 12, 1444, by Eustace of Mesnillo, professor and dean of the Faculty of Theology, and in the presence of the...masters John of Verona, John Beroudi, William Evrardi, Roberto Cybole, John Vineti, Peter of Vaucello and John of Olivia, all masters of theology, together with several others in our presence.”¹⁶

Even though this letter condemns the Feast of Fools, it does so insufficiently because it does not denounce those who participated, promoted, favored, or defended it as automatically excommunicated sacrilegious idolaters and blasphemers. Nor does it ban Catholics from being in religious communion with these idolaters and blasphemers. Nor were the churches and other holy places in which the Feast of Fools was performed condemned as desecrated and unusable until purified or re-consecrated. And lastly, it does not condemn the churches and other holy places that were permanently desecrated with images against the faith or morals, which were rampant in France and other nations and which are just as evil, idolatrous, blasphemous, and sacrilegious as the Feast of Fools. Their hypocrisy stinks to the high heavens!

Astrology practiced or allowed by apostate antipopes, kings, and others

Just as Renaissance art in desecrated places glorified pagan gods and religions, so also many nominal Catholics, apostate antipopes included, not only glorified pagan gods and religions but actually worshipped the pagan gods and the stars by practicing the false religion of astrology:

Nominal *Catholic Encyclopedia*, Astrology, by Max Jacobi, 1907: “Emperors and popes became votaries of astrology—the Emperors Charles IV and V [RJMI: father of the apostate King Philip II], and Popes Sixtus IV, Julius II, Leo X, and Paul III. When these rulers lived, astrology was, so to say, the regulator of official life; it is a fact characteristic of the age, that at the papal and imperial courts ambassadors were not received in audience until the court astrologer had been consulted... Among the zealous patrons of the art were the Medici. Catharine de’ Medici made astrology popular in France. She erected an astrological observatory for herself near Paris, and her court astrologer was the celebrated ‘magician’ Michel de Notredame (Nostradamus) who in 1555 published his principal work on astrology—a work still regarded as authoritative among the followers of this art. Another well-known man was Lucas Gauricus, the court astrologer of Popes Leo X and Clement VII, who published a large number of astrological treatises... There were special professors of astrology, besides those for astronomy, at the Universities of Pavia, Bologna, and

¹⁶ *Patrologiae Cursus Completus*, J. P. Migne, v. 207, columns 1169-1176, translated into English, n. 21.

even at the Sapienza during the pontificate of Leo X, while at times these astrologers outranked the astronomers. The three intellectual centres of astrology in the most brilliant period of the Renaissance were Bologna, Milan, and Mantua.”

HOP: “One of the special dangers accompanying the rage for the antique in the age of the Renaissance was that many were drawn by it to adopt the superstitions of the ancient world. This danger was further enhanced by the influence of Arabic learning which had already begun to be very considerable in the time of the Emperor Frederick II.¹⁷

“The commonest form of superstition was Astrology, the pursuit of which was usually combined with Astronomy... During the whole of the 15th Century and a part of the 16th, the belief that the future could be read by means of horoscopes of the relative positions of the planets in regard to each other, and to the signs of the zodiac, was almost universal. A complicated system was developed, in which various attributes founded on more or less erroneous notions of the characters of the ancient gods, were ascribed to each of the planets. Men were firmly convinced that the destinies of each individual largely depended on the influence of the planets under which he or she was born, these latter being also controlled by the constellations through which they pass. Only a few of the most enlightened men, such as Pius II, were able to shake off these superstitions. In most of the Universities, side by side with the professors of Astronomy, there were professors of Astrology who propounded systems and wrote treatises on their special subject. Every little Court had its astronomer; sometimes as in Mantua there was more than one. No resolution in any important matter was taken without consulting the stars, and even trifling details such as the journeys of members of the family, the reception of foreign envoys, the taking of medicine, were all determined by Astrology. Dare-devil soldiers of fortune, such as Bartolomeo Alviano, Bartolomeo Orsini, Paolo Vitelli, believed in it.¹⁸ Amongst the Universities, those of Padua, Milan and Bologna were its special homes, but its influence is to be found everywhere in the calendar, in medicine and in all the current beliefs and popular prophecies.¹⁹

“‘Things have come to such a pass,’ says Roberto da Lecce in one of his sermons, ‘that people hardly dare to eat anything, or put on new clothes, or begin the most trifling undertaking without consulting the stars.’²⁰ Astrology was so bound up with Italian life that many even of the Popes, Sixtus IV, Julius II, Leo X, and still later Paul III were influenced by the notions of their time.²¹ The famous Cristoforo Landini seriously hoped to forecast the future of Christianity by means of the science of the stars, the pious [RJMI: impious] Domenico de’ Dominichi pronounced a discourse in praise and defence of Astrology²²...

“Astrological and astronomical ideas supplied congenial material to the artists of that time who delighted in representations of the signs of the zodiac and personifications of the stars and the planetary deities. The frescoes in the Palazzo

¹⁷ Footnote ‡: “In corroboration of what follows see the very comprehensive investigations of Burckhardt, II., 279 *seq.*, ed. 3, and also the following works by Gabotto in which much new documentary material is produced and new views advanced. (1) *L’Astrologia nel Quattrocento in rapporto colla civiltà. Osservazioni e documenti inediti* (Milano-Torino, 1889). (2) *Nuove ricerche e documenti sull’ Astrologia alla corte degli Estensi e degli Sforza*, in the periodical *La Letteratura* (Torino, 1891). (3) Bartol. Manfredi e l’Astrologia alla corte di Mantova (Torino, 1891). (4) *Alcuni appunti per la cronologia della vita dell’ astrologo Luca Gaurico* (Napoli, 1892). See also Casanova, *L’Astrologia e la consegna del bastone al capitano generale della rep. Fiorentina. Estr. d. Arch. St. Ital.* (Firenze, 1895); Meyer, *Der Aberglaube des Mittelalters und der Nächsten Jahrhunderte*, p. 5 *seq.* (Basel, 1884); Gallardo, *Bibl. Española*, II., 514 (Ital. Press for Astrological Works); J. Grässe, III., 1, 936; Cian, Cortegiano, 34; Schmarsow, Melozzo, 87; Uzielli, 214 *seq.*; Güdemann, 221 *seq.*, shews that the Italian Jews also believed in Astrology.”

¹⁸ Footnote *: “Gabotto, *L’Astrologia*, 8.”

¹⁹ Footnote †: “See Von Bezold’s interesting paper on ‘Astrology in the making of history’ in *Quidde’s Zeitschrift*, VIII., 63. Cf. also Gabotto, *Notizie ed Estratti del poemetto inedito ‘de excellentium virorum principibus’* di Antonio Cornazzano, 15 *seq.* Pinerolo, 1889.”

²⁰ Footnote: “Rob. De Litio, *Quadrag. de Peccatis*, 43.”

²¹ Footnote: “It is uncertain whether or not Paul II tolerated Astrology. See Pastor, *Hist. Popes*, IV., 60, note † (Engl. trans.).”

²² Footnote I: “Villari, *Savonarola*, I., 243 (German edition). Machiavelli, I., 200; and Skaife, 145 *seq.* In regard to Domenichi, see Pastor, *loc. cit.*”

Schifanoia in Ferrara and the Borgia apartments in the Vatican are well-known instances of these. The astrological teaching in regard to the offspring of the planets found definite expression in the time of the Renaissance in the so-called signs of the planets. A distinct type of these symbols appeared in the middle of the 15th Century. It probably originated in Florence, passed from Italy into the Netherlands, and thence into Germany, and held its ground well into the early part of the 16th Century.²³” (v. 5, intro., p. 2, pp. 148-150)

HOP: “The French King [Charles VIII] decided to make his formal entry into Rome on S. Silvester’s Day which had been declared auspicious by the Astrologers.” (v. 5, b. 2, c. 4, p. 450)

HOP: Footnote *: “Fredrick III was greatly given to Astrology; see Friedrich, *Astrologie und Ref.*, 29, *seq.*” (v. 4, appendix, p. 495)

HOP: Footnote †: “For the above, see the interesting *Report of Joh. Blanchus of 29th Febr., 1468. (State Archives, Milan.) See Appendix, N. 21. Amongst other reproaches brought by Ammanati (see Friedrich, *Astrologie u. Ref.*, 20 *seq.* y München, 1864) against Paul II, is that of having, in 1465, firmly believed in Astrological predictions. I have not yet found any confirmation of the statement of this witness, who is certainly open to suspicion; the assertion, however, cannot be an absolute invention, and the general prevalence of Astrology in the Renaissance age must be borne in mind. See Burckhardt, II., 279 and 346, 3rd ed., concerning Sixtus IV; see also Gothein, 446, and PASTOR in the *Freib. Kirchenlexikon*, I., 1525 *seq.*, 2nd ed. In 1441, Domenico de Domenichi even pronounced a *Discourse in laudem astrologiae et confutationem opinionum ei adversantium. (Manuscript in the Mantua Library; see Zacharias, *Iter*, 135.)” (v. 4, b. 1, c. 2, p. 60)

HOP: “Everything depended on the attitude taken up by the new Pope [Julius II], whose coronation took place with great pomp on 28th November, 1503.†” Footnote †: “See also Appendix, N. 18, *Desp. of Nov. 20. On the Coronation itself, the day for which had been fixed in accordance with the horoscope taken by the astrologers...” (v. 6, b. 2, c. 2, p. 233)

HOP: “[Apostate Antipope Leo X’s] reign is afforded by an official register of professors belonging to the year 1514. The number of names does not fall short of eighty-eight. Almost all divisions were under more than one professor. Philosophy and Theology number seventeen. ...Greek three...Astrology and Botany have one each.²⁴” (v. 8, c. 6, p. 273)

Sodomy (homosexuality)

Just as Renaissance art in desecrated places glorified homosexuality, so also many Catholics and nominal Catholics, clerics included, were homosexuals:

Apostate Peter Damian, *Letter 31* (aka *The Book of Gomorrah*), to Pope Leo IX, 1049: “7. ...In our region a certain abominable and most shameful vice has developed... The befouling cancer of sodomy is, in fact, spreading so through the clergy or rather, like a savage beast, is raging with such shameless abandon through the flock of Christ... It would be better for them [homosexual priests] to perish alone as laymen than, after having changed their attire but not their disposition, to drag others with them to destruction, as Truth itself testifies which it says, ‘But if anyone is a cause of stumbling to one of these little ones, it would be better for him

²³ Footnote ‡: “Lippmann’s learned treatise ‘Die Sieben Planeten’ describes the wanderings and transformations of this cycle of representations. (Published by the Internat. Chalcographical Association in the year 1895.)”

²⁴ Footnote I: “The Chair of botany in Rome was the first founded in Italy; see Marini, *Lettera*, 75 *seq.*, *ibid.*, 45, for Leo’s fondness for astrology. *CF.* Marzi, 36 *seq.*, ‘Lucha stoligho del Papa’ is mentioned in the *Censimento*, 81, published by Armellini.”

to be drowned in the depths of the sea with a great millstone round his neck.' (Mt. 18:6)"

HOP: "There is unmistakable evidence of the revival of the horrible national vice of the Greeks [sodomy].²⁵ ...Clothed in the graceful robes of Greek myths and lightly sung by Roman poets, it slipped noiselessly back into the modern world. In the beginning of the 15th Century, it was...to be found in Venice, Siena and Naples. In Naples, S. Bernardino of Siena publicly preached against it, and declared that 'God would send fire from heaven and destroy the city as He destroyed Sodom and Gomorrha.' Of the later mission preachers, Roberto da Lecce, Michele da Milano, and Gabriele da Barletta were those who raised their voices most loudly against this growing curse. In Venice, the State endeavoured by legislation and severe penalties to check this form of corruption, but in vain. The advocates of the false renaissance openly and unblushingly extolled the unnatural vices which had been the ruin of the ancient world. Some actually made a boast of such practices; others excused them on the ground that they were not condemned by the noblest men among the ancients, the models whom the Humanists made it the one aim of their lives to resemble. In his seventh satire Ariosto says that almost all the Humanists were addicted to the vice for which God destroyed Sodom and Gomorrha, ...even Michael Angelo²⁶... Still in regard to many of the Humanists, setting aside what may be only poetical embroideries, their own writings prove that it is not unfounded. Tomponius Laetus, in answer to charges of this nature, cited the example of Socrates, and the poet Cosmico quoted a poem of Plato. There can be hardly any doubt that the most distinguished Poet and Humanist at the Court of Lorenzo de' Medici, Angelo Poliziano, the Venetian Chronicler Sanuto, and the Venetian Envoy in Rome in the time of Innocent VII, Antonio Loredano, were all guilty of this vice... The most serious part of it, as far as the nation was concerned, was that it made its way into the lower ranks also. At the time of the invasion of Charles VIII, a chronicler writes: the whole country and all the great cities, Rome, Florence, Naples, Bologna, Ferrara are infected.²⁷ Many preachers attribute all the misfortunes of the Italians, the wars, dearths and earthquakes, to the wrath of God on account of this sin. When, in 1511, Venice was visited with a violent earthquake, the Patriarch told his terrified countrymen that this was a punishment from God because they would not give up their vices." (v. 5, intro., sec. 2, pp. 131-135)

HOP: Footnote ‡: "What the German knight, A. von Harff, thought, in the year 1497, of the Rome of the Borgias has already been told. A similar impression is conveyed in the words of a Rhinelander who had been in Card. Briconnet's service, retailed by Vettori. 'If you ask me why I left Rome, I answer that we Rhinelanders are good Christians, and have read and heard that the Christian faith has been founded on the blood of the martyrs, and good morals, and many miracles, so that it would be impossible for any one who lived here to become an unbeliever. But I spent several years in Rome and saw the lives led by the Prelates and dignitaries, and had I stayed there any longer I should have been in danger not only of losing my faith, but of becoming an Epicurean and doubting the immortality of my soul.' See Vettori, *Viaggio in Alemagna*, 25-26 (Paris, 1837)." (v. 6, b. 1, c. 6, p. 151)

Bernardine of Siena, 15th century: "O, Italy, how much more than any other province have you become contaminated! Go to the Germans and hear what lovely things they say about the Italians! They say there is no people in this world that are

²⁵ Footnote ||: "Besides the references given in Pastor, *Hist. Popes*, I, 26, n. * (Engl. trans.); see also for what follows: Knebel, II., 150; Landucci, 251, 298; Platina, in Vairani, *Mon. Cremon.*, I, 28. Cenni sul libertinaggio a Venezia (see *supra*, p. 129, note *), 17 *seq.*; Gudemann, 219 *seq.*; Lange, *Papstesel*, 24; Perrens, II., 147; Belgrano, 427 *seq.*; Guidicini, *Miscell. Bologn.*, 43 *seq.*; Machiavelli, *Lettere familiari*, p. p. c. di. E. Alvisi, Ediz. integra (not sold in the book trade), 233, 317, 321, 325, 335, 337. Florence, 1883."

²⁶ Footnote *: "Cf. Burckhardt, I., 180-90, ed. 3, and Jansen, *Soddoma*, 42 *seq.*"

²⁷ Footnote **: "Muratori, XXIV., 12; Knebel, II., 150."

greater sodomites than the Italians... Cursed sodomy... was always detested by all those who lived according to God... Such passion for undue forms borders on madness. This vice disturbs the intellect, breaks an elevated and generous state of soul, drags great thoughts to petty ones, makes [men] pusillanimous and irascible, obstinate and hardened, servilely soft, and incapable of anything. Furthermore, the will, being agitated by the insatiable drive for pleasure, no longer follows reason, but furor...²⁸

Pedophilia and the corruption of youth

An example of art imitating the sins of sodomy (homosexuality) and pedophilia, which many so-called Catholics were and still are committing, is the image of Zeus abducting Ganymede, which is on the door of St. Peter's Basilica and elsewhere in Rome. It represents not just homosexuality but also pedophilia because Zeus then raped Ganymede who is portrayed as a young boy.²⁹ When an image that glorifies homosexuality or pedophilia goes up in a public place and remains there, the homosexual and pedophilia demons run loose among the clerics and laymen:

Apostate John Gerson, *A Complaint against the Corruption of Youth*, 1402: "[I condemn] the filthy corruption of boys and adolescents by shameful and nude pictures offered for sale at the very temples and sacred places... Christian boys are initiated into sexual impropriety by ungodly mothers and impure maids, to the silly laughter of lost fathers... Boys are led astray by most obscene songs and gestures and garments, even sometimes in churches and on most holy days and in most holy places... And there are many other detestable acts, about which it is most shameful to think or even write, for these things exceed Sodom and Gomorrah."³⁰

One wonders where Gerson's concern was for the naked, pornographic, or otherwise immodest and immoral images that *permanently* desecrated the cathedrals and churches! When boys and girls attend religious services in these cathedrals and churches, these images are in their face. The desecrated cathedral or church itself is giving naked and pornographic images to them for free. Once lust was incited in these children in the cathedral or church, they could then buy naked pictures on the way out of the cathedral or church and take them home to look at during the week. In other words, they did not have to wait until Mass on the Lord's Day to look at naked and pornographic images—they could look at them all week in their homes. And the perverted sellers of this naked and pornographic art made money and corrupted more children in order to sexually prey upon them.

One proof that clerics in the 15th century were pedophiles, just as they still are today in the Vatican II Church, is a Bull of Reform in 1497 by Apostate Antipope Alexander VI (the Borgia so-called pope) which he never promulgated. In it he bans the so-called cardinals from having a boy servant tend their bodies, which implies that some apostate anticardinals were sexually abusing the boys they employed as body servants:

HOP: "There is no doubt that in those sorrowful days of the Summer of 1497, Alexander VI sincerely desired and intended to institute searching reforms... At last a comprehensive Bull of Reform was drafted... The Bull then proceeds to the reform of the College of Cardinals. ... The households of Cardinals are not

²⁸ Footnote: "'Abominabile peccato della maladetta sodomia.' *Prediche volgari sul campo di Siena, 1427*, vol. 2, Milan, p. 1149; (Predica XXXIX [39], in *Le prediche volgari* (Milan: Rizzoli, 1936), pp. 869ff., 915, in F. Bernadei, op. cit., pp. 11f.)"

²⁹ See in this book [Ganymede](#), p. 94.

³⁰ Gerson, Oeuvres, 10:28; translation adapted from Brown, *Pastor*, 241.

to...employ boys and youths as body servants. ...These regulations are in themselves enough to shew what abuses had crept into the College of Cardinals... Unfortunately, the Bull which contained all these excellent provisions never got beyond the draft stage. The work of reform was put off at first, and then forgotten. Meanwhile, his distress and compunction had subsided, and it became evident that Alexander did not possess the moral strength to give up his licentious habits. In such a case, where salvation could only be found in setting a noble example of a complete transformation of life, a passing resolve adopted in a moment of anguish and horror and quickly forgotten, was of no avail. The only alternative to the cloister would have been to have entirely broken with the past and, what was perhaps still more difficult, with his whole surroundings in the present; but he would not have been Rodrigo Borgia, he would not have been Pope Alexander had he had the courage to make such a change. The old spirit of nepotism gradually revived and grew stronger than ever, and all desire for better things was stifled by the demon of sensuality. The latter state became worse than the former..." (v. 5, b. 2, c. 5, pp. 513-518)

Alexander VI's un-promulgated Bull of Reform did not hit the bull's eye. It did not even mention the worst crimes that led to the gross and massive immorality: the sins against the faith that he himself promoted; that is, scholasticism and the glorification of false gods, idols, pagans, and false religions. (See in this book [The Borgia Apartments](#), p. 281.) Without the reforming and repenting of these sins against the faith, the gross and massive sins of immorality will never end no matter how much they are condemned and punished because God places nominal Catholics under the Romans One Curse.

The Condemnation

“I am the Lord thy God.
Thou shalt not have strange gods before me.”
(Exodus 20:2-3)

What Constitutes Desecration

Images that glorify evil things desecrate a place

Images that glorify evil things—such as devils, idols, false gods, false religions, pagans, heretics, schismatics, vice, or grotesque deformity and all images of immodesty and pornography (which by their very nature glorify immorality)—desecrate Catholic places, such as churches, abbeys, cathedrals, buildings, towns, and other Catholic things (such as books and manuscripts). For the sake of brevity, when I use the word “places” I also mean other things, such as books.

Images of evil things are glorified and thus desecrate a Catholic place when they are not presented in a negative light but instead are presented in a positive or a neutral light. Hence images that glorify devils, idols, false gods, false religions, pagans, heretics, schismatics, vices, or grotesque deformity desecrate a place. However, if these things are not glorified, they do not desecrate a place unless the image is pornographic or immodest. To not be glorified, they must be clearly shown in a negative light and thus it must be certain they are evil and condemned. Conversely, these things *do* desecrate a place if they are shown in a positive or a neutral light.³¹

- For example, a positive or neutral image of Satan, Jupiter, Venus, or Aristotle does not present the devil, false god, false goddess, or pagan philosopher in a negative light and thus glorifies and favors it and hence is idolatrous, formally heretical, blasphemous, and scandalous and thus desecrates a Catholic place. However, an image of Satan with St. Michael the Archangel stepping on Satan’s head is good because it shows Satan in a negative light.

Uncensored images of immodesty or pornography always desecrate a place even when they are shown in a negative light and thus not glorified:

- For example, an image of an immodest whore being condemned or a naked damned human in hell desecrates a place because it is immodest even if the whore or damned human is shown in a negative light. To not desecrate the place, the image must be censored. The naked or otherwise immodest parts must be covered or omitted.

Images against the faith desecrate a place

The desecration of places with images against the faith is either heretical or idolatrous. If the desecrations against the faith are images of heretics, schismatics, or false religions that profess Christianity (such as Protestant religions), then the desecrations are heretical. If the desecrations against the faith are images of devils, idols, false gods, pagans, or false religions that do not profess Christianity, then the desecrations are idolatrous. If the desecrations against the faith are notorious, then the place is a desecrated non-Catholic place. If they are not notorious, then the place is a desecrated Catholic place.

³¹ See RJMI article “The Catholic Way to Read about or View Idols, False Gods, and False Religions.”

Images against morals desecrate a place

The desecration of places with images against morals (such as images of vice, immorality, pornography, or grotesque deformity) is immoral and thus mortally sinful. And if the desecration is notorious, then the desecration is also heretical and makes the place a desecrated non-Catholic place. If it is not notorious, then the place is a desecrated Catholic place.

Images that glorify philosophy or philosophers desecrate a place

Philosophy and philosophers, in the most common sense of the words, are evil things. Philosophy is a false religion and thus philosophers are either pagans or they are formal heretics if they are baptized. Philosophy, as it is most commonly known, is a false religion (such as the philosophy of Plato, Aristotle, or Cicero). And thus philosophers, as they are most commonly known, are either pagans (such as Plato, Aristotle, or Cicero) or formal heretics if they are baptized.

Some have referred to theology as the only true philosophy and thus referred to good theologians, such as the Church Fathers, as the only true philosophers. In this sense, the labels “philosophy” and “philosopher” are not heretical. The word philosophy means “love of wisdom.” Hence only God’s faithful chosen people (such as faithful Jews during the Old Covenant era and now only faithful Catholics during the New Covenant era) can be lovers of true wisdom. Therefore only they are the true philosophers and only their theological teachings are the true philosophy, according to the strict meaning of the word philosophy, love of wisdom. Hence according to the strict meaning of the word, philosophy *is* theology and thus not its handmaid. Theology is the only complete and true wisdom and thus needs no handmaid. Therefore any wisdom that is called a handmaid to theology is false wisdom, heresy, and a false religion. However, this is not the common meaning of the words “philosophy” and “philosopher,” which is applied to those who are not true lovers of wisdom, such as Aristotle, Plato, or Cicero. Certainly, they were pagan unbelievers and their philosophies were not the one true religion or true faith as revealed by the one true God and held and professed by His faithful chosen people. Hence they were not true lovers of wisdom. (See RJMI article “The Two Meanings of Philosophy and Philosopher.”)

Images of secular good things overly proportionate to religious things desecrate a place

Even good things can desecrate a Catholic place. Images of secular good things in greater proportion to images of religious things desecrate Catholic places and make them non-Catholic places. This falls into the category of notorious immoral desecrations.

For example, images of animals, such as lions or birds, are good. However, if a so-called Catholic church contains images of animals with no religious meaning in greater proportion to religious images, then the church is desecrated and thus is a non-Catholic church. One would think he is in a zoo and not a church.

The Temple during the Old Testament era contained images of animals. Most, if not all, of the animal images in the Temple were displayed in religious context, such as the oxen holding up the sea (oxen were offered to God in sacrifice). Hence animals that are displayed in religious context are religious images, such as an animal being sacrificed to

God by Abraham, or a horse with Jesus Christ or St. George riding on it. Therefore images of animals in religious context are not secular images.

Images of extinct animals do not desecrate a place

An image of a real animal is good even if the animal is extinct, such as a fire-breathing dragon or a unicorn, both of which are mentioned in the Bible. And the dragon is also mentioned in Catholic history, such as the one slain by St. George.

Images of unreal but religiously symbolic creatures do not desecrate a place

An image of an unreal but symbolic creature can be used if it is derived from the Bible or some other holy tradition as handed down by faithful Jews during the Old Covenant era or by faithful Catholics during the New Covenant era.

For example, the holy Prophet Ezechiel's glorious vision of God and angels by the River Chobar, as recorded in Ezechiel Chapters 1 and 10, may be real, as most believe, or religiously symbolic. It is good, then, to show an image of his vision because it is real or because it is unreal but religiously symbolic.

The Catholic Church symbolically applies part of Ezechiel's vision to the authors of the four gospels, Ss. Matthew, Mark, Luke, and John, by displaying one of them with human features and three with animal features:

“And as for the likeness of their faces: there was the face of a man, and the face of a lion on the right side of all the four: and the face of an ox on the left side of all the four: and the face of an eagle over all the four.” (Ez. 1:10)

“And every one had four faces: one face was the face of a cherub, and the second face, the face of a man: and in the third was the face of a lion: and in the fourth the face of an eagle.” (Ez. 10:14)

St. Andrew's Roman Missal, 1945: “[St. Matthew, September 21, Introduction] The Epistle describes the famous vision where Ezechiel saw four symbolical animals, which, from the earliest centuries, have been recognized as types of the four evangelists. St. Matthew is represented by the animal with a human face, because he commences his Gospel by tracing the human descent of Jesus. [St. Mark, April 25, Introduction] St. Mark, one of the four Evangelists, was the disciple of St. Peter, who calls him his ‘son’. His Gospel, the second, is the shortest and most vivid; it records St. Peter's teaching and in it his voice may still be recognized. It begins with the mission of St. John the Baptist, ‘the voice of one crying in the wilderness’, and so St. Mark is represented by the lion, whose roaring echoes through the desert, among the symbolical animals of Ezechiel's vision...and he is commonly depicted with a lion at his feet. [St. Luke, October 18, Introduction] Among the four animals of Ezechiel's vision, the ox represents St. Luke, because the beginning of his Gospel mentions the priesthood of Zachary, and because oxen were sacrificed in the Old Law. [St. John, December 27, Introduction] We owe the finest passages on the divinity of the Word made flesh to St. John, who wrote a Gospel, three Epistles and the Apocalypse. That is why his symbol is an eagle, a bird which soars in the heavens.”



Symbols of the four Gospel writers, ivory Crucifixion panel of Bishop Adalbero, c. 1005, Museum of Metz, France



German ivory plaque with the Lamb of God and symbols of the four Gospel writers, c. 1030

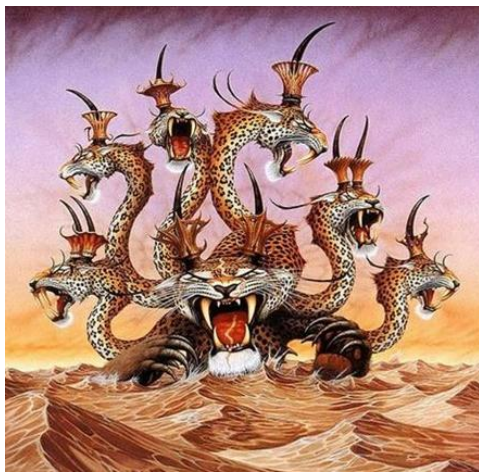


Symbols of the four Gospel writers, Church of St. Mary the Virgin, Essex, England, 1492

Unreal but symbolic images of the beasts mentioned in the Book of the Apocalypse are good as long as they are faithful to the biblical description and hence do not deviate into images described by false religions, such as mythology:

“And I saw a beast coming up out of the sea, having seven heads and ten horns, and upon his horns ten diadems, and upon his heads names of blasphemy. And the beast, which I saw, was like to a leopard, and his feet were as the feet of a bear, and his mouth as the mouth of a lion. And the dragon gave him his own strength, and great power.” (Apoc. 13:1-2)

“And he took me away in spirit into the desert. And I saw a woman sitting upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns. And the woman was clothed round about with purple and scarlet, and gilt with gold, and precious stones and pearls, having a golden cup in her hand, full of the abomination and filthiness of her fornication.” (Apoc. 17:3-4)



The seven-headed beast



The woman riding the scarlet-colored beast

(See in this book [Grotesquely deformed creatures that are religiously symbolic do not desecrate a Catholic place](#), p. 113.)

Images that desecrate apartments within a place do not desecrate the place

A place can contain separate places within it, known as apartments. The desecration of an apartment does not desecrate the place it is contained in or other apartments within that place. Hence the desecration of the apartment desecrates it only, but it does not desecrate the place it is contained in. For example, the Borgia Apartments are a separate place (suite of rooms) contained in the Apostolic Palace. However, there are many other rooms in the Apostolic Palace, called papal apartments, and the Borgia Apartments are just some of them. The notorious desecration of the Borgia Apartments with images against the faith and against morals does not desecrate the whole Apostolic Palace or the other apartments within the Apostolic Palace but only the Borgia Apartments. However, other places in the Apostolic Palace were also desecrated with images against the faith and morals.

Images that desecrate the exterior or common interior of a place desecrate the whole place and thus everything within it

The desecration of the exterior or common interior areas of a building which contains several apartments in it desecrates the whole building and thus desecrates the apartments and anything else contained within the building even if the apartments themselves are not desecrated, with one exception. If a Catholic is forced to live in such an apartment because he has no place else to live, then his apartment is not desecrated and thus is a Catholic place because he does not will to live in a desecrated place.

For example, the exterior of Notre-Dame Cathedral in Paris is notoriously desecrated with images of devils, commonly known as gargoyles. Hence everything within Notre-Dame Cathedral is likewise notoriously desecrated even if there were no desecrations within the cathedral itself. A man with some common sense who approaches this cathedral and observes it from the outside would think that Notre-Dame Cathedral is a church of Satan and his devils and not a church of God and His good angels since the Devil's standards are on the exterior of the cathedral, as if guarding it or at least marking it as their territory. (See in this book [Gargoyles](#), p. 80.)

For example, if the common area of a place, such as a common reading room or a hallway that leads to the apartments, is desecrated, then the whole place and everything within the place is desecrated.

Images against the faith or morals hidden away for evidence or historical purposes do not desecrate a place

Under certain circumstances, images against the faith or morals must be kept for evidence or historical purposes. In these cases, the images do not desecrate the place they are contained in provided the place is hidden from public view, not used for religious purposes, and only accessible by permission. (See RJMI article "The Catholic Way to Read about or View Idols, False Gods, and False Religions.")

The Effects of Desecrations

Notoriously desecrated places are desecrated non-Catholic places

Just like Catholics who become desecrated with formal heresy, formal schism, or idolatry become anathema and thus become non-Catholics, similarly Catholic places that become notoriously desecrated with heresy, schism, or idolatry become anathema and thus become non-Catholic places³²:

“Neither shalt thou bring any thing of the idol into thy house, lest thou become an anathema, like it. Thou shalt detest it as dung, and shalt utterly abhor it as uncleanness and filth, because it is an anathema. (Deut. 7:26) But God did not choose the people for the place's sake, but the place for the people's sake. And therefore the place also itself was made partaker of the evils of the people. (2 Mac. 5:19-20)”

³² One difference is that a so-called Catholic who is a secret (occult) formal heretic is not Catholic; whereas, a so-called Catholic place that is secretly or non-notoriously desecrated is a Catholic place even though it is desecrated. It is a desecrated Catholic place. See in this book [Non-notoriously desecrated places are desecrated Catholic places](#), p. 46.

Hence nominal Catholic places that are notoriously desecrated with images against the faith (such as images of devils, idols, false gods, false religions, pagans, heretics, and schismatics) or images against morals (such as images of vice, immodesty, pornography, or grotesque deformity) are non-Catholic places. (See in this book [Places notoriously desecrated with images of immorality are non-Catholic places](#), p. 43.)³³

Notorious desecrations are either in the prominent view of the general public or are known by enough people to make it notorious:

- Notorious desecrations are in prominent view when the average person who enters the desecrated place does not have to go out of his way or look closely to see the desecrations. Just as a heretic's heresy is notorious in fact when it is in the public domain for all to see even if no one has yet seen it, so also a place's desecration is notorious in fact when it is in the public domain (that is, when it is placed in prominent view of the general public) even if not one person has entered the place and yet seen the desecration.
- A non-notoriously desecrated place, in which the desecrations are not in prominent view of the general public, would become a notoriously desecrated place when enough people know about the desecration. Enough people means at least the people who belong or belonged to the place (such as their local church) know about the desecration.

The Desecration and Violation of Churches, John Gulczynski, 1942: "An act is notorious when it is publicly known by the fact that it appears in public documents and legal and authentic records, or that it is already widely publicized, commonly known, or certainly bound to become such." (c. 5, art. 2, sec. b, pp. 86-87)

Canon law decrees that a Catholic church which is notoriously used for a godless or sordid purpose becomes desecrated. Canon law also decrees that when infidels are buried in a Catholic church or other Catholic place, then that church or place becomes desecrated. Even though the below canons are taken from the Invalid and Heretical *1917 Code of Canon Law*, they are nevertheless in force from previous valid canon laws going back to Pentecost:

Invalid and Heretical *1917 Code of Canon Law*, Canon 1172: "Churches are desecrated...by the crimes here enumerated, if they are certain, notorious, and committed in the church itself: (1) the crime of homicide; (2) sinful shedding of blood in considerable quantity; (3) godless and sordid purposes for which the church was used; (4) burial of an infidel or of a person excommunicated by condemnatory or declaratory sentence..."

Desecrating a church with idols and false gods is much worse than desecrating a church with the buried body of an infidel. The idols and false gods are not buried but are exposed to public view, whereas the infidels (followers of false gods) are buried and thus hidden from public view.

Canon law decrees that desecrated churches cannot be used for religious purposes until they are reconciled:

³³ A Catholic place also becomes a desecrated non-Catholic place by words when formal heresy or idolatry is the official position of that church. (See RJMI article "How Catholic Churches Become Non-Catholic Churches.")

Invalid and Heretical *1917 Code of Canon Law*, Canon 1173: “In a desecrated church it is forbidden to hold Divine worship, to administer the Sacraments and to have funeral services before it is reconciled. If the desecration happens during Divine services they shall immediately be discontinued; if during Holy Mass, before the beginning of the canon or after the communion, Mass must be discontinued at once, otherwise the priest shall continue until the communion.”

The Desecration and Violation of Churches, by John Gulczynski, 1942: “Article 3. Consequences of the Violation of Churches: The decretals of Gregory IX expressly declared that a violated church was to be reconciled immediately, lest divine services should have to be discontinued.³⁴ Boniface VIII decreed that the violation of a church effected the violation of its adjacent cemetery and that no one was to be buried in the cemetery until the church was reconciled together with the cemetery.³⁵ It followed, then, that burial in a violated church was likewise prohibited until after the reconciliation of the church had taken place. It is evident from these two decretals that the violation of a church produced a threefold effect: 1. all divine services had to cease; 2. the burial of the dead was prohibited; 3. it became necessary to reconcile the church. Concerning the second effect no further explanation is required, for the meaning of the decretal is quite clear. The enjoined cessation of divine services in the violated church implied primarily the prohibition to celebrate Mass therein. But it also entailed the prohibition of the recitation of the canonical hours in choir, the proscription of public sacred processions and the disallowance of all other liturgical functions. A cleric who contrary to this injunction nevertheless presumptuously officiated in a violated church...laid himself open to serious guilt...”³⁶ (c. 3, art. 3, p. 42)

All of the crimes mentioned in Canon 1172 that desecrate a church are not permanent crimes except the burying of an infidel on the property of a Catholic church. And yet the church is nevertheless contaminated and thus cannot be used for religious services. How much more contaminated, then, does a church become when the crimes, the desecrations, are permanent, such as a church that contains images against the faith or morals that are a very part of the church itself. Certainly, then, these permanent desecrations also contaminate the church and thus make it unusable for religious services. And the desecrations against the faith are much worse than the immoral desecrations. The invalid and heretical *1917 Code of Canon Law* does not address places desecrated by images against the faith or morals.

Canon law also decrees that a church desecrated with a dead infidel or a dead declared excommunicate cannot be reconciled (purified) and used until the dead infidel or the dead declared excommunicate is removed:

Invalid and heretical *1917 Code of Canon Law*, Canon 1175: “A church which has been desecrated by the burial of an excommunicated or of an unbaptized person, shall not be reconciled before the body is removed.”

Hence a church desecrated with images of devils, idols, false gods, pagans, heretics, schismatics, vice, immodesty, pornography, or grotesque deformity cannot be used until the desecrations are removed and the place reconciled or re-consecrated.

A consecrated place, such as a consecrated church, that becomes notoriously desecrated with images against the faith or morals becomes a non-Catholic church and

³⁴ Footnote 78: “C.10, X, de consecratione ecclesiae vel altaris, III, 40.”

³⁵ Footnote 79: “C. un., de consecratione ecclesiae vel altaris, III, 21, in VI.”

³⁶ Footnote 80: “‘IS, qui in ecclesia...polluta...scienter...celebrare praesumit, licet in hoc temerarie agat, irregularitatis tamen, quum id non sit expressum in iure, laqueum non incurrit’ –C. 18, de sententia excommunicationis, suspensionis et interdicti, V. 11, in VI. CF. also Barbosa, *Ius Ecclesiasticum Universum*. Lib. II, cap. 4, n. 33.”

thus loses its consecration by the mere fact that it is no longer a Catholic church. Hence for the church to be usable, the images must be removed and the church re-consecrated. From the information I have, canon law until the 12th century decreed that all desecrations of a consecrated place, and thus the desecrations mentioned in Canon 1172, cause the place to lose its consecration. However, since the 12th century, invalid canon laws teach that some of the crimes that desecrate a consecrated place no longer cause it to lose its consecration and thus these places only need to be reconciled in order to be purified and used for religious services. These laws are invalid because there were no popes from 1130 and many of these canon laws are heretical. But even the invalid canon law taught that a desecrated place needed to be reconciled before it could be used for religious services.

Places notoriously desecrated with images of immorality are non-Catholic places

It is formal heresy to notoriously desecrate a place with images of immorality because these desecrations publicly and notoriously justify immorality. Just as it is formal heresy to justify adultery by saying it is not a sin or presenting it to the general public as if it is not a sin. It is a mortal sin of immorality to commit a sin of immodesty or fornication; however, it is formal heresy to *believe* that immodesty or fornication (which is represented in pornography) is not sinful. Hence a so-called Catholic who believes that a sin of immorality is not a sin is not only guilty of a sin of immorality but also guilty of the mortal sin of heresy for denying a moral dogma. And he would also be guilty of the same two mortal sins even if he rightly believed that a sin of immorality is a sin but nevertheless did not try to hide his sin from the general public for lack of shame. His exalting of his sin in the general public justifies the sin itself and thus is formal heresy. In this case, his evil actions speak louder than his good words.³⁷ Likewise, notorious desecrations by images of immorality (such as images of vice, immodesty, pornography, or grotesque deformity) are formal heresy because it is a bold and notorious declaration to the general public that these immoral things are not sinful even if the desecrator believes they are sinful. Hence, places that are notoriously desecrated with images of immorality are non-Catholic places for denying moral dogmas. And all who support, allow, or do not condemn notorious immoral desecrations are not only immoral but also formal heretics. (See RJMI book *The Doubt or Denial of a Moral Dogma Is Formal Heresy*.)

Beware of the immoral heretics who justify
immodest and pornographic desecrations

To justify immoral images in holy places and to justify the so-called popes, so-called cardinals, bishops, and other clerics who supported or allowed it, some immoral heretic perverts have the audacity to teach that looking upon immodest or pornographic images is actually good, virtuous, or beneficial because it helps men to know what they must hate and avoid:

“Monsters, Corporal Deformities, and Phantasms in the Cloister of St-Michel-de-Cuxa” [hereafter MDP], by Thomas E. A. Dale, 2001: “[p. 425] I would like to

³⁷ While a Catholic who commits a sin of immorality is guilty of a sin of immorality, he would not be guilty of the mortal sin of heresy if he believes that his sin is a sin and tries to hide it from the general public because of shame, even if the general public happens to know about his sin. His trying to hide his sin for shame is one proof that he is not justifying it, and thus he is not a heretic for this.

explore how dreams, the imagination, and pictorial images functioned in tandem both as a distorting mirror of the monk's own body and a means of externalizing and purging the demons within... [pp. 429-430] It must have been felt that the tangible visualization of such diabolical temptations or phantasms in sculpted capitals such as those of St-Michel-de-Cuxa served a similar function to both the recitation of the psalms at Compline and the meditation on images found in the texts the monks were reading. Clearly, even though these images distracted the monk, they also allowed him to purge over time the demonic spirits from his soul so that it could be restored by the harmony of his meditation. By externalizing the threats to the monk's spiritual life in this way, the capitals could further be seen as means of establishing the boundaries of, and coming to terms with his own behavior and imagination. The 'demons' that possess the body and imagination of the monks are less threatening when they are thus exposed to light and allow the monk to reform his inner and outer self. ...It may be argued that the sculpted images of the cloister effected a similar form of sublimation and conversion. These monstrous and deformed creatures carved in stone made tangible the malevolent spirits that caused the monk to misbehave and served as a starting point for the cleansing of the memory and for spiritual reform. Exposed to the light, the monk's inner demons and the phantasms of his dreams would no longer seem quite as frightening or threatening. Viewed daily in the company of other monks, the sculpted capitals, much like the words and harmonious music of the liturgy, could help the individual renew his personal struggle with the support of the community."³⁸

To say that looking upon immodesty or pornography helps men to hate and overcome lust is like saying that going into a whorehouse and looking at men fornicating with women helps men to hate and overcome lust. Or if men want to hate and avoid homosexuality, they need to look on images of men with men committing homosexual sins. Or if men want to hate and avoid pedophilia, they need to look on images of men sexually abusing boys. One should not wonder, then, when they see the vast majority of priests and other religious committing these same mortal sins:

Arnobius, *Seven Books against the Heathen*, Book 6: "25. For what grandeur, if you look at the truth without any prejudice, is there in these images of which they speak, that the men of old should have had reason to hope and think that by beholding them the vices of men could be subdued and their morals and wicked ways brought under restraint? The reaping-hook, for example, which was assigned to Saturn, was it to inspire mortals with fear that they should be willing to live peacefully and to abandon their malicious inclinations? Janus, with double face, or that spiked key by which he has been distinguished; Jupiter, cloaked and bearded, and holding in his right hand a piece of wood shaped like a thunderbolt; the cestus of Juno, or the maiden lurking under a soldier's helmet; the mother of the gods, with her timbrel; the Muses, with their pipes and psalteries; Mercury, the winged slayer of Argus; Aesculapius, with his staff; Ceres, with huge breasts; or the drinking cup swinging in Liber's right hand; Mulciber, with his workman's dress; or Fortune, with her horn full of apples, figs, or autumnal fruits; Diana, with half-covered thighs; or Venus naked, exciting to lustful desire; Anubis, with his dog's face; or Priapus, of less importance than his own private parts: were these expected to make men afraid?

"26. O dreadful forms of terror and frightful bugbears on account of which the human race was to be benumbed for ever, to attempt nothing in its utter amazement, and to restrain itself from every wicked and shameful act—little sickles, keys, caps, pieces of wood, winged sandals, staves, little timbrels, pipes, psalteries, breasts, little drinking cups, pincers, and horns filled with fruit, the naked bodies of women, and private parts openly exposed! Would it not have been better to dance and to

³⁸ *The Art Bulletin*, v. 83, n. 3 (Sept. 2001), pp. 402-436.

sing, than calling it gravity and pretending to be serious, to relate what is so insipid and so silly, that images were formed by the ancients to check wrongdoing, and to arouse the fears of the wicked and impious? Were the men of that age and time, in understanding, so void of reason and good sense, that they were kept back from wicked actions, just as if they were little boys, by the preternatural savageness of masks, by grimaces also, and bugbears? And how has this been so entirely changed, that though there are so many temples in your states filled with images of all the gods, the multitude of criminals cannot be resisted even with so many laws and so terrible punishments, and their audacity cannot be overcome by any means, and wicked deeds, repeated again and again, multiply the more it is striven by laws and severe judgments to lessen the number of cruel deeds, and to quell them by the check given by means of punishments? But if images caused any fear to men, the passing of laws would cease, nor would so many kinds of tortures be established against the daring of the guilty: now, however, because it has been proved and established that the supposed terror which is said to flow out from the images is in reality vain, recourse has been had to the ordinances of laws, by which there might be a dread of punishment which should be most certain fixed in men's minds also, and a condemnation settled; to which these very images also owe it that they yet stand safe, and secured by some respect being yielded to them."

Arnobius correctly teaches that men who glorified and looked at evil things to overcome those evil things only became more evil so that not even severe punishments could make them stop sinning. Empirical evidence, much of which is presented in this book, shows that as holy places began to get desecrated with images against the faith and morals, sins against the faith and morals became rampant and massive no matter how severely the offenders were punished. Instead of going to the Catholic God to overcome evil, they went to the very evil thing itself, hoping that it would deliver them. In essence, they went to Satan to cast out Satan. And that is beside the fact that it is a mortal sin of immorality and a mortal sin of heresy or idolatry to glorify images against the faith or morals even if the offenders are not committing the sins depicted in the images.

All men have the natural law upon their heart and thus know by instinct that when they willfully look upon immodest or pornographic images it incites lust in them and tempts them to sin in thought or deed. Hence looking on immoral images does not help them to hate and avoid immorality but to love and embrace it.

The immoral heresy that it is good and beneficial to look upon immodest or pornographic images justifies the following sins:

- It is a mortal sin to display immodest or pornographic images.
- It is a mortal sin to support or allow the display of immodest or pornographic images.
- It is a mortal sin for men to willfully look upon immodest or pornographic images. And they commit an additional mortal sin if they embrace the lustful image in their heart.
- It is a mortal sin to place men in the near occasion of mortal sin, which is what displaying immodest or pornographic images does. "Flee from sins as from the face of a serpent: for if thou comest near them, they will take hold of thee." (Eccus. 21:2) The immoral perverts say, "Run toward sins, to the face of immodest or pornographic images: for if thou

comest near them, they shall take hold of thee and we would have accomplished our task of perverting you.”

Sins of sexual immorality enter in through the senses and then enter the heart where the sin is committed:

“I made a covenant with my eyes, that I would not so much as think upon a virgin. (Job 31:1) If my step hath turned out of the way, and if my heart hath followed my eyes, and if a spot hath cleaved to my hands: Then let me sow and let another eat: and let my offspring be rooted out. (Job 31:7-8)”

Catholic Commentary on Job 31:1: “That I would not: Why should I expose myself by indiscreet looks since the passage from the eye to the heart is so easy (Ectes. 2:10). In the warfare between the flesh and the spirit, Job deemed this precaution necessary and was thus preserved from carnal thoughts. S. Greg. xx. 2.”

Catholic Commentary on Job 31:7: “Eyes: Job kept the utmost restraint both upon his eyes and heart that no evil impressions from exterior objects might cause his ruin (Num. 15:39). Hands: From presents or injustice, particularly the sin of impurity.”

The immoral perverts who teach the heresy that it helps men to be chaste by looking at immodest or pornographic images are either trying to protect the reputation of the wicked apostate antipopes, anticardinals, bishops, abbots, and priests who support or allow the desecration of holy places with immodest and pornographic images or they are sexual perverts themselves and thus are trying to draw others into their perversion. (See in this book [Saints abhorred immodest visions and dreams](#), p. 66.)

“Be not delighted in the paths of the wicked, neither let the way of evil men please thee. Flee from it, pass not by it: go aside, and forsake it.”
(Proverbs 4:14-15)

Non-notoriously desecrated places are desecrated Catholic places

Non-notorious desecrations of a place are not in the prominent view of the general public and are not known by enough people to make them notorious. Once enough people know about these desecrations, then the desecrations become notorious desecrations.

Non-notorious desecrations of images against the faith or morals do not make a Catholic place a non-Catholic place. Hence these places are desecrated Catholic places. For example, a nominal Catholic idolater who hides an idol in a Catholic place desecrates the place. But that does not make it a non-Catholic place. It is a desecrated Catholic place because the desecration is not notorious. Or a witch who brings an idol into a Catholic church and attaches it under a pew desecrates the church. But that does not make it a non-Catholic church. It is a desecrated Catholic place because the desecration is not notorious.

Hence, unlike a Catholic who becomes anathema and thus not Catholic for secret (occult) formal heresy, a Catholic place does not become anathema and thus does not become a non-Catholic place for non-notorious desecrations. But it is desecrated and thus is a desecrated Catholic place. Therefore, a Catholic who knows about the non-notorious desecration is banned from attending or conducting religious services in the place because religious services cannot be held in desecrated places and also because he would be a partner and accessory to the crimes that desecrate the place.

For example, an image of a false god in a corner of a church out of sight of the average person and not known by enough people to make it notorious does not make the Catholic church a non-Catholic church. But it does desecrate it, and thus it is a desecrated Catholic church. A Catholic who knows about the desecration must condemn it as idolatry, denounce those who support or allow it as idolaters, warn others, and not attend or conduct religious services in the place. If he attends or conducts religious services in the place, he is guilty of mortal sin for attending or conducting religious services in a desecrated place and guilty of mortal sins for being a partner and accessory to the crimes that desecrated the place and thus is an idolater.

A non-notoriously desecrated Catholic place becomes notoriously desecrated once enough people know about the desecration, which means it must be at least known by the people who belong or belonged to the place. For example, once it becomes common knowledge among the people of a church that an idol is under a pew or hidden on the ceiling, then the church becomes a desecrated non-Catholic church because the desecration is now notorious. To use the church for religious services, the idol must be removed and the church re-consecrated.

Culpability Regarding Desecrations

1. So-called Catholics who culpably doubt or deny a dogma are guilty of the mortal sin of heresy and thus are formal heretics and not Catholic. There are two ways to culpably doubt or deny a dogma: by knowing the dogma and doubting or denying it or by being culpably ignorant of the dogma and doubting or denying it.
2. So-called Catholics who inculpably doubt or deny a dogma are material heretics and thus are not guilty of the mortal sin of heresy. If they inculpably doubt or deny a deeper dogma, then they are Catholic. If they inculpably doubt or deny a basic dogma, then they are catechumens and thus are not Catholic.³⁹ But all material heretics must be treated as formal heretics until they prove their innocence due to inculpable ignorance.
3. So-called Catholics who support, allow, or do not sufficiently condemn desecrations against the faith or do not sufficiently denounce or punish those who support or allow these desecrations are guilty of the mortal sin of heresy if the faith desecrations are heretical or idolatry if the faith desecrations are idolatrous.
4. So-called Catholics who support or allow immoral desecrations are guilty of the mortal sin of immorality. And they are also guilty of the mortal sin of heresy if the immoral desecrations are notorious.
5. So-called Catholics who do not condemn desecrations against morals as immoral or do not denounce or punish those who support or allow the desecrations as immoral are guilty of the mortal sin of immorality and the mortal sin of heresy for justifying immorality.

³⁹ See RJMI article “St. Augustine on Formal Heretics and the Salvation Dogma.”

6. So-called Catholics who do not condemn notorious immoral desecrations as heresy nor denounce those who support or allow these desecrations as heretics are heretics themselves. If they know or are culpably ignorant of the deeper dogma that the denial of a moral dogma is formal heresy, then they are formal heretics. If they do not know this deeper dogma, then they are only material heretics.
7. So-called Catholics who are knowingly in religious communion with those who support or allow desecrations against the faith are guilty of mortal sin for being in religious communion with heretics or idolaters and are guilty of the mortal sin of heresy or idolatry.
8. So-called Catholics who are knowingly in religious communion with those who support or allow notorious immoral desecrations are heretics. If they know or are culpably ignorant of the deeper dogma that notorious immoral desecrations are formal heresy, then they are formal heretics. If they are inculpably ignorant of this deeper dogma, then they are only material heretics.
9. So-called Catholics who attend religious services in a place that they know is desecrated with images against the faith are guilty of the mortal sin of heresy and mortal sin for attending religious services in a desecrated place.
10. So-called Catholics who attend religious services in a place that they know is desecrated with images against morals are guilty of the mortal sin of immorality and mortal sin for attending religious services in a desecrated place. If these desecrations are notorious and they know or are culpably ignorant of the deeper dogma that notorious immoral desecrations are heretical, then they are also formal heretics. If they are inculpably ignorant of this deeper dogma, then they are only material heretics.
11. Places notoriously desecrated with images against the faith or morals are non-Catholic places. Hence a church notoriously desecrated with images against the faith or morals is a non-Catholic church. (See in this book [The Effects of Desecrations](#), p. 40.)
12. So-called Catholics, infants included, who belong to a church notoriously desecrated with images against the faith or morals are outside the Catholic Church for the mortal sin of schism and thus are not Catholic because they adhere to a non-Catholic church, even if they are inculpably ignorant of the desecrations.
13. It is a deeper dogma that non-Catholics are banned from holding offices in the Catholic Church. Hence any so-called officeholder who is a formal heretic or an idolater does not hold the office, even if everyone thinks he does, because he is not Catholic. So-called Catholics who know or are culpably ignorant of this deeper dogma and do not denounce this offender as a non-officeholder are formal heretics.

14. It is a deeper dogma that non-Catholics must not be included in the Te Igitur prayer of the Mass. Catholics who are inculpably ignorant of this deeper dogma and inculpably ignorant of the deeper dogma that non-Catholics are banned from holding offices and thus include in the Te Igitur prayer a so-called officeholder who they know is not Catholic are only material heretics. But they must nevertheless denounce him as a non-Catholic heretic or idolater and not be in religious communion with him.

Regarding Point 14, in the Te Igitur prayer Catholics pray *for* not *with* the people mentioned in it:

Holy Mass, *Te Igitur* prayer: "...we offer to Thee *for*...Thy servant our Pope N. and our Bishop N. and all who are orthodox in belief and profess the Catholic and apostolic faith."

Hence the Te Igitur prayer is not an act of religious communion with those mentioned in it. It is an act of governmental communion and Church communion. In the case of the Catholics mentioned in Point 14, they must only intend to include the non-Catholic putative officeholder in the governmental communion part of the prayer because they think he holds the office ("...we offer to Thee *for*...Thy servant our Pope N. and our Bishop N"). But they must not intend to include him in the part of the prayer about Church communion ("and all who are orthodox in belief and profess the Catholic and apostolic faith") because they know he is not Catholic, not orthodox in belief, and thus they are not in Church communion with him. They would say, "Yes, I do pray for all who are orthodox in belief; but in this case it does not apply to the officeholder I prayed for because he is not orthodox in belief. Hence I prayed for him because he holds the office and not because he is orthodox in belief." For example, a Spaniard prays the following prayer: "I pray for all the rulers in Spain and all who are citizens of Spain." Now it may happen that a ruler in Spain, such as a mayor, is not a citizen of Spain but was allowed to be a ruler in Spain by a special law or dispensation. Hence only the first part of the prayer applies to him but not the second. But both parts of the prayer would apply to the rulers in Spain who are also citizens of Spain.⁴⁰

God's Decrees against Idols, Idolaters, and the Desecration of Holy Places

Throughout the Holy Scriptures God commands His chosen people to disrespect, hate, and condemn idols and to destroy them if it is within their power to do so and to denounce as idolaters all who worship, respect, like, or love idols. The same applies to false gods and false religions; that is, every god but the Catholic God and every religion but the Catholic religion.

⁴⁰ For an in-depth teaching on this topic, see RJMI book *Ban on Holding Offices*: On praying for non-Catholic putative officeholders in the Te Igitur prayer of the Mass.

First Commandment to hate, disrespect, condemn, and destroy idols and to denounce idolaters

It is God's First Commandment and a basic dogma that all false gods and false religions (that is, every god but the Catholic God and every religion but the Catholic religion) are false, evil, and condemned:

"I am the Lord thy God...Thou shalt not have strange gods before me." (Ex. 20:2-3)

"Now therefore fear the Lord, and serve him with a perfect and most sincere heart: and put away the gods which your fathers served in Mesopotamia and in Egypt, and serve the Lord." (Jos. 24:14)

"See ye that I alone am, and there is no other God besides me: I will kill and I will make to live: I will strike, and I will heal, and there is none that can deliver out of my hand." (Deut. 32:39)

Catholic Commentary on 4 Ki. 19:21: "The few who adhere to the Lord despise all idols and their votaries."

The first and most important commandment of God, then, not only forbids men to worship idols and false gods but also forbids men to respect, love, or like them, under pain of anathema. Hence any baptized person who promotes or allows the glorification of idols, false gods, or false religions is a formal heretic or idolater because he places that thing equal to or above the Catholic God or Catholic religion. Idols, false gods, and false religions are glorified when they are respected, loved, liked, honored, exalted, or mixed with the true God and true religion. Mixing the Catholic God and Catholic religion with false gods and false religions (known as syncretism) applies to apostate Catholics who profess belief in the Catholic God and Catholic religion but also glorify false gods and false religions by respecting, honoring, loving, or at least liking them. St. Paul says, "They profess that they know God: but in their works [of mixing holy things with idols, etc.] they deny him; being abominable, and incredulous, and to every good work reprobate." (Titus 1:16)

To obey the First Commandment, then, God's chosen people must disrespect, hate, and condemn all idols, false gods, and false religions and must denounce idolaters. If they do not, then they are idolaters themselves even if they do not believe in the idol, false god, or false religion. Speaking for God, the holy Prophet Amos says, "Hate evil and love good." (Amos 5:15) King David says, "You that love the Lord, hate evil." (Ps. 96:10) And St. Paul says, "Let love be without dissimulation, hating that which is evil and cleaving to that which is good." (Rom. 12:9)

We will now see how God's holy chosen people hated idols, false gods, and false religions. We will read how they reacted to idols, idolatry, and desecrated holy places (places where holy things were mixed with idols, false gods, false religions, or heretics). They condemned the idols, destroyed them if it was within their power to do so, and denounced the idolaters. And they purified the desecrated holy places by removing the idols, false gods, or false religions and then re-consecrated the holy places. Indeed, God is a jealous God and thus will have no strange god, no idol, before Him. "Adore not any strange god. The Lord his name is Jealous, he is a jealous God." (Ex. 34:14) "They provoked him by strange gods and stirred him up to anger with their abominations." (Deut. 32:16) "The Lord is a jealous God, and a revenger: the Lord is a revenger, and

hath wrath: the Lord taketh vengeance on his adversaries, and he is angry with his enemies.” (Nahu. 1:2)

Idols fell down before holy objects and saints

When there were enough holy people to merit God’s favor, God caused idols to fall down before saints and other holy things.

The idol of Dagon fell down before the Ark of the Covenant

The false god Dagon fell down before the Ark of the Covenant:

“And the Philistines took the ark of God, and carried it from the Stone of help into Azotus. And the Philistines took the ark of God, and brought it into the temple of Dagon, and set it by Dagon. And when the Azotians arose early the next day, behold Dagon lay upon his face on the ground before the ark of the Lord: and they took Dagon, and set him again in his place. And the next day again, when they rose in the morning, they found Dagon lying upon his face on the earth before the ark of the Lord: and the head of Dagon, and both the palms of his hands were cut off upon the threshold.” (1 Ki. 5:1-4)

Catholic Commentary on 1 Ki. 5:7: “The ark being a holy thing, as relics are, was terrible to their false god Dagon, so the relics of St. Babilas overthrew the false god Apollo.”

Idols fell down before saints

Divine Office, Lesson on St. Martina, 30th day of the 1st month: “...The prayers of Martina were powerful with God. Earthquakes shook the city, fire fell from the heavens in the midst of loud thunder, and the temples of the gods were overthrown and destroyed.”

The *Roman Martyrology* records how idols fell down before saints:

“27th day of the 6th month: At Caesarea in Palestine, in the persecution of Diocletian, under the governor Urban, St. Anectus, martyr. For having exhorted others to suffer martyrdom, and having overthrown idols by his prayers, he was scourged by ten soldiers, had his hands and feet cut off, and merited the crown of martyrdom by beheading.

“15th day of the 9th month: At Marcianopolis in Thrace, St. Melitina, a martyr, in the time of Emperor Antoninus and the governor Antiochus. She was twice led to the temples of the heathens, and since the idols fell to the ground each time, she was hanged and torn, and finally beheaded.

“5th day of the 12th month: At Corfinio in Peligno, St. Pelinus, bishop of Brindisi, at the time of Julian the Apostate. When the temple of Mars fell to the ground at his prayer, he was severely scourged by the priests of the temple, and being pierced with eighty-five wounds, he merited the crown of martyrdom.

“26th day of the 12th month: At Rome, St. Marinus, a man of senatorial rank. In the time of Emperor Numerian and the prefect Marcian, he was arrested for the Christian religion, racked and torn with iron claws like a slave, then thrown into a burning caldron; but being delivered because the fire became like dew, he was exposed to the beasts without being injured by them, and finally being led to the altar, the idols of which toppled over at his prayer, he was struck with the sword, and thus obtained the triumph of martyrs.”

Hence, if there had been enough good Catholics from the 11th century forward, God would have caused the idols in desecrated churches and other places to fall down before

good Catholics. This, of course, would have put idolatrous artists like Donatello, Michelangelo, Raphael, Titian, Bosch, and Bernini out of business. Because this did not happen is one proof that there were very, very, very few good Catholics from the 11th century forward—not enough to merit God’s favor of idols falling down in desecrated places. Instead, the vast majority of nominal Catholic idolaters did their best to make sure the idols did *not* fall down either by setting them up or approving of them or allowing them.

Some of the nominal Catholic idolaters did not personally approve of the desecrations but allowed them nevertheless. They did not do all in their power to remove or destroy the idols. And most of them did not condemn the desecrations or denounce those who approved of them.

Idols must be condemned and idolaters denounced

The beloved St. John says, “Keep yourselves from idols. Amen.” (1 Jn. 5:21) The obligation of all Catholics is to condemn idols and denounce idolaters. If they do not when they are obliged to do so, then they commit sins of omission and become idolaters themselves even though they do not believe in the idols. “If any one sin, and hear the voice of one swearing, and is a witness either because he himself hath seen, or is privy to it: if he do not utter it, he shall bear his iniquity.” (Lev. 5:1)⁴¹ We will now read how God’s holy people condemned idols and denounced idolaters. In Exodus 8:26, Moses condemns the Egyptians’ idolization and worship of animals as “the abominations of the Egyptians.” A Catholic commentary says the following:

Catholic Commentary on Ex. 8:26: “The abominations of the Egyptians: That is, the things they worship for gods, such as oxen and rams. It is the usual style of the Scriptures to call all idols and false gods abominations to signify how much the people of God ought to detest and abhor them.”

“The servants of God praise him who hath delivered them from idolatry; condemning both the makers and the worshippers of idols.” (Wisdom, Chapter 15, Introduction)

Roman Martyrology: “1st day of the 1st month: At Rome, St. Almachius, martyr, who, by the command of Alipius, governor of the city, was killed by the gladiators for saying, ‘Today is the Octave of our Lord’s birth; put an end to the worship of idols, and abstain from unclean sacrifices.’

“24th day of the 1st month: At Ephesus, St. Timothy, disciple of the apostle St. Paul, who ordained him bishop of that city. After many labors for Christ, he was stoned for rebuking those who offered sacrifices to Diana, and shortly after went peacefully to his rest in the Lord.

“1st day of the 3rd month: St. Antonina, martyr. For deriding the gods of the heathens, in the persecution of Diocletian, she was, after various torments, shut up in a cask and drowned in a marsh near the city of Cea.

“28th day of the 5th month: At Silistria in Bulgaria, during the reign of Emperor Alexander, the martyrdom of blessed Julius, a veteran soldier in retirement, who was arrested by the officials and presented to the governor Maximus. Having denounced the idols in his presence, and confessed the name of Christ with utmost constancy, he was condemned to capital punishment.

“9th day of the 10th month: At Antioch, St. Publia, abbess. While Julian the Apostate was passing by, she and her religious sang these words of David: ‘The

⁴¹ See RJMI article “Sins of Omission.”

idols of the Gentiles are silver and gold,’ and ‘Let them that make them become like unto them.’ By the command of the emperor, she was struck on the face and severely rebuked.

“18th day of the 12th month: At Mopsuestia in Cilicia, St. Auxentius, bishop, who, being at first a soldier under Licinius, preferred to surrender his military insignia rather than offer grapes to Bacchus. Having been made a bishop, he was renowned for merit, and died in peace.”

Idols must be destroyed if possible

God commands His chosen people to destroy idols if it is within their power to do so.

St. Moses

“And Jacob having called together all his household, said: Cast away the strange gods that are among you, and be cleansed...” (Gen. 35:2)

“Thou shalt not adore their gods, nor serve them. Thou shalt not do their works, but shalt destroy them, and break their statues. And you shall serve the Lord your God, that I may bless your bread and your waters, and may take away sickness from the midst of thee... Thou shalt not enter into league with them, nor with their gods. Let them not dwell in thy land, lest perhaps they make thee sin against me, if thou serve their gods: which undoubtedly will be a scandal to thee.” (Ex. 23:24-25, 32-33)

“Beware thou never join in friendship with the inhabitants of that land, which may be thy ruin: But destroy their altars, break their statues, and cut down their groves: Adore not any strange god. The Lord his name is Jealous, he is a jealous God.” (Ex. 34:12-14)

“Destroy all the places in which the nations, that you shall possess, worshipped their gods upon high mountains, and hills, and under every shady tree: Overthrow their altars, and break down their statues, burn their groves with fire, and break their idols in pieces: destroy their names out of those places.” (Deut. 12:2-3)

Catholic Commentary on Deut. 12:2: “Break their idols in pieces: All the monuments of idolatry must be destroyed. The very names of the idols must be abhorred and obliterated (Ex. 23:13)...”

“Thou shalt plant no grove, nor any tree near the altar of the Lord thy God: Neither shalt thou make nor set up to thyself a statue: which things the Lord thy God hateth.” (Deut. 16:21-22)

The *Roman Martyrology* records how saints destroyed idols:

Roman Martyrology: “6th day of the 7th month: In Campania, St. Dominica, virgin and martyr, in the time of Emperor Diocletian. For having destroyed idols, she was condemned to the beasts, but being left uninjured by them, she was beheaded and departed for heaven. Her body is kept with great veneration at Tropea in Calabria.

“24th day of the 7th month: At Tiro in Tuscany, on Lake Bolsena, St. Christina, virgin and martyr. Because she believed in Christ, and broke up her father’s gold and silver idols to give them to the poor, she was cruelly scourged at his command, subjected to other most severe torments, and thrown with a heavy stone into the lake from which she was drawn out by an angel. Then under another judge, who succeeded her father, she bore courageously still more bitter tortures. Finally, after she had been shut up by the governor Julian in a burning furnace for five days without any injury, after being cured of the sting of serpents, she ended her martyrdom by having her tongue cut out, and being pierced with arrows.

“25th day of the 7th month: In Palestine, St. Valentina, a virgin, who was led to an altar to offer sacrifice, but overturning it with her foot, she was cruelly tortured,

and being cast into the fire with another virgin, her companion, she went to her Spouse.”

Instead, nominal Catholic idolaters from the 11th century forward have progressively un-destroyed, un-broken, and respected idols and false gods. They picked up the pieces of the idols, put them together again, and placed them in their churches and other places. Instead of hating and abhorring the idols, they respected, loved, or liked them:

“Keep all things that I have said to you. And by the name of strange gods you shall not swear, neither shall it be heard out of your mouth.” (Ex. 23:13)

Catholic Commentary on Ex. 23:13: “Name of strange gods: Hence it is supposed that the Jews have given abusive titles to the idols; as they call Beelzebub the god-fly, &c. No respect was to be shewn to them.”

“The lovers of evil things deserve to have no better things to trust in, both they that make them, and they that love them, and they that worship them.” (Wis. 15:6)

It is the obligation, then, of Catholics living through these desecrations of holy places to condemn the idols as idolatry, condemn the desecrated holy places, denounce all those who support or allow the desecrations as idolaters, and destroy the idols in the desecrated holy places if it is within their power to do so—to “break down their statues” and “break their idols in pieces.”

Balaam

Balaam correctly teaches that because there was no idol in the camp of Israel, God was with the Israelites and thus the king of Moab, Balac, could not defeat them:

“I was brought to bless, the blessing I am not able to hinder. There is no idol in Jacob, neither is there an image god to be seen in Israel. The Lord his God is with him, and the sound of the victory of the king in him.” (Num. 23:20-21)

Conversely, if there were an idol in the camp, the enemy could defeat the Israelites not only in temporal battles but, more importantly, in spiritual battles.

The Holy Emperor St. Constantine

The heretic Eusebius Pamphilius, *The Life of the Blessed Emperor Constantine*, 340 AD, Book 3, Chapter 48: “How he built churches in honor of martyrs, and abolished idolatry at Constantinople. And being fully resolved to distinguish the city which bore his name with especial honor, he embellished it with numerous sacred edifices, both memorials of martyrs on the largest scale, and other buildings of the most splendid kind, not only within the city itself, but in its vicinity: and thus at the same time he rendered honor to the memory of the martyrs, and consecrated his city to the martyrs’ God. Being filled, too, with Divine wisdom, he determined to purge the city which was to be distinguished by his own name from idolatry of every kind, that henceforth no statues might be worshiped there in the temples of those falsely reputed to be gods, nor any altars defiled by the pollution of blood: that there might be no sacrifices consumed by fire, no demon festivals, nor any of the other ceremonies usually observed by the superstitious.”

St. Augustine

St. Augustine, *Sermons on Selected Lessons of the New Testament*, Sermon 12: “18. ...They think that we are looking out for the idols everywhere, and that we break them down in all places where we have discovered them. How so? Are there not

places before our very eyes in which they are? Or are we indeed ignorant where they are? And yet we do not break them down because God has not given them into our power. When does God give them into our power? When the masters of these things shall become Christians. The master of a certain place has just lately wished this to be done. If he had not been minded to give the place itself to the Church and only had given orders that there should be no idols on his property; I think that it ought to have been executed with the greatest devotion that the soul of the absent Christian brother who wishes on his land to return thanks to God and would not that there should be anything there to God's dishonour, might be assisted by his fellow-Christians. Added to this, that in this case he gave the place itself to the Church. And shall there be idols in the Church's estate? Brethren, see then what it is that displeases the heathens. It is but a little matter with them that we do not take them away from their estates, that we do not break them down: they would have them kept up even in our own places. We preach against idols, we take them away from the hearts of men; we are persecutors of idols; we openly profess it. Are we then to be the preservers of them? I do not touch them when I have not the power [to destroy them]; I do not touch them when the lord of the property complains of it; but when he wishes it to be done, and gives thanks for it, I should incur guilt if I did it not [destroy the idols]."

St. Martin of Tours

The Life of Saint Martin, by Sulpitius Severus, 5th century: "[Chapter 14: Martin destroys Heathen Temples and Altars] ...In a village which was named Leprosum, when he too wished to overthrow a temple which had acquired great wealth through the superstitious ideas entertained of its sanctity, a multitude of the heathen resisted him to such a degree that he was driven back not without bodily injury. He, therefore, withdrew to a place in the vicinity, and there for three days, clothed in sackcloth and ashes, fasting and praying the whole time, he besought the Lord, that, as he had not been able to overthrow that temple by human effort, Divine power might be exerted to destroy it. Then two angels, with spears and shields after the manner of heavenly warriors, suddenly presented themselves to him, saying that they were sent by the Lord to put to flight the rustic multitude, and to furnish protection to Martin, lest, while the temple was being destroyed, any one should offer resistance. They told him therefore to return and complete the blessed work which he had begun. Accordingly Martin returned to the village; and while the crowds of heathen looked on in perfect quiet as he razed the pagan temple even to the foundations, he also reduced all the altars and images to dust. At this sight the rustics, when they perceived that they had been so astounded and terrified by an intervention of the Divine will that they might not be found fighting against the bishop, almost all believed in the Lord Jesus. They then began to cry out openly and to confess that the God of Martin ought to be worshipped, and that the idols should be despised, which were not able to help them."

St. Benedict

Divine Office, 21st day of the 3rd month, On St. Benedict:

History: "He [St. Benedict] afterwards went to Monte Cassino where he destroyed an image of Apollo, which was still adored in those parts; and having pulled down the altar and burnt the groves, he built a chapel in that same place in honour of St. Martin and another in honour of St. John."

Hymn I: "He destroyed a brazen statue of the vile Apollo and a grove that was sacred to Venus; and on the holy mount he built an oratory in honor of the Baptist."

Pope St. Boniface IV converts the Pantheon

The first pagan temple to be stripped of all its false gods and converted into a Catholic church was the Temple of Agrippa, which had been dedicated to all the gods and called the Pantheon by the Emperor Augustus. On the 13th day of the 5th month of 610, Pope St. Boniface IV consecrated it under the title of Our Lady of the Martyrs, later known as St. Mary of All the Saints and also known as *Santa Maria Rotonda*. This was a great symbol of the triumph in the temporal world of the one true God (the Catholic God) and His saints over the false gods and their followers. It struck at the heart of Rome's pagan gods:

Nominal *Catholic Encyclopedia*, Pope St. Boniface IV, 1907: "Boniface obtained leave from the Emperor Phocas to convert the Pantheon into a Christian Church, and on 13 May, 609 (?) the temple erected by Agrippa to Jupiter the Avenger, to Venus, and to Mars was consecrated by the pope to the Virgin Mary and all the Martyrs. (Hence the title S. Maria Rotunda.) It was the first instance at Rome of the transformation of a pagan temple into a place of Christian worship."

St. Andrew's Roman Missal, 1945 and 1952, November 1, All Saints' Day: "On May 13, 610, the pagan temple of Agrippa, called the Pantheon since its dedication to all the pagan gods under the Emperor Augustus, was consecrated as a Christian church by Pope Boniface IV, under the title of 'Our Lady of the Martyrs,' many of whose relics were brought from the catacombs. The feast of this dedication took later a more universal character, and the temple was consecrated to St. Mary and All the Saints. As there was already a feast in commemoration of all the Saints, celebrated at first at various dates in various churches, then fixed by Gregory IV in AD 835 on November 1, Pope Gregory VII transferred to this date the anniversary of the dedication of the Pantheon as a church. The feast of All Saints heretofore recalls the triumph of Christ over the false pagan deities."

St. Andrew's Roman Missal, 1945, Time after Pentecost, Historical Notes, Seventh Century: "[p. 745] In the Pantheon of Agrippa, Rome had collected statues of all the gods of Paganism. This same temple, stripped of its idols, was consecrated on May 13, 610, by the Pope himself, Boniface IV, to Mary and the Martyrs, and later to all Saints. St. Gregory VII transferred this feast to November 1st. All Saints [Day], having become the anniversary of the dedication just mentioned, marks forever the triumph of Christ over false gods."

Since the 11th century, idolatrous nominal Catholics have done the exact opposite. They resurrected the pagan gods and put them up side by side with the true God in Catholic churches and other Catholic places. Hence each Catholic church or other Catholic place that became desecrated with false gods went from being a Catholic place to a new Pantheon. This is infinitely more evil than what the pagan Emperor Tiberius Caesar wanted to do. Shortly after Jesus' death, Tiberius wanted to add Jesus Christ to the Pantheon of gods. But God did not allow it and thus inspired the Senate to vote against it:

Catholic Commentary on Luke 3:2: "...This Tiberius (Caesar), having heard wonderful things through Pilate of the miracles and the sanctity of Christ, wished to place Him among the gods, but the senate opposed him, because he had attempted to do it without consulting them (see Commentary on S. Matt. xxvii. 24)."

It is a step forward for pagans to believe that Jesus is God even though they place Him among other gods. The next step is to believe that He is above all the other gods. And the next and last step is to believe that He is the only God and thus reject all the false gods.

This is how King Nabuchodonosor converted. He first believed that the God of Israel was a God among the other gods. He then believed that the God of Israel was above the other gods. And finally he believed that the God of Israel was the one and only God. This is also how the Emperor Constantine converted.

However, it is hypocrisy and one huge and fatal step backward into the cesspool of paganism for so-called Catholics (who profess to believe that the Holy Trinity and thus Jesus Christ is the one and only God) to put up false gods side by side with the true God. The very instant so-called Catholics even *think* of placing false gods side by side with the one true God (the Catholic God), they automatically fall outside the Catholic Church as idolaters.

When God's main home on earth, St. Peter's Basilica, was desecrated by images against the faith and morals in 1445, it was a symbol of the triumph in the temporal world of the pagan gods and their followers over the one true God (the Catholic God) and His saints. It struck at the heart of God's main home on earth and thus struck at the heart of the Catholic Church and faith!

St. Boniface

Church History, by apostate Rev. John Laux, 1930: "He [St. Boniface] resumed his preaching [c. 722] among the pagan and semi-pagan inhabitants, many of whom were daily added to the Church. A bold deed which he performed at this time greatly increased his prestige and led to numerous conversions. At Geismar, near Fritzlar, there was a gigantic oak, called the 'Tree of Thor,' which the pagans of the whole county regarded with the deepest veneration. 'Mighty as the God of the Christians was, over the oak of Geismar,' so they boasted, 'He had not power, and none of His followers would dare destroy it. This tree the Christians advised Boniface to cut down, assuring him that its fall would shake the faith of the pagans in their power of their gods. Boniface consented, and on the appointed day undertook to lay the ax to the tree with his own hands. A vast crowd of pagans stood around, intently watching to see some dire misfortune overwhelm the desecrator of their shrine. But when the mighty tree fell to the ground under the strokes of the Bishop's ax, they with one accord praised the God of the Christians and asked to be received among the number of His followers. Boniface baptized them, and out of the wood of the tree built a little oratory, which he dedicated to St. Peter.'"⁴²

Nominal *Catholic Encyclopedia*, St. Boniface, 1907: "He [St. Boniface] continued his work in Lower Hessa. To show the heathens how utterly powerless were the gods in whom they placed their confidence, Boniface felled the oak sacred to the thunder-god Thor, at Geismar, near Fritzlar. He had a chapel built out of the wood and dedicated it to the prince of the Apostles. The heathens were astonished that no thunderbolt from the hand of Thor destroyed the offender, and many were converted. The fall of this oak marked the fall of heathenism."

The Holy Emperor St. Charlemagne

Ancient Missal of Aix-la-Chapelle, St. Charlemagne, Sequence: "...O thou that so joyously celebrates the memory of King Charles the Great, sing thy praises to the King of kings... This is the brave soldier of Christ, the leader of the invincible army. He prostrates his enemies by tens of thousands. He weeds the earth of its cockle and with his sword cleanses the harvest from the tares, this great Emperor, the good sower of the good seed, the prudent husbandman. He converts infidels. He

⁴² *Church History*, by Fr. John Laux, M.A. *Nihil Obstat*: Arthur J. Scanlan, S.T.D., *Censor Librorum*. Imprimatur: + Patrick Cardinal Hayes, Archbishop of New York, May 20, 1930. Publisher: Tan Books, 1989. Sec. 2, c. 3, p. 221.

overthrows the temples and the false gods and breaks the idols. He subdues haughty kings. He establishes the reign of holy laws and justice...”⁴³

German Breviaries, Emperor St. Charlemagne, History: “...He obliged landowners to erect a cross of wood in their fields, as open confession of their faith. He rid Gascony, Spain, and Gallicia of idolaters and restored the sepulchre of St. James... In his heavenly kingdom thou are surrounded by those countless souls whom thou didst convert from idolatry to the service of the one true God...”⁴⁴

Idols mixed with holy things must be condemned

The mixing of holy things with unholy things, the sacred with the profane, the one true God with false gods or idols, the saints with pagans or heretics, the one true religion with false religions, is infallibly condemned as formal heresy or idolatry by the natural law and the supernatural law from the time of Adam. Yea, from all eternity! It is sometimes called syncretism or false ecumenism.

St. Samuel

Samuel, the holy prophet and judge, commanded the Jews to put away the strange gods and serve the true God only:

“And Samuel spoke to all the house of Israel, saying: If you turn to the Lord with all your heart, put away the strange gods from among you, Baalim and Astaroth; and prepare your hearts unto the Lord, and serve him only, and he will deliver you out of the hand of the Philistines.” (1 Ki. 7:3)

St. Josue

Josue commanded the Jews to put away their false gods. And if they would not, he then commanded them to serve the false gods only instead of pretending to serve the true God while serving or respecting false gods:

“Now therefore fear the Lord, and serve him with a perfect and most sincere heart: and put away the gods which your fathers served in Mesopotamia and in Egypt, and serve the Lord. But if it seem evil to you to serve the Lord, you have your choice: choose this day that which pleaseth you, whom you would rather serve, whether the gods which your fathers served in Mesopotamia, or the gods of the Amorrites, in whose land you dwell: but as for me and my house we will serve the Lord.” (Jos. 24:14-15)

Catholic Commentary on Jos. 24:14: “The gods: Some still retained in their hearts an affection for these idols though privately so that Josue could not convict them or bring them to condign punishment; as no doubt he, and Moses before him, would have done, if they had been apprized of any overt act of idolatry. Amos (Amos 5:26) says, ‘You carried a tabernacle for your Moloch and the image of your idols, etc.,’ which is confirmed by (Ez. 23:3, 8) and (Acts 7:42). For these acts many of the people were punished (Num. 25:3, 9) and the rest were either sincerely converted or took care to hide their impiety till after the death of Josue. Yet the secret inclination of many was still corrupt; and these no sooner found a proper opportunity than they relapsed repeatedly into the worship of idols, for which reason the prophets represent their disposition as criminal from their youth.”

⁴³ *The Liturgical Year*, Abbot Guéranger, O.S.B. Translated from the French by Dom Laurence Shepherd, O.S.B. *Nihil Obstat*: Eduardus Mahoney, S.T.D., *Censor Deputatus*. Imprimatur: Edm. Can. Surmont, *Vicarius generalis*, Westmonasterii, Die 3 Januarii, 1927. V. 3, b. 2, pp. 433a-433p, January 28, “Blessed Charlemagne.”

⁴⁴ *Ibid.*

King Asa

“And Asa did that which was right in the sight of the Lord, as did David his father: And he took away the effeminate out of the land, and he removed all the filth of the idols, which his fathers had made. Moreover he also removed his mother Maacha, from being the princess in the sacrifices of Priapus, and in the grove which she had consecrated to him: and he destroyed her den, and broke in pieces the filthy idol, and burnt it by the torrent Cedron.” (3 Ki. 15:11-13)

St. Elias

Evil Jews in the days of the holy Prophet Elias mixed the true God, the God of Israel, and the true religion of Judaism with false gods and false religions. Elias commanded the Jews to serve the true God only or to serve the false gods only and thus not to pretend to do both. He then killed all the false prophets of Baal and the Jews who took the side of Baal instead of the side of the one true God:

“And Elias coming to all the people, said: How long do you halt between two sides? if the Lord be God, follow him: but if Baal, then follow him. And the people did not answer him a word... And Elias said to them: Take the prophets of Baal, and let not one of them escape. And when they had taken them, Elias brought them down to the torrent Cison, and killed them there.” (3 Ki. 18:21, 40)

Since the 11th century, apostate Catholics have progressively done the same thing as the apostate Jews did during the Old Covenant era. In their writings, churches, and other holy places, they have mixed the Catholic God and Catholic religion with false gods and false religions. They have glorified philosophers, mythological gods, mythological creatures, mythological religions, and eventually other false gods and false religions. Hence they are idolaters and formal heretics, and their notoriously defiled churches and other holy places are no longer Catholic churches or Catholic places. Yea, they are worthy of being killed and dumped into the nearest river!

St. Ezechiel

The holy Prophet Ezechiel commanded the Jews to serve the true God only or to serve the false gods only but not to pretend to do both:

“And as for you, O house of Israel: thus saith the Lord God: Walk ye every one after your idols, and serve them. But...in this also you hear me not but defile my holy name...with your gifts and with your idols...” (Ez. 20:39)

Catholic Commentary on Ez. 20:39: “Walk ye every one after your idols: It is not an allowance much less a commandment to serve idols but a figure of speech by which God would have them to understand that if they would walk after their idols they must not pretend to serve him at the same time for that he would by no means suffer such a mixture of worship. God would rather have idolaters leave him wholly than halt between two (3 Ki. 18) neither hot nor cold (Apoc. 3) for such dishonour God’s name the most (Rom. 2:24).”

St. Sophonias

The holy Prophet Sophonias commands that holy places mixed with idols and false gods be destroyed, as well as all those who served the idols and false gods and all those who pretended to serve the true God while serving or respecting idols and false gods:

“And I will stretch out my hand upon Juda, and upon all the inhabitants of Jerusalem: and I will destroy out of this place the remnant of Baal, and the names of the wardens of the temples with the priests: And them that worship the host of heaven upon the tops of houses, and them that adore, and swear by the Lord, and swear by Melchom.” (Soph. 1:4-5)

Catholic Commentary on Soph. 1:5: “Melchom: The idol of the Ammonites. Those who join idols with God do not worship Him indeed. God will not allow his glory to be given to another. Such lame worship or divided hearts he rejects (3 Ki. 18:21).”

Catholic Commentary on Soph. 1:15: “Whosoever joineth false gods with God Almighty indeed serveth not God.”

Hence so-called Catholics who do not condemn the idols as idolatry nor denounce those who support or allow the idols as idolaters or who themselves support or allow the mixing of idols with the true God do not serve the true God at all and thus are idolaters. They are nominal Catholic idolaters!

St. Paul

St. Paul teaches that Catholics are forbidden to mix idols, false gods, and false religions with holy things (with the Catholic God and His holy things). If they do, they are idolaters and provoke God to jealousy:

“Wherefore, my dearly beloved, fly from the service of idols... The things which the heathens sacrifice, they sacrifice to devils, and not to God. And I would not that you should be made partakers with devils. You cannot drink the chalice of the Lord, and the chalice of devils: you cannot be partakers of the table of the Lord, and of the table of devils. Do we provoke the Lord to jealousy? Are we stronger than he?” (1 Cor. 10:14, 20-22)

Catholic Commentary on 1 Cor. 10:21: “You cannot drink: Upon the premises he warns them plainly that they must either forsake the sacrifice and fellowship of the idols and idolaters or else refuse the Sacrifice of Christ’s body and blood in the Church and fellowship with Christians.”

St. Paul again teaches that Catholics are forbidden to mix the sacred with the profane, the holy with the unholy:

“Bear not the yoke with unbelievers. For what participation hath justice with injustice? Or what fellowship hath light with darkness? And what concord hath Christ with Belial? Or what part hath the faithful with the unbeliever? And what agreement hath the temple of God with idols? For you are the temple of the living God; as God saith: I will dwell in them, and walk among them; and I will be their God, and they shall be my people. Wherefore, Go out from among them, and be ye separate, saith the Lord, and touch not the unclean thing.” (2 Cor. 6:14-17)

Instead of heeding the word of God, as spoken by St. Paul, nominal Catholic idolaters have not only touched the unclean thing (the idols and false gods) but have embraced them, glorified them, and set them up in holy places.

Desecrated holy places must be purified and re-consecrated

The Machabees purified desecrated holy places

During the time of the Machabees, Antiochus Epiphanes desecrated many holy places and converted most of the Jews to Greek paganism. He desecrated the Temple by placing an idol of Jupiter in it:

“And arms shall stand on his part, and they shall defile the sanctuary of strength, and shall take away the continual sacrifice, and they shall place there the abomination unto desolation.” (Dan. 11:31)

Catholic Commentary on Dan. 11:31: “Abomination: The idol of Jupiter Olympius, which Antiochus ordered to be set up in the sanctuary of the temple, which is here called the sanctuary of strength, from the Almighty that was worshipped there. Other idols were set up, and the people were compelled to sacrifice. Yet even in the hottest persecutions some remained faithful.”

“On the fifteenth day of the month Casleu, in the hundred and forty-fifth year, king Antiochus set up the abominable idol of desolation upon the altar of God, and they built altars throughout all the cities of Juda round about...” (1 Mac. 1:57)

Catholic Commentary on 1 Mac. 1:57: “Idol: The statue of Jupiter Olympius.”

“But not long after the king sent a certain old man of Antioch, to compel the Jews to depart from the laws of their fathers and of God: and to defile the temple that was in Jerusalem, and to call it the temple of Jupiter Olympius: and that in Gazarim of Jupiter Hospitalis, according as they were that inhabited the place. And very bad was this invasion of evils and grievous to all. For the temple was full of the riot and revellings of the Gentiles: and of men lying with lewd women. And women thrust themselves of their accord into the holy places, and brought in things that were not lawful. The altar also was filled with unlawful things, which were forbidden by the laws... But they were led by bitter constraint on the king’s birthday to the sacrifices: and when the feast of Bacchus was kept, they were compelled to go about crowned with ivy in honour of Bacchus.” (2 Mac. 6:1-5, 7)

The holy Machabees and other Jews that remained faithful to God defeated Antiochus and purified the holy places that were desecrated:

“But Judas Machabeus, who was the tenth, had withdrawn himself into a desert place, and there lived amongst wild beasts in the mountains with his company: and they continued feeding on herbs, that they might not be partakers of the pollution.” (2 Mac. 5:27)

“And Mathathias said: Woe is me, wherefore was I born to see the ruin of my people, and the ruin of the holy city, and to dwell there, when it is given into the hands of the enemies? The holy places are come into the hands of strangers: her temple is become as a man without honour... And behold our sanctuary, and our beauty, and our glory is laid waste, and the Gentiles have defiled them. To what end then should we live any longer? And Mathathias and his sons rent their garments, and they covered themselves with haircloth, and made great lamentation.” (1 Mac. 2:7-8, 12-14)

“Now as he left off speaking these words, there came a certain Jew in the sight of all to sacrifice to the idols upon the altar in the city of Modin, according to the king’s commandment. And Mathathias saw and was grieved, and his reins trembled, and his wrath was kindled according to the judgment of the law, and running upon him he slew him upon the altar: Moreover the man whom king Antiochus had sent, who compelled them to sacrifice, he slew at the same time, and pulled down the altar.

And shewed zeal for the law, as Phinees did by Zamri the son of Salomi. And Mathathias cried out in the city with a loud voice, saying: Every one that hath zeal for the law, and maintaineth the testament, let him follow me. So he, and his sons fled into the mountains, and left all that they had in the city.” (1 Mac. 2:23-28)

“And he [Judas Machabeus] considered about the altar of holocausts that had been profaned, what he should do with it. And a good counsel came into their minds, to pull it down: lest it should be a reproach to them, because the Gentiles had defiled it; so they threw it down. And they laid up the stones in the mountain of the temple in a convenient place, till there should come a prophet, and give answer concerning them. Then they took whole stones according to the law, and built a new altar according to the former: And they built up the holy places, and the things that were within the temple: and they sanctified the temple, and the courts.” (1 Mac. 4:44-48)

King Josias purified desecrated holy places

“The high places also that were at Jerusalem on the right side of the Mount of Offence, which Solomon king of Israel had built to Astaroth the idol of the Sidonians, and to Chamos the scandal of Moab, and to Melchom the abomination of the children of Ammon, the king [Josias] defiled. And he broke in pieces the statues, and cut down the groves: and he filled their places with the bones of dead men. Moreover the altar also that was at Bethel, and the high place, which Jeroboam the son of Nabat, who made Israel to sin, had made: both the altar, and the high place he broke down and burnt, and reduced to powder, and burnt the grove. And as Josias turned himself, he saw there the sepulchres that were in the mount: and he sent and took the bones out of the sepulchres, and burnt them upon the altar, and defiled it according to the word of the Lord, which the man of God spoke, who had foretold these things.” (4 Ki. 23:13-16)

The Holy Emperor St. Constantine and St. Helena purified desecrated holy places

St. Andrew Roman Missal, Finding of the Holy Cross, May 3, Introduction: “At the beginning of the second century, the Emperor Hadrian had Calvary and the Holy Sepulchre covered with earth and on this terrace he erected a statue of Jupiter and a temple of Venus. The Empress Helena razed them to the ground, and, in digging up the soil, they discovered the nails and the Holy Cross, glorious trophy to which we owe life, salvation, and resurrection...”

The heretic Eusebius Pamphilius, *The Life of the Blessed Emperor Constantine*, 340 AD: “[Chapter 25: He ordered the Erection of a Church at Jerusalem, in the Holy Place of our Saviour’s Resurrection...] [Chapter 26: That the Holy Sepulchre had been covered with rubbish and with idols by the ungodly] For it had been in time past the endeavor of impious men (or rather let me say of the whole race of evil spirits through their means), to consign to the darkness of oblivion that divine monument of immortality...

“Then, as though their purpose had been effectually accomplished, they prepare on this foundation a truly dreadful sepulchre of souls by building a gloomy shrine of lifeless idols to the impure spirit whom they call Venus and offering detestable oblations therein on profane and accursed altars. For they supposed that their object could not otherwise be fully attained than by thus burying the sacred cave beneath these foul pollutions...

“These devices of impious and wicked men against the truth had prevailed for a long time, nor had any one of the governors, or military commanders, or even of the emperors themselves ever yet appeared, with ability to abolish these daring impieties, save only that one who enjoyed the favor of the King of kings. And now, acting as he did under the guidance of the divine Spirit, he could not consent to see the sacred spot of which we have spoken, thus buried, through the devices of the

adversaries, under every kind of impurity, and abandoned to forgetfulness and neglect; nor would he yield to the malice of those who had contracted this guilt, but calling on the divine aid, gave orders that the place should be thoroughly purified, thinking that the parts which had been most polluted by the enemy ought to receive special tokens, through his means, of the greatness of the divine favor. As soon, then, as his commands were issued, these engines of deceit were cast down from their proud eminence to the very ground, and the dwelling-places of error, with the statues and the evil spirits which they represented, were overthrown and utterly destroyed.

“[Chapter 27: How Constantine commanded the Materials of the Idol Temple, and the soil itself, to be removed at a distance] ...Nor did the emperor’s zeal stop here; but he gave further orders that the materials of what was thus destroyed, both stone and timber, should be removed and thrown as far from the spot as possible; and this command also was speedily executed. The emperor, however, was not satisfied with having proceeded thus far: once more, fired with holy ardor, he directed that the ground itself should be dug up to a considerable depth, and the soil which had been polluted by the foul impurities of demon worship transported to a far distant place.

“[Chapter 28: Discovery of the Most Holy Sepulchre] This also was accomplished without delay. But as soon as the original surface of the ground, beneath the covering of earth, appeared, immediately, and contrary to all expectation, the venerable and hallowed monument of our Saviour’s resurrection was discovered. Then indeed did this most holy cave present a faithful similitude of his return to life, in that, after lying buried in darkness, it again emerged to light, and afforded to all who came to witness the sight, a clear and visible proof of the wonders of which that spot had once been the scene, a testimony to the resurrection of the Saviour clearer than any voice could give...

“[Chapter 30: Constantine’s Letter to Macarius respecting the Building of the Church of our Saviour] Victor Constantius, Maximus Augustus to Macarius. Such is our Saviour’s grace, that no power of language seems adequate to describe the wondrous circumstance to which I am about to refer. For, that the monument of his most holy Passion, so long ago buried beneath the ground, should have remained unknown for so long a series of years until its reappearance to his servants, now set free through the removal of him who was the common enemy of all, is a fact which truly surpasses all admiration. For if all who are accounted wise throughout the world were to unite in their endeavors to say somewhat worthy of this event, they would be unable to attain their object in the smallest degree. Indeed, the nature of this miracle as far transcends the capacity of human reason as heavenly things are superior to human affairs. For this cause it is ever my first, and indeed my only object, that, as the authority of the truth is evincing itself daily by fresh wonders, so our souls may all become more zealous, with all sobriety and earnest unanimity, for the honor of the Divine law. I desire, therefore, especially, that you should be persuaded of that which I suppose is evident to all beside, namely, that I have no greater care than how I may best adorn with a splendid structure that sacred spot, which, under Divine direction, I have disencumbered as it were of the heavy weight of foul idol worship; a spot which has been accounted holy from the beginning in God’s judgment, but which now appears holier still, since it has brought to light a clear assurance of our Saviour’s passion.”

Instead of de-paganizing and purifying desecrated holy places, as the holy Ss. Constantine and Helena did, nominal Catholic idolaters did the exact opposite. They re-paganized, un-purified, and desecrated the holy places. And they continue to do so down till today by either supporting or allowing the desecrated holy places to remain desecrated and thus un-purified.

Catholic Common Sense Condemns the Desecrations

Nominal Catholic Europeans just as evil as nominal Catholic American Indians who mix the holy with the unholy

The desecration of Catholic places with idols in Europe by nominal Catholic Europeans is just as evil as the desecration of Catholic places with idols in the Americas by nominal Catholic American Indians. Both of these nominal Catholics mix the sacred with the profane, the true God with false gods, the holy with the unholy. Hence both are nominal Catholic formal heretics or idolaters.

The apostate Europeans' desecration of Catholic places with the idols of their Roman, Greek, or German false gods is no different than the apostate Indians' desecration of Catholic places with the idols of their Indian false gods.

How is it any different when nominal Catholic American Indian idolaters mix the true God and true saints with false gods and pagan symbols on a totem pole than when nominal Catholic European idolaters mix the true God and true saints with false gods or mythological symbols on a pole or pillar!

How is it any different when apostate American Indians mix the sacred with the profane in *Santería* than when apostate Europeans also mix the sacred with the profane!

It is no different! The evil and the guilt of idolatry are exactly the same for both. The nominal Catholic idolaters in Europe have the added mortal sin of hypocrisy for condemning the nominal Catholic Indian idolaters in America for doing the same thing they have been doing for centuries. While they preached to the American Indians to destroy and put away their idols, they themselves did not destroy or put away their own idols. Their actions speak louder than their words. St. Paul condemns them:

“Thou therefore that teachest another, teachest not thyself: thou that preacheest that men should not steal, stealest: Thou that sayest, men should not commit adultery, committest adultery: thou that abhorrest idols, committest sacrilege: Thou that makest thy boast of the law, by transgression of the law dishonourest God. (For the name of God through you is blasphemed among the Gentiles, as it is written.)”
(Rom. 2:21-24)

Thou that teachest the American Indians to abhor and put away their idols do not abhor nor put away your idols. You were so evil that you were not ashamed to publicly set up your idols in your churches and other places. Therefore, thou who teachest others against sacrilege, idolatry, and scandal have committed these same mortal sins yourselves. And your mortal sin of scandal gives the Catholic God, Catholic Church, and Catholic faith a bad name among the non-Catholics. The nominal Catholic idolaters in Europe scandalized the American Indians who knew about the idols in Catholic places in Europe and thus caused many of them to lose their souls either because they did not want to enter a Church that glorifies idols and thus rejected the true Catholic Church and faith or because they glorified the idols themselves side by side with the Catholic God and thus became idolaters and formal heretics just as the apostate Europeans were while pretending to be Catholic.

What if St. Patrick's church had been desecrated with idols and immodesty

The work of a true Catholic evangelist, such as St. Patrick, is to condemn false gods and false religions and to preach the true God and true religion. And he is to instruct his

converts to denounce and destroy their idols, their false gods, and replace them with the true God and true saints. This is what St. Patrick did when by God's grace he converted many pagan Irishmen. And St. Patrick practiced what he preached by not having any idols or immodesty in his church or any place under his control.

But what would have been the reaction of St. Patrick's converts if his church had been desecrated with idols and immodesty, the very things he preached against. As soon as they entered St. Patrick's church and saw idols and immodesty, they would have denounced him as a liar and hypocrite and walked out of his church; that is, if they had not lost all common sense and good will. They would have said to him, "You who preach against idols have idols in your own church." Most of them would have gone back to worshipping their idols. That is what happened in Europe when most Catholics either left the Catholic Church and became Protestants or joined some other non-Catholic religion or pretended to remain inside the Catholic Church while glorifying the false gods and false religions of the Romans, Greeks, and Germans.

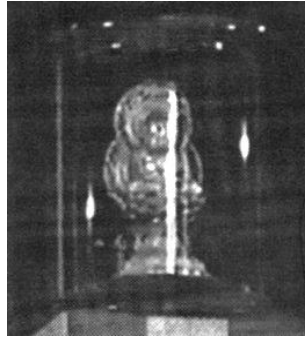
What if the Gates of Heaven were to have idols on them

God decrees, "Keep my sabbaths, and reverence my sanctuary: I am the Lord." (Lev. 26:2) Hence God's sanctuary must be revered and thus be holy. Speaking about how holy the gate of the Lord should be on earth and how holy the gate of the Lord in heaven is, King St. David says, "This is the gate of the Lord, the just shall enter into it." (Ps. 117:20) But what would be the reaction of good Catholics who upon dying and entering heaven saw idols and false gods on the Gates of Heaven! Would they not think that the Catholic God is false and that the Roman, Greek, or German gods are the true gods! Would they not rightly think that they are not entering the heaven of the one true God, the Catholic God, but the heaven of the mythological gods, known as Elysium, which in reality would be the hell of the damned!

Well, the Gates of St. Peter's Basilica on earth are supposed to represent the Gates of Heaven in heaven. They are supposed to reflect the faith, holiness, sanctity, and purity of the Gates of Heaven. The only difference is that the Gates of Heaven on earth, the Gates of St. Peter's Basilica, could be and indeed have been desecrated with images of devils, idols, false gods, false religions, pagans, heretics, vice, immodesty, pornography, and grotesque deformity. And that gives the Catholic God and the Gates of Heaven in heaven a bad and evil name. If one rightly says that it would be an illogical and hypocritical abomination for the Gates of Heaven in heaven to have idols, false gods, and other evil things on them, then the same must apply to the Gates of Heaven on earth.

Renaissance desecrations worse than the Vatican II Church's desecration of the Basilica of St. Francis of Assisi

The Vatican II Church's desecration of the Basilica of St. Francis of Assisi in 1986 by placing a statue of Buddha on the tabernacle on the altar was not as evil as the desecration of St. Peter's Basilica in 1445. (See in this book [St. Peter's Basilica](#), p. 232.)



The idol of Buddha on the altar tabernacle, Assisi, Italy, 1986

The Buddha on the altar was removed after this idolatrous and sacrilegious event. But the many Buddhas, the many idols, the many false gods that desecrated many churches and other holy places since the 11th century were never removed or taken down, even to this day, such as those on the doors and the inside of St. Peter's Basilica.

Saints abhorred immodest visions and dreams

Good Catholics hate and abhor immodest and pornographic dreams and visions. So much so that saints, such as St. Benedict, scourged themselves because of impure visions or dreams:

The Life and Miracles of the Holy Father Benedict, from the *Dialogues* of St. Gregory the Great, Chapter 8: "His Fortitude In Overcoming A Temptation," p. 9: "On a certain day, when he was alone, the tempter came to him. A small and speckled bird of the thrush species began to fly about his face, and to make its importuning approaches near his lips, so that the holy man might, if he liked, have taken it in his hand; but on his making the sign of the cross the bird disappeared. A temptation, however, followed immediately upon the bird leaving him, so violent that the holy man had never before experienced any thing equal to it. The wicked spirit brought before his mind the vision of a female whom he had once seen; and so worked upon his imagination by the representation of her charms, that, overcome with the enticing fantasies, he was almost upon the point of quitting his solitude. At this critical moment, suddenly enlightened with a gift of grace from above, he returned to himself; and seeing the nettles and brambles growing thickly close to where he was standing, he threw off his outer garments, and cast himself into the midst of the sharp thorns and the stinging nettles, and there rolling himself backwards and forwards for a considerable time, he came out of them all torn and lacerated. But by the wounds in his skin he had freed his body from the disease of his mind, for he had forcibly turned pleasure into suffering; and by liberally punishing himself with outward pain, he extinguished the unlawful flame that burnt within, and thus overcame the sin by changing the nature of the smart. From this time forth, as he himself related to his disciples, he was so completely delivered from the like temptations that he never experienced any thing of them afterwards."

The Life and Legends of Saint Francis of Assisi, translated from the French of Father Caudide Chalippe, O.F.M., 1918: "From Rome Francis went to visit the

Grotto of St. Benedict. He considered with great attention the bush covered with thorns, into which the great Patriarch of the monastic life had the courage to throw himself, in order to overcome a temptation of the flesh. In admiration of such extraordinary fervor, he touched this bush as a sacred relic; he kissed it, and made on it the sign of the cross. God, in order to honor his two servants, changed it immediately into a beautiful rose-tree, the flowers of which have served in many cases for the cure of the sick; the place has since been held in greater respect.”⁴⁵

Imagine if after St. Benedict’s immodest vision he went into his church or other holy place and saw the same images of immodesty or pornography on the doors, walls, ceilings, or pillars, staring him in his face and attempting to enter his mind and heart day after day. He would have shuddered and roared with indignation and wrath. He would have condemned the images, denounced the perpetrators to the highest degree, and denounced the place as desecrated. And if it were in his power, he would have extremely scourged if not killed the perpetrators and destroyed the images.

Insufficient and Ineffective Attempts to Get Rid of Desecrations

Some of the apostate antipopes attempted to censor the desecrations against morals by covering up the immodest images. But they did so insufficiently. They either did not get rid of all the immodest images or did not sufficiently censor the images and hence the images were still immodest after they were censored. And more evil than that, they either did not attempt to remove the desecrations against the faith, such as by removing the idols and false gods on the doors of St. Peter’s Basilica, or they did so insufficiently by removing some and allowing others to remain.

Some of the apostate antipopes attempted to remove the desecrations against the faith but did so insufficiently. While they removed some, they allowed others to remain. And they did not remove the desecrations against morals by removing the images of vice, immodesty, pornography, or grotesque deformity. (See in this book [Apostate Antipope Pius V disallowed some desecrations but allowed others](#), p. 70.)

From the information I have, none of the apostate antipopes condemned the desecrations as immoral, heretical, or idolatrous. Nor did they denounce those who supported or allowed the desecrations as immoral, heretics, or idolaters. Of course, if they had, they would have had to condemn their own predecessors. For example, from the information I have, not one apostate antipope from 1445 forward condemned the desecrations on the doors of St. Peter’s Basilica as immoral, heretical, and idolatrous nor denounced those who supported or allowed the desecrations as immoral, heretics, and idolaters.

From the information I have, none of the apostate antipopes condemned the desecrated places, banned religious services from being held in them, and banned public access to the desecrated places. For example, the apostate antipopes who attempted to censor immoral images allowed the desecrated places to be used for religious services before and during the censorship of the images. As a result, many of the desecrated places they did not get around to censoring were still used for religious purposes and the public also had access to them:

⁴⁵ *The Life and Legends of Saint Francis of Assisi*, translated from the French of Father Caudide Chalippe, O.F.M. First published 1727; revised and re-edited by Father Hilarion Duerk, O.F.M., 1918. B. 4, p. 227.

HOP: “According to the statement of Vasari, hitherto accepted by all students, the austere Paul IV was the first who gave orders that the offensive nudities in the Last Judgment should be painted over. Evidence for this, however, has not yet been adduced. As a matter of fact, a very considerable space of time elapsed before the stage of painting-over was reached. It was not until the reign of Pius IV that the demands of the strict reform party were put into execution.” (v. 12, c. 14, p. 617)

And even when they covered up some of the nudes, they left many uncensored, such as those on the doors of St. Peter’s Basilica. And according to Apostate Antipope Paul IV, nudes are out but idols and false gods are in, since he did not get rid of the many images of idols and false gods that were desecrating holy places, such as those on the doors of St. Peter’s Basilica. And even when the apostate antipopes passed laws to get rid of some of the desecrations, they did not obey or enforce the laws.

Attempts to get rid of immodest images

HOP: “In the oration on art composed under Aretino’s influence by Lodovico Dolce in honour of Titian in 1557, the Last Judgment in the Sixtine Chapel was severely censured on account of the indelicate treatment of the female form, the complete disregard of drapery, and the uniformity of tone therein exhibited.

“According to the statement of Vasari, hitherto accepted by all students, the austere Paul IV was the first who gave orders that the offensive nudities in the Last Judgment should be painted over. Evidence for this, however, has not yet been adduced. As a matter of fact, a very considerable space of time elapsed before the stage of painting-over was reached. It was not until the reign of Pius IV that the demands of the strict reform party were put into execution.

“On the 6th of September 1561, Scipione Saurolo transmitted to Charles Borromeo, Archbishop of Milan, a memorial intended for the Pope, inveighing against the Last Judgment. The fresco, so ran this document, must be an object of holy hatred, since it offends the Divine Majesty, for the nudities in it so predominate that even many admirers deplore this feature. Where on earth, asks Saurolo, in colour or in stone, has anyone seen such representations of the Lord God? Who ever looked upon a painting of that last dread judgment in which the bark of Acheron was depicted?

“There is no doubt that representations of this kind influenced the strong regulations which the Council of Trent, in the twenty-fifth and final session of the 3rd of December 1563, passed concerning pictures unfitted for exhibition in churches. The work of Michael Angelo was now spared only a little time longer from the brush of the improver. The master, who died on the 18th of February 1564, was probably not aware of the decision of the Congregation of the Council on January the 21st, that the objectionable naked figures in the pictures of the Sixtine Chapel should be painted over, and in other churches unseemly or evidently false representations destroyed.⁴⁶ As it was desirable that this decision should be executed as sparingly as possible, the work was entrusted to a pupil of Michael Angelo, Daniele da Volterra, of whom it was expected that he would limit himself to alterations that were absolutely necessary. Daniele, who earned for himself from this commission the nickname of the ‘breeches painter,’ died in 1566, and Girolamo da Fano carried on the work of emendation.⁴⁷...

⁴⁶ Footnote 1: “The important *decision of the Congregatio Concilii Trid. of Jan. 21, 1546, hitherto unknown, was to this effect: ‘Picturae in capella Apostolica coperiantur, in aliis autem ecclesiis deleantur, si quae obscenum aut evidenter falsum ostendant, juxta decretum secundum in Sess. 9 sub Pio’ (Conc. 9, f. 80, Secret Archives of the Vatican).”

⁴⁷ Footnote 2: “Vasari, VII., 240, n. I; Steinmann, II., 515 seq. Here mention is made of the danger which the Last Judgment incurred under Gregory XIII; not, however, the same danger that arose under Clement VIII (see Missirini, Mem. d. Accad. d. S. Luca, Roma, 1823, 69).”

“[An] attack on the Last Judgment [was] delivered by Giovanni Andrea Gilio in his *Two Dialogues*, published at Camerino in 1564. ‘For the sake of his art,’ says Gilio, ‘Michael Angelo disregarded reverence and even historical truth itself, and despised the awe which attaches by right to this stupendous mystery.’

“If Gilio went too far in his strictures [RJMI: he did not go far enough!], the Venetian Inquisition at a later date went to the opposite extreme in their defence of Michael Angelo. When in 1573 Paolo Veronese was cited before this tribunal on account of his picture of the banquet in the house of Levi, he appealed to that serious master Michael Angelo. The Inquisition retorted on him, ‘Do you not know that in a painting of the Last Judgment, where all must be unclothed, no clothes need be introduced? What is there, then, in these figures that has not been inspired by the Holy Ghost? In Rome other opinions prevailed. Under Sixtus V further effacements were made of objectionable portions of the Last Judgment. The last work of this sort was undertaken under Clement XIII.’” (v. 12, c. 14, pp. 617-619)

How France Built Her Cathedrals, by Elizabeth Boyle O'Reilly, 1921: “As late as 1800, a project was abroad to disencumber the soil of France of ‘these overcharged facades with their multitude of indecent and ridiculous figures.’” (c. 1, p. 36)

Invalid Council of Trent’s Session 25 on Sacred Images is ignored

In Session 25 of the invalid and heretical Council of Trent, the use of idolatrous, heretical, immodest, and pornographic art in holy places was indirectly and thus insufficiently condemned:

Apostate Antipope Pius IV, *Invalid Council of Trent*, Session 25, On the Invocation, Veneration, and Relics, Of Saints, And On Sacred Images, 1563: “...If any abuses have crept in amongst these holy and salutary observances, the holy Synod ardently desires that they be utterly abolished; in such wise that no images, (suggestive) of false doctrine, and furnishing occasion of dangerous error to the uneducated, be set up... All lasciviousness be avoided; in such wise that figures shall not be painted or adorned with a beauty exciting to lust; nor the celebration of the saints, and the visitation of relics be by any perverted into revellings and drunkenness; as if festivals are celebrated to the honour of the saints by luxury and wantonness. In fine, let so great care and diligence be used herein by bishops, as that there be nothing seen that is disorderly, or that is unbecomingly or confusedly arranged, nothing that is profane, nothing indecorous, seeing that holiness becometh the house of God. And that these things may be the more faithfully observed, the holy Synod ordains, that no one be allowed to place, or cause to be placed, any unusual image, in any place, or church, howsoever exempted, except that image have been approved of by the bishop...”

Even though this decree forbids desecrations against the faith and morals, it is woefully deficient and implicitly sinful because it does not specifically condemn the desecrations as idolatrous and immoral nor does it denounce all those who supported or allowed the desecrations as automatically excommunicated non-Catholic idolaters or as guilty of mortal sins of immorality and thus it did not penalize or punish them. In fact, the whole Invalid Council of Trent was woefully deficient and implicitly sinful on this point because it did not denounce by name the main heretics of the day who were very numerous and influential, such as Wycliff, Hus, Luther, Calvin, King Henry VIII, etc.

Of course, if Trent’s Session 25 had denounced the main offenders who supported or allowed desecrations against the faith and morals, it would have had to denounce as non-Catholic idolaters all the previous so-called popes and so-called cardinals who supported or allowed the desecrations. In fact, Apostate Antipope Pius IV, who confirmed Trent’s

Session 25, would have had to denounce himself because he was one of the main offenders who supported these desecrations.

Apostate Antipope Pius IV who confirmed Session 25 approved of idols and immodesty

Even though Trent's Session 25 is woefully deficient and implicitly sinful, it did condemn the desecrations in general. It condemned the corruption in holy places by images that are "suggestive of false doctrines" and "lasciviousness...and exciting to lust..." What else could that be but the images of devils, idols, false gods, false religions, vice, immodesty, pornography, and grotesque deformity that desecrated the holy places in Rome and elsewhere! Yet not one of the apostate antipopes obeyed this decree, including Apostate Antipope Pius IV himself who approved the decree. In fact, he actually promoted the desecration of Catholic places with idols and false gods:

HOP: "It was further said that the priceless treasures [antique statues of false gods] which stood in the cortile of the Belvedere, and which had been protected from rain and risk of injury by screens in the time of Pius IV, were to share the same fate. ...The agent of the Medici in Rome obtained from the Pope in March, 1560, the gift of no fewer than 26 statues taken from the villa of Pius IV... This generosity of the Pope, which had stripped the villas of Julius III and Pius IV, aroused the fear in Rome that Pius V intended to make a clean sweep of all pagan remains." (v. 17, c. 3, pp. 110-115)

They did not clean up the mess in their own backyard, in Rome. Nor did they attempt to clean up the mess elsewhere. They left the idols, false gods, immodesty, and pornography on the gates and inside St. Peter's Basilica and in other places in Rome. The idols, false gods, immodesty, and pornography on the Gates of St. Peter's Basilica, which were put up in 1445, remain unto this day! They remained before the Invalid Council of Trent, during it, and after it! Not only did many of the desecrations in Rome and elsewhere remain after this decree in Session 25, but they increased under future apostate antipopes. (See in this book [Rome and Vatican City](#), p. 221.)

Apostate Antipope Pius V disallowed some desecrations but allowed others

Some apostate antipopes did not *personally* prefer the images of devils, idols, false gods, immodesty, and pornography, but they nevertheless allowed them and thus it was only a matter of personal preference. For example, Apostate Antipope Pius V's removal of idols and false gods from the papal palace was only a matter of personal preference and not a matter of obeying God's First Commandment and the decree in Session 25 of the Invalid Council of Trent. The idols and false gods that he did remove he gave to others so they could put them up in their churches and other places. And he did not remove all of the idols and false gods in St. Peter's Basilica and other places in Rome and in Europe:

HOP: "The attitude of Pius V towards art has been misjudged in more than one respect. He laid himself open to this by an enactment by which he placed himself in direct opposition to the Popes of the age of the Renaissance. On February 10th, 1566, it was learned in the city that the Pope had made over to the Roman people all the antique statues which were in the theatre of the Belvedere and its surroundings, and had charged some of the nobles to have them moved to the Capitol. It was further said that the priceless treasures which stood in the cortile of the Belvedere, and which had been protected from rain and risk of injury by screens in the time of

Pius IV, were to share the same fate. The Pope's reason for this was that it was unfitting that the successor of St. Peter should have pagan images in his palace. In view of the enthusiasm for sculpture then prevalent in Rome it is not surprising that this proposal of the Pope should have aroused much opposition, even from many of the Cardinals, and it was due to their remonstrances that the famous antiques of the gallery of statues in the Belvedere were retained in the Vatican. Pius, however, gave way to the entreaties of the Cardinals on condition that the collection should remain closed to the public...

"The news that the Pope intended to purge his palace of antiques [idols] aroused in the mind of so great a connoisseur as the Emperor Maximilian II the desire to obtain possession of some pieces for his own collection. Since, however, Pius V had in the meantime made a present of some of the statues to the Cardinals, it was not easy to find any which would suit the Emperor's purpose. In July, 1569, two more than life-size statues were sent to him, a Hercules and an Aphrodite, which were followed some years later by three statues from the Villa Giulia.⁴⁸ Several pieces from the same place were also sent to Florence, as a gift to Francesco de' Medici, the eldest son of Cosimo. The agent of the Medici in Rome obtained from the Pope in March, 1560, the gift of no fewer than 26 statues taken from the villa of Pius IV.⁴⁹

"This generosity of the Pope, which had stripped the villas of Julius III and Pius IV, aroused the fear in Rome that Pius V intended to make a clean sweep of all pagan remains. In the spring of 1569 the Imperial agent, Cusano, announced to his master that the Pope intended not only to destroy the theatre of the Belvedere, but also to lay hands on the Colosseum and the triumphal arches, in order to remove the temptation from visitors to Rome to pay more attention to pagan than to Christian things. The fear was expressed, as had been the case in the time of Adrian VI, that, in order to obtain the material for the restoration of the churches, Pius would make an onslaught on the grandest monuments of Roman antiquity and reduce the statues to lime, though it was soon realized that these fears were exaggerated. The changes in the theatre of the Belvedere were limited to the removal of the tiers of seats, so that there might be no more public performances there, a thing which, in the eyes of Pius V, was unseemly in the palace of the head of Christendom. The Colosseum and the triumphal arches were quite unharmed, while much of the magnificent statuary with which the Renaissance Popes had enriched the Vatican remained to excite the admiration of future visitors; this was especially the case with the famous gallery of statues which, though closed to the public, was placed under the care of the Pope's physician, Michele Mercati, who was director of the botanical garden established by Pius on the Vatican Hill.

"All this shows that the reproach which has been leveled against Pius V, that he was the declared enemy of antiquity, is unjust. Granted his great strictness as to morals, it was only to be expected that he would be scandalized at the many nude statues, as indeed had previously been the case with northern visitors to Rome, but there is no evidence as to this, and the very fact that the Pope presented such statues to the Romans, as well as to the cardinals and princes to be publicly exposed in their palaces, goes to show that he, in common with almost all Italians, felt no scruples on the subject. If he had considered the exhibition of nude statues in his palace dangerous for himself, he would certainly have acted ruthlessly in the matter..." (v. 17, c. 3, pp. 110-115)

⁴⁸ Footnote 1: "See the reports of Arco in Michaelis, Statuenhof, 63 seq., to complete which use may also be made of the *report of Monti from Rome, July 28, 1569, which mentions the statues of Hercules and Aphrodite (8-9 palms in height) presented to the Emperor, 'et sono stimate assai per la loro bellezza et antichita.' State Archives, Vienna. Ibid., a *report of Arco, which escaped the notice of Michaelis, of March 19, 1569: Cardinal Colonna has presented to the Emperor a bust of Socrates and one of Antoninus, Farnese a statue of Mercury..."

⁴⁹ Footnote 2: "See Michaelis, Statuenhof, 43 seq., 65 seq.; cf. *Archaeol. Zeitung*, XXXIV., 152."

According to Apostate Antipope Pius V, then, it is acceptable for other places outside the papal palace to be desecrated with images of devils, idols, false gods, false religions, vice, immodesty, pornography, and grotesque deformity. And according to him it is acceptable to keep them up on the Gates of St. Peter's Basilica and elsewhere. Indeed, the notorious heretic Pastor is correct in saying that Pius V's opposition to the images against the faith and morals was only a matter of personal preference and not a matter of condemnation:

"All this shows that the reproach which has been leveled against Pius V, that he was the declared enemy of antiquity, is unjust... The very fact that the Pope presented such statues to the Romans, as well as to the cardinals and princes to be publicly exposed in their palaces, goes to show that he, in common with almost all Italians, felt no scruples on the subject. If he had considered the exhibition of nude statues in his palace dangerous for himself, he would certainly have acted ruthlessly in the matter..."

This is also proved because Apostate Antipope Pius V did not denounce as immoral and idolaters his predecessors who supported or allowed the desecration of places with idols, false gods, and immodesty. Hence even the best (or the lesser evil) of the apostate antipopes, such as Pius V, were rotten to the core. All of these apostate antipopes were immoral, formal heretics, and idolaters. Any faithful Jew during the Old Covenant era and faithful Catholic during the New Covenant era would denounce these apostates to the highest heaven and burn them at the stake if it were in their power to do so!

The hypocrisy of the so-called Sacred Congregation of Rites

The hypocrisy of the so-called Sacred Congregation of Rites condemns itself. While it correctly bans from churches all "flags and insignia that are forbidden or condemned by their very nature," it does not do the same for other such images that are in churches and other holy places:

A Practical Commentary on the Code of Canon Law, by apostate Rev. Stanislaus Woywod, 1957, Commentary on Canon 1178: "The Sacred Congregation of Rites declared on March 26, 1924, ...[That] flags and insignia [that] do not bear emblems that have been forbidden or are condemned by their very nature...may be admitted into churches. (*Acta Ap. Sedis*, XVI, 171)"

Where is the so-called Sacred Congregation of Rites' concern for the images in churches and other holy places that are forbidden and condemned by their very nature that are not on flags or insignias, such as images against the faith and morals that are on buildings, pulpits, tombs, paintings, statues, etc.! One wonders what the heretical and idolatrous members of this congregation did when they entered the doors of St. Peter's Basilica. Did they close their eyes and pretend nothing evil was on the doors? If so, they would have had to also close their eyes when they entered the church. Are they not the dumb dogs that cannot bark: "His watchmen are all blind, they are all ignorant: dumb dogs not able to bark, seeing vain things." (Isa. 56:10) Their hypocrisy stinks to the high heaven!

The hypocrisy of Apostate Antipope Benedict XIV

While Apostate Antipope Benedict XIV gives an accurate history of how idolatry and the idols in Rome were eradicated and destroyed in the early days of the Catholic Church,

he pretends that the same applies in his day when the so-called holy places in Rome were desecrated with many devils, idols, and false gods, as they are unto this day. Take special note of the date of his constitution, the 26th day of the 6th month, the same day that the desecrated doors of St. Peter's Basilica were dedicated by Apostate Antipope Eugene IV, 304 years before in 1445:

Apostate Antipope Benedict XIV, *Apostolica Constitutio*, June 26, 1749: "[History of Idolatry] 9. So We can safely...[say] that Our city with its spacious buildings and its wonderful adornments may justly attract and please its beholders. However Our prayers and exhortation to the faithful do not rest on this foundation. The chief glory of Rome is that the head of the Catholic religion and the center of its unity established residence here. Because idolatry prevailed in the city for so long, it is wonderful to see how completely it has been destroyed. Scholars are acquainted with the opinion of Petrus Angelus Bargaesus in his well-known letter, *de privatorum publicorumque aedificiorum Urbis Romae eversoribus*, in which he tries to prove that the magnificent theatres, temples, and baths as well as the many images of idols were not destroyed by the Goths, Vandals, and other savage nations. He contends that they were demolished by the Roman Pontiffs, especially St. Gregory the Great, and others so as to remove completely from their presence all remembrance of idolatrous worship and the provocation of superstition..."

Apostate Antipope Benedict XIV condemns himself and his predecessors from at least the 26th day of the 6th month, 1445. They put back up the idols that Pope St. Gregory the Great and other holy men took down and destroyed. One wonders if Apostate Antipope Benedict XIV was blind and dumb to the Rome he lived in and all the desecrated holy places! He acts as if the so-called holy places in Rome in his day were holy and thus not desecrated. That is one huge bold-faced lie! He was just another blind, dumb, barkless, mangy, rotten-to-the-core dog—as are all the apostate antipopes.

The hypocrisy of Apostate Antipope Pius X

It is said that Apostate Antipope Pius X covered up the immodest images in the Sistine Chapel when he said Mass there. If so, this was woefully inadequate. To not be guilty of the mortal sin of immorality and formal heresy, he would have had to destroy or permanently cover up the immodest images and not perform Mass or any other religious rite in the place until it was purified and re-consecrated. And to not be guilty of the mortal sin of idolatry, he would have had to condemn the images against the faith that desecrated many of the Catholic places, destroy all the images, re-consecrate the places, denounce all who supported or allowed the desecrations as idolaters and sufficiently punish them, and not be in religious communion with the desecrators. It is certain that he did none of these things or at least not sufficiently, as these desecrations, such as the idols and false gods on the doors of St. Peter's Basilica, remained during his reign and still remain even down to this very day.

The hypocrisy of Apostate Antipope Pius XII

Apostate Antipope Pius XII is a perfect example of a hypocrite who does not practice what he preaches:

Apostate Antipope Pius XII, *Fulgens Radiatur*, On St. Benedict, March 21, 1947:
"11. ...Since Benedict was prompted by divine and not human counsel... Trusting in God and relying on His ever present help, he went south and arrived at a fort

‘called Cassino situated on the side of a high mountain; on this stood an old temple where Apollo was worshipped by the foolish country people, according to the custom of the ancient heathens. Around it likewise grew groves, in which even till that time the mad multitude of infidels used to offer their idolatrous sacrifices. The man of God coming to that place broke the idol, overthrew the altar, burned the groves, and of the temple of Apollo made a chapel of St. Martin. Where the profane altar had stood he built a chapel of St. John; and by continual preaching he converted many of the people thereabout.’”

While Apostate Antipope Pius XII rightly praised St. Benedict for destroying a statue of the false god Apollo, he did not follow his example. He did not destroy the images of the false god Apollo in the Vatican, two of which were in the same room where he probably signed the above document. (See in this book [The Room of the Signatures \(Camera della Segnatura\)](#), p. 284.) Instead, he allowed them to remain, did not condemn them, nor did he denounce his predecessors and others who set them up and favored them. And he did the same with the many other images of idols and false gods in the Vatican, such as those on the doors of St. Peter’s Basilica. Hence Apostate Antipope Pius XII condemns himself. He is not only an idolater for allowing these things but also a hypocrite and a liar!

The Evidence

“There is nothing manifest which shall not be made manifest.”
(Inspired by Mark 4:22)

“Hear, ye deaf, and, ye blind, behold that you may see...
Thou that seest many things wilt thou not observe them?
thou that hast ears open, wilt thou not hear?”
(Isaias 42:18-20)

May the Lord Jesus Christ lift the veil from the readers' heart
so that they may see what is plain to see.

“The hand of the Lord God fell there upon me... And he said to me: Son of man, lift up thy eyes towards the way of the north. And I lifted up my eyes towards the way of the north [toward the Temple]: and behold on the north side of the gate of the altar the idol of jealousy in the very entry... And he said to me: Go in, and see the wicked abominations which they commit here. And I went in and saw, and behold every form of creeping things, and of living creatures, the abominations, and all the idols of the house of Israel, were painted on the wall all round about... And he said to me: If thou turn thee again, thou shalt see greater abominations which these commit. And he brought me in by the door of the gate of the Lord's house, which looked to the north: and behold women sat there mourning for Adonis. And he said to me: Surely thou hast seen, O son of man: but turn thee again: and thou shalt see greater abominations than these. And he brought me into the inner court of the house of the Lord: and behold at the door of the temple of the Lord, between the porch and the altar, were about five and twenty men having their backs towards the temple of the Lord, and their faces to the east: and they adored towards the rising of the sun. And he said to me: Surely thou hast seen, O son of man: is this a light thing to the house of Juda, that they should commit these abominations which they have committed here: because they have filled the land with iniquity, and have turned to provoke me to anger? and behold they put a branch to their nose. Therefore I also will deal with them in my wrath: my eye shall not spare them, neither will I shew mercy: and when they shall cry to my ears with a loud voice, I will not hear them.”

(Ezekiel 8:1, 5, 9-10, 13-18)

Description of the Desecrations

Devils

Devils are evil angels who reside in hell. Satan is the leader of the fallen angels. Hence every so-called Catholic place that has images that glorify devils is desecrated, such as the 16th century “Gallery of the Maps” in Vatican City:



Devil face and Greek sphinxes, Gallery of the Maps, Vatican City, 16th century

However, it is good to portray devils and damned humans as grotesque and in a negative light, such as residing in hell, as long as they are not immodest or pornographic. Below is an example of devils portrayed in a negative light on the tympanum at the church of Ste-Foy in Conques, France.



Detail of the tympanum, Ste-Foy Church, Conques, France, c. 1150

Social Influences on Sculpted Romanesque Corbels in the Eleventh and Twelfth Centuries [hereafter SRC], by Chelsea Burns, B.S., 2000: “[p. 41] The tympanum at the Abbey Church of Ste.-Foy depicts Christ enthroned. Under Christ’s feet the devil shoves people into the mouth of hell, which is represented by a behemoth-like beast, most likely derived from various passages in the Bible.”



**St. Michael the Archangel
stepping on Satan's head**

It is also good to show an image of Satan with St. Michael stepping on Satan's head because it presents Satan in a negative light and thus clearly condemns Satan as evil.

But a positive or neutral image of Satan or another devil does not present the devil in a negative light and thus glorifies and favors him and hence is idolatrous, blasphemous, and scandalous and thus desecrates a Catholic place. The genii and putti creatures also fall into the category of devils.

Gargoyles

Although there are two definitions of the word “gargoyle,” the word is most commonly associated with the statues of devils that can be found desecrating many churches and cathedrals, especially the Notre-Dame Cathedral of Paris, France, which was, in fact, the very cathedral that created today's common understanding of gargoyles.⁵⁰

Before the devil-loving, idolatrous, and immoral French architect Eugène Viollet-le-Duc began his restoration of Notre-Dame in 1845, gargoyles were known as statues that operated as gutters or water spouts. These gargoyles would catch rain water in a trough cut in the back of the statue and allow it to exit out the front, forcing the water away from the side of a building, and could be of any design but most often were grotesquely deformed real and unreal animals and humans.

But unless otherwise specified, I will use *gargoyle* to mean “statues of devils” according to the common understanding of the word. Hence demonic gargoyles desecrate a place if shown in either a neutral or a positive light. One such desecrated place, as mentioned above, is the Notre-Dame Cathedral of Paris, France, on which gargoyles are shown keeping guard over their possession, the cathedral:



**Distant view of Notre-Dame Cathedral of Paris, France, originally completed c. 1345,
restored and greatly embellished with demonic gargoyles in 1845**

⁵⁰ See in this book [Notre-Dame Cathedral of Paris](#), p. 145.



A few of the many devils (gargoyles) guarding their beloved Notre-Dame Cathedral of Paris, France

The common representation of a warlock's or witch's castle with devils guarding it resembles Notre-Dame Cathedral:



Witch castles guarded by devils (gargoyles) like at Notre-Dame Cathedral

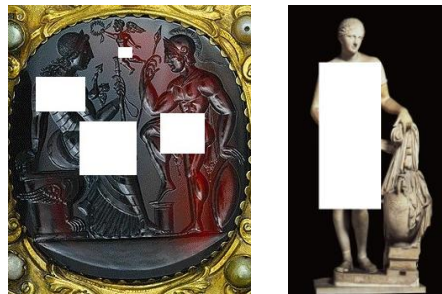
Idols and false gods

“For all the gods of the nations are idols.
For all the gods of the Gentiles are devils.”
(1 Paralipomenon 16:26; Psalm 95:5)

Idols and false gods are evil. Hence every so-called Catholic place that has images which glorify idols or false gods is desecrated. Many Catholic places were desecrated with the idols and false gods of the Romans, Greeks, Germans, Irish, and English.

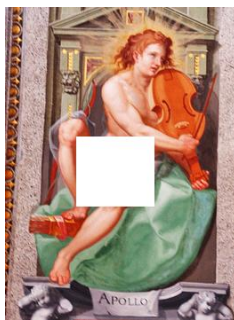
Greek Aphrodite, Roman Venus

In Greek mythology,⁵¹ Aphrodite is known as the goddess of love, beauty, pleasure, seduction, prostitution, and fertility. In mythology, Aphrodite was born out of sea-foam and Zeus married her off to the god Hephaestus. She is known for her lustful and adulterous encounters with false gods and men. She became the mother of the putto Eros after committing adultery with Mars. The Roman equivalent to Aphrodite is the false goddess Venus; and the Roman equivalent to the putto Eros, son of Aphrodite, is the putto Cupid, son of Venus.⁵² The below image (left) desecrates the front of the late 12th century reliquary of the Three Kings at the shrine in Cologne Cathedral, Germany. It is a carving of Cupid crowning Venus next to Mars. And the image on the right is a statue of Aphrodite from the Vatican Museum.



The Roman Venus and the Greek Aphrodite

Greek Apollo, Roman Phoebus



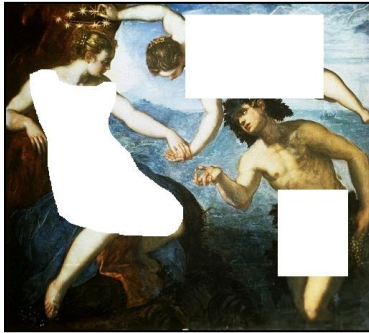
The false god Apollo, El Escorial Library, Spain, 16th century

In Greek mythology, Apollo is a son of Zeus and Leto and is the twin brother of the false goddess Artemis (Diana). He is normally portrayed as beardless and athletic and is considered to be the god of light, truth, music, prophecy, poetry, and much more. He is also the leader of his half-sisters, the nine Muses, and is the director of their music choir. He is also known for his lustful relationships with both men and women. One of his most famous lusts after a female was his pursuit of the nymph Daphne, which ended when she was magically turned into a tree. The Roman equivalent to Apollo is the false god Phoebus.

⁵¹ For a purely secular reference of “Aphrodite” or other mythological characters mentioned in these next sections, see *Dictionary of Greek and Roman Biography and Mythology*, edited by William Smith, D.C.L., LL.D. Publisher: John Murray, Albemarle Street, London, 1873 ff. V. 1-3.

⁵² See in this book [Greek Eros, Roman Cupid](#), p. 84.

Greek Ariadne



Venus crowning Ariadne for Bacchus, Doge's Palace, Venice, Italy, 1576

In Greek mythology, Ariadne is the daughter of King Minos of Crete and Queen Pasiphaë, the daughter of Helios, the false god of the sun. Ariadne befriended the mythological hero Theseus, helped him to capture the Minotaur, and later fled with him to the island of Naxos where Dionysus (Bacchus) saw her sleeping and decided to marry her. After she died, Dionysus descended into Hades and took her up to Olympus as a goddess.

Greek Artemis, Roman Diana



The false goddess Artemis with many breasts, Vatican Museum

In Greek mythology, Artemis is a daughter of Zeus and is the twin sister of the false god Apollo. She is considered the goddess of hunters, animals, virginity, and childbirth. She is often depicted carrying a bow and arrows, with a crescent moon on her forehead, or with many breasts. The Roman equivalent to Artemis is the false goddess Diana.

Greek Athena, Roman Minerva



The false goddess Athena, Vatican Museum

In Greek mythology, Athena is the goddess of philosophy, wisdom, courage, justice, inspiration, and more. She is the daughter of Zeus and Metis, the false goddess of crafty thought, and was not born naturally but instead sprang out of Zeus' forehead. The Roman equivalent to Athena is the false goddess Minerva.

Greek Circe



The false goddess Circe,
Filarete Door, St. Peter's
Basilica, Vatican City, 1445

In Greek mythology, Circe is a goddess of magic and is often described as a witch, enchantress, or sorceress. Having murdered her husband, the prince of Colchis, she was expelled by her subjects and placed by her father on the solitary island of Aeaea. Circe is the daughter of Helios, the false god of the sun, and Perse, an oceanid. Her sister is Queen Pasiphaë, the wife of King Minos and mother of the Minotaur. Circe was famous for her knowledge of drugs and herbs. Through the use of magical potions and a wand, she transformed her enemies (or those who offended her) into animals.

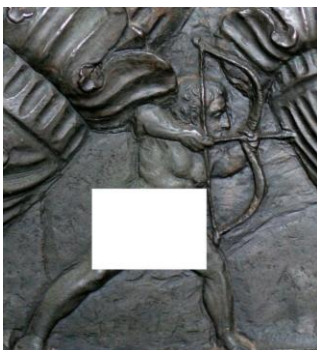
Greek Dionysus, Roman Bacchus



The false god Dionysus, The
Golden Pulpit, Aachen
Cathedral, Germany, c. 1014

In Greek mythology, Dionysus is the god of the grape harvest, wine, wild and immoral parties, and ritual madness. He is a son of the false god Zeus and the mortal Semele, who Zeus seduced and made pregnant. Dionysus is commonly portrayed as naked or half-naked, beardless, sensuous, and effeminate. His followers are a group of lustful satyrs and drunken maenads, women who cannot control their wild passions. There are many mythological stories surrounding Dionysus. The Roman equivalent to Dionysus is the false god Bacchus.

Greek Eros, Roman Cupid



The false god Cupid, Filarete
Door, St. Peter's Basilica,
Vatican City, 1445

In Greek mythology, Eros is the son of Mars and Venus. In mythology and art, the *putto* is derived from him.⁵³ He is also considered the god of love and desire. Besides his mother Venus (Aphrodite), his other main female companion is Psyche, once a mortal princess and later the Greek “soul goddess” whom he later married. The Roman equivalent to Eros is the false god Cupid.

⁵³ See in this book [Putti](#), p. 99.

Greek Hades or Pluto, Roman Dis Pater



Pluto raping Persephone, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Hades, also called Pluto, is the god of the underworld and the god of the dead. He is also the brother of Zeus and Poseidon. He is famous for his kidnapping and rape of Persephone, who became the queen of the underworld. He is often identifiable by his three-headed guard dog Cerberus. The Roman equivalent to Hades (Pluto) is the false god Dis Pater.

Greek Hera, Roman Juno



Juno and a peacock, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Hera is the wife and sister of Zeus and is the mother of Mars. She is known as the protectress of Rome and is one of the main idols worshipped on Capitoline Hill. Her symbols are often a peacock, goatskin armor, and geese. The Roman equivalent to Hera is the false goddess Juno.

Greek Heracles, Roman Hercules



Two of the acts of Hercules, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Heracles is a divine hero who was later made a god. He is the son of the false god Zeus and the mortal Alcmena. He is considered to be one of the greatest of the Greek heroes, known for his extraordinary strength, fearlessness, and wit. Some of his most famous stories involve his fight with the Nemean Lion and his wrestling with the giant Antaeus. The Roman equivalent to Heracles is the false god Hercules.

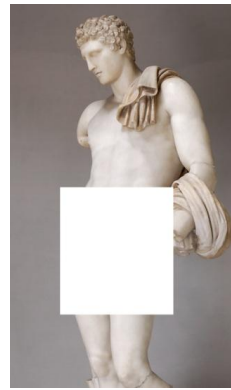
Greek Hermes, Roman Mercury

In Greek mythology, Hermes is the son of the false god Zeus and Maia, the fairy-like Pleiad. He is considered to be the god of swiftness, transitions, wit, thieves, shepherds, tricksters, literature, and poets. The Roman equivalent to Hermes is the false god Mercury.

One of the most famous stories involving Mercury is the mythological story of Argus. Argus was a watchman with 100 eyes set in a circle around his head. When he slept, he closed only two eyes at a time so ninety-eight were always open. Thus he was hired by Juno, the wife of Jupiter, to keep an eye on a river nymph that made her jealous. In turn, Mercury was hired by Jupiter to hide the river nymph from Juno. So Mercury disguised himself as a shepherd and played magical music on his flute and told sleepy stories to Argus until all of his 100 eyes finally closed. Then Mercury drew his sword and killed him. When Juno learned that Argus had fallen asleep, she was very angry and removed his 100 eyes from his head and set them in the tail of her peacock. This story is depicted in carvings on Filarete's bronze doors that desecrate St. Peter's Basilica in Vatican City.



Mercury and Argus, Filarete Door,
St. Peter's Basilica, Vatican City, 1445



The false god Hermes,
Vatican Museum

Roman Janus



The false god Janus,
Vatican Museum

In Roman mythology, Janus is the god of beginnings, transitions, gates, doors, passages, endings, and time. He is always depicted as having two faces, one looking to the future and one to the past.

Roman Mars



The mythological false god Mars, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Roman mythology, Mars is the son of Juno, who became pregnant with him after touching a flower to her stomach. Mars is known as the god of war, second in importance only to the false god Jupiter.

Egyptian Osiris, Isis, and Apis



Osiris, Isis, and Apis, the Borgia Apartments, Room of the Saints, c. 1492

In Egyptian mythology, Osiris is a god of the afterlife, the underworld, and the dead and is the oldest son of the false earth-god Geb. He is the brother and husband of Isis and is the father of Horus, who was conceived from his dead body after Osiris was murdered. The false goddess Isis is worshipped as a mother goddess and is considered to be the goddess of wives, nature, magic, slaves, sinners, and more. Apis is a sacred bull-deity associated with Egyptian mythology.

Greek Pan, Roman Faunus



Pan raping Syrinx, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Pan is the satyr-god of nature and the wild, fertility, shepherds, hunting, and music. He is also a companion of nymphs.⁵⁴ He is famous for lusting after the nymph Syrinx and for his pan pipes. The Roman equivalent to Pan is the false god Faunus.

⁵⁴ See in this book [Nymphs](#), p. 98.

Greek Persephone, Roman Proserpina



The false goddess Persephone,
Filarete Door, St. Peter's
Basilica, Vatican City, 1445

In Greek mythology, Persephone is the goddess and queen of the underworld and is the daughter of the false god Zeus and the false harvest-goddess Demeter. One of the most famous stories involving her is her notorious rape by Hades.⁵⁵ Persephone lived a regular life until Hades fell in love with her. One day when she was picking flowers with Athena and Artemis, Hades burst through the earth to rape and abduct her and carried her off to his kingdom where he fed her the seeds of a pomegranate, causing her to spend a part of every year in the underworld. The Roman equivalent to Persephone is the false goddess Proserpina.

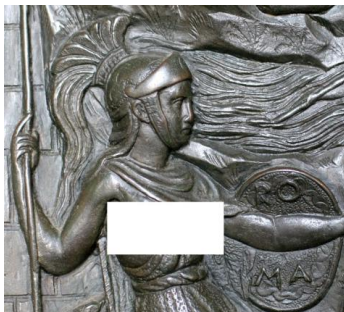
Greek Poseidon, Roman Neptune



Poseidon disputing with Athena,
Medici Palace courtyard,
Florence, Italy, c. 1464

In Greek mythology, Poseidon is the brother of Zeus and Hades and is the god of the sea. He is often seen driving a chariot of horses through the sea. He is known for his numerous lustful encounters. He is also known for his contest with the false goddess Athena over who would be the chief deity of the city of Athens. The Roman equivalent to Poseidon is the false god Neptune.

Roman Roma



The false goddess Roma, Filarete Door,
St. Peter's Basilica, Vatican City, 1445

In Roman mythology, Roma is a female deity who personifies the city of Rome and the Roman State.

⁵⁵ See in this book [Greek Hades or Pluto, Roman Dis Pater](#), p. 85.

Greek Zeus, Roman Jupiter



Zeus raping Leda, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Zeus is known as the father of all gods and is the god of the sky and thunder. He is known for his lustful encounters resulting in his many offspring. To name a few, he is the father of the false gods and heroes Apollo, Dionysus, Heracles, Perseus, and Hermes; the false goddesses Artemis, Persephone, Athena; and the nine Muses. He was also the adulterous lover of Europa,⁵⁶ Leda,⁵⁷ and Danaë;⁵⁸ and the homosexual lover of the young boy Ganymede.⁵⁹ The Roman equivalent to Zeus is the false god Jupiter (Jove).

The Green Man



Examples of the "Green Man"

The "Green Man" is a representation of a human or monster head surrounded by or composed of leaves. He is often identifiable by the vines being vomited out of his mouth. The name "Green Man" actually originated in the 1930's when a researcher determined that the name was fitting. Before that, the carvings were known as "Foliate Heads"; and before that, they were known as the false gods they actually represent. They originated in paganism as gods and spirits of the forest, harvest, and vegetation; as Bacchus and Sylvanus for the Romans, Dionysus and Pan for the Greeks, and as other gods for the English and Germans. Eventually, beginning near the end of the 11th century, when pagan, idolatrous, and immoral images began to desecrate Catholic churches all over Europe, the image of the "Green Man" false god also slowly crept back in. By the

middle of the 13th century and especially by the 15th century, the "Green Man" could be seen in almost every church or cathedral throughout England and very frequently in churches throughout Europe. Today there are over 2,000 images of him desecrating churches and other buildings in England, France, Spain, Germany, and other countries in Europe. The top example image of the "Green Man" false god is from the Rochester Cathedral in England, c. 1090.

St. Augustine against the mythological false gods

St. Augustine, *City of God*, Chapter 13 (What Fables Were Invented at the Time When Judges Began to Rule the Hebrews): "After the death of Joshua the son of Nun, the people of God had judges, in whose times they were alternately humbled by afflictions on account of their sins, and consoled by prosperity through the compassion of God. In those times were invented the fables about Triptolemus,

⁵⁶ See in this book [Europa, mythological heroine](#), p. 93.

⁵⁷ In Greek mythology, Leda is the wife of the king of Sparta. Zeus appeared to her in the form of a swan and seduced and raped her.

⁵⁸ See in this book [Danaë and Perseus, mythological heroes](#), p. 93.

⁵⁹ See in this book [Ganymede](#), p. 94.

who, at the command of Ceres, borne by winged snakes, bestowed corn on the needy lands in flying over them; about that beast the Minotaur, which was shut up in the Labyrinth, from which men who entered its inextricable mazes could find no exit; about the Centaurs, whose form was a compound of horse and man; about Cerberus, the three-headed dog of hell; about Phryxus and his sister Hellas, who fled, borne by a winged ram; about the Gorgon, whose hair was composed of serpents, and who turned those who looked on her into stone; about Bellerophon, who was carried by a winged horse called Pegasus; about Amphion, who charmed and attracted the stones by the sweetness of his harp; about the artificer Daedalus and his son Icarus, who flew on wings they had fitted on; about Oedipus, who compelled a certain four-footed monster with a human face, called a sphynx, to destroy herself by casting herself headlong, having solved the riddle she was wont to propose as insoluble; about Antaeus, who was the son of the earth, for which reason, on falling on the earth, he was wont to rise up stronger, whom Hercules slew; and perhaps there are others which I have forgotten. These fables, easily found in histories containing a true account of events, bring us down to the Trojan war, at which Marcus Varro has closed his second book about the race of the Roman people; and they are so skillfully invented by men as to involve no scandal to the gods. But whoever have pretended as to Jupiter's rape of Ganymede, a very beautiful boy, that king Tantalus committed the crime, and the fable ascribed it to Jupiter; or as to his impregnating Danaë as a golden shower, that it means that the woman's virtue was corrupted by gold: whether these things were really done or only fabled in those days, or were really done by others and falsely ascribed to Jupiter, it is impossible to tell how much wickedness must have been taken for granted in men's hearts that they should be thought able to listen to such lies with patience. And yet they willingly accepted them, when, indeed, the more devotedly they worshipped Jupiter, they ought the more severely to have punished those who durst say such things of him. But they not only were not angry at those who invented these things, but were afraid that the gods would be angry at them if they did not act such fictions even in the theatres. In those times Latona bore Apollo, not him of whose oracle we have spoken above as so often consulted, but him who is said, along with Hercules, to have fed the flocks of king Admetus; yet he was so believed to be a god, that very many, indeed almost all, have believed him to be the selfsame Apollo. Then also Father Liber made war in India, and led in his army many women called Bacchae, who were notable not so much for valor as for fury. Some, indeed, write that this Liber was both conquered and bound and some that he was slain in Persia, even telling where he was buried; and yet in his name, as that of a god, the unclean demons have instituted the sacred, or rather the sacrilegious, Bacchanalia, of the outrageous vileness of which the senate, after many years, became so much ashamed as to prohibit them in the city of Rome. Men believed that in those times Perseus and his wife Andromeda were raised into heaven after their death, so that they were not ashamed or afraid to mark out their images by constellations, and call them by their names."

False religions

False religions are evil. Every religion but the Catholic religion is a false religion. Every so-called Catholic place that has images that glorify false religions is desecrated, such as St. Peter's Basilica in Vatican City. An image on the Filarete Door of St. Peter's Basilica glorifies a false religion by presenting in a positive light a heretical story of the Great Flood and re-population of the earth. (See in this book [Deucalion and Pyrrha: The glorification of a false religion](#), p. 245.)

Philosophy is a false religion

Philosophy, as it is most commonly known, is a false religion. (See in this book [Images that glorify philosophy or philosophers desecrate a place](#), p. 36.) Hence philosophers, as they are most commonly known, are pagans if they are not baptized and formal heretics if they are baptized. Hence every so-called Catholic place that has images that glorify philosophy or philosophers is desecrated, such as the Camera della Segnatura in the Vatican which is desecrated by a painting of “The School of Athens.” (See in this book [The Room of the Signatures \(Camera della Segnatura\)](#), p. 284.)

Astrology is a false religion

Astrology (aka Horoscopes) is a false religion not only because it relies upon the false gods of mythology but also because it is a form of star worship since it attributes to the sun, moon, planets, and stars the power to influence men’s moods, thoughts, and actions and it attempts to foretell the future:

The Juvenile Instructor and Companion, Publisher: C. D. Ward, London, 1882:
“Astrology is...fortune-telling by the motions of the planets. The heavens were divided into twelve imaginary sections which were called houses, and the planets were supposed to be good and kind, or evil and malignant, in their influences upon people, upon kings, and upon nations; and if a person happened to be born at a period when some planets were supposed to rule, their influences were supposed to be for good or for evil. Saturn...was supposed to be of a cold nature; Jupiter, Venus, and the moon were temperate and kind; Mars and Jupiter were the most dangerous.”
(v. 33, n. 396, c. 9, p. 181)

Only God, angels, devils, and men can influence men’s moods, thoughts, and actions. And only God and the Devil, if God permits him, can foretell the future. Astrology is also the heresy of fatalism as it is commonly understood (like the Calvinist heresy on predestination) because it teaches that men are set in their ways according to the stars and thus there is nothing they can do to change their ways. Hence astrological symbols, such as the zodiac, desecrate a Catholic place not only because they glorify the false gods and false religions of mythology but also because they are star worship. One such example of a place desecrated by the zodiac symbols is the Abbey Basilica of Sainte-Madeleine at Vézelay. (See in this book [Sainte-Madeleine Abbey Basilica](#), p. 147.)

Any so-called Catholic who uses, supports, or allows astrology is an idolater for worshipping the false gods and false religions of mythology, an idolater for worshipping the planets and stars by putting his faith and trust in them instead of in the Catholic God, and a formal heretic for holding the heresy of fatalism. And thus he is not Catholic.

Be aware that God can allow the Devil to influence men who use astrology and thus can allow the Devil to fulfill astrological so-called prophecies in order to all the more deceive those who are worthy of being deceived. While they think the power comes from the planets and stars, it actually comes from the Devil. This deception only addicts men to astrology all the more. This is one of the worst curses men can be under, an operation of error allowed by God in order to punish obstinate evildoers:

“[Antichrist] Whose coming is according to the working of Satan, in all power, and signs, and lying wonders, and in all seduction of iniquity to them that perish; because they receive not the love of the truth, that they might be saved. Therefore God shall send them the operation of error, to believe lying: That all may be judged who have not believed the truth, but have consented to iniquity.” (2 Thes. 2:9-11)

Mythological creatures and heroes are part of the false religions of mythology

Mythological creatures and heroes are evil because they are part of the false religions of mythology. Hence every so-called Catholic place that has images that glorify mythological creatures or heroes is desecrated. (See in this book [Belief that certain mythological creatures are actually grotesquely deformed humans](#), p. 111.)

Cadmus, mythological hero

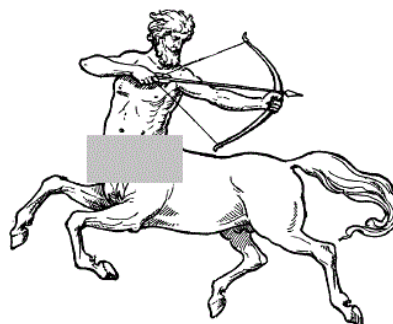
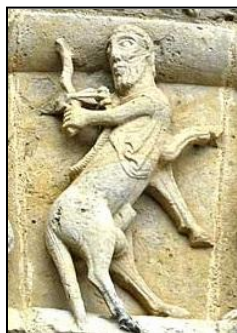


Cadmus, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Cadmus is a Phoenician prince, the brother of the mythological heroine Europa.⁶⁰ After Europa was abducted by the false god Zeus, Cadmus was sent by their father to bring her home. One of the most famous stories involving Cadmus is his founding of the city of Thebes. One day when he was sacrificing to the false goddess Athena, he sent some of his companions to the nearby spring for water. They were slain by the spring's water-dragon guardian, which Cadmus then destroyed. Cadmus was instructed by the false goddess Athena to plant the dragon's teeth in the ground, and from them sprang up a race of fierce armed men called the *Spartoi*. By throwing a stone into the midst of these men, Cadmus caused them to fight against each other until only five survived. These survivors helped him build the city of Thebes.

Centaurs

In Greek mythology, the centaurs are the children of the man Centaurus, a deformed bastard of an adulterous relationship. Due to his deformity, he took refuge in the mountains and mated with the Magnesian mares. Hence their offspring were half human and half horse. The below image (left) desecrates the 12th century south portal of the church of St. Pierre in Aulnay-de-Saintonge, France.



Mythological centaurs

⁶⁰ See in this book [Europa, mythological heroine](#), p. 93.

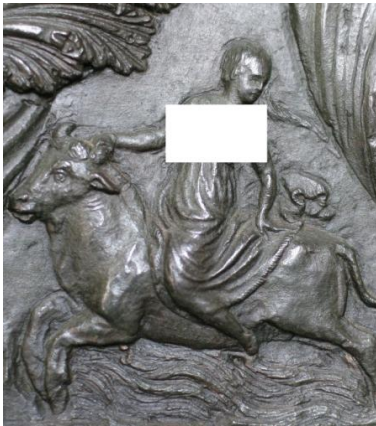
Danaë and Perseus, mythological heroes

In Greek mythology, Danaë was locked in a tower with her nurse after her father learned of a prophecy that he would be killed by his daughter's son. In this way he thought to prevent her from bearing children. But the false god Zeus lusted after her and appeared to her disguised as a shower of gold pieces and made her pregnant. Thus Danaë became the mother of the boy Perseus, who is best known for his killing of the snake-haired Gorgon Medusa.



Ceiling paintings of Danaë and her son Perseus, El Pardo Palace, Spain, 16th century

Europa, mythological heroine



The abduction of Europa by Zeus, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Europa is a Phoenician princess, the sister of the mythological hero Cadmus.⁶¹ Her most famous story involves her abduction and rape by the false god Zeus when he was enamored with Europa and decided to seduce and ravish her. He transformed himself into a tame white bull and mixed in with her father's herds. While Europa and her helpers were gathering flowers, she saw the bull and got onto his back. Zeus, taking the opportunity, ran to the sea and swam with her on his back to the island of Crete. He then revealed his true identity and raped her, and Europa became the first queen of Crete. The continent of Europe is named after her.

⁶¹ See in this book [Cadmus, mythological hero](#), p. 92.

Ganymede

In Greek mythology, Ganymede lived in Troy. He is described by the pagan poet Homer as “the most beautiful of mortals.” One day while Ganymede was in the fields, the false god Zeus saw him and lusted after him. Zeus immediately turned himself into an eagle and abducted Ganymede to be his lover and cupbearer in Olympus. Zeus removed his daughter Hebe as cupbearer to make room for Ganymede, and the wife of Zeus went mad with jealousy and rage when she saw that Ganymede replaced the love Zeus had for her. Ganymede is the symbol of homosexual desires. Many famous idolatrous and perverted artists, such as Michelangelo, Rembrandt, and Carpi, have painted Zeus’ rape of Ganymede. Even the 15th century bronze doors of Vatican City’s St. Peter’s Basilica contain a depiction of this mythological story of pedophilia.⁶²



“The Rape of Ganymede,”
by Rembrandt



“The Rape of Ganymede,”
by Carpi



“The Rape of Ganymede,”
by Michelangelo

Genii



A mythological genie, St. Peter’s Basilica,
Vatican City, c. 17th century

In Roman mythology, *genii* are protective spirits. *Genii* is the plural form of *genie*. They are usually depicted with wings and effeminate, naked or almost naked, and have specific duties, such as guarding tombs or doorways. The *genii* are a pagan and idolatrous replacement of Catholic Guardian Angels. Hence *genii* also fall into the category of devils.

Gryphons

In mythology, a gryphon, also spelled *griffin* or *griffon*, is a grotesquely deformed unreal creature that seems to have its origin based in ancient Babylonian, Persian, and Assyrian mythology. It is shown as a creature with the body of a lion and the head, claws, and sometimes wings of an eagle. Instead of laying eggs, they lay precious agate stones and are very fond of guarding gold mines. Gryphons are commonly called the “pets of the

⁶² See in this book St. Peter’s Basilica: The Filarete bronze doors: [Mythological false gods and heroes](#), p. 238.

gods” and are often portrayed pulling the chariots of the false goddess Nemesis and the false gods Apollo and Zeus.

However, there is a real creature, also called by the name griffon (or grype). It is a vulture and is mentioned in the Bible alongside other birds of prey in the book of Deuteronomy,⁶³ but this creature is not to be confused with the unreal gryphon mentioned above. The real griffon vulture is a common but very large bird that still lives in Europe, North Africa, and Asia. The first two image examples below are of the unreal gryphon creature. The image on the left is on the 1445 Filarete Door of St. Peter’s Basilica, Vatican City.



The unreal gryphon or griffon creature



The real griffon or grype vulture

Harpies

In Greek mythology, a harpy is half woman and half bird. They are known for constantly stealing food from the banquet of the mythological man Phineus. The below image (left) is from a pillar capital of the old 12th century St. Denis Abbey in France. This capital has now been moved to the museum at Rouen, France.



Mythological harpies

⁶³ “The unclean eat not: to wit, the eagle, and the grype, and the osprey.” (Deut. 14:12)

North Germanic Heiðrún the Goat



Heiðrún the Goat, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Norse mythology, Heiðrún is a she-goat that ate the leaves of the tree Læraðr (aka Yggdrasill). On this tree the Norse false god Odin (Woden), father of Thor, hung himself as a sacrifice to himself. When Heiðrún ate the leaves of this tree, mead instead of milk flowed from her udders to feed all the dead men (Einherjar) that had fallen in battle. This mead was carried to these dead men by “valkyries,” a group of female mythological creatures who decide which soldiers die in battle.

Icarus, mythological hero



Icarus, Filarete Door, St. Peter's Basilica, Vatican City, 1445

In Greek mythology, Icarus is the son of Daedalus, who created the Labyrinth maze on Crete where the Minotaur was kept. Daedalus was locked in a tower with his son Icarus to prevent his knowledge of the maze from spreading to the public. One day while locked in the tower, Daedalus made two pairs of wings by layering feathers and wax so he and his son could escape by flying away. Icarus tested the wings first, but Daedalus had forgotten to remind him to keep away from the sun, which ultimately melted the wax in Icarus' wings and sent him crashing to his death.

Medusa and Pegasus, mythological heroes



Medusa

In Greek mythology, Medusa is one of three sisters known as the Gorgons. She and her sisters are described as having the appearance of hideous females with heads of hair made of living venomous serpents. According to mythology, anyone that looked directly upon one of the Gorgons would turn into a stone. For this reason Medusa was beheaded by Perseus and her head was given to the false goddess Athena to place on her shield as a weapon to turn people into stones. At the time of her death, Medusa was pregnant with twins. When her head was cut off, the winged-horse Pegasus sprang from her blood along with his human twin brother.

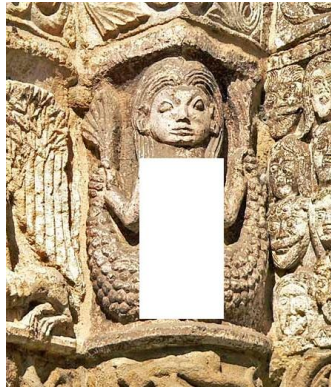


Pegasus

The example image of Medusa desecrates the late 12th century shrine of the Three Kings at Cologne Cathedral in Germany. The image of Pegasus is on the frescoed ceiling of El Pardo Palace in Spain and was commissioned by Apostate King Philip II in the 16th century.

Mermaids

In mythology, especially that of the Greeks and Romans, a mermaid is a female creature with a human body to the waist and a fish tail for the rest. They are considered to be daughters of the false gods of the sea. The mermaids have often been described as the “Muses of the Lower World.” They appear quite frequently in mythological stories. When the mermaid is portrayed with a double set of tails, she can also be called a *melusine*. The merman is the male equivalent to the mermaid.



Double-tailed mermaid (or melusine),
west entrance, San Michele Maggiore Basilica,
Pavia, Italy, 12th century



Merman holy water font, St. George Church,
Hertfordshire, England, c. 1100

Muses or mythological virtue creatures

The Muses, also described as “mythological virtue creatures,” are the nine daughters of the false god Zeus and are pagan representations of the virtues. Catholics are forbidden, under pain of idolatry, to use such pagan figures to represent the virtues. Instead, Catholics must use holy women to represent the virtues, such as the Blessed Virgin Mary (Seat of Wisdom), the good St. Anne, St. Elizabeth, Judith, Debbora, or Esther. Throughout this book I will use “Muse” to incorporate any representation of a virtue creature. The below image (left) is from inside St. Peter’s Basilica, Vatican City.



Examples of mythological Muses

Secular and non-Catholic buildings also use Muses to symbolize virtues.



"Justice" Muse, Riverside Courthouse, CA, USA



"Peace" Muse, Exchange Building, England



"Justice, Truth, & Wisdom" Muses, St. George's Hall, England



"Justice" Muse, US Senate Building

The Statue of Liberty is a Muse representing liberty. (See in this book [Apostate Antipope Clement XIII, 1758-1769](#), p. 266)

Nymphs



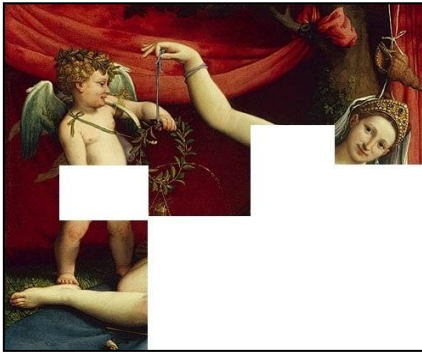
The false goddess Diana's nymphs, painted by Titian for Philip II of Spain, 1560

In Greek mythology, a nymph is a female spirit that animates nature. There are several types of nymphs: water nymphs, plant nymphs, underworld nymphs, celestial nymphs, and land nymphs. They are often depicted almost naked and as beautiful girls who love to dance and sing and are known to follow and serve certain false gods such as Dionysus and Pan and the false goddess Diana. They were also the targets of several attempted rapes, notably by the false gods Pan and Apollo. One of the most famous nymphs is Syrinx, a forest nymph, who when lustfully pursued by the false god Pan was magically transformed into a water reed, foiling his plan of rape and leaving him holding an armful of water reeds. Pan gave a sigh and it vibrated through the reeds and produced a melody. From the reeds he created a set of "pan pipes" and named them in honor of Syrinx.

Putti

In mythology, the putto was derived from the Greek Eros or the Roman Cupid, the god of love and the son and companion of the Greek Aphrodite or the Roman Venus.⁶⁴ In Italian the word *putto* means “boy” or “child” and the plural form of *putto* is *putti*. In art a putto is depicted as a chubby male child, usually nude and sometimes winged. His behavior is the same as that of an imp demon. Hence putti also fall into the category of devils:

Inventing the Renaissance Putto, by Charles Dempsey, 2001: “The figure of the putto (often portrayed as a mischievous baby) made frequent appearances in the art and literature of Renaissance Italy. Commonly called *spiritelli*, or sprites, putti embodied a minor species of demon... They included natural spirits, animal spirits, and the spirits of sight and sound, as well as hobgoblin fantasies, [and] bogeys... Among the sensations ascribed to spiritelli were feelings of love, erotic arousal, and startling frights.”



The putto Cupid with Venus in a painting by Lorenzo Lotto



Putti from inside St. Peter's Basilica, Vatican City

Satyrs

In Greek mythology, a satyr is one of a herd of male companions of the false gods Pan and Dionysus. Satyrs have goat-like features, a goat tail, goat-like ears, and often horns. In myths they are often depicted full of lust and playing pipes. The below image (left) is on the 1445 Filarete Door of St. Peter's Basilica, Vatican City.



Mythological satyrs

⁶⁴ See in this book [Greek Aphrodite, Roman Venus](#), p. 82.

Sphinxes

In mythology, a sphinx is a creature with the body of a lion and the head of a human. Greek mythology portrays the sphinx with the wings of a bird and the breasts and head of a woman. She is also portrayed as a merciless and treacherous creature that kills and eats anyone that cannot solve her riddles. On the other hand, Egyptian and Persian mythology often portray the sphinx with the head of a benevolent man and place him in front of doorways for protection. The below image (left) is in the 16th century “Gallery of the Maps” in Vatican City.



Greek mythological sphinxes

Theseus and the Minotaur



Theseus and the Minotaur, Filarete
Door, St. Peter's Basilica,
Vatican City, 1445

In Greek mythology, Theseus is the bastard son of the false god Poseidon and the mortal Aethra. The Minotaur was born to Queen Pasiphaë after she had coupled with a bull. He had the head of a man and the body of a bull. He lived in the “Labyrinth,” a twisting maze made especially for him; and each day children were sacrificed to him in order to satisfy his cannibalistic hunger. The Minotaur was eventually killed by Theseus with the help of Ariadne.

Pagans, heretics, and schismatics



A pagan emperor and a pagan poet,
Filarete Door, St. Peter's Basilica,
Vatican City, 1445

Pagans, heretics, and schismatics are evil. Hence every so-called Catholic place that has images that glorify pagans, heretics, or schismatics is desecrated. For example, images on the doors of St. Peter's Basilica in Vatican City glorify the pagan Roman emperors by not presenting them in a negative light. And an image on the inside back wall of Sacred Heart Cathedral in Newark, New Jersey, USA, glorifies the heretic and warlock Benjamin Franklin by not presenting him in a negative light.

The sibyls

The sibyls were pagan seers whom God used to prophesy certain truths about Jesus Christ. At times God seeds true prophecies among pagans and their pagan religions, such as Balaam during the Old Covenant era, in an attempt to convert them when the true religion is revealed to them. Hence an image of a sibyl can be shown in a Catholic place as long as it is modest and shown in a negative light and thus glorifies the prophecies about Jesus Christ but not the sibyl. To be shown in a negative light, the image of the sibyl must be accompanied with the following or similar words: “Even the pagans were forced by God to prophesy the truth about Jesus Christ.” And it can even include some of their prophecies about Christ. But to simply put an image of a sibyl up in a Catholic place without any explanation desecrates the place for glorifying the pagan sibyl and her false religion. One would think that the sibyls were holy and thus equal to the holy prophets, such as Isaias and Jeremias, or that their religion was true and thus equal to Judaism.

Philosophers are either pagans or heretics

(See in this book [Philosophy is a false religion](#), p. 91.)

Vice

Vices are evil. Hence every so-called Catholic place that has images that glorify vices is desecrated. For example, an image of a glutton filling his belly or of an alcoholic drinking to excess desecrates a place because the vice is not shown in a negative light. The below images that glorify vice desecrate St. Peter’s Collegiate Church at Cervatos, Spain, made in the 12th century.



Corbels glorifying drunkenness and gluttony,
St. Peter’s Collegiate Church, Cervatos, Spain, c. 1130

If vice images are accompanied by a message that these vices are evil or that they place men in mortal sin or that they send men to hell, then these vice images are good because they show the vice in a negative light. But these images must not be immodest or pornographic.

Sheela na gig creatures

The Sheela na gigs are a series of grotesque carvings of naked exhibitionist women who are purposely displaying their private parts. They are found desecrating churches, castles, and other buildings, especially in Ireland and in England where nearly 150 individual carvings have been documented from the 1100's forward. One of the most famous Sheela na gig carvings is on Kilpeck Church, England.⁶⁵



Sheela na gig, Kildare Cathedral,
Kildare, Ireland, 1539



Church of Sainte-Radegonde,
Poitiers, France, 12th century

Immodesty and pornography

Immodesty and pornography are evil. Hence every so-called Catholic place that contains uncensored images of immodesty or pornography is desecrated even if the immodesty or pornography is not glorified.

Under no circumstances can immodest or pornographic images be displayed for public viewing. Immodest pictures are necessary for medical books. And pornographic images are necessary for evidence against offenders. But in both cases such images must be private and access limited only to those who need to see them.

The natural law and the supernatural law condemn immodesty and pornography

The natural law, the law that all men have in their hearts, condemns images of nakedness and other images of immodesty or pornography as mortally sinful unless the images are displayed privately in medical books or are needed as evidence against offenders:

St. Augustine, *City of God*: "All nations, being propagated from that one stock, have so strong an instinct to cover the shameful parts that some barbarians do not uncover them even in the bath but wash with their drawers on." (b. 14, c. 17)

And according to the Catholic faith, the notorious display of naked or immodest images is also formally heretical. (See in this book [Places notoriously desecrated with images of immorality are non-Catholic places](#), p. 43.) St. Paul says, "Let your modesty be known to all men," (Phili. 4:5) for "the works of the flesh are manifest, which are fornication, uncleanness, immodesty..." (Gal. 5:19-20) "But the fruit of the Spirit is...modesty, continency, chastity. Against such there is no law." (Gal. 5:19-23)

⁶⁵ See in this book [St. Mary and St. David Church at Kilpeck](#), p. 176.

God's supernatural law (also known as the divine positive law), which He revealed to Moses, upholds and reinforces God's natural law against the display of nakedness and other kinds of immodesty:

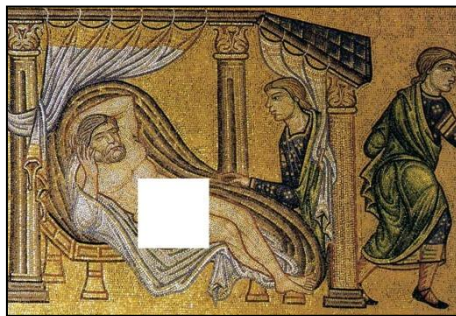
“Thou shalt not uncover the nakedness of thy father, or the nakedness of thy mother: she is thy mother, thou shalt not uncover her nakedness.” (Lev. 18:7)

Not only have apostate Catholics uncovered the nakedness of their fathers and mothers (such as Adam, Eve, Noe, David, and Jesus Christ), but they have done it perpetually and in public for all to see. God cursed Cham's son Chanaan and Chanaan's posterity because Cham and Chanaan did not cover up their father Noe's nakedness but instead looked upon it:

“Which when Cham the father of Chanaan had seen, to wit, that his father's nakedness was uncovered, he told it to his two brethren without. But Sem and Japheth put a cloak upon their shoulders, and going backward, covered the nakedness of their father: and their faces were turned away, and they saw not their father's nakedness. And Noe awaking from the wine, when he had learned what his younger son had done to him, he said: Cursed be Chanaan, a servant of servants shall he be unto his brethren.” (Gen. 9:22-25)

Catholic Commentary on Gen. 9:25: “Cursed be Chanaan: But why should Chanaan be cursed for his father's fault? The Hebrews answer, that he being then a boy was the first that saw his grandfather's nakedness, and told his father Cham of it, and joined with him in laughing at it: which drew upon him, rather than upon the rest of the children of Cham, this prophetic curse.”

Apostate Catholics have committed the same sin and even worse by publicly exposing the nakedness of Adam, Eve, Noe, David, Jesus Christ, and other holy men and women in their art. Not only do these immoral apostate Catholics mock the nakedness of the holy fathers and mothers and leave it uncovered, but they take it outside in public for all to see and gaze upon day after day, year after year. Not even Cham and Chanaan did this! To do this, they would have had to drag the naked Noe out of his tent and place him in the public square, as immoral apostate Catholics have done:



Noe completely naked, Creation Dome, St. Mark's Basilica, Venice, Italy, c. 1235



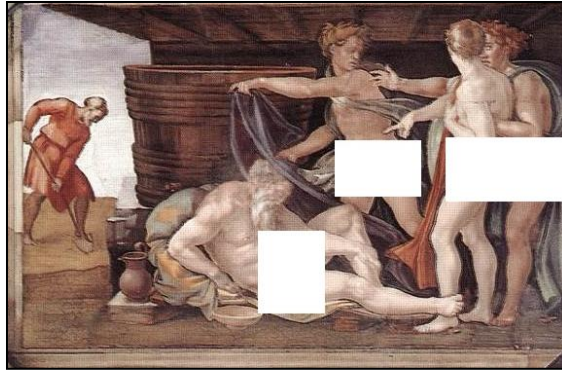
Noe completely naked, Ghiberti doors, St. John Baptistry, Florence, Italy, 1452

Consequently, the immoral apostate Catholics who support or allow naked or immodest images of holy men or women are much more cursed than Cham and Chanaan. Not only are they guilty of mortal sins of immodesty and formal heresy for supporting or allowing public images of nakedness or other forms of immodesty, but they are also guilty of blasphemy and sacrilege for denigrating and debasing holy men and holy

women. St. Ambrose teaches how opposite was the modesty of Sem and Japheth from the immodesty of Cham and Chanaan:

St. Ambrose, *Three Books Concerning Virgins*: “53. ...So, too, the sons of Noah going backward covered their father’s nakedness, which he who was wanton saw, he who was modest blushed at and dutifully hid, fearful of offending if he too saw it.” (b. 1, c. 1)

Yet the apostate pervert Michelangelo had the audacity to portray the modest Sem and Japheth as completely naked, as well as Cham, even though the Bible teaches that none of Noe’s sons were naked during this incident.



The “Drunkenness of Noah,” by Michelangelo, Sistine Chapel ceiling, Vatican City, 1512

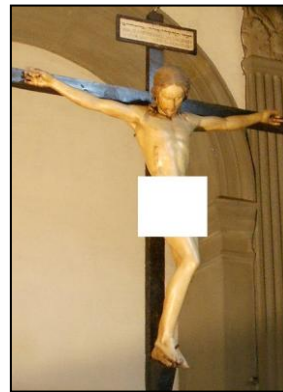
If Noe’s whole family had walked around completely naked, as Michelangelo portrayed, then what was the big deal about Noe being naked?

Not only total nakedness but also other forms of immodesty are condemned. It is immodest to show the parts of a woman that are from the knee inclusive to just above the cleavage, excluding the arms. And it is immodest to show a man’s buttocks, private part, or the immediate area surrounding his private part.

For example, many images of Jesus Christ on the Cross are immodest because His loin cloth is draped too low and thus exposes the immediate flesh above His private part:



Example of an immodest crucifix, St. James Cathedral, Seattle, WA, USA



The completely naked crucifix by the idolatrous pervert Michelangelo, Basilica of Santa Maria del Santo Spirito, Florence, Italy, 1492

Beware of those who take Bible verses out of context in order to defend their heresy that certain holy men voluntarily went naked in public. When the word “naked” is used in

the Bible, it does not always mean totally or immodestly naked. In some Bible verses, naked means either dressed only with undergarments or swim suits or not sufficiently dressed for the occasion, such as a king not wearing his royal garb when he is expected to. In both cases modesty is still preserved. Beware, then, of lust-filled perverts who were obsessed with and glorified total nakedness, such as the apostate and false prophetess Bridget of Sweden. They have the blasphemous audacity to teach that some holy men voluntarily went naked in public. These perverts formulated a perverted theology or produced false messages from heaven to defend the naked and immodest art that was prevalent in their days. (See RJMI article “When Naked Does Not Mean Immodestly Naked.”)

Immodest things mentioned in stories must not be shown in images

Even when the word “naked” is used in the Bible or other written sources to mean totally or otherwise immodestly naked, such images must not be copied in art without censoring the immodest parts. For example, even though the Bible teaches that Adam and Eve were created totally naked and that Noe when drunk was totally naked, images of such must not be made unless the immodest parts are censored. An artist can use a tree branch to block the private parts of Adam and Eve, or a piece of furniture to block the private parts of Noe. The same applies to rapes. Even though the Bible teaches that Jacob’s daughter Dina was raped, images of such must not be made unless the immodest parts are censored. One does not need to see all the immodest and pornographic details but just enough to know that a rape occurred. The same applies to crimes of sodomy mentioned in the Bible.

Grotesque deformity

Grotesquely deformed creatures are either unreal or real. The glorification of grotesque deformity is evil. Hence every so-called Catholic place that has images that glorify grotesque deformity is desecrated.

Grotesquely deformed unreal creatures or chimeras

Images of unreal, imaginary creatures or chimeras⁶⁶ that are not religiously symbolic desecrate a holy place with heresy because God did not create such creatures nor give them a religiously symbolic meaning.

And if the creatures are grotesquely deformed, this also desecrates a Catholic place because of the glorification of grotesque deformity. The glorification of grotesquely deformed unreal creatures consists of glorifying all that is ugly, bizarre, preposterous, absurd, twisted, perverted, corrupted, and chaotic—just like the modern art of today. For example, below are paintings by Salvador Dalí, the early 20th century modern artist from Catalonia, Spain.

⁶⁶The word *chimera* comes from a creature in Greek mythology that was both male and female and composed of parts from three animals (a lion, a snake, and a goat). Although the name originates in mythology, today chimera is most commonly used to describe any non-religiously symbolic creature with parts taken from various animals or humans. The Merriam-Webster Dictionary defines chimera as “an imaginary monster compounded of incongruous parts.”



"Sleep," an example of modern art by Salvador Dalí, 1937



"Metamorphosis of Narcissus," an example of modern art by Salvador Dalí, 1937

And here are examples of the glorification of grotesquely deformed unreal creatures from art of the Renaissance period. The following painting by Hieronymus Bosch was purchased by Apostate King Philip II of Spain and displayed in the royal bedroom at El Escorial Palace, Spain.

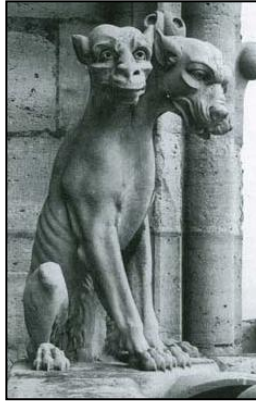


Details from "The Garden of Earthly Delights," by Hieronymus Bosch, c. 1490

As you see, perverted modern art is not so modern after all. It actually began in the 11th century when theology and thus the Catholic faith also began to be perverted by the scholastics. Just as the scholastics let their perverse imagination run wild with the faith, so also artists let their perverse imagination run wild with art:

Image on the Edge: The Margins of Medieval Art, [hereafter IOE], by Michael Camille. Publisher: Harvard University Press, Cambridge, MA., 1992: "[p. 89] According to Vincent of Beauvais – the thirteenth-century scholastic on whom Mâle depended so much when building his *summa* in stone—the imagination acts as a repository of images that go beyond those perceived by the five senses, such as the chimera, a creature he describes as having the head of a lion, the body of a goat and the tail of a serpent. For Albert the Great [RJM: Albert the Wretch], *phantasia*, lying between imagination and memory, was the faculty that allowed one to imagine a man with two heads, or a being with a human body, the head of a lion and the tail of a horse.⁶⁷ In this respect, the sculptures at Rouen represent the products of the imagination as argued by Scholastic philosophers of the time." (c. 3, s. 1)

⁶⁷ Footnote 115: "Minnis, Alastair J., 'Langland's Ymaginatif and Late-Medieval Theories of Imagination,' *Comparative Criticism: A Yearbook* (1981), p. 73."



Cerberus, the three-headed dog of Hades, Notre-Dame Cathedral of Paris, France

Some mythological creatures are in the category of grotesquely deformed unreal creatures. And they are also in the category of false religions, such as a statue of the mythological three-headed dog Cerberus, who belonged to the false god Hades.

Humans or animals that are portrayed with grossly exaggerated proportions or unreal human features also fall into the category of grossly deformed unreal creatures because God did not create humans or animals in such a way.



St. Mary the Virgin Church, Essex, England, 12th century



University Church of Oxford, England, 13th century



Avignon Papal Palace, France, c. 19th century⁶⁸



Rouen Cathedral, France, 13th century

⁶⁸The Papal Palace in Avignon was originally completed in the 14th century, but it was restored in the 19th century by the devil-loving, idolatrous, and immoral architect Viollet-le-Duc, who restored Notre-Dame Cathedral of Paris, France. As of now, I have no evidence that the current gargoyles and deformed real and unreal creatures on the palace were originals from the 14th century.



Notre-Dame Cathedral, Paris, France, 19th Century



An icon of Our Lady of Perpetual Help

Icons do not fall into this category because the proportions are not grossly exaggerated.

Filigree creatures

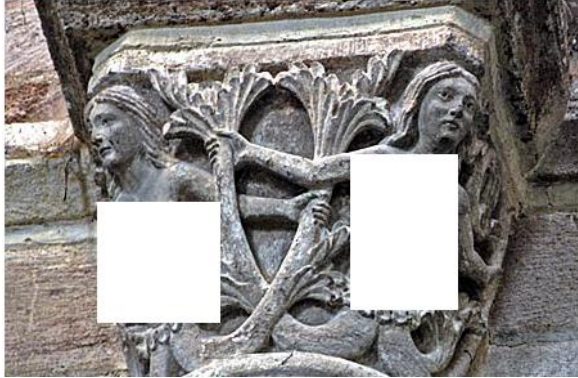


A filigree creature, St. Peter's Basilica, Vatican City

Filigree creatures are grotesquely deformed unreal creatures that are half human and half filigree and have no religiously symbolic meaning.

Human-animal creatures

Human-animal creatures are grotesquely deformed unreal creatures. They are grotesquely deformed by their very nature because God did not create such creatures that are half human and half animal. And if they do not have a religiously symbolic meaning, they are also heretical. The only way they do not desecrate a Catholic place with heresy and immorality is if they have a religiously symbolic meaning and the grotesque deformity is not glorified. Below are examples of human-animal creatures that are not religiously symbolic.



Double-tailed mermaids (human-fish creatures),
St-Julien, Brioude, France, c. 1130



A human-cow creature,
Cologne Cathedral, Germany, 14th century

Some humans with animal features do not fall into this category of unreal human-animal creatures because, according to this belief, these creatures are humans who happen to have animal features. (See in this book [Belief that certain mythological creatures are actually grotesquely deformed humans](#), p. 111.)

Seashell creatures



A seashell creature, St. Peter's
Basilica, Vatican City

Seashell creatures are grotesquely deformed unreal creatures that are half human and half seashell and have no religiously symbolic meaning.

Grotesquely deformed real creatures

Some real creatures, humans and animals, are grotesquely deformed. Their grotesque deformity is a curse from God. Hence every so-called Catholic place that has images of real but grossly deformed creatures that glorify the deformity is desecrated because it

does not show the deformity and thus the curse in a negative light. The purpose of the glorification of the deformity is to glorify all that is ugly, twisted, and corrupted and thus mock God's curse or turn it into a blessing or to mock God's creation. Images of grotesquely deformed real creatures consist of evil faces or deformed bodies.



St. Theobald's Church, northern France, 14th century



Anzy-le-Duc Church, Burgundy, France, c. 1100



St. Nicholas Church,
Studland, England, c. 1130



Ulm Cathedral,
Germany, 1377



Beverley Minster,
England, 13th century



A statue of the saintly
Sr. Margaret of Castello

If one displays an image of a deformed human not to glorify his deformity but for some other reason, such as an image of a saint who happens to have a hunchback, then this image does not desecrate a place because it does not glorify the deformity. For example, a statue or an image of a saintly Catholic like Sister Margaret of Castello (born blind, deformed, and hunchbacked) would not desecrate a place.

Belief that certain mythological creatures are actually grotesquely deformed humans

Some men believe that certain creatures as described in mythology, such as centaurs and satyrs, are real creatures. For this to be an allowable opinion, the mythological explanation of these creatures must be rejected, the creatures must be either humans who happen to have animal features or animals that happen to have human features, and the deformity must not be glorified but presented as a curse from God. St. Augustine correctly teaches that if any such creatures exist, they have to be either humans with animal features or animals with human features. He also correctly teaches that if they have the use of reason and freewill, then they have to be human with animal features who thus descended from the line of the first human, Adam:

St. Augustine, *City of God*, Whether Certain Monstrous Races of Men Are Derived from the Stock of Adam or Noah's Sons: "It is also asked whether we are to believe that certain monstrous races of men, spoken of in secular history, have sprung from Noah's sons, or rather, I should say, from that one man from whom they themselves were descended. For it is reported that some have one eye in the middle of the forehead; some, feet turned backwards from the heel; some, a double sex, the right breast like a man, the left like a woman, and that they alternately beget and bring forth: others are said to have no mouth, and to breathe only through the nostrils; others are but a cubit high, and are therefore called by the Greeks 'Pigmies'; they say that in some places the women conceive in their fifth year, and do not live beyond their eighth. So, too, they tell of a race who have two feet but only one leg, and are of marvelous swiftness, though they do not bend the knee: they are called Skiopodes, because in the hot weather they lie down on their backs and shade themselves with their feet. Others are said to have no head, and their eyes in their shoulders; and other human or quasi-human races are depicted in mosaic in the harbor esplanade of Carthage, on the faith of histories of rarities. What shall I say of the Cynocephali, whose dog-like head and barking proclaim them beasts rather than men? But we are not bound to believe all we hear of these monstrosities. But whoever is anywhere born a man, that is, a rational, mortal animal, no matter what unusual appearance he presents in color, movement, sound, nor how peculiar he is in some power, part, or quality of his nature, no Christian can doubt that he springs from that one protoplast. We can distinguish the common human nature from that which is peculiar, and therefore wonderful. The same account which is given of monstrous births in individual cases can be given of monstrous races. For God, the Creator of all, knows where and when each thing ought to be, or to have been created, because He sees the similarities and diversities which can contribute to the beauty of the whole. But he who cannot see the whole is offended by the deformity of the part, because he is blind to that which balances it, and to which it belongs. We know that men are born with more than four fingers on their hands or toes on their feet: this is a smaller matter; but far from us be the folly of supposing that the Creator mistook the number of a man's fingers, though we cannot account for the difference. And so in cases where the divergence from the rule is greater. He whose works no man justly finds fault with, knows what He has done. At Hippodiarhytus there is a man whose hands are crescent-shaped, and have only two fingers each, and his feet similarly formed. If there were a race like him, it would be added to the history of the curious and wonderful. Shall we therefore deny that this man is descended from that one man who was first created? As for the Androgyni, or Hermaphrodites, as they are called, though they are rare, yet from time to time there appears persons of sex so doubtful, that it remains uncertain from which sex they take their name; though it is customary to give them a masculine name, as the more worthy. For no one ever called them Hermaphroditesses. Some years ago, quite within my own memory, a man was born in the East, double in his upper, but

single in his lower half—having two heads, two chests, four hands, but one body and two feet like an ordinary man; and he lived so long that many had an opportunity of seeing him. But who could enumerate all the human births that have differed widely from their ascertained parents? As, therefore, no one will deny that these are all descended from that one man, so all the races which are reported to have diverged in bodily appearance from the usual course which nature generally or almost universally preserves, if they are embraced in that definition of man as rational and mortal animals, unquestionably trace their pedigree to that one first father of all. We are supposing these stories about various races who differ from one another and from us to be true; but possibly they are not: for if we were not aware that apes, and monkeys, and sphinxes are not men, but beasts, those historians would possibly describe them as races of men, and flaunt with impunity their false and vainglorious discoveries. But supposing they are men of whom these marvels are recorded, what if God has seen fit to create some races in this way, that we might not suppose that the monstrous births which appear among ourselves are the failures of that wisdom whereby He fashions the human nature, as we speak of the failure of a less perfect workman? Accordingly, it ought not to seem absurd to us, that as in individual races there are monstrous births, so in the whole race there are monstrous races. Wherefore, to conclude this question cautiously and guardedly, either these things which have been told of some races have no existence at all; or if they do exist, they are not human races; or if they are human, they are descended from Adam.” (b. 16, c. 8)

Hence for those who hold this allowable opinion, the centaur and satyr would fall into the category of grotesquely deformed humans. To not desecrate a place, then, these images must not show the deformity in a positive or a neutral light and must clearly show that the creatures are not mythological creatures. Many places desecrated by centaurs or satyrs are also desecrated by the false gods of mythology so as to leave no doubt that the centaurs and satyrs are being presented as mythological creatures. Any so-called Catholic who believes the mythological explanations for centaurs, satyrs, and other similar creatures is an idolater and a formal heretic.

One reason for the belief that some human creatures have animal features is that devils can appear as humans with animal features, such as a centaur, or as animals with human features. In this case the devils do so in order to deceive men into believing in the mythological gods and religions. For example, the apostate Jerome thought that centaurs and satyrs might be devils or real deformed human creatures, but he did not glorify them in their deformity nor believe the mythological explanations for them:

Apostate Jerome, *The Life of Paulus the First Hermit*, 374 or 375: “7. ...All at once he [St. Antony of the Desert] beholds a creature of mingled shape, half horse half man, called by the poets Hippocentaur. At the sight of this he arms himself by making on his forehead the sign of salvation, and then exclaims, ‘Holloa! Where in these parts is a servant of God living?’ The monster after gnashing out some kind of outlandish utterance, in words broken rather than spoken through his bristling lips, at length finds a friendly mode of communication, and extending his right hand points out the way desired. Then with swift flight he crosses the spreading plain and vanishes from the sight of his wondering companion. But whether the devil took this shape to terrify him, or whether it be that the desert which is known to abound in monstrous animals engenders that kind of creature also, we cannot decide.”

Grotesquely deformed creatures that are religiously symbolic do not desecrate a Catholic place



Byzantine icon showing St. Christopher as a Cynocephali, Byzantine Museum, Athens, Greece

Images of grotesquely deformed creatures which are religiously symbolic do not desecrate a Catholic place. One of the conditions for an image to be religiously symbolic is that it does not glorify the deformity. For example, the image of a gluttonous man with the head of a pig or a lazy man with the head of an ass is religiously symbolic as long as it is clear that gluttony or laziness is being condemned and thus not glorified. In this case the deformity is being shown in a negative light.

In Catholic art, unbelieving Gentiles have been portrayed with the head of a dog to represent their condition and behavior as more animal-like than human-like. And when they converted, their dog heads became human heads. An example is that of St. Christopher. Several historical accounts claim that he was a member of the dog-like race of Cynocephali and that after he became a convert to Christianity Jesus exchanged his formerly cursed body and gave him the gift of human appearance. There are still some icons that identify St. Christopher with his supposed former appearance as a dog-headed Cynocephali.

Above the door of the Sainte-Madeleine Abbey Basilica at Vézelay, France, images that pertain to Pentecost show dog-headed Gentiles having the gospel preached to them.



Dog-headed Gentiles from the Pentecost tympanum, Sainte-Madeleine in Vézelay, France

Jesus Christ's own words can be used to justify the religious symbolism of showing Gentiles with dog heads when Jesus called a Gentile woman a dog:

“And behold a woman of Canaan who came out of those coasts, crying out, said to him: Have mercy on me, O Lord, thou son of David: my daughter is grievously troubled by a devil. Who answered her not a word. And his disciples came and besought him, saying: Send her away, for she crieth after us: And he answering, said: I was not sent but to the sheep that are lost of the house of Israel. But she came and adored him, saying: Lord, help me. Who answering, said: It is not good to take the bread of the children, and to cast it to the dogs. But she said: Yea, Lord; for the whelps also eat of the crumbs that fall from the table of their masters. Then Jesus answering, said to her: O woman, great is thy faith: be it done to thee as thou wilt: and her daughter was cured from that hour.” (Mt. 15:22-28)

King David compares evil men to senseless beasts: “Man when he was in honour did not understand: he hath been compared to senseless beasts, and made like to them.” (Ps. 48:21) And the Prophet Isaias teaches that evil Jews are worse than animals: “The ox knoweth his owner and the ass his master’s crib; but Israel hath not known me, and my people hath not understood.” (Isa. 1:3) Hence to portray these evil Jews with animal features, such as an ox or ass, would be doing them a favor instead of portraying them as they really are like, as devils. After all, Jesus said that evil, unbelieving Jews are sons of the devil. He said, “You are of your father the devil.” (Jn. 8:44) Hence to portray an unbelieving Jew with devil features is good, as long as the evil Jew is portrayed in a negative light, because such an image is religiously symbolic:

SRC: “[pp. 21-22] Often, foreign races were imagined to have animalistic qualities, such as Indians represented as Cynocephali with dog heads. The extent of a race’s monstrous appearance was in direct correlation to the race’s distance from the center of mainstream, medieval society. The further away a race was from the perceived center of society the more monstrous in appearance it became. Moreover, mainstream society was based upon the concept of *Corpus Christianorum*, but foreign races had no place in the body of Christ. Medieval theologians often described the unsaved as being physically deformed or as irrational animals. This concept is well illustrated in the Vézelay tympanum at the Basilica of Sainte-Madeleine... The tympanum depicts the Pentecost, and the Apostles’ mission to spread the word of God to the furthest regions of the world. Among the foreign races depicted around the tympanum are the dog-headed Cynocephali, tiny Pygmies, and big-eared Panotii. Kirk Ambrose has ascribed meaning to the appearance and gestures of the monstrous races at Sainte-Madeleine.⁶⁹ The Cynocephali’s gesturing to his ears indicates that ‘he hears as a dog or as a pagan...’ The implication of the foreigner’s beast-like or deformed nature calls into question their soul’s condition as well as the foreigner’s societal position relevant to accepted groups of medieval society. The idea that monstrous races were monstrous because they were separated from the body of Christ is underscored by a thirteenth-century illustration of the world (Fig. 13).”



SRC: “Figure 13: World Map, Psalter, British Library, London, England”



Detail from the Psalter “World Map” with the monstrous races in white on the right

SRC, Ibid: “Christ is placed at the top of the map, presiding over the world. The monstrous races are squeezed together and pushed to the far right side of the

⁶⁹ Footnote 52: “K. Ambrose, *The Nave Sculpture of Vézelay: The Art of Monastic Viewing*, Ontario: Pontifical Institute of Medieval Studies, 2006: 31.”

illuminated page. The physical distance from Christ indicates a spiritual distance, resulting in deformity.”

Idolatrous, immoral, and heretical misericords

A “misericord,” also known as a “mercy seat,” is a small, hinged shelf found in hundreds of church and cathedral choirs throughout Europe since the 13th century. A misericord was used as a temporary chair for people who were tired from standing during long Divine Offices. However, the misericord was most often used as a way to incorporate idolatry, immorality, or buffoonery into the church. The seat was most often in the folded-up position, which made the carving visible. When the chair was in use, the carving faced the floor.



The “Green Man” false god, misericord at Cologne Cathedral, Germany, 1300’s



Man immodestly grabbing his behind, misericord at Christchurch Priory, England, 14th century

Desecrations Began in the 11th Century

The desecration of holy books and Catholic places with images against the faith and morals began to make steady progress in the 11th century.⁷⁰ There were some desecrations before that, but they did not gain ground. From the information I have, the earliest desecrations of a Catholic place with images against the faith was in Aachen Cathedral in Germany in the first half of the 11th century.⁷¹ At first the images were mostly immoral. But as time progressed, desecrations by images against the faith increased:

SRC: “[Abstract, p. iii] Sculpted corbels of the Romanesque period are often categorized as obscene or grotesque, and frequently dismissed as medieval humor or an individual artist’s imagination. Common themes on corbels include images of debauchery and obscenity, as well as depictions of the effects of sin. These themes are usually communicated through the image of entertainers (acrobats, musicians, and dancers), acts of excess such as overindulgence in alcohol or sexual vice, threatening gestures, monstrous animals, or the human visage transformed by idiocy... Sculpted Romanesque corbels reveal a specific medieval visual concept of physical and spiritual degradation resulting from mortal sin. Furthermore, depictions of people and activities on sculpted corbels created between the eleventh and twelfth century in France and northern Spain provide insight into medieval society.

⁷⁰ See in this book [The Desecration of Holy Books](#), p. 301.

⁷¹ See in this book [Aachen Cathedral at Aachen](#), p. 127.

“[pp. 9-10] Although representation of Luxuria will be discussed in greater detail later in this paper, excessive indulgence in venereal pleasure and its degenerative qualities are identified in most sets of sculpted corbels from the eleventh and twelfth centuries... The eleventh and twelfth centuries were a time of transformation...

“[pp. 30-31] As discussed in the first chapter, standard images around the portals of Romanesque churches reference biblical scriptures or events. Standard images were easy to ‘read’ and understand visually. Images on corbels do not contain biblical narratives. In fact, many corbels depict contemporary people and activities pulled from everyday medieval life that are distorted to the point of surreal obscenity.”

MDP: “[p. 402] Although Bernard has no particular example in mind [in his *Apologia*], he aptly characterizes the images of monstrous and hybrid beasts, wild animals, and worldly pursuits found so frequently in early twelfth-century Benedictine cloisters of southern France and northern Spain—including Moissac, Toulouse, Silos, Elne, Ripoll, Serrabonne, and St-Michel-de-Cuxa.”

By at least the 12th century, in 1125, the cloister of the famous Cluny Abbey was desecrated with images against the faith and morals, as witnessed by the apostate, stoic Bernard of Clairvaux. Only the underlined text applies and not the other parts:

Apostate Bernard of Clairvaux, *Apologia* to Abbot William of St. Thierry, c. 1125, *On gold and silver images in monasteries*: “These are only small things; I am coming to things of greater moment. ...I shall say nothing about the soaring heights and extravagant lengths and unnecessary widths of the churches, nothing about their expensive decorations and their novel images, which catch the attention of those who go in to pray, and dry up their devotion. To me they seem like something out of the Old Testament; but let them be since it is all to the glory of God. However, as one monk to another, may I ask the question which a heathen poet put to his fellows. ‘Tell me, O priests,’ he said, ‘why is there gold in the holy place?’ I shall put the question slightly differently, I am more interested in the sense of the text than in its precise words. ‘Tell me, O poor men,’ this is my question, ‘Tell me, O poor men—if you are really poor men—why is there gold in the holy place?’ It is not the same for monks and bishops. Bishops have a duty toward both wise and foolish. They have to make use of material ornamentation to rouse devotion in a carnal people, incapable of spiritual things. But we no longer belong to such people... What excuse can there be for these ridiculous monstrosities in the cloisters where the monks do their reading, extraordinary things at once beautiful and ugly? Here we find filthy monkeys and fierce lions, fearful centaurs, harpies, and striped tigers, soldiers at war, and hunters blowing their horns. Here is one head with many bodies, there is one body with many heads. Over there is a beast with a serpent for its tail, a fish with an animal’s head, and a creature that is horse in front and goat behind, and a second beast with horns and the rear of a horse. All round there is such an amazing variety of shapes that one could easily prefer to take one’s reading from the walls instead of from a book. One could spend the whole day gazing fascinated at these things, one by one, instead of meditating on the law of God. Good Lord, even if the foolishness of it all occasion no shame, at least one might balk at the expense.”

Bernard’s above admonishment regarding the desecration of the cloister with images against the faith (centaurs and harpies) and against morals is insufficient and thus he is guilty of idolatry. His main concern seems to be the cost of the images! And he did not elsewhere sufficiently condemn the desecrations as immoral, heretical, and idolatrous and did not elsewhere denounce those who supported or allowed the desecrations as immoral, heretics, or idolaters and thus he shared equally in the guilt of the sin and sinners and thus was an immoral formal heretic and idolater himself on this point alone.

In this letter Bernard also made some sinful and suspect-of-heresy comments regarding the use in holy places of gold, holy images, and images of soldiers in a just war; looking upon holy images as carnal; and laymen being stupid and carnal whereas monks are wise and spiritual.⁷² As a heretical stoic, Bernard went too far to the right. God says, “Make straight the path for thy feet, and all thy ways shall be established. Decline not to the right hand, nor to the left: turn away thy foot from evil.” (Prv. 4:26-27) All who swing too far to the right also fall into sins on the left and become stupid. “Be not over just: and be not more wise than is necessary, lest thou become stupid.” (Ectes. 7:17) By swinging too far to the right, Bernard fell into sins on the left by not sufficiently condemning places that were desecrated with images against the faith and morals nor sufficiently denouncing those who supported or allowed it. The Devil always sets up opposition parties on the right to trap those who flee from the sins of the left.

Miscellaneous Supporters of Desecrations

Apostate Antipope Innocent II supported desecrations against the faith and morals

Apostate Antipope Innocent II (1130-1143) visited and blessed places in France that were desecrated with images against the faith and morals:

How France Built Her Cathedrals, by Elizabeth Boyle O'Reilly: “Autun’s chief church, one of the few cathedrals in France which is Romanesque, was begun in 1120 and consecrated in 1132 by Innocent II. In that same year he blessed Cluny’s nave and Vezelay’s narthex.”⁷³

In 1125 in his *Apologia* to Abbot William of Thierry, the apostate, stoic Bernard of Clairvaux testifies that the cloister of Cluny Abbey was desecrated with images against the faith and morals:

Apostate Bernard of Clairvaux, 1125: “...What excuse can there be for these ridiculous monstrosities in the cloisters where the monks do their reading, extraordinary things at once beautiful and ugly? Here we find...fearful centaurs, harpies,... Here is one head with many bodies, there is one body with many heads. Over there is a beast with a serpent for its tail, a fish with an animal’s head, and a creature that is horse in front and goat behind, and a second beast with horns and the rear of a horse...”

Hence when Innocent II visited and consecrated Cluny in 1132, it was desecrated with images against the faith and morals. And Sainte-Madeleine Abbey Basilica at Vézelay was desecrated with images against the faith and morals in 1130. Hence when Innocent II visited it and blessed its narthex in 1132, it was desecrated with images against the faith and morals. And Innocent II lived and traveled extensively in France when he was an apostate antipope and in exile from Rome and thus had first-hand access to many of the other desecrated places in France. (See in this book [Sainte-Madeleine Abbey Basilica](#), p. 147.)

⁷² See RJMI book *The Hellenization of Christianity by the Anti-Church Fathers and Scholastics*: ...Some stoics: Apostate Bernard of Clairvaux.

⁷³ *How France Built Her Cathedrals*, by Elizabeth Boyle O'Reilly. A Study in the Twelfth and Thirteenth Centuries. Publisher: Harper & Brothers Publishers, New York and London, 1921. “Chapter IX (The Gothic Art of Burgundy): The Romanesque Cathedral of Autun,” p. 423.

Apostate Antipope Julius II collected mythological and immoral art

HOP: “As Cardinal Giuliano della Rovere, the Pope [Julius II] was a diligent collector. In the time of Innocent VIII apparently he succeeded in obtaining a newly discovered statue of Apollo, which he placed in the garden of S. Pietro in Vincoli.⁷⁴ It created quite a furore amongst all lovers of art, and soon acquired a world-wide reputation. When he became Pope he transferred the statue to the Vatican and placed it in the Cortile di Belvedere. This Cortile about 100 feet square was laid out as a garden with orange trees and running streamlets. Bramante designed semi-circular niches for the statues which adorned it. Besides the Apollo, an incomplete group, Antaeus in the grasp of Hercules, and the Venus Felix, were placed here.⁷⁵” (v. 6, b. 2, p. 487.)

Whereas St. Benedict destroyed a statue and grove of Apollo and Venus and set up a holy monastery in their place, the Apostate Antipope Julius II did the opposite. He set up a statue of Apollo and Venus in the Vatican’s Cortile di Belvedere and thus desecrated a holy place; that is, if it had not been desecrated before that.⁷⁶

And from the time of Apostate Antipope Innocent II in 1130, all of the so-called popes supported or allowed the desecration of Catholic places with images against the faith or morals and thus were apostate antipopes.⁷⁷ (See RJMI article “No Popes or Cardinals since 1130.”)

Apostate King Philip II collected pornographic and mythological art



Philip II, by Titian

Apostate King Philip II of Spain, son of Apostate Emperor Charles V, was born in 1527 and died in 1598 at his El Escorial Palace near Madrid. For fifty-two days God allowed him to suffer the horrific pain of gout, dropsy, and fever⁷⁸ here on earth before sending him to his eternal reward in hell—a just payment for his hatred of the true God by his love of pagan mythology and mythological, idolatrous, naked, and grotesquely deformed art. Philip II was an avid lover of the art of his day and had the Escorial, the Alcázar, and the Pardo palaces decorated with art of all kinds, including much mythological, pornographic, and otherwise immodest art, and art glorifying pagan philosophers and other pagans.⁷⁹

From 1553 to 1571, Philip commissioned the idolatrous and immoral Renaissance artist Tiziano Vecelli (aka Titian) to paint for him. Some of his commissioned paintings included the famous “Poesie” collection of Ovid’s mythological scenes,

⁷⁴ Footnote †: “Not in SS. Apostoli as almost universally stated; see Michaelis, 10-11.”

⁷⁵ Footnote §: “Michaelis, 13 seq., who quotes from the earliest edition of the *Antiquario* of Julius II, out of Albertini’s booklet, published in 1510. But here (Schmarsow’s ed., 39), only the Laocoon is mentioned as having been placed in the Belvedere; of the Apollo and Venus it is merely said that the Pope had them taken to the Vatican. At the same time we find in the Report of the Mantuan Envoy of 12th July, 1511 (in LUZIO, F. Gonzaga, 21): *II Papa ha fatto conzar in Belveder un Apollo, et giudicato non manco bello di Laocoonte*. Thus it does not seem certain which were first placed in the Belvedere, the three statues, or the Laocoon. Perhaps some other report may be found later, which will settle the question.”

⁷⁶ See in this book [St. Benedict](#), p. 55.

⁷⁷ See in this book [Apostate Antipope Pius IV who confirmed Session 25 approved of idols and immodesty](#), p. 70, and [Apostate Antipope Pius V disallowed some desecrations but allowed others](#), p. 70.

⁷⁸ *History of the Reign of Philip the Second, King of Spain*, by Robert Watson, LL. D. Publisher: Basil, J. J. Tournaisen, 1792. V. 3, b. 24, pp. 272-273.

⁷⁹ See in this book [Royal Palace of El Pardo \(hunting palace for the King of Spain\)](#), p. 162; [Royal Palace of El Escorial](#), p. 164; and [Royal Alcázar of Madrid](#), p. 173.

which contain naked females, and several other works besides this collection, such as *Tarquinius Raping Lucretia*, *Venus and the Organ Player*, and *Jupiter and Antiope*, all containing mythological or pagan naked females.⁸⁰

Besides Titian, Philip also employed many other Renaissance artists to decorate his palaces with pagan, idolatrous, and mythological scenes. In the royal bedroom, where Philip spent his last tormented days on earth, stood the large three-panel painting of the “Garden of Earthly Delights” by Hieronymus Bosch, which was purchased by King Philip himself. It contains numerous depictions of naked humans and grotesquely deformed real and unreal creatures.⁸¹ It is also probable that Philip II practiced astrology like his father, the apostate Emperor Charles V, or he at least allowed it.

The idolater and heretic Dr. Ludwig Pastor on Renaissance art

HOP: “[pp. 77-81] While fully recognising how large a proportion of the art of the Renaissance was dedicated to Christian uses, it cannot be denied that the revival of the antique in art as well as in literature, brought with it the danger of a return to pagan ideals in ethics and civilisation. A pagan Renaissance was to be feared, keeping pace with the Christian movement, but less formidable here than in literature...

“True it is that here and there, though very rarely, in the 15th Century, the sensuous pagan tendency appears, side by side with the Christian...

“The awakened interest in antiquity opened up a new world of subjects in mythology and history, which served to adorn the state apartments of the rich and great; but still throughout the 15th Century, the proportion of religious to classical pictures stands at about twenty to one...” (v. 5, sec. 1, Intro.)

Here the notorious idolater and heretic Ludwig Pastor implies that it is not evil to mix false gods with the true God as long as you do not mix too many false gods with the true God. Twenty to one seems to be all right with Pastor. He is explicit about his idolatrous and heretical belief in other passages. The immoral Pastor teaches below that it is good to paint nudes as long as not too many of them are placed in churches and other holy places:

HOP: “[p. 81] The study of the nude,...was largely extended by the Renaissance, but during its earlier portion, while most of the children are naked, male figures are rarely represented nude, and female figures scarcely ever. Religion could not be accused of prudery in the moderate restraints which she imposed upon artists, and it was not till the Renaissance had attained to its apotheosis that they were entirely thrown off...

“[pp. 195-198] ‘It was not art itself which he [Savonarola] condemned, but its desecration, the introduction of earthly and even immodest sentiments and dress into sacred pictures. On the contrary, pious and genuinely religious art would have been an efficacious support in building up that ideal State which he dreamt of, and for a while even made a reality.’ Again and again Savonarola explains what he finds fault with in contemporary art, and what he desires to put in place of it. For him edification is the main object of art; he will tolerate none which does not tend to the service of religion. He denounces the delineation of the undraped human form as unchaste and demoralising, all the more so because for women and children the church pictures serve instead of books...

“Fulminations against the nude in pictures were not directed against the study of the nude, nor the use of it in art in general, but only on its use with the purpose of pandering to sensual thoughts...

⁸⁰ See in this book [Philip II's idolatrous and pornographic “Poesie” art collection](#), p. 173.

⁸¹ See in this book [Royal bedroom of Philip II](#), p. 165.

“Luca Signorelli, in his ‘Last Judgment,’ at Orvieto, makes far more use of the nude than is allowable in a cathedral, and even introduces mythological characters...” (v. 5, sec. 1, Intro.)

Hence the immoral Ludwig Pastor heretically teaches that it is not evil to have images of nudes in cathedrals and churches as long as they are not too numerous. In other words, one could commit a *few* mortal sins and not be guilty as long as he does not commit *many* mortal sins. Pastor implies that it is all right to have one man and woman nude or fornicating in a church during Mass—but not many! St. James condemns this immoral heretic bastard: “And whosoever shall keep the whole law, but offend in one point, is become guilty of all.” (James 2:10) Pastor’s daughters ought to have been painted nude and his children corrupted by nudes in desecrated churches and defiled by the corrupted clerics. Speaking for God, the holy Prophet Osee says, “Because...thou hast forgotten the law of thy God, I also will forget thy children. According to the multitude of them so have they sinned against me: I will change their glory into shame.” (Osee 4:6-7) And speaking for God, St. Paul says, “And as they liked not to have God in their knowledge, God delivered them up to a reprobate sense, to do those things which are not convenient...” (Rom. 1:28)

HOP: “[pp. 194-200] ‘I have never been minded,’ he says [Savonarola], ‘to condemn the art of verse, but only the abuse made of it by many, although not a few have sought to calumniate me in their writings.’ He then proceeds to explain in what this abuse consists: ‘There is a false race of pretended poets who can do nought but run after the Greeks and Romans, repeating their ideas, copying their style and their metre; and even invoking the same deities, as if we were not men as much as they, with reason and religion of our own. Now, this is not only false poetry but likewise a most hurtful snare to our youth. Were this not already as clear as sunlight, I would labour to prove it, experience,...having so plainly manifested to all eyes the evils born of this false kind of poetry, that it is needless to pause to condemn it. And what shall we say on finding that even the pagans condemned poets such as these? Did not Plato himself, whom nowadays all extol to the skies, declare the necessity of making a law expelling from the city all poets, who by the example and authority of most iniquitous deities, and the allurements of most shameful verse, filled the world with ignominious lust and moral destruction? Why do our Christian rulers make no sign? Why do they dissemble these ills? Why do they not pass a law banishing from the city not only these false poets, but even their works, and those of the ancient writers treating of vicious subjects, and in praise of false gods? It would be an excellent thing were such books destroyed, and only those inciting to virtue preserved.’”⁸²

“His [Savonarola’s] endeavour was to eliminate the sensual taint from art... ‘Ye trick out the Mother of God in the frippery of a courtesan, ye give her the features of your paramours. Then these young men go about saying of this woman or that: Here is a Magdalene, here a Virgin, there a S. John. And then ye paint their faces in the churches, the which is a great profanation of divine things. Ye painters do very ill; and did ye know, as I know, the scandal ye cause, ye would certainly act differently... Ye fill the churches with vain things; think ye the Virgin should be painted as ye paint her? I tell ye that she went clothed as a beggar.’

“There is no denying the sensual pagan tendency which had crept into Italian art towards the close of the 15th century... The abuse of painting friends and acquaintances of the artist as Saints, grew apace during the latter half of the 15th Century. Donatello, in choosing a man like Poggio for a model of a prophet, was defying all sense of propriety. The same was, in a sense, true of Benozzo Gozzoli’s

⁸² Footnote: “Villari, II., 149, 150, 151 (Engl. trans., ed. 2).”

frescoes in the Campo Santo at Pisa, and in S. Gimignano, and of those painted by Ghirlandajo in Sta. Maria Novella in Florence.⁸³ The dissolute Carmelite, Fra Filippo Lippi, did even worse, for his Madonnas reproduce again and again the features of Lucrezia Buti, his mistress.

“Though up to the close of the 15th Century the abuse of introducing mythological subjects and sensuous methods of presentation into sacred pictures was still comparatively rare, there were, nevertheless, many lamentable exceptions to the rule. Thus, before his conversion, Fra Bartolomeo painted a picture of S. Sebastian which, Vasari tells us, had shortly to be removed from the church, in consequence of the evil effects which the fathers found it to produce. Many of Mantegna’s pictures and etchings are by no means immaculate...

“Luca Signorelli, in his ‘Last Judgment,’ at Orvieto, makes far more use of the nude than is allowable in a cathedral, and even introduces mythological characters. Sundry naked deities were painted by the same artist for the elder Lorenzo, and in the palace of Pandolfo Petrucci at Siena amongst others a Bacchante. Another of his productions, ‘The Education of Pan,’ a group of naked gods, is in a private gallery in Florence.⁸⁴ The frescoes painted by Correggio in the Camera di San Paolo at Parma are most indecent. These, however, belong to a later date, 1518. They were executed for Donna Giovanna, the abbess of a rich convent, a cultured lady of the Humanist school. The ceiling of the hall is painted to represent an arbour of vines, with genii and cupids hiding in its foliage. The sixteen lunettes contain figures in grey monochrome, the Graces, the Fates, Fortuna, sundry satyrs, and even an undraped Venus. On the wall of this bower of the gods Diana appears in diaphanous attire. The whole composition is mythological; there is nothing Christian about it. There are pictures of Venus by Sandro Botticelli and Piero di Cosimo, which are also extremely reprehensible...

“Again, the doors of the Cathedral at Como are decorated with classical figures purely mythological or historic. Centaurs bearing naked female figures on their backs, nymphs, and Heracles with Mucius Scaevola. These groups are partly borrowed from antique sarcophagi, coins and gems, and partly original. Similar mythological figures are to be seen in the arabesques framing the bronze doors, executed by Antonio Filarete in 1441-1447, for the old Church of S. Peter’s. Many of the monuments to the dead even bear no trace of Christianity. This is the case with Jacopo della Quercia’s sarcophagus in the gallery at Florence, and Verrocchio’s tomb of Piero and Cosimo de’ Medici in S. Lorenzo in the same city. No vestige of Christianity is discernible on the tomb of Rolando de’ Medici in the Annunziata, nor on that of Giovanni de’ Medici by Donatello in S. Lorenzo. Mythological allegories are freely used in the monument to Girolamo della Torre (d. 1506) and his son, executed by Andrea Riccio for the church of S. Fermo at Verona. Even on the tomb of Pope Sixtus IV, erected by his nephew Giuliano della Rovere, we find that medley of Christian and pagan ideas which marks the transition stage between the Christian conception, and that utterly mundane treatment which prevailed later. On the whole, however, during the 15th Century the Popes kept the vagaries of artists within bounds [RJMI: by allowing only a few idols, false gods, and immodesty, as if that makes it non-sinful], although in Florence their extravagances were already deplorable. These transgressions had not as yet become common, but were numerous enough...” (v. 5, sec. 1, Intro.)

HOP: “The most zealous promoter of literature and art in the Rome of that day was the rich Cardinal Giordano Orsini.” (v. 1, b. 2, sec. 1, p. 272.)

⁸³ Footnote *: “Many as are the beauties of Ghirlandajo’s frescoes in the Choir of Sta. Maria Novella, we cannot but regard the introduction of twenty-one portraits of members of the donors’ families as a profanation of sacred history. Muntz, *Precursors*, 230.”

⁸⁴ Footnote ††: “Cupids, Tritons, and Centaurs mingle with Biblical scenes in the font designed by Quercia, in the Cathedral at Siena. Cf. Piper I., i. 292 seq.”

Note regarding the following pictorial evidence sections

The following pictorial evidence will mainly focus on desecrations in a few important places, such as cathedrals, basilicas, and some small famous churches, because there are literally *hundreds* of churches that were built in England, France, Germany, Ireland, Spain, and elsewhere, since the 11th century forward, that have been desecrated with idolatrous, heretical, immodest, or pornographic content. So rather than a complete directory of *all* the desecrations of Catholic places throughout the world, this evidence is mainly a starting point for all those who have lived in fear of tackling this diabolical giant that was unchained over a thousand years ago.

If anyone has evidence not in this book, please send it to us and we will put it in a supplemental book titled *Supplement to "The Desecration of Catholic Places."*

Charts & Map

Chart of Desecrated Catholic Places by Location

No.	Area	City	Place	Date	Type
1.	England	Cheshire	Chester Cathedral	c. 1390	D, G
2.	England	Exeter	St. Peter's Cathedral	c. 1230	I, F, G
3.	England	Kilpeck	St. Mary and St. David Church	c. 1140	I, F, V, G
4.	England	Wells	St. Andrew Cathedral	c. 1239	F, G
5.	France	Aulnay	St-Pierre Church	c. 1120	D, F, G
6.	France	Autun	St-Lazare Cathedral	c. 1130	Z, L
7.	France	Bourges	Saint-Étienne Cathedral	1275	*, L
8.	France	Cluny	Cluny Abbey	c. 1120	F, G
9.	France	Codalet	St-Michel-de-Cuxa Cloister	c. 1130	F, L
10.	France	Conques	Ste-Foy Abbey Church	c. 1150	*, L
11.	France	Moissac	St. Peter's Abbey	1100's	*, L, G
12.	France	Paris	St. Denis Abbey Basilica	c. 1140	I, F, Z, L, G
13.	France	Paris	Notre-Dame Cathedral	c. 1845	D, G
14.	France	Rheims	Rheims Cathedral	c. 1250	*, G
15.	France	Rouen	Rouen Cathedral	c. 1285	F, L, G
16.	France	Toulouse	St. Sernin Basilica	c. 1083	D, F, L, G
17.	France	Vézelay	Sainte-Madeleine Abbey Basilica	c. 1132	F, Z, L, G
18.	France	Chartres	Chartres Cathedral	c. 1217	F, Z, L
19.	Germany	Aachen	Aachen Cathedral	c. 1014	I, F, P, L
20.	Germany	Cologne	Cologne Cathedral	c. 1199	D, I, F, P, L, G
21.	Ireland	Clare	Rath Church of St. Blathmac	1100's	*, V, L
22.	Ireland	Kildare	St. Brigid Cathedral	c. 1539	*, V, L
23.	Ireland	Kilkenny	Ballylarkin Church	1200's	*, V, L
24.	Italy	Apulia	Otranto Cathedral	1165	F, Z, L
25.	Italy	Florence	The Florence Cathedral	c. 1390	I, F, L
26.	Italy	Florence	The Medici Palace	c. 1440	D, I, F, L, G
27.	Italy	Florence	St. John Baptistery	c. 1225	*, L
28.	Italy	Florence	Piazza della Signoria	c. 1504	I, F, L
29.	Italy	Milan	Santa Maria Nascente Cathedral	1555	F, L, G
30.	Italy	Parma	Santa Croce Church	1294	F, L
31.	Italy	Pavia	San Pietro in Ciel d'Oro	c. 1120	F, L, G
32.	Italy	Pavia	San Michele Maggiore Basilica	c. 1155	I, F, L, G
33.	Italy	Pisa	St. John Baptistery	c. 1260	I, L
34.	Italy	Pisa	Santa Maria Assunta Cathedral	c. 1310	I, F, L
35.	Italy	Rimini	San Francesco Church/Malatesta Temple	c. 1450	I, F, Z, P, L
36.	Italy	Rome	St. Paul Outside the Walls Basilica	c. 1170	F, L, G
37.	Italy	Rome	St. John Lateran Basilica	1232	F, L, G
38.	Italy	Rome	St. Mary Major Basilica	1291	F, L, G
39.	Italy	Rome	St. Peter's Basilica	1445	I, F, P, L, G
40.	Italy	Rome	The Vatican Museums	1471	D, I, F, P, K, H, V, L, G
41.	Italy	Rome	Santa Maria sopra Minerva Basilica	1493	I, F, H, L, G
42.	Italy	Rome	Apostolic Palace: Borgia Apartments	c. 1492	I, F, L
43.	Italy	Rome	Apostolic Palace: Belvedere Courtyard	1506	I, F, L
44.	Italy	Rome	Apostolic Palace: Room of the Signatures	c. 1511	I, F, K, H, L
45.	Italy	Rome	Apostolic Palace: Room of Constantine	c. 1524	I, F, L
46.	Italy	Rome	Apostolic Palace: Sistine Chapel	1512	D, F, P, L
47.	Italy	Rome	Apostolic Palace: Bathroom of Bibbiena	c. 1516	I, F, L
48.	Italy	Rome	The Gallery of the Maps	1580	D, F, L, G
49.	Italy	Rome	The Vatican Library	1589	I, F, K, L
50.	Italy	Rome	The Borghese Villa	1613	I, F, L
51.	Italy	Siena	San Quirico Collegiate Church	1100's	D, F
52.	Italy	Siena	Santa Maria Assunta Cathedral	1268	D, I, F, K, L, G
53.	Italy	Venice	St. Mark's Basilica	c. 1220	I, L
54.	Italy	Venice	Santa Maria Gloriosa dei Frari Basilica	1488	F, L, G
55.	Italy	Venice	The Doge's Palace	c. 1340	I, F, L
56.	Spain	Cantabria	San Pedro Collegiate Church of Cervatos	c. 1130	*, V, L
57.	Spain	Frómista	San Martin de Tours Church	c. 1118	*, L, G
58.	Spain	Galicia	Santiago de Compostela Cathedral	c. 1135	F, V, L
59.	Spain	Jaca	St. Peter the Apostle Cathedral	c. 1130	*, L, G
60.	Spain	Madrid	The Royal Alcazar	c. 1561	I, L
61.	Spain	Madrid	El Escorial, Royal Palace	c. 1562	I, F, K, L, G
62.	Spain	Madrid	El Pardo, Royal Palace	c. 1567	I, F, L
63.	Spain	Salamanca	University of Salamanca	c. 1529	D, I, F, P, L, G

* - Only against morals; D-devils; I-idols and false gods; F-false religions; P-pagans; K-pagan philosophers; H-heretics; S-schismatics; Z-zodiac; V-vice; L-immodesty; G-grotesque deformity.

Chart of Desecrated Catholic Places by Date

No.	Area	City	Place	Date	Type
1.	Germany	Aachen	Aachen Cathedral	c. 1014	I, F, P, L
2.	France	Toulouse	St. Sernin Basilica	c. 1083	D, F, L, G
3.	France	Moissac	St. Peter's Abbey	1100's	*, L, G
4.	Ireland	Clare	Rath Church of St. Blathmac	1100's	*, V, L
5.	Italy	Siena	San Quirico Collegiate Church	1100's	D, F
6.	Spain	Frómista	San Martín de Tours Church	c. 1118	*, L, G
7.	France	Aulnay	St-Pierre Church	c. 1120	D, F, G
8.	France	Cluny	Cluny Abbey	c. 1120	F, G
9.	Italy	Pavia	San Pietro in Ciel d'Oro	c. 1120	F, L, G
10.	France	Autun	St-Lazare Cathedral	c. 1130	Z, L
11.	France	Codalet	St-Michel-de-Cuxa Cloister	c. 1130	F, L
12.	Spain	Cantabria	San Pedro Collegiate Church of Cervatos	c. 1130	*, V, L
13.	Spain	Jaca	St. Peter the Apostle Cathedral	c. 1130	*, L, G
14.	France	Vézelay	Sainte-Madeleine Abbey Basilica	c. 1132	F, Z, L, G
15.	Spain	Galicia	Santiago de Compostela Cathedral	c. 1135	F, V, L,
16.	England	Kilpeck	St. Mary and St. David Church	c. 1140	I, F, V, G
17.	France	Paris	St. Denis Abbey Basilica	c. 1140	I, F, Z, L, G
18.	France	Conques	Ste-Foy Abbey Church	c. 1150	*, L
19.	Italy	Pavia	San Michele Maggiore Basilica	c. 1155	I, F, L, G
20.	Italy	Apulia	Otranto Cathedral	1165	F, Z, L
21.	Italy	Rome	St. Paul Outside the Walls Basilica	c. 1170	F, L, G
22.	Germany	Cologne	Cologne Cathedral	c. 1199	D, I, F, P, L, G
23.	Ireland	Kilkenny	Ballylarkin Church	1200's	*, V, L
24.	France	Chartres	Chartres Cathedral	c. 1217	F, Z, L
25.	Italy	Venice	St. Mark's Basilica	c. 1220	I, L
26.	England	Exeter	St. Peter's Cathedral	c. 1230	I, F, G
27.	Italy	Florence	St. John Baptistry	c. 1225	*, L
28.	Italy	Rome	St. John Lateran Basilica	1232	F, L, G
29.	England	Wells	St. Andrew Cathedral	c. 1239	F, G
30.	France	Rheims	Rheims Cathedral	c. 1250	*, G
31.	Italy	Pisa	St. John Baptistry	c. 1260	I, L
32.	Italy	Siena	Santa Maria Assunta Cathedral	1268	D, I, F, K, L, G
33.	France	Bourges	Saint-Étienne Cathedral	1275	*, L
34.	France	Rouen	Rouen Cathedral at Rouen	c. 1285	F, L, G
35.	Italy	Rome	St. Mary Major Basilica	1291	F, L, G
36.	Italy	Parma	Santa Croce Church	1294	F, L
37.	Italy	Pisa	Santa Maria Assunta Cathedral	c. 1310	I, F, L
38.	Italy	Venice	The Doge's Palace	c. 1340	I, F, L
39.	England	Cheshire	Chester Cathedral	c. 1390	D, G
40.	Italy	Florence	The Florence Cathedral	c. 1390	I, F, L
41.	Italy	Florence	The Medici Palace	c. 1440	D, I, F, L, G
42.	Italy	Rome	St. Peter's Basilica	1445	I, F, P, L, G
43.	Italy	Rimini	San Francesco Church/Malatesta Temple	c. 1450	I, F, Z, P, L
44.	Italy	Rome	The Vatican Museums	1471	D, I, F, P, K, H, V, L, G
45.	Italy	Venice	Santa Maria Gloriosa dei Frari Basilica	1488	F, L, G
46.	Italy	Rome	Apostolic Palace: Borgia Apartments	c. 1492	I, F, L
47.	Italy	Rome	Santa Maria sopra Minerva Basilica	1493	I, F, H, L, G
48.	Italy	Florence	Piazza della Signoria	c. 1504	I, F, L
49.	Italy	Rome	Apostolic Palace: Belvedere Courtyard	1506	I, F, L,
50.	Italy	Rome	Apostolic Palace: Raphael Rooms	c. 1511	I, F, K, H, L
51.	Italy	Rome	Apostolic Palace: Sistine Chapel	1512	D, F, P, L
52.	Italy	Rome	Apostolic Palace: Bathroom of Bibbiena	c. 1516	I, F, L
53.	Italy	Rome	Apostolic Palace: Room of Constantine	c. 1524	I, F, L
54.	Spain	Salamanca	University of Salamanca	c. 1529	D, I, F, P, L, G
55.	Ireland	Kildare	St. Brigid Cathedral	c. 1539	*, V, L
56.	Italy	Milan	Santa Maria Nascente Cathedral	1555	F, L, G
57.	Spain	Madrid	The Royal Alcazar	c. 1561	I, L
58.	Spain	Madrid	El Escorial, Royal Palace	c. 1562	I, F, K, L, G
59.	Spain	Madrid	El Pardo, Royal Palace	c. 1567	I, L
60.	Italy	Rome	The Gallery of the Maps	1580	D, F, L, G
61.	Italy	Rome	The Vatican Library	1589	I, F, K, L
62.	Italy	Rome	The Borghese Villa	1613	I, F, L
63.	France	Paris	Notre-Dame Cathedral	c. 1845	D, L, G

* - Only against morals; D-devils; I-idols and false gods; F-false religions; P-pagans; K-pagan philosophers; H-heretics; S-schismatics; Z-zodiac; V-vice; L-immodesty; G-grotesque deformity.



Germany

Aachen

Aachen Cathedral



The Aachen Cathedral in Aachen, Germany, is the oldest cathedral in northern Europe. Contained within the cathedral is the 8th century Palatine Chapel, originally constructed by Charlemagne, the Holy Roman Emperor and saint. In the 10th century the current structure was built around the Palatine Chapel, and in later centuries still more additions were added in the Gothic style.

The golden pulpit of Apostate King Henry II of Germany

The golden pulpit of the Aachen Cathedral, donated by Apostate King Henry II of Germany, was completed around 1014 AD.⁸⁵

The shape of the pulpit forms three unequal segments of a circle. The pulpit's wooden core is covered with sheets of copper overlaid with gold. Decorating the sides of the large center panel of the pulpit are nine decorative plates: four with carvings of the Gospel writers and five with precious jewels. Desecrating the two smaller side panels are six plates with idolatrous Egyptian ivory carvings made in the 6th century that, from the information I have, were part of the pulpit's original 11th century construction. On both side panels, the two lowest ivory plates are carvings of the false god Bacchus surrounded by grapes; the two middle ivory plates are carvings of the false goddess Isis and a sea nymph exposing her breasts; the two top ivory plates are carvings of a man in military dress surrounded by naked putti.

Since the time of its donation, this pulpit was used in coronation rituals until about the year 1531. It was originally installed on ground level in the east section of the cathedral but has now been moved to the southwest corner of the Gothic choir.⁸⁶

⁸⁵ *Ars Sacra: 800-1200*, by Peter Lasko. Publisher: Penguin Books, 1st edition, 1972. Pt. 2, c. 10, pp. 125-126.

⁸⁶ *Ottoman Imperial Art and Portraiture: The Artistic Patronage of Otto III and Henry II*, by Eliza Garrison. Publisher: Ashgate Publishing Limited, England, 1988. C. 3, "Henry II's Donations to the Palace Chapel," p. 91.



Distant view of the "Golden Pulpit" (Side A), Aachen Cathedral, Germany, c. 1014



Distant view of the "Golden Pulpit" (Side B)



Detail of top ivory plate (Side A):
a man in military dress riding a horse



Detail of top ivory plate (Side B):
a man in military dress with naked putti



Detail of middle ivory plate (Side A): mythological
sea nymph and other mythological creatures



Detail of middle ivory plate (Side B): the false
goddess Isis and other mythological creatures



Detail of bottom ivory plate (Side A):
the false god Bacchus with a dog, lion, and grapes



Detail of bottom ivory plate (Side B):
the false god Bacchus with a pitcher and grapes

Cologne

Cologne Cathedral



The current cathedral at Cologne, Germany (*Kölner Dom*), one of Germany's most famous landmarks, was built after a fire consumed the old structure. Its construction began in 1248 and continued into the 19th century.

From the information I have, the current cathedral was desecrated circa 1250 when the desecrated shrine of the Three Kings was positioned near the high altar. Likewise, the "old cathedral" that was replaced by the new 13th century structure had also been desecrated by this same reliquary.

The shrine of the Three Kings reliquary, positioned near the high altar at the Cologne Cathedral, is the largest reliquary in the western world. It contains relics of the biblical Magi, the Three Wise Men, that journeyed to Bethlehem to pay homage to the Infant Jesus. In 1164 these precious relics were taken from Milan and given to the Archbishop of Cologne by Emperor Fredrick Barbarossa. Work on the reliquary shrine was completed circa 1199 by the goldsmith Nicholas of Verdun and his helpers.⁸⁷ The reliquary is covered with gold and silver and has several embossed biblical scenes on each side. Also decorating the reliquary are many precious stones, intaglios, and cameo gems. On the front of the reliquary is a jewel with a cameo gem to each side. Since its creation this reliquary has been desecrated by pagan and idolatrous images. The left cameo gem shows the false goddess Venus together with the false gods Cupid and Mars. The cameo gem on the right shows the pagan Roman Emperor Nero being crowned by his pagan mother Agrippina.⁸⁸ There is also another idolatrous cameo with the face of the mythological Gorgon Medusa.⁸⁹ Originally there was another pagan cameo known as the Ptolemy Cameo, but it was stolen in 1574 and is now at a museum in Vienna.⁹⁰ The heretic Albert "the Great" [Albert the Wretch] made mention of the Ptolemy cameo in his writings of 1248.⁹¹

Around the same time, beginning in the 13th century, grotesque deformity was added as a desecration to the exterior of the cathedral in the form of the drain-pipe statues that surround the structure. Many more were added in the 14th century and still later in the 19th through the 21st centuries along with demonic gargoyles, making the current total of grotesquely deformed sculptures to be 108 in all.⁹²

⁸⁷ *Engraved Gems: Survivals and Revivals*, edited by Clifford Malcolm Brown. Publisher: University Press of New England, 1997.

⁸⁸ "Interpretatio christiana": Gems on the *Shrine of the Three Kings* in Cologne," p. 63.

⁸⁹ Ibid., p. 67.

⁹⁰ Ibid., p. 72.

⁹¹ Ibid., p. 65. Also for more information, see the "Shrine of the Three Holy Kings" virtual tour descriptions on the main website for the Cologne Cathedral: <http://www.koelner-dom.de>.

⁹² Ibid.

⁹² "Der Kölner Dom" website reference: "Cologne Cathedral has 108 gargoyles, which have been produced between the 13th and the 21st century. For further information about the gargoyles at Cologne Cathedral read also...Zur Entwicklung der Wasserspeierformen am Kölner Dom, (Europ. Hochschulschriften: Reihe 28, Kunstgeschichte, 402). Frankfurt/M., Berlin, Bern, Bruxelles, New York, Oxford; Wien: Europ. Verlag der Wissenschaften 2004, ISBN 3-631-52060-3, zugl. Diss. Bochum 2003."

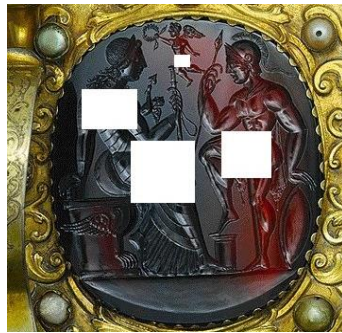
The cathedral was again desecrated circa 1311⁹³ by idolatrous and immoral misericord seats in the choir stalls. One misericord shows a “Green Man” false god and another shows two men with one baring his behind and the other examining him.



Distant view of the reliquary shrine of the Three Kings, Cologne Cathedral, Germany, c. 1199



Front of the reliquary with the pagan and idolatrous cameos highlighted in blue



Detail of the idolatrous cameo with Venus, Cupid, and Mars



Detail of the idolatrous cameo with the head of Medusa



Detail of the pagan cameo with Nero and Agrippina



Detail of the pagan cameo with Ptolemy, stolen in 1574

⁹³ *The Grove Encyclopedia of Decorative Arts*, edited by Gordon Campbell. Publisher: Oxford University Press, 2006. V. 2, “Misericord,” p. 113.



The "Green Man" misericord at Cologne Cathedral, Germany, 1311



Misericord with a man baring his behind and another examining him, Cologne Cathedral, Germany, 1311



Grotesquely deformed human-cow creature, Cologne Cathedral, Germany, c. 1300's



Grotesquely deformed human-animal creature, Cologne Cathedral, Germany, c. 1300's



A stretched billy goat standing on a man's head, Cologne Cathedral, Germany, c. 1400's



Grotesquely deformed pig creature, Cologne Cathedral, Germany, c. 1800's



Devils (gargoyles), Cologne Cathedral, Germany, c. 1800's

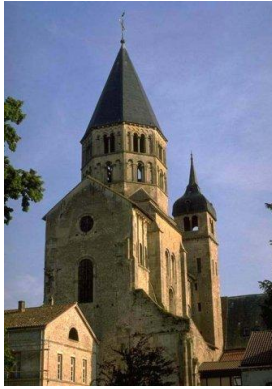


A witch statue, Cologne Cathedral, Germany, c. 1800's

France

Cluny

Cluny Abbey



The present structure of the Cluny Abbey

Cluny Abbey, although mostly destroyed now, was originally founded in 910 AD as a Benedictine abbey. It is located in Cluny, France. By about the middle of the 10th century, the community had grown in numbers and thus additions were made to enlarge the abbey. The abbey then became known as Cluny II. Still later, around the year 1080, the numbers had grown further and yet another addition was in order, which this time was built in the Romanesque style of the day and completed around the year 1120. From the information I have, it was during the last renovation that the desecrations took place. Although there are no photographs of the desecrations, we have the descriptions taken from a letter written by Apostate Bernard of Clairvaux in 1125. (See in this book [Desecrations Began in the 11th century](#), p. 115.)

Moissac

St. Peter's Abbey

Abbey

Moissac Abbey (aka St. Peter's Abbey of Moissac) is a Benedictine abbey in Moissac, southern France, renovated in the Romanesque style in the 11th and 12th centuries. The abbey suffered a fire at the beginning of the 13th century, but the main south portal survived.⁹⁴ The abbey is known for the decorative carvings over and around the surviving south portal, most of which desecrate the abbey:

SRC: "[p. 44] The famous relief located to the right of the main entrance at Moissac displays the well-known iconography of Luxuria (Fig. 39). A woman stands screaming as her [private parts] are attacked by snakes and frogs. At the same time, a demon with a knife approaches her."

⁹⁴ *Romanesque Art*, by Victoria Charles and Klaus H. Carl. Publisher: Parkstone Press, 2008. C. 2, p. 112.



Distant view of Moissac Abbey,
France, 12th century



SRC: "Figure 39: 'Luxuria,' "
12th century

SRC: "[p. 23] Above the main portal of St. Peter's Abbey in Moissac are human faces that appear to be distorted by absurd facial expressions or physical disfigurements. The faces twist in grimaces or melt, creating lopsided asymmetry."



Distorted faces around the south portal, 12th century

Cloister

The Moissac Abbey Cloister was completed around the year 1100⁹⁵ and desecrated upon completion. The roof is supported by 76 columns decorated with Romanesque carvings, some of which show naked people.



Capital carving of a naked man twisted by
snakes, Moissac Abbey Cloister, France, c. 1100



Capital carving of a naked creature
exhibiting its private part

⁹⁵ Ibid.

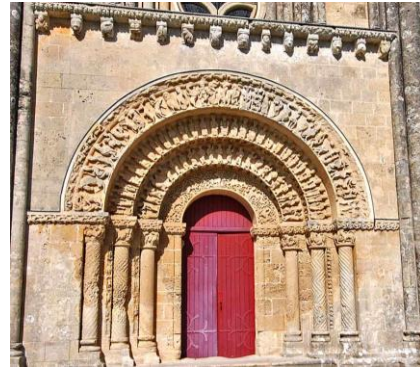
Aulnay-de-Saintonge

St-Pierre Church

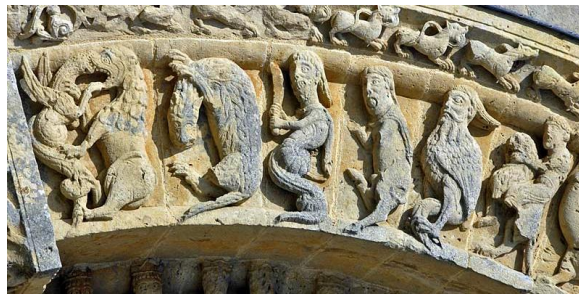
St-Pierre in Aulnay-de-Saintonge, southwest France, was an important church for those traveling the road from Paris to the pilgrimage site of Santiago de Compostela. Built circa 1120 in the Romanesque style,⁹⁶ this church serves both the dioceses of Saintes and Poitiers. The tall spire and the upper section of the tower were added in the 13th or 14th century. The south portal is known for its large display of Romanesque carvings of people (grotesquely deformed) and mythological creatures on the tympanum and corbels⁹⁷ that desecrate the church.



Distant view of St-Pierre Church in Aulnay-de-Saintonge, France, 12th century



Distant view of the desecrated south portal



Details of some of the grotesquely deformed creatures desecrating the south portal and the outside

⁹⁶ *High Romanesque Sculpture in the Duchy of Aquitaine, c.1090-1140*, by Anat Tcherikover. Publisher: Oxford University Press, 1998. C. 2, pt. b, p. 52.

⁹⁷ IOE, c. 2, s. 3, pp. 66-67.



Details of some of the monster and demon carvings on the pillar capitals

SRC: “[p. 20] Another common beastly symbol of obscene music was a donkey holding a lyre. The donkey and lyre frequently play the same role as the jongleur in Romanesque art. For example, in the church of St-Pierre in Aulnay, an archivolt portrays an array of vices and obscene creatures seeming to dance around the doorway of the church. In this conga line of sinful dancers is a donkey standing on its hind feet playing the lyre.”



Detail of the donkey playing the lyre with other dancing animals and a centaur

SRC: “[p. 44] Iconography can be found on an archivolt at St.-Pierre in Aulnay, where a man gives a woman an unchaste kiss while serpents attack her breasts.”

Autun

St-Lazare Cathedral



The St. Lazarus Cathedral of Autun (*Cathédrale Saint-Lazare d'Autun*) in central France contains a variety of Romanesque art and is the seat of the Bishop of Autun. It became famous as a pilgrimage stop for those traveling to Santiago de Compostela. Its history began in 1120 when the Bishop of Autun ordered a new and larger cathedral to be built to replace the smaller original cathedral.

The column capitals and main façade of the church are decorated with sculptures carved by Gislebertus.

Around the year 1130, Gislebertus desecrated the church when he carved a naked sculpture of Eve on the lintel of the north door of the cathedral. At the same time, he also sculpted the “Last Judgment” tympanum.⁹⁸ The Last Judgment tympanum is still in place over the west portal, desecrating the church with naked human figures along with astrological symbols of the zodiac; but the sculpture of Eve has now been moved to the Rolin Museum at Autun, France.

⁹⁸ *Romanesque & Gothic*, by Gloria Fossi; translated by Angela Arnone. Publisher: Sterling, 2008. Pt. 1, c. 1, “Gislebertus,” p. 32.



Distant view of the west portal tympanum of the "Last Judgment," by Gislebertus, c. 1130



Detail of the "Temptation of Eve," by Gislebertus, c. 1130



Detail of the "Last Judgment" tympanum with naked humans alongside serpents biting women



Detail of the "Souls of the Just" portrayed as more naked humans

Details of some of the astrological zodiac symbols over the "Last Judgment," c. 1130:



Aquarius



Aries



Cancer



Capricorn



Gemini



Taurus



Sagittarius



Pisces

Codalet

St-Michel-de-Cuxa Cloister

St-Michel-de-Cuxa is a Benedictine monastery founded in 878 in Codalet, France, with a Romanesque cloister built in 1130-40.⁹⁹ Between 1934 and 1938, the cloister of St-Michel-de-Cuxa was disassembled brick-by-brick and sold to the New York Metropolitan Museum of Art where it was reassembled and incorporated into “The Cloisters” project in Fort Tryon Park, New York City, where it can be seen today.¹⁰⁰ The cloister is still infamous for its many Romanesque capitals that are desecrated with mythological, monstrous, and immoral carvings:

SRC: “[pp. 18-19] In his examination of cloister capitals of St. Michel de Cuxa, Thomas Dale points out that the Church viewed the body contortions associated with acrobats and dancers as ‘incitements to lust.’ Indeed, Dale relates Bernard of Clairvaux’s comparison of acrobats and dancers to the intellectual acrobatics of monks ‘In the manner of acrobats and dancers, who with their heads down and feet up, stand or walk on their hands, and thus draw all eyes to themselves. But this is not a game for children or the theater, where lust is incited by effeminate or indecent contortions of the actors...’ ”



Naked dancer and monstrous mouths eating naked bodies, c. 1130



Naked crouching men, c. 1130



Mythological double-tailed mermaid, c. 1130



Naked musician and monstrous mouths eating naked bodies, c. 1130

⁹⁹ MDP, p. 402.

¹⁰⁰ “The Cloisters” is a four-acre museum built in the style of a monastery with the cloisters of five European monasteries incorporated in the structure.

Toulouse

St. Sernin Basilica



The Basilica of St. Sernin is the former church of the Abbey of St. Sernin in Toulouse, southwest France. Except for this church, none of the abbey buildings remain. Most of the current church was constructed in the Romanesque style between the years of 1080 and 1120.¹⁰¹ This basilica is known for its two main doorways: *Porte des Comtes* (c. 1083)¹⁰² and *Porte Miègeville* (c. 1120).¹⁰³



Naked demon clawing a naked man, column capital, *Porte des Comtes*, c. 1083



Immodest Adam and Eve baring her breasts, column capital, *Porte Miègeville*, c. 1120



Grotesquely deformed fat men holding lion heads, column capital, *Porte Miègeville*



Sphinx man squatting over a monster, corbel, *Porte Miègeville*

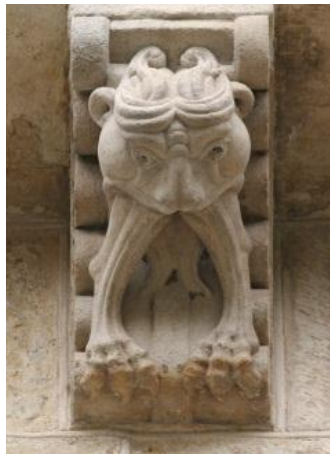
¹⁰¹ *The Knowledge Book*, published by National Geographic, 2007. C. 5, s. 2, "Medieval Architecture," p. 400.

¹⁰² "Basilica of St. Sernin, Toulouse," internet article by Holly Hayes, 2010.

¹⁰³ *Medieval France: An Encyclopedia*, edited by William W. Kibler, et al. Publisher: Routledge, 1995. "Toul," p. 1731.



Twisted dog-like creatures, corbels, Porte Miègeville, c. 1120



Monstrous mouth eating legs, corbel, Porte Miègeville, c. 1120



Woman with wild hair resembling the mythological Medusa, corbel, Porte Miègeville, c. 1120



Strange bodiless creatures entwined in vines, column capital, west Portal, c. 1120

Conques

Ste-Foy Abbey Church

The abbey church is located in Conques, southern France. In the 8th century there was a simple oratory at the site; but after a monk brought the relics of Ste-Foy (St. Faith) to Conques in 866, the once small oratory was forced to expand due to its growing popularity over the next two centuries. In the 11th century a new church was begun which was completed by the middle of the 12th century.¹⁰⁴ This Romanesque pilgrimage church is one of the main pilgrimage stops on the road to Santiago de Compostela. The tympanum over the doorway is decorated with scenes from heaven and hell and desecrated with naked or otherwise immodest humans.



Distant view of the tympanum at the abbey church of Ste-Foy, Conques, France, c. 1150



Detail of a demon biting a naked creature's head



Detail of Lucifer, naked, surrounded by "Despair" hanging himself and "Lust" baring her breasts

Paris

St. Denis Abbey Basilica

The royal Basilica of St. Denis dates back to the 7th century when it was built by Dagobert I to replace a smaller church built by St. Genevieve in the late 400's in the city of Saint-Denis, now a suburb of Paris, northern France. The relics of St. Denis, patron saint of France, were brought by Dagobert I to the basilica, which soon became a main place of pilgrimage. The basilica has been the burial place of nearly every French king

¹⁰⁴ *Village France*, by AA Publishing; reprinted in 1999 in Slovenia. "Languedoc: Conques," p. 180.

and queen since the 10th century.¹⁰⁵ Also, it was important because it was the coronation site for most of the French queens.¹⁰⁶ Later it became a royal abbey basilica and was majorly rebuilt by Abbot Suger in the 12th century.

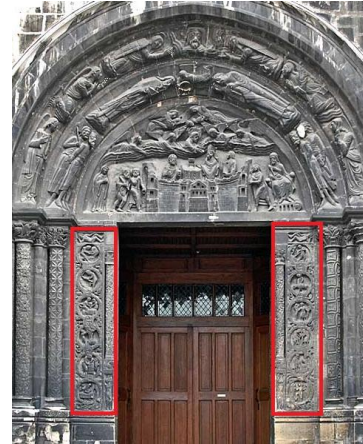
By 1140 the western extension of the church was completely renovated.¹⁰⁷ After being rebuilt, the church became desecrated when naked putti were carved on the doorjambs alongside mythological creatures, the false god Janus, and the astrological symbols of the zodiac. The inside was desecrated with harpies on some of the column capitals. In the 16th century it was again desecrated, this time with immodest tombs. Three in particular feature effigies of kings and queens scantily clad, with the queens baring their breasts.



Distant view of the western side of St. Denis Abbey showing the three doorways, c. 1140



Distant view of the left doorway façade with the desecrations highlighted



Distant view of the right doorway façade with the desecrations highlighted

Details of some of the astrological zodiac symbols, left doorway façade:



Taurus



Aries



Pisces



Aquarius



Gemini



Cancer



Sagittarius



Capricorn

¹⁰⁵ *The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122-1151)*, by Sumner McKnight Crosby. Publisher: The New York Metropolitan Museum of Art, 1981. C. 1, p. 15.

¹⁰⁶ *The Book of the Court*, by William J. Thoms. Publisher: Richard Bentley, London, 1838. Sec. 1, p. 68.

¹⁰⁷ *Gothic Sculpture, 1140-1300*, by Paul Williamson. Publisher: Yale University Press, 1995. Pt. 1, c. 1, p. 11.



Detail of the false god Janus with two faces, right façade



Details of naked and immodest humans, right façade



Detail of harpies from interior capitals



Colonnnette B: Detail of a naked putto from the portal doorjambs



Colonnnette fragment C: Detail of a grotesquely deformed unreal creature

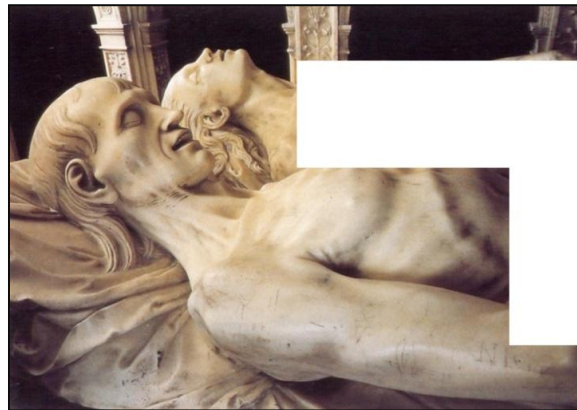
The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122-1151), by Sumner McKnight Crosby: “[p. 37] The decorative embellishment of the portals at Saint-Denis consisted not only of a richly sculpted iconographic program but also of foliate capitals, colonnettes, and friezes. These colonnettes are among the best-preserved elements to survive from the west facade...

“The two complete shafts are entirely filled with decoration, which consists of two spiral bands separated by narrow borders of embossed patterns. Within the bands of one colonnette (B) is a continuous vine scroll inhabited by putti and...there are also birds, dogs, and fantastic beasts. ...The colonnette fragment (C) also has an inhabited vine scroll but here a nude figure armed with a lance and shield struggles against an attacking beast as affronted birds fall behind him.”¹⁰⁸

¹⁰⁸ *The Royal Abbey of Saint-Denis in the Time of Abbot Suger (1122-1151)*, by Sumner McKnight Crosby. Publisher: The New York Metropolitan Museum of Art, 1981.



Distant view of the tomb of apostates King Louis XII and Queen Anne de Bretagne surrounded by Muses, exposing their breasts, St. Denis Basilica, 1530-1550¹⁰⁹



Detail of the effigies of apostates Louis XII and Anne de Bretagne, exposing her breasts



Detail of the immodest effigies of apostates King Francis I and Queen Claude, exposing her breasts, St. Denis Basilica, 1552¹¹⁰

¹⁰⁹ *The American Architect and Building News*, v. 28, n. 751, May 17, 1890. "Paris Churches – IX: St. Denis," col. 1, p. 99.

¹¹⁰ *Ibid.*



Detail of the immodest effigies of apostates King Henry II of France and Queen Catherine de Medici, exposing her breasts, commissioned by Catherine herself after the death of Henry, St. Denis Basilica, 1573¹¹¹

Notre-Dame Cathedral

Formally consecrated in 1182, the cathedral of Notre-Dame in Paris was not officially completed until 1345, over 150 years later. Since its official completion, the cathedral has



undergone several modifications and restorations, one of the most modern restorations being that in 1845 by the agnostic,¹¹² devil-loving, idolatrous, and immoral French architect Eugène Viollet-le-Duc. This restoration has been the cause of many discussions as to whether or not Viollet-le-Duc *restored* the cathedral or *rebuilt* it.¹¹³ But from the information I have, the facts prove that statues and water spout sculptures of animals were originally on the completed 14th century structure—although nowhere near as many or as overtly demonic! One photograph of the fragments of the original sculptures shows an animal, possibly a leopard, but it does not resemble demons as do the present sculptures.¹¹⁴ There may also be evidence from a 1699 drawing that there were a few statues, possibly of birds, positioned at the corners of the roofline;¹¹⁵ but, again, there were no demon statues that I am aware of. So from the information I have, the Notre-Dame Cathedral in Paris has been externally desecrated since at least 1845. Today over 150 statues of devils (gargoyles) and grotesquely deformed real and unreal creatures serve as decorations and water spouts, standing guard over their prized possession—Notre-Dame Cathedral in Paris.

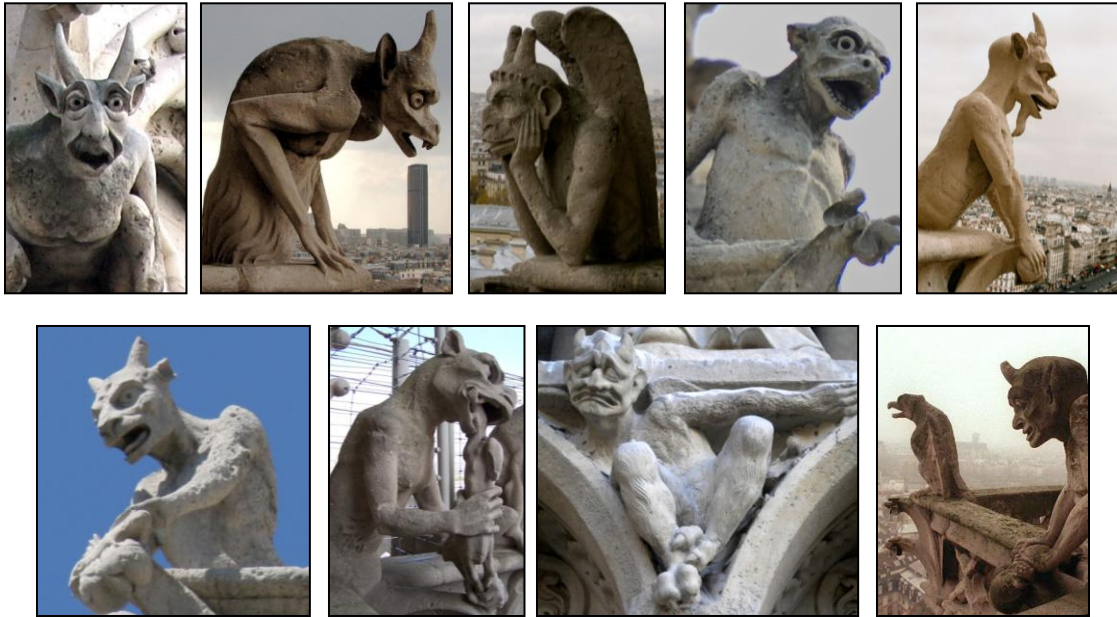
¹¹¹ *Art and Architecture in France: 1500-1700*, by Anthony Blunt, et al. Yale University Press, 5th edition, 1999. C. 4, p. 94.

¹¹² *Ruskin and Viollet-Le-Duc*, by Nikolaus Pevsner. Publisher: Thames and Hudson, 1969. P. 16.

¹¹³ *The Gargoyles of Notre-Dame*, by Michael Camille. Publisher: University of Chicago Press, 2009. C. 1, p. 6.

¹¹⁴ *Ibid.*, p. 17.

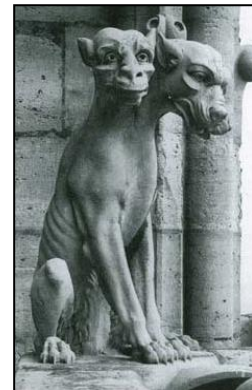
¹¹⁵ *Ibid.*, p. 8.



Some of the many devils (gargoyles) watching over Notre-Dame Cathedral in Paris



Some of the many grotesquely deformed creatures on Notre-Dame Cathedral



Cerberus, the three-headed dog of Hades

Vézelay

Sainte-Madeleine Abbey Basilica

The Abbey Church of St. Mary Magdalen (*Sainte-Madeleine Abbey Basilica*) in Vézelay, north central France, is the largest Romanesque church in France, being only 10 yards shorter than the Gothic Notre-Dame Cathedral in Paris. Due to its possession of the relics of St. Mary Magdalen, this church was a major medieval pilgrimage destination. And because of the overwhelming amount of pilgrimages made to the church, construction began in 1096 to make it larger. In 1120 this structure was burned because of a political uprising; and a Romanesque reconstruction

was begun almost immediately, but in stages. The nave was built from c. 1120 to 1132.¹¹⁶ The central narthex portals with their tympanums are usually dated as having been completed in 1132 since that is the year listed for their dedication.¹¹⁷ Since its completion, this church has been through several wars and religious conflicts resulting in the need for some minor restorations throughout the centuries; but for the most part it remains original, with its astrological symbols of the zodiac and mythological, immodest, and grotesquely deformed creatures that make it a desecrated church.



Distant view of the west central tympanum of Sainte-Madeleine at Vézelay with zodiac symbols, grotesque deformity, and immodest humans, c. 1132



Detail of a Panotti woman exposing both breasts



Detail of a twisted human



Detail of a mythological mermaid

¹¹⁶ "Vézelay Abbey (Basilique Ste-Madeleine)," internet article by Holly Hayes, 2010.

¹¹⁷ *Evaluation of the Central Narthex Portal at Sainte-Madeleine de Vézelay*, by Christine Ann Zeringue, B.S., for Louisiana State University, 2000. C. 2, p. 11.

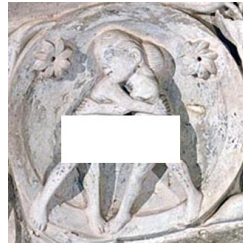
Details of some of the astrological zodiac symbols, west central tympanum, c. 1132:



Cancer



Capricorn



Gemini



Leo



Libra



Pisces



Sagittarius



Taurus



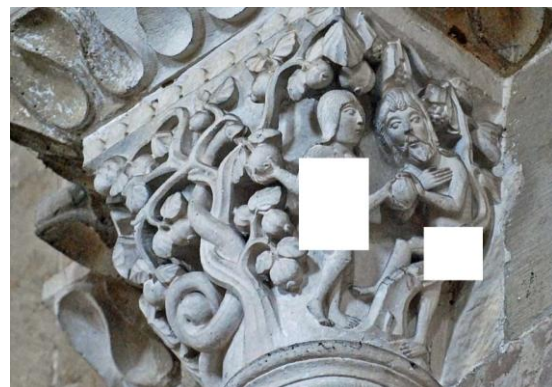
A naked demon molesting a naked woman,
nave capital, c. 1125¹¹⁸



A completely naked woman holding a tool,
nave capital, c. 1132



Naked demon watching a naked woman being
attacked by snakes, nave capital, c. 1132



Completely naked Adam and Eve,
nave capital, c. 1132

¹¹⁸ MDP, p. 414, illus. 11.

Chartres

Chartres Cathedral



Notre-Dame de Chartres Cathedral was built on the Christianized site of a former druid temple that was destroyed circa 200 AD under the first Catholic bishop of Chartres, St. Aventin.¹¹⁹ Since that time there were several churches built on the site, each of which was subsequently destroyed until the cathedral's 11th century construction began. The present cathedral dates mostly from 1145-1170. Chartres Cathedral is known for having some of the oldest intact stained glass windows which date from the 12th through the 13th centuries. Circa 1217 a set of stained glass windows were installed that desecrated the cathedral with astrological symbols of the zodiac.¹²⁰ Also in the 13th century, the "Good Samaritan Window" was added,¹²¹ which desecrated the cathedral with immodest images of Adam and Eve shown completely naked.



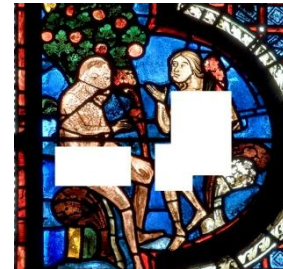
Distant view of the Good Samaritan Window, Chartres Cathedral, France, 13th century



Distant view of the Zodiac Window, c. 1217



Detail of naked Adam, Good Samaritan Window



Detail of Eve's temptation, Good Samaritan Window



Detail of the creation of Eve, Good Samaritan Window



Detail of Adam and Eve after their fall, Eve baring her breasts, Good Samaritan Window

¹¹⁹ *The City of Chartres: Its Cathedrals & Churches*, by H. Masse, M.A. Publisher: George Bell & Sons, London, 1900. C. 2, p. 13.

¹²⁰ *Ibid.*, c. 5, p. 91.

¹²¹ *Ibid.*, c. 4, p. 67.

Details of some of the astrological symbols from the Zodiac Window, c. 1217:



Capricorn



Libra



Sagittarius



Cancer



Virgo



Aries



Taurus



Pisces

Rheims

Rheims Cathedral



Also called the Cathedral of Notre-Dame de Rheims, this building was the site used for the coronation of French kings.¹²² It was built over the place where the great King Clovis was baptized by St. Remigius in 496 AD, northern France. After a terrible fire in 1210, reconstruction of the cathedral was begun immediately and was mostly completed by the middle of the 13th century, with a few minor additions made later.¹²³ From the information I have, it was during this reconstruction that the cathedral was desecrated with grotesque deformity:

IOE: “[pp. 83-84] The difference between the...monstrous corbel types of 1120 we find at Aulnay...and those of only a century later that stud the...interstices high up amid the gables and buttresses of Rheims Cathedral is astounding. These later heads are so completely human...that art historians have described them as portraits of...case histories of certain mental illnesses. ...rage, jeering and tongue showing...mocks the edifice and its authorities.” (c. 3)



Examples of grotesque deformity on corbel carvings,
Rheims Cathedral, France, 13th century

¹²² *The Cathedrals of Northern France*, by Francis Miltoun. Publisher: Colonial Press, Boston, MA, 1904. Pt. 2, c. 9, p. 144.

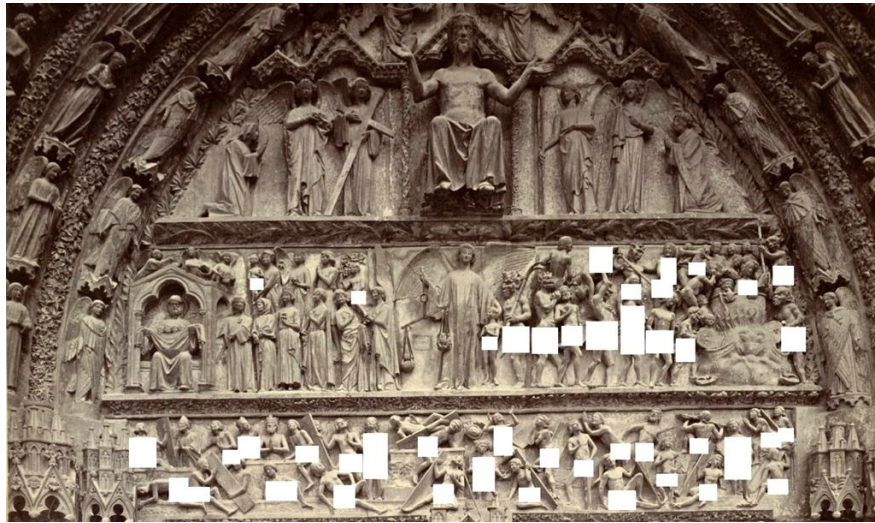
¹²³ *Ibid.*, p. 137.

Bourges

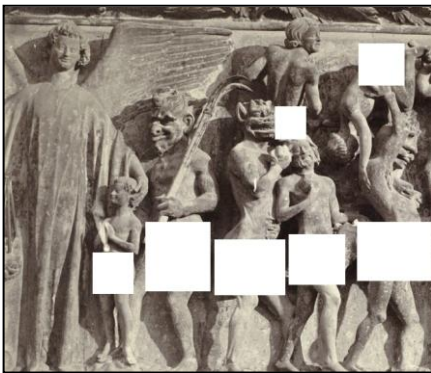
Saint-Étienne Cathedral



Most of the present cathedral of Saint-Étienne (St. Stephen) in Bourges was finished by 1275 and, after the construction of the towers, was dedicated in 1324. The present cathedral was built on the site where there had been a church dating from as early as the 3rd century. The west central tympanum, the cathedral's only surviving portal from the 13th century,¹²⁴ depicts the Last Judgment and is desecrated with completely naked demons and humans.



Distant view of the Last Judgment, west tympanum, Bourges Cathedral, 1275



Detail of some of the completely naked demons, men, and women

¹²⁴ *How France Built Her Cathedrals*, by Elizabeth Boyle O'Reilly. Publisher: Harper & Brothers Publishers, New York and London, 1921. C. 6, p. 217.

Rouen

Rouen Cathedral



Distant view of the
"Portail des Libraires"

The present cathedral in Rouen, northern France, was built in 1145 by Bishop Hugues d'Amiens over the place where several previous cathedrals had been built and replaced since the 4th century. In the year 1200, the cathedral was struck by lightning, which destroyed most of it, and hence reconstruction began immediately. Much of the remodeling on the cathedral, including the north entrance, was finished circa 1285. The remodeled cathedral was desecrated with carvings of immodesty, grotesquely deformed real and unreal creatures, mermaids, and centaurs:

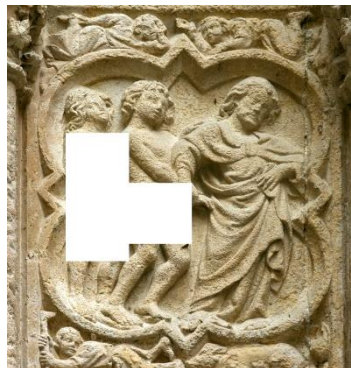
Rouen Cathedral: the Portal Sculpture, by Stuart Whatling, PhD: "To the north of the [Rouen] cathedral is the even more extraordinary Portail des Libraires, begun in 1278, under Archbishop de Flavacourt, whose 200 odd quatrefoil panels feature...the most comprehensive and imaginative collection of grotesques and hybrid monsters ever to emerge from a medieval stonemason's yard."¹²⁵



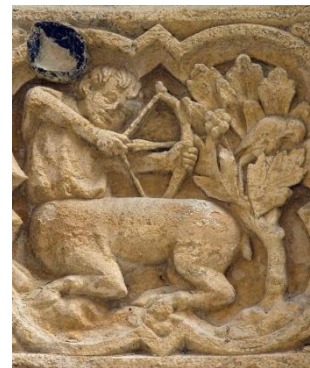
A few examples of the grotesquely deformed unreal creatures, Rouen Cathedral, France, c. 1285



Detail of a mermaid with a
mirror and comb



Detail of Adam and Eve
completely naked



Detail of a hunting centaur

¹²⁵ "Rouen Cathedral: the Portal Sculpture," by Stuart Whatling, PhD, Courtauld Institute of Art, University of London, 2010. Internet reference: http://www.medievalart.org.uk/Rouen/Portals/Rouen_Portals_default.htm.

Spain

Galicia

Santiago de Compostela Cathedral



The Cathedral of Santiago (St. James) is the final destination for those making the pilgrimage to venerate the relics of St. James the Greater in Galicia, Spain. It was first constructed after a miraculous finding of the relic site in the late 9th century. After 997 when the moor Al Mansur destroyed the church and spared only the holy relics, construction began circa 1075. The new Romanesque cathedral was consecrated by 1128 and embellished in later centuries,¹²⁶ but some of the original church structure and carvings remain.

The *Puerta de las Platerias* façade at the south entrance is one of the oldest structures of the cathedral and has been dated at circa 1135.¹²⁷ It is desecrated with naked images of Adam and Eve, a centaur, a mermaid, a vice image of an immodest adulterous woman holding a skull, and corbels above the façade showing a naked man and naked woman exhibiting their private parts.¹²⁸

The cathedral's other door, *Pórtico de la Gloria*, completed in 1188,¹²⁹ shows a carving of "Luxuria," completely naked and with snakes biting her breasts.

The interior of the cathedral is not exempt from desecration either. In 1563, Juan Bautista Celma carved a pair of pulpits for the cathedral's nave. Under the basin of each pulpit and supporting the base are several large female mermaids baring their breasts.¹³⁰



Distant view of the tympanum of the Puerta de las Platerias, Santiago Cathedral, Galicia, Spain, 12th century

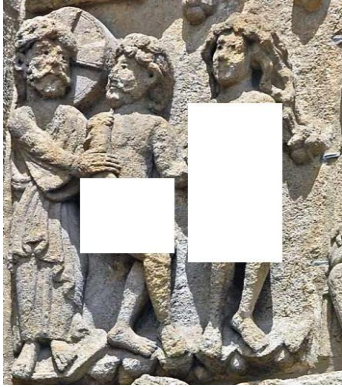
¹²⁶ *Oxford Concise Dictionary of Archaeology*, by Timothy Darvill. Publisher: Oxford University Press, 2nd edition, 2008. "Santiago de Compostela, Galicia, Spain."

¹²⁷ Preliminary Investigation of the Iconography of the Woman with the Skull from the Puerta De Las Platerías of Santiago De Compostela, by Karen Faye Webb. A thesis presented to the University of Florida for the degree of "Master of Arts," 2004. C. 2, pp. 16-17.

¹²⁸ Although these images may be unrecognizable when censored, there is no doubt as to what is exposed on the uncensored corbel.

¹²⁹ *The Pilgrimage Road to Santiago*, by David M. Gitlitz, et al. Publisher: St. Martin's Press, New York. Pt. 1, n. 88, p. 351.

¹³⁰ *A Handbook for Travellers in Spain*, by Richard Ford, F.S.A. Publisher: John Murray, London, 6th edition, 1882. Pt. 1, s. 3, p. 262.



Detail of naked Adam and Eve



Detail of the immodest adulterous woman



Corbel of a man exhibiting his private part



Corbel of a woman exhibiting her private parts



Detail of the centaur



Detail of the mermaid



Detail of the naked "Luxuria" over *Pórtico de la Gloria*, 1188



Distant and detail views of one of the two pulpits with mermaids baring their breasts, 1563

Jaca

St. Peter the Apostle Cathedral

This Cathedral of the Apostle St. Peter is a 12th century Romanesque building in Jaca, once the capital of Aragon. Its construction began in 1077 and was completed in 1130.¹³¹ There have been some changes made to the interior of the church due to fires, but the original exterior is still intact. Regarding the outside of the building, I quote:

SRC: “[pp. 23-24] St. Peter the Apostle church in Jaca contains numerous depictions of animals on the eastern apse. Among the many animals portrayed are harnessed mules and squatting apes (Fig. 15). Although the monstrous races are not necessarily represented in Romanesque corbels, the corbels share animalistic and deformed characteristics...”

The cathedral is also known for its decorative capitals on the south portal. One of the capitals, dated at the late 11th century,¹³² portrays Abraham’s sacrifice of Isaac, who is shown completely naked.



Distant view of St. Peter the Apostle Cathedral at Jaca, Spain, c. 1130



SRC: “Figure 15: Animal corbels, 12th century, St. Peter the Apostle, Jaca, Spain”



An ape, a multi-headed man, and a strange animal on corbels



Capital showing the “Sacrifice of Isaac” (Isaac is completely naked)

¹³¹ *Historia y Arte en las Catedrales de España*, by Narciso Casas. Publisher: Bubok, 2013. “Comunidad Autónoma de Aragón,” p. 139.

¹³² *The Meanings of Nudity in Medieval Art*, by Sherry Lindquist. Publisher: Ashgate Publishing Limited, 2012. C. 2, p. 70, illus. 2.5.

Frómista

San Martín de Tours Church

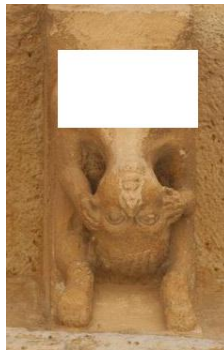
The Church of San Martín de Tours in Frómista, Spain, was built in the 11th and 12th centuries in Romanesque style by will of Doña Mayor of Navarre. In 1118 it was assigned to a Cluny priory¹³³ but later abandoned in the 13th century and used only as a church. In 1894 it was declared a national monument, and a restoration was begun to clean up the grounds and to return the church to its original state.¹³⁴

The church has four entrances; and the whole building is topped by approximately 300 corbels with humans as acrobats, as nude exhibitionists, and being eaten by monstrous mouths. There are also animals and monstrous creatures:

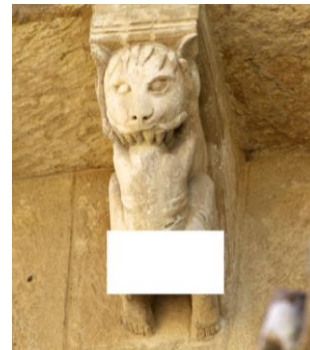
SRC: “[p. 43] A similar visual association is identifiable on the corbels at San Martín in Frómista. A monstrous mouth appears to be swallowing a man, buttocks first (Fig. 37), while on nearby corbels there are naked acrobats (Fig. 38).”



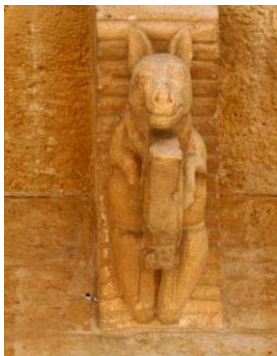
SRC: “Figure 37: Monstrous mouth corbel, 12th century”



SRC: “Figure 38”: Naked female acrobat, 12th century



Another monstrous mouth swallowing a naked human



SRC: “Figure 10: Donkey playing a lyre”



Naked female acrobat holding on her stomach a praying human with a halo



Naked male exhibitionist on a capital

SRC: “[p. 20] Further south, across the Pyrenees at San Martín in Frómista on the southern side of the church is a corbel depicting a donkey holding a lyre (Fig. 10).”

¹³³ *The Art of Medieval Spain: A.D. 500-1200*, published by the Metropolitan Museum of Art, New York, 1993. C. 5, p. 210.

¹³⁴ *Todo el Románico de Palencia*, published by Fundación Santa María la Real, Spanish Edition, 2006. C. 6, p. 211.

Cantabria

San Pedro Collegiate Church of Cervatos

The Collegiate Church of St. Peter of Cervatos is a Romanesque church located in Cantabria, Spain. Its construction was finished circa 1130, but the church was not dedicated until 1199.¹³⁵ Known for its lewd carvings of naked humans performing immodest actions, this church features over 100 corbels.

SRC: “[p. 29] San Pedro in Cervatos provides an example of a man exhibiting his [private part], while the adjacent corbel shows a woman in acrobatic contortions exhibiting her [private parts]. San Martín in Frómista, as well as some churches in Aquitaine France, displays similar images.”

SRC: “[pp. 9-10] Corbels located at the Collegiate Church of San Pedro in Cervatos provide examples which would make most modern viewers blush. One set of three corbels (Fig. 1) displays a man exhibiting a grossly enlarged [private part] while nearby a couple, potentially jongleurs, contort in sexually suggestive somersaults. Between the two corbels is a corbel that appears to be two beasts mimicking the movements of the jongleurs, suggesting the bestial nature of their activities...”



SRC: “Figure 1: Exhibitionist corbels, San Pedro, Cervatos, Spain, 12th century”



Vice image displaying fornication

SRC: “[pp. 36-37] San Pedro of Cervatos...is known for the erotic images on its corbels, and some of the most interesting are found directly above the main portal. In fact, the twelfth-century individual who designed the main portal placed relief sculptures between the corbels (Fig. 23), indicating that significant thought was put into selecting images to be placed around the portal. ...The corbels show a mixture of images of exhibitionists and jongleurs. Some corbels have images of ape-like people showing their [private parts], while the reliefs between them depict standard images of Luxuria (such as a woman attacked by serpents), or sexual acts performed by various animals.”



SRC: “Figure 23: Male exhibitionists, main entrance”

¹³⁵ *Significado y función del edificio románico*, by José Luis Hernando Garrido. Publisher: Fundación Santa María la Real, 2nd Edition, 2008. C. 3, p. 89.

SRC: “[p. 11] In addition to sexually charged corbels, at the Collegiate Church of San Pedro corbels also show people drinking from barrels (Fig. 2) and eating to excess (Fig. 3).”



SRC: “Figure 2: Barrel Drinker”



SRC: “Figure 3: Person eating to excess”

Salamanca

University of Salamanca

Around 1218 King Alfonso de León founded the University of Salamanca in the city of Salamanca, northwest Spain, as a General School.¹³⁶ In 1529 a plateresque façade was made for the entrance of the school.¹³⁷ Carved into the façade are the Royal Arms of Apostate King Charles V, the portraits of King Ferdinand and Queen Isabella, and the portraits of several other people. The façade is desecrated by hundreds of naked putti, demon faces, harpies, “Green Men,” and other mythological and immodest grotesque creatures. Near the top of the façade is an image of an apostate antipope with anticardinals and advisors next to him. To the left of the papal carving is a freestanding statue of Venus, completely naked, and to the right is a freestanding statue of Hercules, completely naked. Mixed in with the statues of Venus and Hercules is a medallion carving of Mars along with other creatures of mythology. There are also medallion carvings with pagan emperors.¹³⁸

¹³⁶ *Charters of Foundation and Early Documents*, edited by Jos. M. M. Hermans & Marc Nelissen. Publisher: Leuven University Press, 2005. “Salamanca,” p. 80.

¹³⁷ *La Universidad de Salamanca: Arte y Tradiciones*, by Julián Álvarez Villar. Publisher: University of Salamanca, 5th edition, 1993. “Fachada Principal,” p. 50.

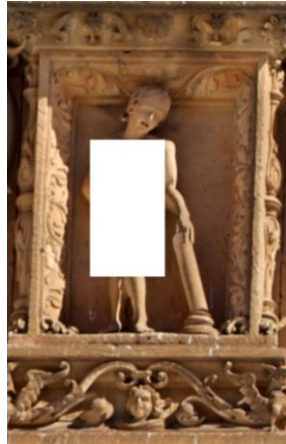
¹³⁸ *La Primera Escuela de Salamanca*, edited by Cirilo Flórez Miguel. Publisher: Universidad de Salamanca, 1st edition, 2012. Pt. 3, c. 8, p. 126.



Distant view of the Salamanca University façade, Salamanca, Spain, 1529



Detail of the sculpture of an apostate antipope with his advisors



Detail of Venus
to the left of the papal figure



Detail of Hercules to the right of the
papal figure



Detail of a pagan emperor to
the left of the papal figure



Detail of Mars



Grotesquely deformed human-devil creatures



A devil face



A grotesque and unreal
animal creature



A triple-headed grotesquely deformed
unreal creature and a floating head



Harpies on a façade column



A grotesquely deformed face



This face of horror is positioned directly over the papal sculpture on the façade



A naked putto and more demon grotesques from the façade



A "Green Man" with grotesque unreal creatures

Madrid

Royal Palace of El Pardo (hunting palace for the King of Spain)

The Palace of El Pardo is a historical palace in the Fuencarral-El Pardo district of Madrid, Spain. It was ordered to be built in 1406 as a hunting lodge, but it was not until



circa 1547 that it actually became a palace by order of Apostate King Charles V. His son, Apostate King Philip II, later focused on decorating El Pardo by hiring famous artists to dress up the walls and ceilings with paintings.¹³⁹ Some of the more prominent paintings in El Pardo Palace

were those by the idolatrous perverts Titian and Becerra. In 1574 Titian sent Philip II the painting of “Jupiter and Antiope,” which is a scene where the false god Jupiter (Zeus), attracted by the beauty of Antiope, disguised himself as a satyr and then seduced and raped her. And later, because its home was the Palace of El Pardo, the pornographic painting was given the name “Venus of the Pardo,” or the “Pardo Venus.”

In 1604 a fire swept through and destroyed much of the art of the palace, leaving Apostate King Philip III to hire artists to repair the damage. After receiving news of the palace fire, his first concern was for the safety of the “Pardo Venus”:

Italian and Spanish Art, 1600-1750: Sources and Documents, by Jonathan Brown, quoting Vincencio Carducho’s *Dialogues* of 1633: “[p. 171] ...When King Philip III heard that the Royal Palace at El Pardo had burned, he asked with great emotion if Titian’s marvelous painting of Venus had been lost, and when he was told that it had been saved, he responded: ‘Well, all the rest is of no importance.’¹⁴⁰”



“Venus of the Pardo,” by Titian, El Pardo Palace, Spain, 1574

Another famous painting in the palace is the ceiling fresco by Gaspar Becerra, 1567, depicting the mythological story of “Danaë and the Shower of Gold” (Danaë and the putto are naked and her nurse is also immodest and baring both breasts), the adventures of Danaë’s son Perseus, the beheading of Medusa, and the birth of the winged horse Pegasus from Medusa’s blood:

The Oxford Dictionary of Art, edited by Ian Chilvers: “[p. 62] Becerra, Gaspar (b? Baeza, c. 1520; d? Madrid, 22/23 Jan. 1568). Spanish Mannerist painter and

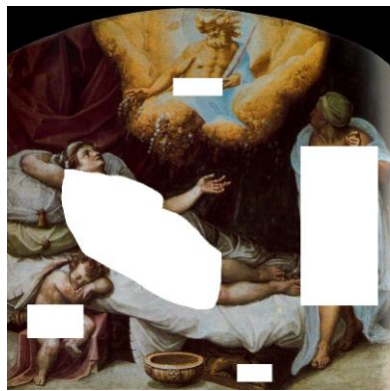
¹³⁹ *Daily Life During the Spanish Inquisition*, by James M. Anderson. Publisher: Greenwood Press, 2002. C. 8, p. 123.

¹⁴⁰ Footnote 10: “The painting referred to is the Venus del Pardo, now in the Louvre.”

sculptor... In 1562 he was appointed court painter to Phillip II...for whom his work included a ceiling fresco of Perseus and the Golden Fleece (1562-7) in the palace of El Pardo.”



Distant view of a portion of the “Adventures of Perseus” ceiling fresco, El Pardo Palace, Spain, 1567



Detail of “Danaë and the Shower of Gold”



Detail of Perseus carrying the head of Medusa, and Pegasus being born



Detail of Perseus beheading Medusa and carrying her head

Royal Palace of El Escorial

El Escorial Palace in Madrid, or “The Royal Seat of San Lorenzo de El Escorial,” is one of the palace-residences of the King of Spain. When Apostate King Philip II began its construction in 1562,¹⁴¹ this building served as a Hieronymite monastery and a Spanish royal palace. It is now a royal tourist site and functions as an Augustinian monastery, a royal palace, a library, a museum, and a school.

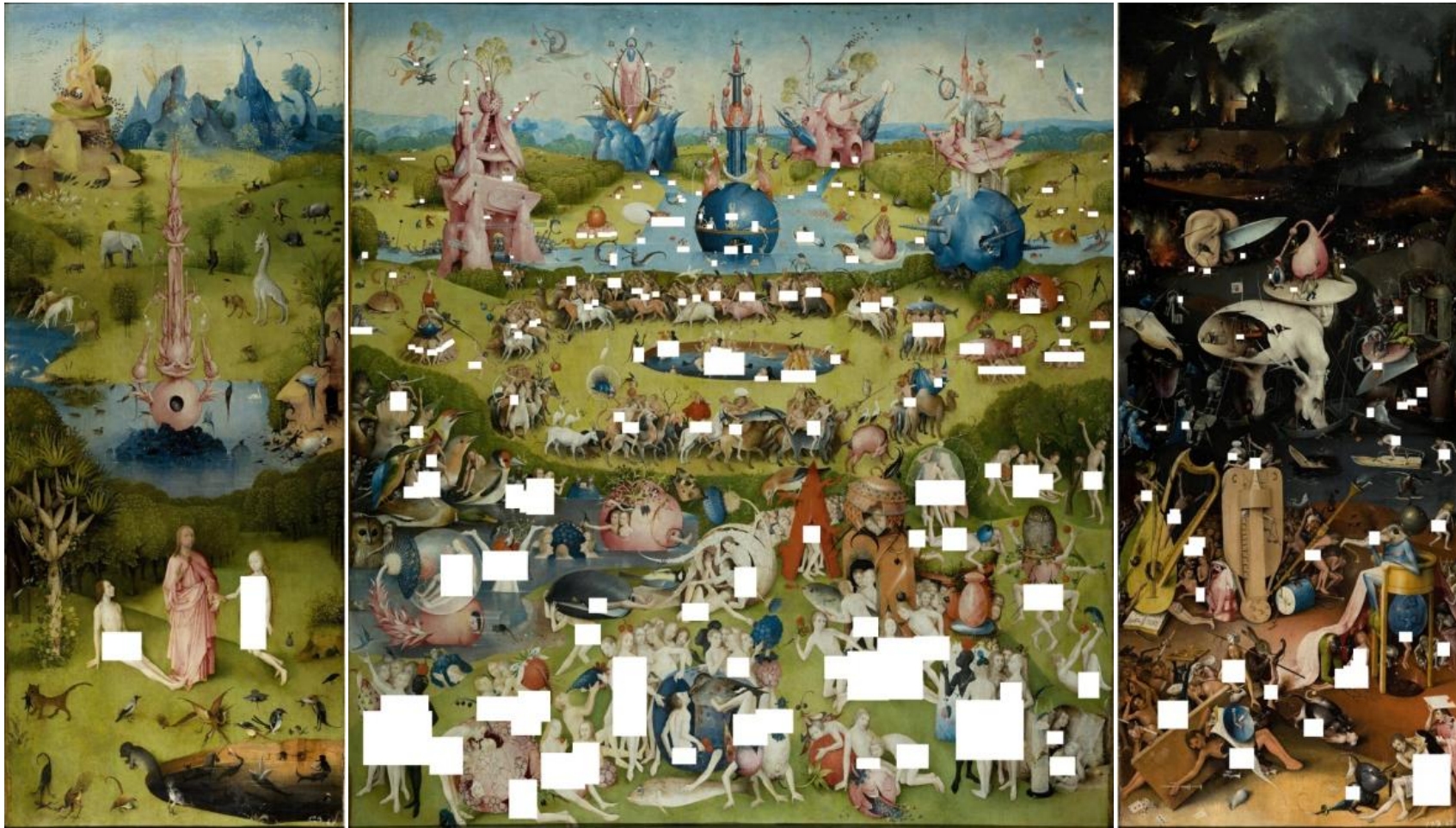


Unsurprisingly, since Apostate King Philip II was enthralled with pagan mythology and possessed mythological and pornographic paintings (notably the “Poesie” collection¹⁴²), the royal Escorial would not escape desecration. Hanging in the king’s royal bedroom was a large 15th century painting by Hieronymus Bosch, “The Garden of Earthly Delights,” which contains immodesty and glorifies grotesquely deformed real and unreal creatures. This painting was purchased at an auction by King Philip himself in the late 16th century.

¹⁴¹ *Philip of Spain*, by Henry Kamen. Publisher: Yale University Press, 1998. C. 7, p. 186.

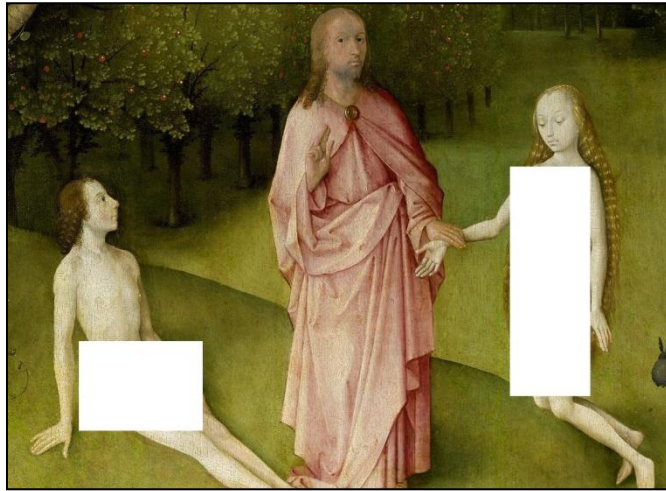
¹⁴² See in this book [Philip II’s idolatrous and pornographic “Poesie” art collection](#), p. 173.

Royal bedroom of Apostate King Philip II



Distant view of the three-panel painting of the "Garden of Earthly Delights" by Bosch, c. 1490, hung in royal bedroom of King Philip II, 16th century

The paradise panel



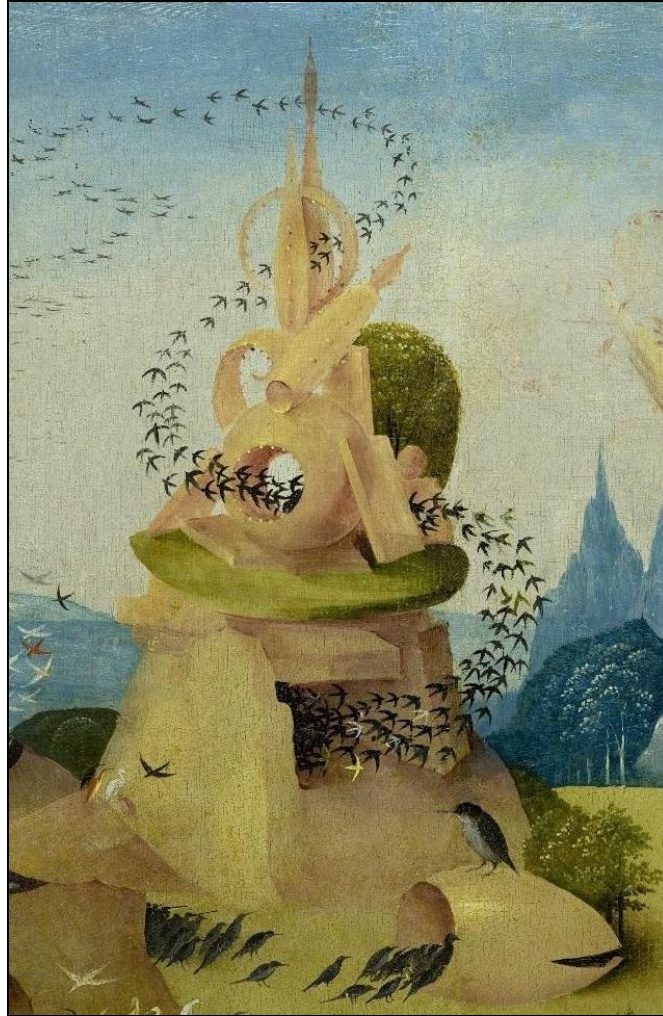
Detail of completely naked Adam and Eve



Detail of animals killing and eating other animals in Paradise; this is heresy because humans and animals did not die in the Garden of Paradise



Details of a bird eating a frog, and another grotesquely deformed animal

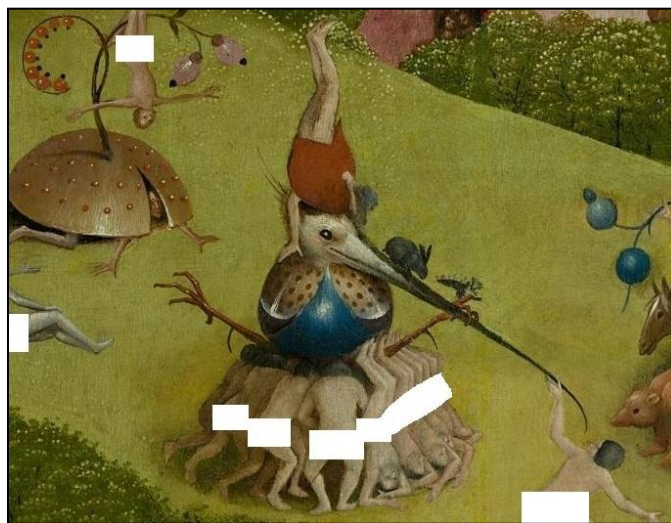


Detail of one of the modern art structures

The earth panel

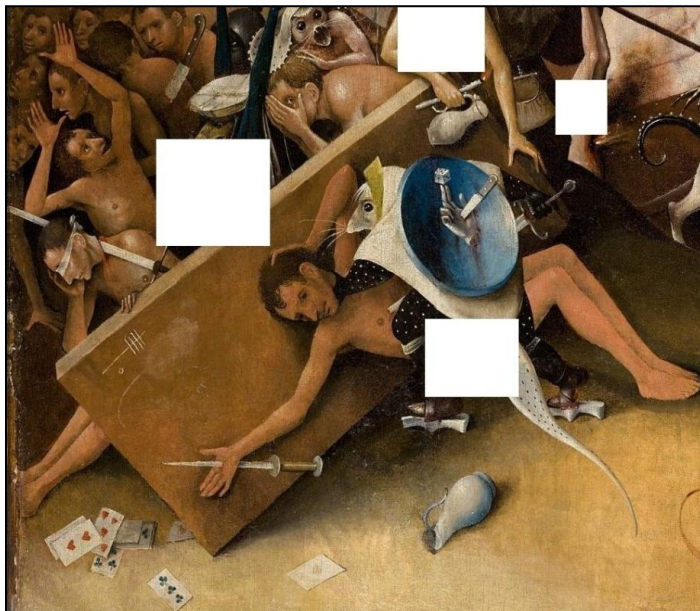


Detail of a typical mermaid and another in armor, naked people hatching out of an egg, and more holding a giant strawberry



Details of some of the naked bodies and grotesquely deformed real and unreal creatures

The hell panel



Details of some of the naked creatures

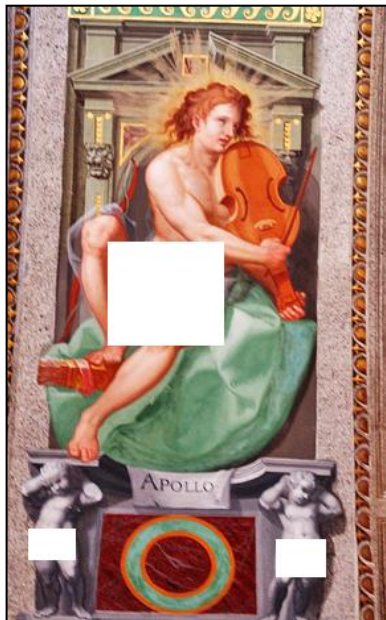
The library

The Escorial Library, widely used by royals and religious, was desecrated with frescoes in 1586 by Pellegrino Tibaldi. Some of these frescoes include portrayals of the mythological Muses of Rhetoric, Dialect, Philosophy, Theology, Music, Grammar, Arithmetic, Geometry, and Astronomy. Also desecrating the ceiling and walls are frescoes glorifying Apollo and Pan; pagan philosophers of the School of Athens; and pagans and heretics such as Virgil, Homer, Pindar, Origen, and Horace. There are also naked or otherwise immodest men along with naked putti surrounding most of the frescoes. On sections between most of the frescoes is a detailed border of grotesquely deformed unreal creatures, some of them with many breasts as a representation of Artemis.

Also present in the library is the armillary sphere made by Antonio Santucci in 1582 for Philip II. It is desecrated at the base with Greek sphinxes baring their breasts.



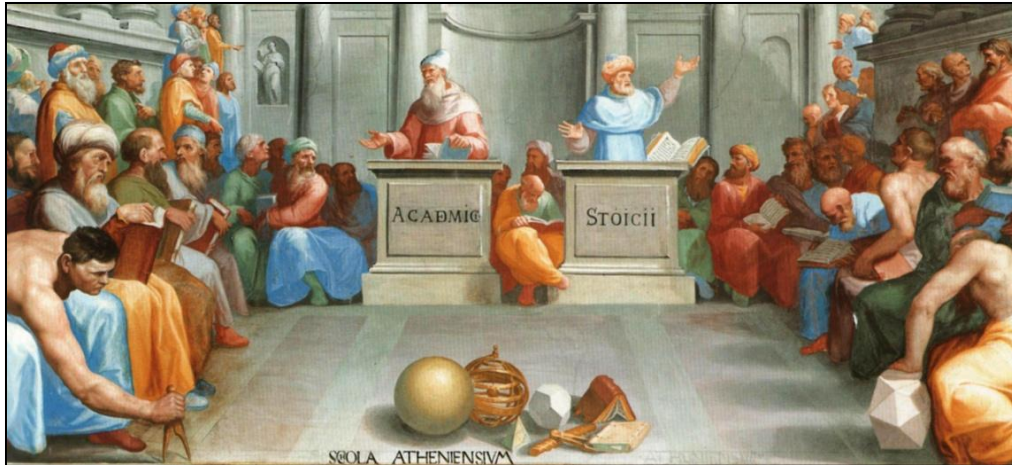
The "Philosophy" Muse with Aristotle, Socrates, Seneca, and Plato, El Escorial Library, 1586



Apollo with a halo and
naked putti



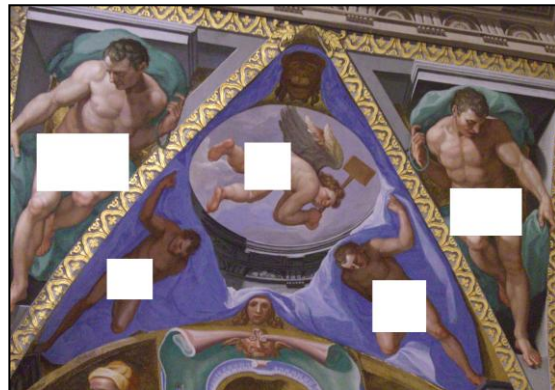
Pan playing his infamous pipes



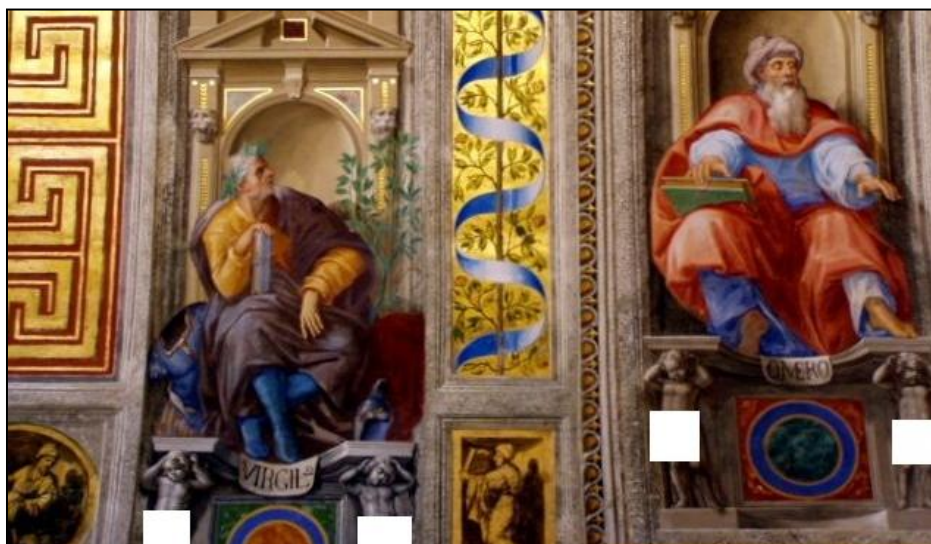
The School of Athens with pagan philosophers



The "Rhetoric" Muse surrounded by naked putti



Naked men and naked putti



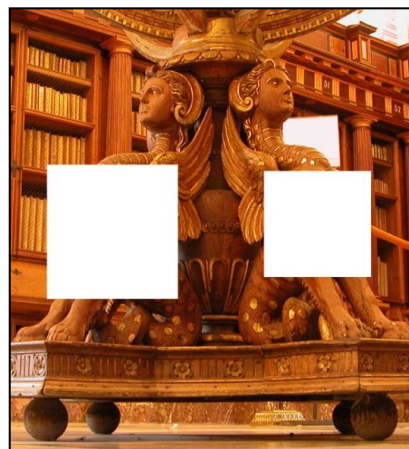
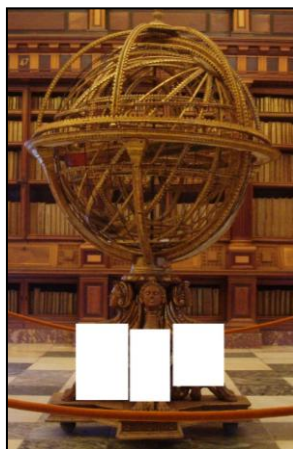
The pagan poets Virgil and Homer with naked putti



The pagans Horace and Pindar with naked putti



Grotesquely deformed humans, naked putti, and grotesque unreal creatures exposing many breasts as a representation of Artemis



Distant and detail views of the armillary sphere with Greek sphinxes baring their breasts, 1582

Royal Alcázar of Madrid

Apostate King Philip II's idolatrous and pornographic "Poesie" art collection

Although replaced by the "Royal Palace of Madrid" in the 18th century after being destroyed by fire, the Royal Alcázar at Madrid was a former palace-residence of the king of Spain.¹⁴³ It was at this palace that



Apostate King Philip II's infamous, idolatrous, pornographic collection of the mythological "Poesie" by the idolatrous pervert Titian was finally housed. Before the collection was *formally* installed in the Alcázar, it most probably travelled along

with Philip, from palace to palace,¹⁴⁴ until 1561 when King Philip made the Alcázar his official residence.¹⁴⁵ However, even if Philip II instead desecrated some other palace with his collection, the Poesie was most definitely in place desecrating the Alcázar by 1626 when the famed 17th century Cassiano dal Pozzo reported seeing it alongside other pieces from Philip II's collection when he visited Apostate King Philip IV.¹⁴⁶ Cassiano also related that whenever the Queen entered the chambers containing the pornography, all the nude art was immediately hidden by a cover.¹⁴⁷

During the Alcázar's Christmas Eve fire of 1734, many paintings were destroyed and the surviving pieces were then moved. In 1827 several of the Poesie paintings were sold and moved to the Prado Museum at Madrid where they still are today.¹⁴⁸ The following are quotes regarding Apostate King Philip II's collections which were handed down through his ancestral line:

Rick Steves' *Spain & Portugal: The Majesty of Madrid*: "In the 1500's, Spain was Europe's super-power, fresh with gold from newly discovered America and ruled by this man: Emperor Charles V [shows Titian's painting of Apostate King Charles V]. Here the great Venetian artist Titian portrays Charles as he was: the most powerful man in the world. Charles' son, Philip II...collected a bevy of sensual Venetian paintings. In Titian's 'Venus and the Organ Player,' we see the conflicts these people struggled with, torn between high cultural pursuits as symbolized here by music, and more worldly pleasures [shows nude painting of 'Venus and the Organ Player']. 'Danaë,' also by Titian, is a virtual Renaissance 'Miss August.' Money falling from the sky made royals and aristocrats, the people who commissioned this kind of art, feel their wealth was blessed by God."

Here is another quote regarding the Poesie from the Web Gallery of Art:

Mythological paintings (poesie) for Philip II (1553-62), by Emil Krén and Daniel Marx, Web Gallery of Art: "Titian painted for Philip II several mythological scenes and allegories with strong erotic elements. ...The subjects of these pantheistic works are drawn chiefly from Ovid's *Metamorphoses*.

"The first of the poesie sent to Philip in 1554, Danaë with a Nurse, was a more explicitly sensual version of the Danaë in Naples (1544). Its pendant, Venus and

¹⁴³ *Madrid: The History*, by Jules Stewart. Publisher: I. B. Tauris & Co., 2012. C. 5, p. 81.

¹⁴⁴ *Titian and the Rebirth of Tragedy*, by Andrew Butterfield. "The New York Review of Books," 12-23-2010 issue, par. 4.

¹⁴⁵ The National Gallery: Review of the Year, April 2008—March 2009, by the National Gallery of London. C. 4, p. 15.

¹⁴⁶ "Rubens in Madrid and the decoration of the King's summer apartments," by Mary Crawford Volk. *The Burlington Magazine*, v. 123, n. 942, September 1981, pp. 519-520.

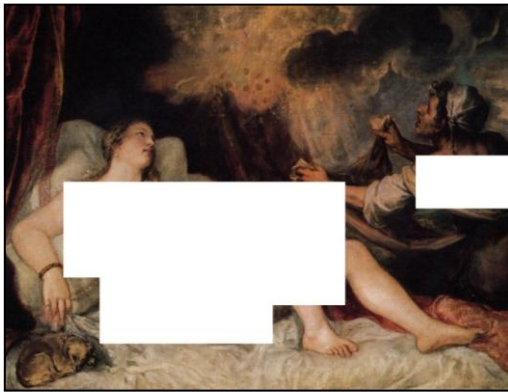
¹⁴⁷ *Ibid.*, Appendix I, p. 526: Italian quotes from Cassiano's unpublished diary at the Vatican Museum (MS Barb. Lat. 5689).

¹⁴⁸ *One Hundred Masterpieces of the Museo del Prado*, published by the Museo del Prado, 2008. P. 70.

Adonis, was dispatched to the king in London in 1554 at the time of his wedding. Titian also mentioned in his letter two accompanying paintings, Perseus and Andromeda and Jason and Medea, however, the latter was planned but never completed.

“In the years following the execution of the two celebrated mythological paintings, the Diana and Callisto and the Diana and Actaeon, Titian painted other mythological paintings for Philip II, including the Rape of Europa (Isabella Stewart Gardner Museum, Boston), the Death of Actaeon (National Gallery, London), and Perseus and Andromeda (Wallace Collection, London). The best preserved of the poesie and the finest Titian in America is the Rape of Europa, sent to Spain in 1562.

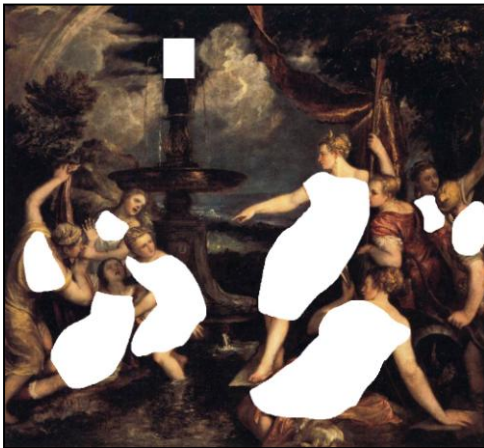
“Titian’s connection with Philip II continued right up to the painter’s final days. Amongst the last pictures sent to Spain was the Tarquin and Lucretia, now in Cambridge.”



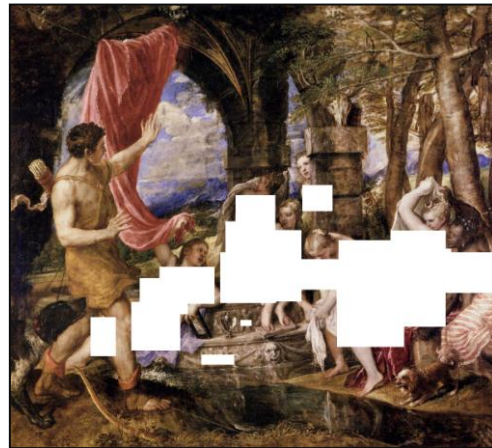
Titian’s completely naked “Danaë raped by Zeus,” given to Philip II in 1554



Titian’s completely naked Venus with her lover Adonis, given to Philip II in 1554



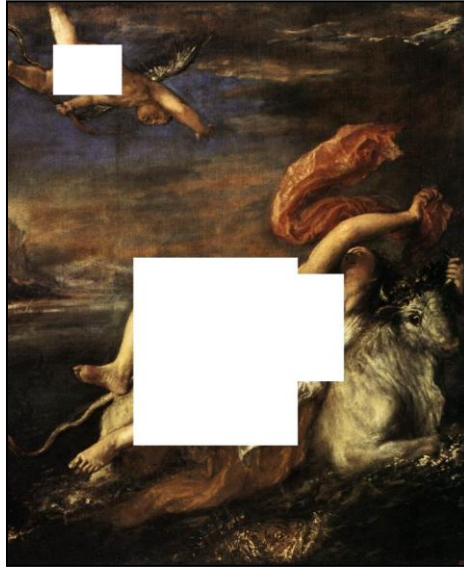
Titian’s completely naked Diana cursing Callisto,¹⁴⁹ given to Philip II c. 1560



Titian’s completely naked Diana meeting Actaeon,¹⁵⁰ given to Philip II c. 1560

¹⁴⁹ In Greek mythology, the nymph Callisto, follower of Diana, took a vow of virginity. This vow was eventually broken by the false god Zeus, who disguised himself as Diana in order to get close to Callisto. When Diana discovered that Callisto was pregnant and had broken her vow, she cursed her and turned her into a bear.

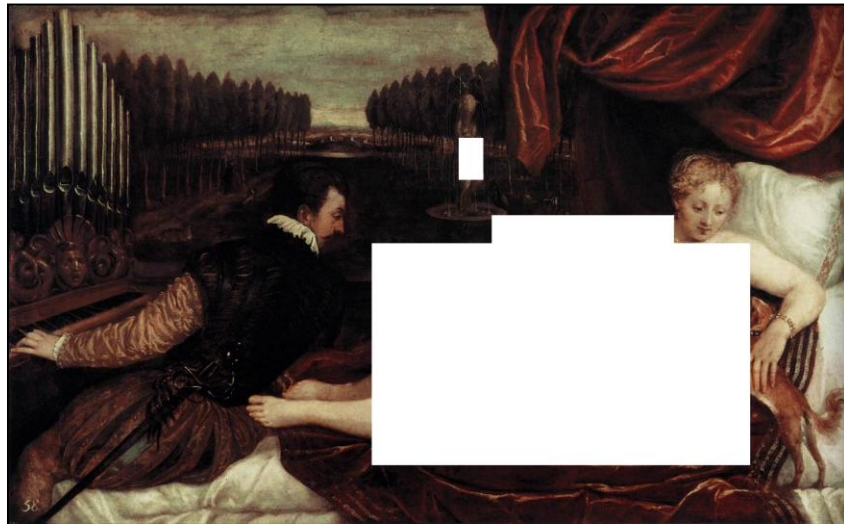
¹⁵⁰ In Greek mythology, Actaeon was a young hunter who stumbled upon Diana and her nymphs while they were bathing in the forest. The nymphs scrambled to cover Diana but in a fit of fury Diana splashed water on Actaeon and turned him into a deer, removing his ability to speak, which caused him to be shot by his friends since they did not recognize him.



Titian's "Rape of Europa by Zeus,"
given to Philip II in 1562



Titian's "Rape of Lucretia Collatinus by
Tarquinius,"¹⁵¹ given to Philip II c. 1571



Titian's completely naked Venus and the organ player, given to Philip II c. 1550

¹⁵¹ In Roman legend, Lucretia was the wife of Lucius Collatinus, one of the first consuls of the Roman Republic. She was raped by Sextus Tarquinius after a debate he had with her husband.

England

Kilpeck

St. Mary and St. David Church



Kilpeck Church, or the Church of St. Mary and St. David in Kilpeck, is located in Herefordshire, England. It was built around 1140 in the Romanesque style and is intact and unaltered even to this day. Probably built by Hugh, Lord of Kilpeck and son of William Fitz Norman, this church was given to the Abbey of Gloucester in 1134.¹⁵²

Regarding the origin of the design of the building, it is said that the man in charge of the construction went on a pilgrimage to Santiago de Compostela and, inspired by the Romanesque churches he had seen along the way in southwest France, built his structure in the same style. Today Kilpeck village is home to less than 150 people; but the church is still a place of worship, with services held at least once every three weeks. It has also become a popular tourist stop, thanks to its collection of Romanesque corbel carvings that desecrate the church.

The roofline is populated with nearly 90 corbels that glorify grotesquely deformed real and unreal creatures and immorality. Some of the carvings were removed at the request of a woman who objected to their subject matter. However, this church is still home to one of the most famous “Sheela na gig” corbel carvings, which is the infamous 28th corbel on the south side of the church.¹⁵³



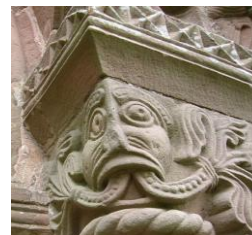
Distant view of the tympanum with grotesque unreal creatures, Kilpeck Church, England, c. 1140



Detail of an Egyptian sphinx over the door



Detail of the Kilpeck “Sheela na gig” corbel



“Green Man” on the doorway capital

¹⁵² *Illustrations of Kilpeck Church, Herefordshire*, by G. R. Lewis. Publisher: G. R. Lewis & William Pickering, 1842. C. 4, pp. 38-39.

¹⁵³ “Kilpeck Church,” internet article by Holly Hayes, 2010.



Detail of grotesque unreal creatures over the door



Grotesquely deformed faces on the ceiling



Some of the grotesquely deformed corbels along the roofline

Exeter

St. Peter's Cathedral



The building of the Cathedral of St. Peter in Exeter was begun circa 1112.¹⁵⁴ From the information I have, it was first desecrated circa 1230¹⁵⁵ when mythological, grotesquely deformed, and immodest carvings were made on the wooden choir misericords. Now Exeter has become Anglican, but the desecrations still remain.



Grotesquely deformed misericord carvings, Exeter Cathedral, England, 13th century

¹⁵⁴ *The Cathedral Churches of England and Wales*, by Thomas G. Bonney. Publisher: Cassell & Co., Limited, 1884. "Exeter," p. 198.

¹⁵⁵ *A Catalogue of Misericords in Great Britain*, by G. L. Remnant. Publisher: Oxford University Press, 1998. C. 4, sec. 1, p. 35.



"Green Man" false god



Female centaur exposing her breasts



A mermaid exposing her breasts



Grotesquely deformed unreal human-animal creature

Wells

St. Andrew Cathedral



The present Gothic cathedral dedicated to St. Andrew in Wells, England, dates from the 12th to the 15th centuries.¹⁵⁶ As is the case with most formerly Catholic churches in England, they have now been taken over by the Anglicans. But before that, upon completion of the choir circa 1239,¹⁵⁷ the church was already desecrated with mermaids and grotesquely deformed creatures that were carved on the wooden choir misericords.



Mermaid suckling a wolf, St. Andrew Cathedral, Wells, England, c. 1239



A grotesquely deformed creature with human and animal features

¹⁵⁶ *History of the Cathedral Church of St. Andrew in Wells*, by John Davis. Publisher: Shepton-Mallet, 1814. C. 5, pp. 24-25.

¹⁵⁷ *Ibid.*, p. 28.



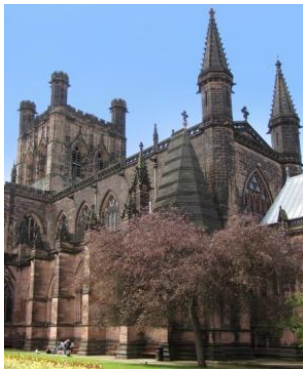
Grotesquely deformed human with donkey ears



Grotesquely deformed unreal creature

Cheshire

Chester Cathedral



Now a prominent Anglican cathedral, the Chester Cathedral was formerly the abbey church of a Benedictine monastery dedicated to St. Werburgh. It was originally founded circa 1093 but has been modified many times. From the information I have, the church was first desecrated circa 1390¹⁵⁸ when a grotesquely deformed unreal creature and a demonic head were carved on the wooden choir misericords.



Demonic head, Chester Cathedral, England, c. 1390



Grotesquely deformed unreal creature

¹⁵⁸ *A Catalogue of Misericords in Great Britain*, by G. L. Remnant. Publisher: Oxford University Press, 1998. "The Iconography," xxxi.

Ireland

County Clare

Rath Church of St. Blathmac

The site of the Rath Church is dedicated to St. Blathmac of the 6th century. The present church was constructed around the 12th century and desecrated by a carving of a “Sheela na gig” exhibitionist on a window frame, also from the 12th century.¹⁵⁹ Although today the church stands in shambles, the desecrated window frame still remains.¹⁶⁰



Rath Church, County Clare,
Ireland, 12th century



“Sheela na gig” window sill
carving, 12th century

County Kilkenny

Ballylarkin Church

Sometimes called an abbey, the now-ruined parish church of Ballylarkin was built in the 13th century and immediately desecrated with an exhibitionist “Sheela na gig” carving that has now been moved to the National Museum in Dublin.¹⁶¹



Ballylarkin Church in Kilkenny,
Ireland, 13th century



“Sheela na gig” carving

¹⁵⁹ *The Witch on the Wall*, by Jørgen Andersen. Publisher: Rosenkilde and Bagger, 1977. P. 151.

¹⁶⁰ The Journal of the Royal Society of Antiquaries of Ireland, v. 4, series 5, 1894. Pt. 1, p. 33.

¹⁶¹ “Ballylarkin Parish Church,” internet article by <http://www.megalithicireland.com>: “Known locally as Ballylarkin Abbey, this small building was actually a 13th century parish church. ...A refined carving of a sheela-na-gig was originally present at Ballylarkin but has been moved to the National Museum for safe-keeping.”

County Kildare

St. Brigid Cathedral

Dedicated to St. Brigid of Ireland who had settled her convent on the original site circa 480 AD,¹⁶² construction was begun on the current cathedral in Kildare in 1223. From the information I have, the cathedral was first desecrated circa 1539 when a carving of an exhibitionist “Sheela na gig” was carved onto the tomb of Walter Wellelley, Bishop of Kildare.¹⁶³



Kildare Cathedral, c. 13th century



“Sheela na gig” carving, tomb of Bishop Walter Wellelley, c. 1539

Italy (outside of Rome)

Pavia

San Pietro in Ciel d'Oro



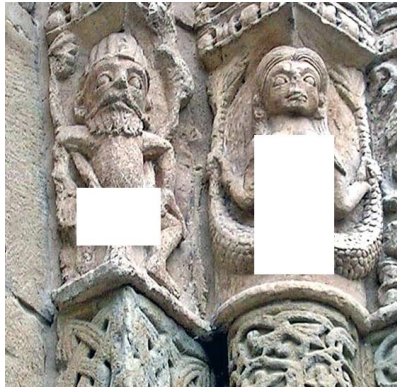
San Pietro in Ciel d'Oro (St. Peter in the Sky of Gold) is a Romanesque church, built circa 1120,¹⁶⁴ consecrated in 1132,¹⁶⁵ and famous for housing the relics of St. Augustine of Hippo, the great saint and theologian. On the exterior of the church above the main entrance to the right is a carving of a double-tailed mermaid next to a naked man with a beard. And to the left side of the doorway is a carving of an ape-like woman representing “Luxuria,” with snakes eating her breasts, surrounded by grotesquely deformed creatures.

¹⁶² *Journal of the Co. Kildare Archaeological Society*, v. 3, July, 1899-1902. Publisher: Edward Ponsonby, Dublin. “Papers,” pp. 226-227.

¹⁶³ *Sheela-na-gigs: Unravelling An Enigma*, by Barbara Freitag. Publisher: Routledge, 2004. C. 4, n. 52, p. 140.

¹⁶⁴ *Romanesque Sculpture*, by M. F. Hearn. Publisher: Cornell University Press, 1981. C. 4, p. 155.

¹⁶⁵ *American Journal of Archaeology*, v. 16. Publisher: Norwood Press, NY, 2nd series, 1912. P. 515.



Double-tailed mermaid and naked man over the doorway façade, San Pietro in Ciel d'Oro, Pavia, Italy, c. 1120



"Luxuria" being eaten by snakes and surrounded by grotesquely deformed creatures

San Michele Maggiore Basilica

The major basilica of St. Michael in Pavia, northern Italy, built in the Romanesque style, was begun near the end of the 11th century and completed in 1155.¹⁶⁶ Its west façade features a double-tailed, bare-breasted mermaid and several grotesquely deformed real and unreal creatures.



Distant view of the Romanesque basilica of San Michele Maggiore, Pavia, 12th century



Double-tailed mermaid and carvings of faces, west façade



"Green Man" carving, west façade



Sleeping naked men, west façade

¹⁶⁶ *The Encyclopedia Britannica*, v. 20, 11th edition, 1911. "Pavia," p. 970.



Interior capital with men being eaten by serpents



Interior capital with a man and grotesquely deformed creatures

Apulia

Otranto Cathedral

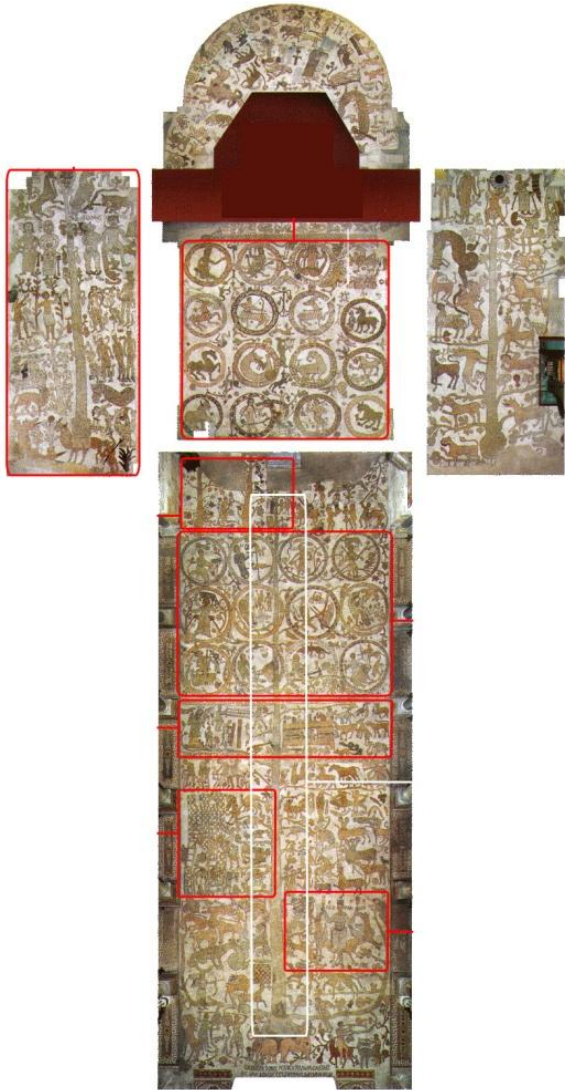


The Cathedral of Santa Maria Annunziata, founded in 1068 by a Norman bishop and consecrated in 1088, was not actually completed until circa 1165¹⁶⁷ when its mosaic floor was finally completed. The mosaics were built under the direction of a Basilian monk of San Nicola di Casole and are famous for their variety of designs which include many completely naked figures along with mythological and grotesquely deformed creatures and the astrological symbols of the zodiac, all of which make the place desecrated and not Catholic.

Puglia & Basilicata, by Paula Hardy: "Otranto's premier attraction is the audacious mosaic in the Romanesque cathedral. ...The mosaic was executed by a young monk called Pantaleone. The scheme is based upon three great trees, whose sinuous branches support a medley of scriptural scenes, monsters, animals, mythological figures and the Labours of the Months [with the astrological symbols of the zodiac]." ¹⁶⁸

¹⁶⁷ *A Handbook for Travellers in Southern Italy and Sicily*, by John Murray, et al; 9th edition, 1892. Pt. 1, Route 26, "Otranto," p. 260.

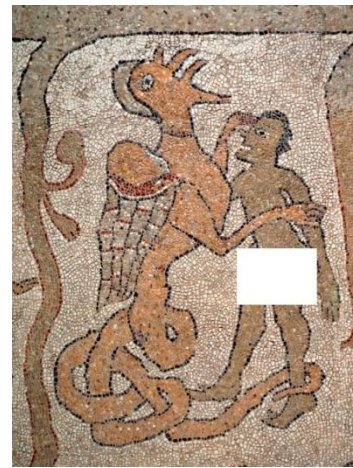
¹⁶⁸ *Puglia & Basilicata*, by Paula Hardy, et al. Publisher: Lonely Planet, 1st edition, 2008. C. 12, p. 162.



Distant overhead view of the mosaic floor,
Otranto Cathedral, Apulia, Italy, c. 1165



Detail of completely naked Adam and Eve



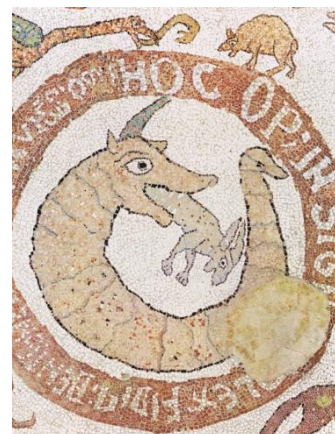
Detail of a grotesquely deformed unreal
creature grabbing a naked man



Detail of a grotesquely deformed
lion with four bodies



Detail of a double-tailed
mermaid baring her breasts



Detail of one grotesque creature
swallowing another



The labors of the months with the astrological symbols of the zodiac in the top portion of each circle
 Top row: Capricorn, Aquarius, Pisces, Aries; Middle row: Taurus, Gemini, Cancer, Leo;
 Bottom row: Virgo, Libra, Scorpio, Sagittarius

Siena

San Quirico Collegiate Church

The Collegiate Church of San Quirico, located in the province of Siena, dates from the 12th century.¹⁶⁹ The lintel reliefs on its oldest west portal display a pair of mermaids, and a demonic imp creature supports the frames of a window near one of the entrances.



Distant view of the Collegiate Church of San Quirico, Italy, 12th century



Demonic imp supporting a window frame



A pair of mermaids

¹⁶⁹ *Italy: Handbook for Travellers*, by K. Baedeker. Publisher: Karl Baedeker, Leipsic, 13th edition, 1900. Pt. 2, c. 1, Route 6, p. 38.

Santa Maria Assunta Cathedral

The Sienese Cathedral of the Virgin Mary's Assumption, commonly called by its simpler name of "Duomo di Siena," was consecrated circa 1215, although its construction continued for several centuries more. This Duomo is yet another example of a church tainted by desecration. Its famous marble pulpit, carved by Nicola Pisano and erected in 1268, contains carvings of completely naked humans. Its 13th century façade displays statues of the pagan philosophers Aristotle and Plato; and its inlaid marble floor, constructed between the 14th to the 16th centuries, exhibits carvings of pagan philosophers, Muses, and the false goddess Fortuna¹⁷⁰:



History and Culture in Italy, by John Hendrix: "The existing façade was built by Giovanni Pisano from 1284 to 1299. He completed the lower part of the façade in a Romanesque style with pink Siena marble and Prato stone... Giovanni Pisano included original sculptures on the façade...of classical philosophers such as Plato and Aristotle, along with figures from the Old and New Testaments.

"The interior of the Cathedral is best known for the mosaic designs in the pavement... The first mosaic at the entrance of the Cathedral is the figure of Hermes Trismegistus, the ancient Egyptian sage and founder of philosophy, designed by Giovanni di Stefano in 1488."¹⁷¹

Humanity and Divinity in Renaissance and Reformation: Essays in Honor of Charles Trinkaus, edited by John W. O'Malley, Thomas M. Izbicki, and Gerald Christianson: "The four images that follow Hermes in the nave are mythological or secular...first the she-wolf suckling Ascius and Senius, sons of Remus and eponymous heroes of Siena; then the Roman eagle as center of the world. ...Pinturicchio's memorable...hill of knowledge, showing at the top of an island a...*Scientia* awarding a palm to Socrates and a book to Crates, at the bottom a...nude *Fortuna* with a sail, shipwreck, sphere, and horn of plenty. Last of the central five, and closest to the altar, is the oldest marble, dating originally to 1372, a wheel of fortune with portraits of Aristotle, Euripides, Seneca, and Epictetus."¹⁷²

Other objects of note that add to the cathedral's desecration are the two main holy water fonts, dated from 1458-1467, which are used regularly by people entering the church. These fonts are desecrated with carvings of completely naked men and women. There is a third font, also made by Antonio Federighi, that is used for the ritual blessing of holy water. It is desecrated with completely naked images of Adam and Eve and two images of naked Hercules killing the Nemean Lion and Antaeus. This font is now in the cathedral's side-chapel of San Giovanni, whose entrance was also desecrated by a pillar with carvings of naked, mythological, and demonic characters, circa 1480.

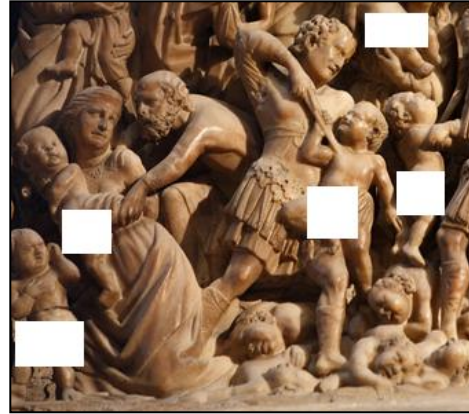
¹⁷⁰ In Roman mythology, Fortuna is the goddess of fortune. Tyche is the Greek equivalent to the false goddess Fortuna, who is shown completely naked on a floor mosaic in the Duomo di Siena.

¹⁷¹ *History and Culture in Italy*, by John Hendrix. Publisher: University Press of America, 2003. C. 40, pp. 171-172.

¹⁷² *Humanity and Divinity in Renaissance and Reformation: Essays in Honor of Charles Trinkaus*, edited by John W. O'Malley, Thomas M. Izbicki, and Gerald Christianson. Publisher: E. J. Brill, Leiden, The Netherlands, 1993. Pt. 2, c. 4, p. 153.



Distant view of the Pisano Pulpit,
the Duomo of Siena, 1268



Detail of completely naked boys,
"Massacre of the Innocents" panel



Detail of Baby Jesus completely naked,
"Nativity" panel



Detail of completely naked humans,
"Last Judgment" panel



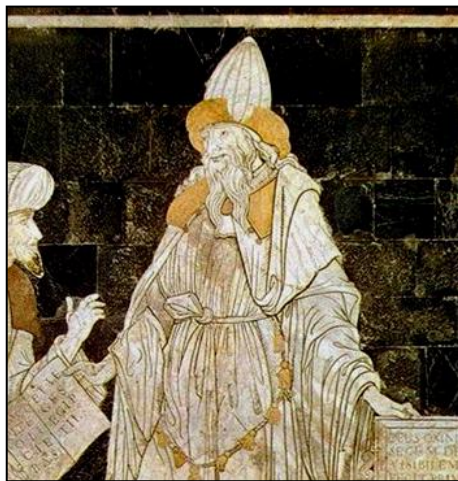
Distant view of the façade, lower half
finished c. 1299



Detail of the pagan philosophers
Plato (left) and Aristotle (right)



Distant view of the inlaid marble floor of the Duomo



Detail of the pagan philosopher
Hermes Trismegistus,
cathedral entrance floor, c. 1488



Detail of the completely naked false
Roman goddess Fortuna, c. 1502



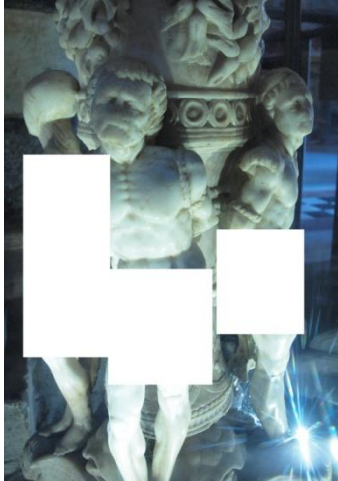
Detail of the pagan philosophers Socrates and Crates, c. 1502



Detail of the pagan philosophers Aristotle, Euripides, Seneca, and Epictetus, c. 1372



Distant view of the main holy water fonts with naked people, c. 1458-1467



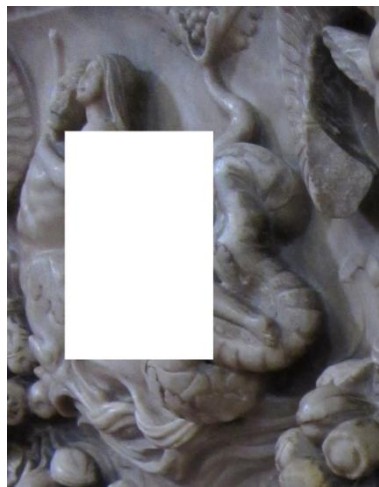
Detail of the naked people on the fonts



Distant view of the entrance pillar to the San Giovanni Chapel, c. 1480



Detail of a demonic creature on the entrance pillar to the chapel



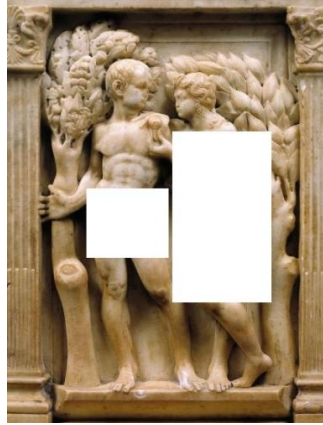
Detail of a completely naked woman riding a grotesquely deformed creature



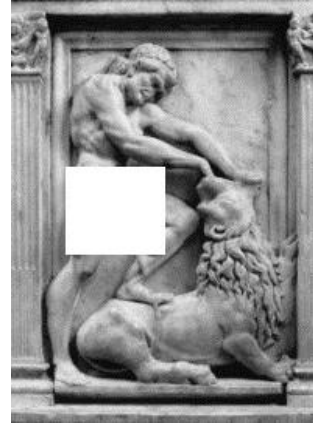
Detail of a completely naked man carrying something heavy



Distant view of the ritual holy water font, Chapel of San Giovanni, c. 1462



Details of the naked "Adam & Eve" and "Hercules & the Nemean Lion" panels

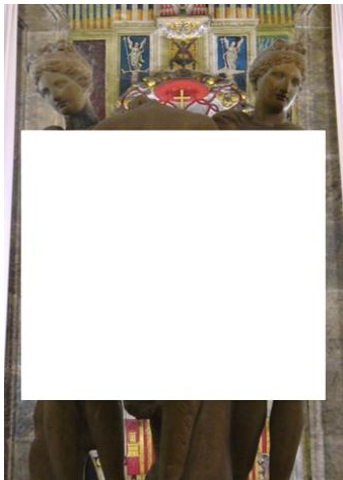


The Piccolomini Library

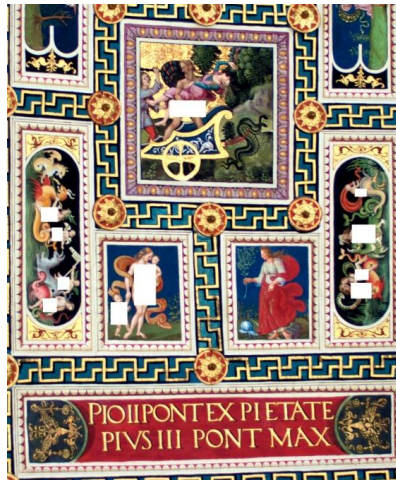
Inside the Duomo, on the left side of the nave, is the Piccolomini Library which was completed in 1507. This room is desecrated with paintings of naked demons, mythological scenes, putti, grotesquely deformed unreal creatures and humans, and pornographic or otherwise immodest scenes.

History and Culture in Italy, by John Hendrix: "The library was built by Cardinal Francesco Todeschini Piccolomini, the Archbishop of Siena, in 1492 to honor his maternal uncle Enea Silvio Piccolomini, Pope Pius II, who had died twenty-eight years earlier. The painter...Pinturicchio (Little Painter), was given a contract to paint the library in 1502... The following year, Francesco Todeschini Piccolomini became Pope Pius III."¹⁷³

Also inside the Piccolomini Library is a Roman copy of the original Greek statue of "The Three Graces," three completely naked women.



Detail of "The Three Graces," Piccolomini Library, c. 1500



Distant view of the Piccolomini Library ceiling, 1507

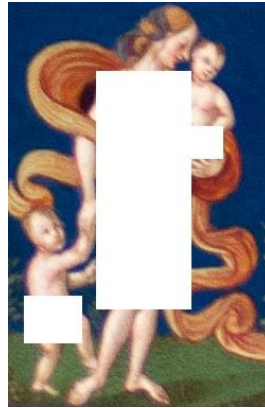


Detail of the false god Pluto (completely naked) abducting Persephone

¹⁷³ *History and Culture in Italy*, by John Hendrix. Publisher: University Press of America, 2003. C. 40, p. 173.



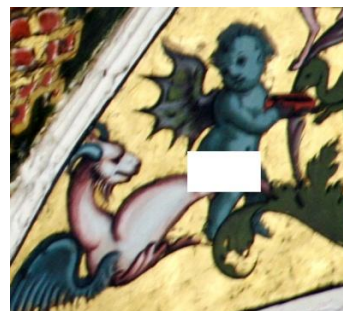
Detail of two naked satyrs uncovering and embarrassing a naked woman



Detail of completely naked Venus and putti

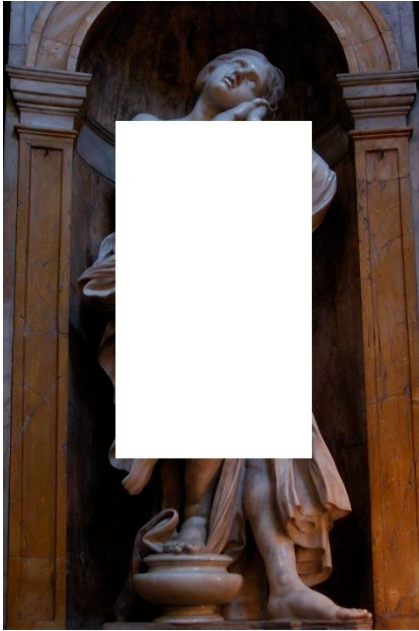


Detail of Athena



Details of grotesquely deformed unreal creatures and demons, most are completely naked and in immodest poses

The Chigi Chapel



Detail of the immodest statue of
St. Mary Magdalen, Bernini, c. 1662

The Chigi Chapel, aka the “Chapel of Our Lady of the Vow,” located in the right transept of the Duomo, is considered the cathedral’s final addition. It was commissioned in 1659 by Apostate Antipope Alexander VII (Chigi). This chapel is desecrated with a large marble statue, carved by the idolatrous pervert Bernini, which shows the humble penitent St. Mary Magdalen scantily clad, exposing both breasts and much of her flesh above her knees.

Venice

St. Mark's Basilica



The first Venetian church of St. Mark was built circa 832 to house the holy relics of St. Mark the Evangelist. After destruction by a fire in 976 and subsequent reconstructions, the current church was built between 1063-1094.¹⁷⁴ The church of St. Mark is significant because it was the public chapel of the powerful duke or “Doge” of Venice and became the city’s official basilica in 1807. From the time of its first construction, the church has stood directly next to the Doge’s Palace in the piazza. From the information I have, the Basilica of St. Mark was first desecrated, on both the outside and inside, in the 13th century.

The basilica’s main portal of the west façade was desecrated in the early 13th century¹⁷⁵ with a naked carving of “Luxuria” getting her breasts eaten by a snake. Also in the 13th century, circa 1267, several prominent *bas-relief* panels were added to the front of the façade, two of which glorify Hercules¹⁷⁶ who is shown completely naked. And in addition to these mythological panels, a statue of a completely naked man holding a jug was added near the front of the façade next to the four bronze horses. Also on the west

¹⁷⁴ *Art in Renaissance Italy*, by John T. Paoletti, et al. Publisher: Laurence King, 3rd edition, 2005. C. 7, p. 140.

¹⁷⁵ *Italy*, by Dana Facaros and Michael Pauls. Publisher: Cadogan Guides, 5th edition, 2004. C. 12, p. 337.

¹⁷⁶ *The Church of San Marco in Venice*, by Otto Demus, et al. Publisher: Dumbarton Oaks Research Library, 1960. P. 126.

façade is a large mosaic, constructed by Luigi Gaetano in 1617,¹⁷⁷ which depicts Jesus' descent into Abraham's Bosom. The mosaic contains an immodest image of Adam and Eve wearing scant fig-leaf wreaths around their waists and Eve baring her breasts. Jesus Christ is also presented with an immodestly low loincloth.

On the interior, in the narthex of the western entrance, can be seen what is sometimes called the *Creation Dome*, a series of mosaics depicting the creation of Adam and Eve, along with other early Old Testament scenes. Many of the basilica's mosaics are usually listed as having been commissioned in "the 13th century." The Web Gallery of Art affixes the more precise time frame of 1215-1235 to the Creation Dome mosaics.¹⁷⁸ There are more than ten completely naked images portraying Adam and Eve and another portraying the "Drunkenness of Noah," who is shown completely naked.



Naked "Luxuria," St. Mark's Basilica, Venice, Italy, early 13th century



Completely naked man with a jug, 13th century



Hercules and the Erymanthian Boar, c. 1267



Hercules with the Hind of Ceryneia and the Lernaean Hydra, c. 1267

¹⁷⁷ *Famous Cathedrals As Seen and Described by Great Writers*, by Esther Singleton. Publisher: Dodd, Mead, & Co., 1909. C. 2, p. 14.

¹⁷⁸ Emil Krén and Daniel Marx, Web Gallery of Art, internet article reference: http://www.wga.hu/html_m/zgothic/mosaics/6sanmarc.



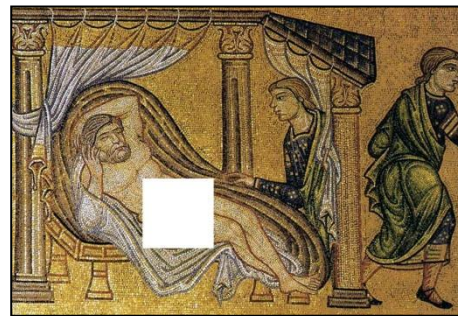
Immodest Adam, Eve, and Jesus Christ, exterior mosaic, 1590



A few of the naked scenes of Adam and Eve, Creation Dome, c. 1235



Detail of the creation of Eve



Detail of the drunkenness of Noah

The Doge's Palace

When the original 9th century palace was destroyed by fire a century after its construction, another palace was built and again destroyed. Finally, circa 1340, the present-day palace of the Doge of Venice was built.¹⁷⁹ After several fires, further reconstruction of the palace became necessary. The desecration of the palace in Piazza San Marco began when three statues of completely naked men were sculpted, circa 1340, on the façade overlooking the city's famous lagoon.¹⁸⁰

In 1485 Antonio Rizzo, one of the idolatrous and immoral architects involved in a later reconstruction, added over the *Foscari Arch* two large statues of Adam and Eve. Both statues are wearing some of the world's smallest fig leaves, which render them virtually naked. Eve is shown baring both breasts and was created in the infamous "Venus Pudica" pose. The original statues have now been moved to a museum and exact

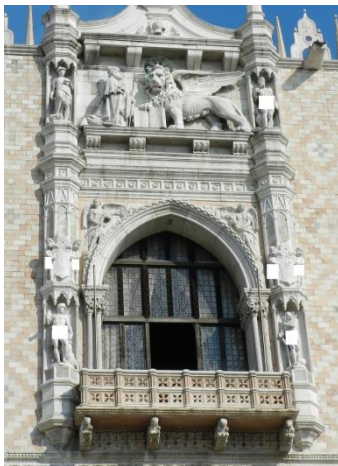
¹⁷⁹ *Art in Renaissance Italy*, by John T. Paoletti, et al. Publisher: Laurence King, 3rd edition, 2005. C. 7, p. 146.

¹⁸⁰ *Venice: Grant Allen's Historical Guide*, by Grant Allen. Publisher: A. Wessels Company, 1902. C. 3, p. 86.

replicas have been made.¹⁸¹ A few feet away from these immodest statues is the *Porta del Frumento* with a staircase known as “The Staircase of Giants,” named for the two gigantic and naked statues at the top of the stairs—one of Mars, the false god of war, and the other of Neptune, the false god of the sea—that have guarded their desecrated prize since circa 1567.¹⁸² On the east side of the palace are two more completely naked mythological statues from the 16th century: a statue of Hercules killing the Hydra and a statue of the infamous mythological Atlas, the Titan who in mythology was sentenced to hold up the earth as a punishment from the false god Zeus.

Inside the palace in the office of the *Magistrato delle Biade* is a ceiling painting from 1570 by the idolatrous and immoral artist Paolo Veronese. The painting is called “Ceres before Venice, Peace, and Hercules” and features the false harvest goddess Ceres exposing her breasts and offering wheat to the “Venice” Muse while naked Hercules, naked putti, and the “Peace” Muse are looking on.¹⁸³ In the *Sala dell’Anticollegio*, a waiting room for ambassadors, hang four other mythological and pornographic paintings from 1578 by Tintoretto. They are “Bacchus, Venus, and Ariadne,” “Minerva Sending Away Mars from Peace and Prosperity,” “Vulcan’s Forge,” and “Mercury and the Graces.”¹⁸⁴ These paintings were commissioned to celebrate the government of Doge Gerolamo Priuli. And in the Senate Room there is a large ceiling painting from 1584 showing the “Triumph of Venice”:

Rick Steves’ *Europe: Venice, City of Dreams*: “Here in the Senate Hall, nobles gathered to address their colleagues, debate, and pass laws. Glorious paintings throughout the palace reminded the Venetians of their heritage and their divinely ordained greatness. Tintoretto’s ‘Triumph of Venice’ shows the city, always represented blonde and virtuous, in heaven among the Greek gods, receiving the wealth of the sea.”



Distant view of the Lagoon Façade, Doge’s Palace, Venice, Italy, c. 1340



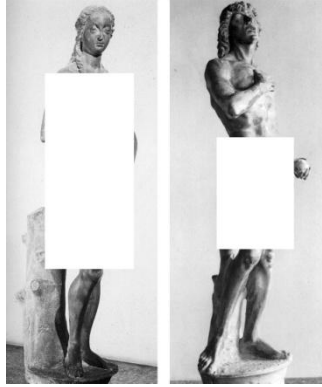
Detail of the three statues of completely naked men, Lagoon Façade, c. 1340

¹⁸¹ *Venice and the Veneto*, by Brenda Birmingham. Publisher: Pardoe Blacker Publishing Limited, 1995. C. 2, p. 84.

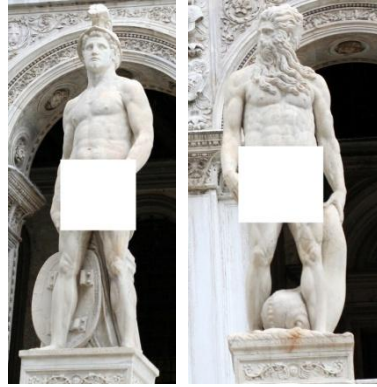
¹⁸² *Ibid.*, p. 86.

¹⁸³ *Venetian Painted Ceilings of the Renaissance*, by Juergen Schulz. Publisher: University of CA Press, 1968. Cat. # 39, p. 103.

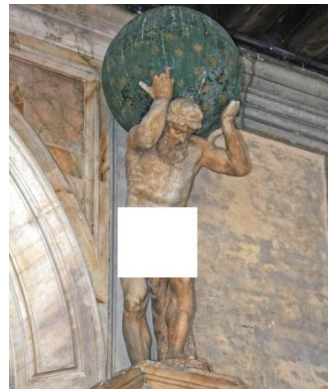
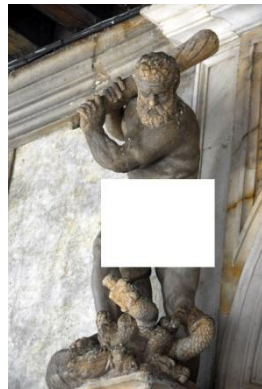
¹⁸⁴ *The Encyclopædia Britannica*, published by Cambridge University Press, 11th edition, 1911. V. 26, “Tintoretto,” p. 1002.



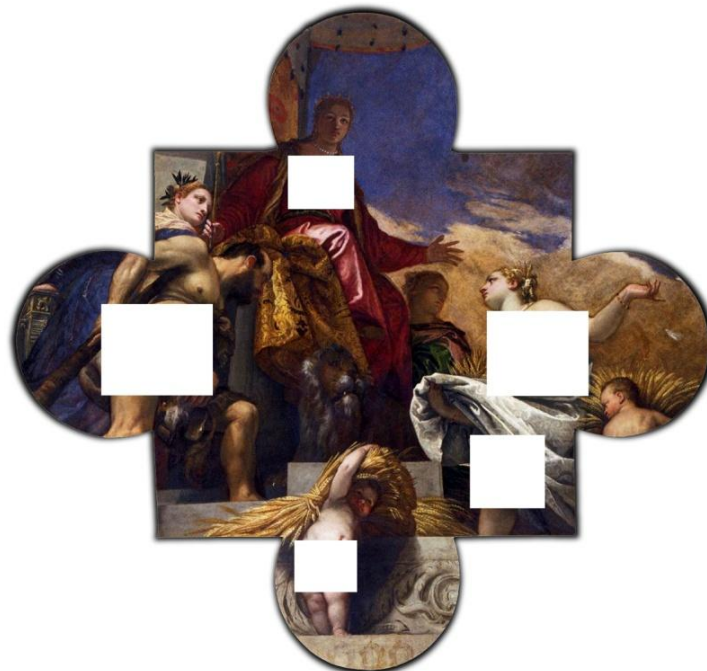
Detail of Adam and Eve completely
naked, Foscari Arch, c. 1485



Mars (left) and Neptune (right),
Staircase of Giants, c. 1567



Hercules killing the Hydra, and Atlas holding up the world,
east side of palace, 16th century

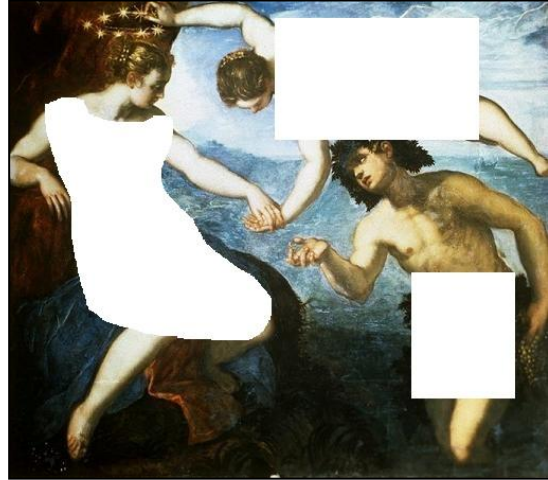


"Ceres before Venice, Peace, and Hercules,"
Magistrato delle Biade, 1570

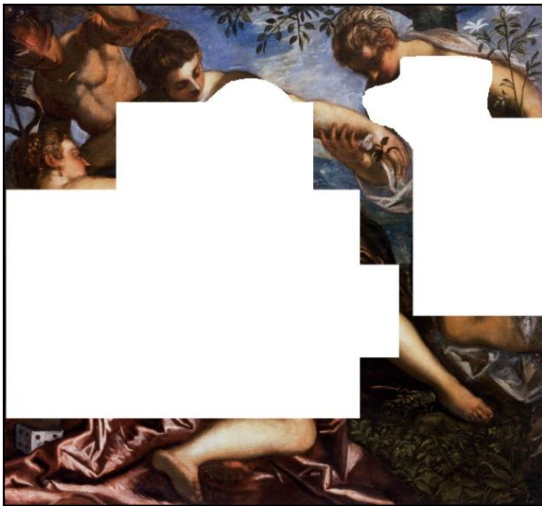
*The mythological and pornographic collection by Tintoretto
in the "Sala dell'Anticollégio," Doge's Palace, Venice, 1578*



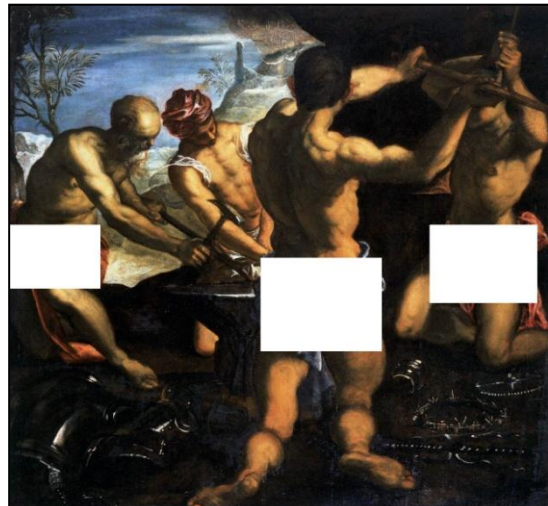
**Minerva sending away Mars from the "Peace"
and "Prosperity" Muses**



Venus crowning Ariadne for Bacchus

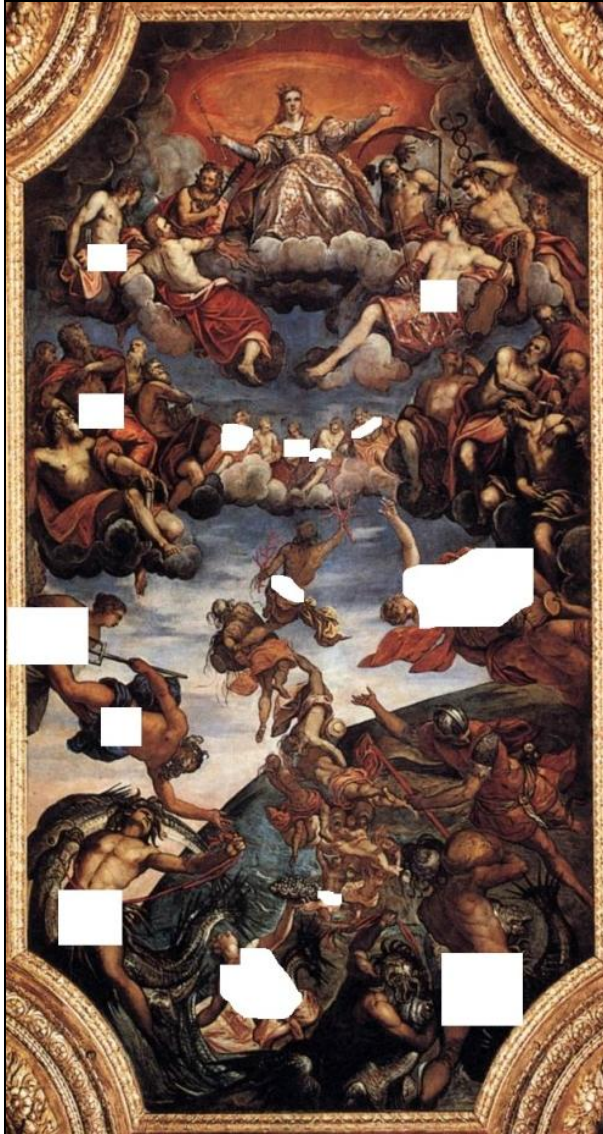


**Mercury watching naked Muses
which represent the "Three Graces"**



The Vulcan¹⁸⁵ at work with his helpers

¹⁸⁵ In Roman mythology, Vulcan is the god of fire and is usually depicted with a blacksmith's hammer.



Distant view of the "Triumph of Venice"
surrounded by false gods, Senate Room, 1584



Detail of Apollo and Hermes



Detail of Hades with a false goddess
baring her breasts

Santa Maria Gloriosa dei Frari Basilica

Also known as the "Chiesa Frari," or simply the "Frari," the present-day minor basilica of Santa Maria Gloriosa was built from 1250-1338.¹⁸⁶ The church is known for having the city's second largest *campanile* or bell tower, after the Basilica of St. Mark, and is yet another church that was unable to escape desecration. From the information I have, the *Frari* was first desecrated in 1488 when Bellini's Venetian triptych altarpiece was painted.¹⁸⁷ The triptych features the Virgin Mary and the Child Jesus, who is shown completely naked. At the base of the painting are two putti wearing garments that expose their naked behinds. And at the top of the painting are figurines of four filigree creatures

¹⁸⁶ Venezia: ed il Veneto, il lago di Garda, il Cadore, Trento, Trieste e l'Istria, by Fratelli Treves, 1907. Pt. 1, "Frari," p. 78.

¹⁸⁷ Giovanni Bellini, by Rona Goffen. Publisher: Yale University Press, 1989. Pt. 1, c. 2, pp. 160-161.

with wings. In 1518¹⁸⁸ Titian painted his “Assumption of the Virgin,” who is being escorted to heaven by an entourage of completely naked putti. And the church was desecrated again in 1526¹⁸⁹ when Titian’s “Pesaro Madonna” was painted for Jacopo Pesaro, the previously appointed commander of the papal fleet by Apostate Antipope Alexander VI (Borgia). The painting shows the Virgin Mary and, once again, a completely naked Child Jesus. And above the scene immodest putti are floating, one with his naked behind to the viewer.

The idolatrous pervert Titian was buried in this church in 1576, and an immodest tomb decorated with Muses and genii was erected in 1852 to commemorate him. The heart of the artist Antonio Canova was also buried here in 1827 inside a pyramid-shaped monument decorated with naked genii.¹⁹⁰ Hence the Friari was additionally desecrated when the remains of these immoral and idolatrous artists were entombed inside the church.



Distant view of Bellini’s Venetian triptych, 1488



Detail of Mary and the naked Child Jesus



Detail of filigree creatures above the painting

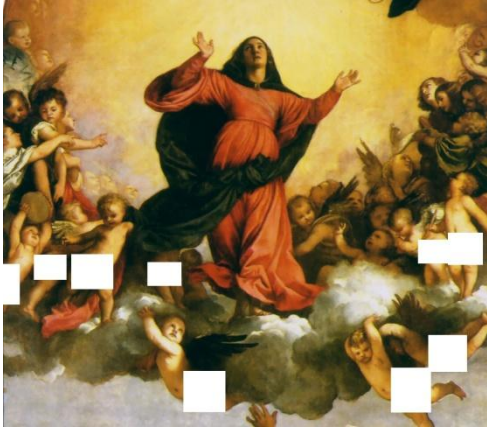


Detail of the putti exposing their behinds

¹⁸⁸ Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting, by David Alan Brown, et al. Publisher: Yale University Press, 2006. C. 4, p. 48.

¹⁸⁹ Ibid.

¹⁹⁰ Rick Steves’ Venice: 2013, by Rick Steves. Publisher: Avalon Travel Publishing, 2012. “Frari Church Tour,” pp. 151-152.



"The Assumption of the Virgin," with naked putti, by Titian, 1518



Details of the Infant Jesus and putti shown naked, "Pesaro Madonna," Titian, 1526



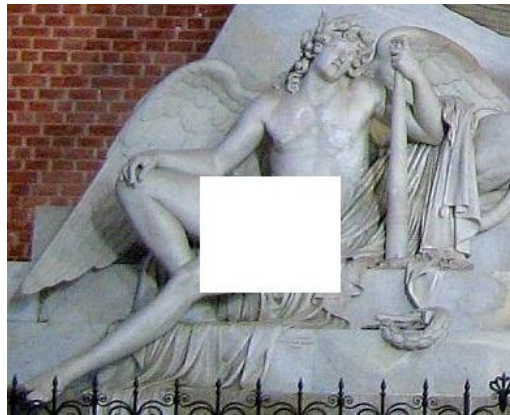
Distant view of the tomb of Titian with Muses and genii, 1852



Detail of two naked genii at the base of the tomb



Distant view of the pyramid tomb containing the heart of the immoral and idolatrous artist Antonio Canova, 1827



Detail of a naked genie at the tomb

Parma

Santa Croce Church

The Church of Santa Croce (Holy Cross), located in Parma, northern Italy, was built in the Romanesque style and completed in 1294.¹⁹¹ One of the interior capitals of the church is desecrated by carvings of double-tailed mermaids exposing their private parts.



Distant view of the Church of Santa Croce,
Parma, Italy, 1222



Double-tailed mermaids exposing their private
parts, interior capital

Pisa

Santa Maria Assunta Cathedral

In the *Plaza del Duomo*, near the world-famous landmark of the “Leaning Tower of Pisa,” stands the *Duomo* of Pisa, Italy. Construction originally began circa 1063;¹⁹² but from what I have found so far, the cathedral was first desecrated circa 1310¹⁹³ when Giovanni Pisano constructed a pulpit that exhibited a completely naked statue of Venus and other immodest statues of Muses representing the virtues. There is also a statue of Hercules. This pulpit desecrated the cathedral until the 16th century when there was a large fire. It was then removed during reconstruction but was ultimately returned in 1926.¹⁹⁴



¹⁹¹ Johnson's *New Universal Cyclopaedia*, published by A. J. Johnson & Co., 1881. V. 2, pt. 1, "Florence," p. 160.

¹⁹² *The Christian Traveler's Guide to Italy*, by David Bershad, et al. Publisher: Zondervan, 2001. Pt. 3, "Pisa," p. 133.

¹⁹³ *Ibid.*, p. 134.

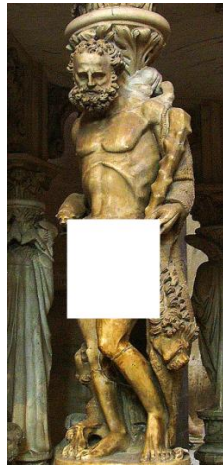
¹⁹⁴ *Ibid.*



Distant view of the Pisano Pulpit,
Duomo of Pisa, Italy, c. 1310



Detail of the immodest "Pisa" Muse
suckling two naked infants



Detail of naked Hercules



Detail of naked Venus with Muses

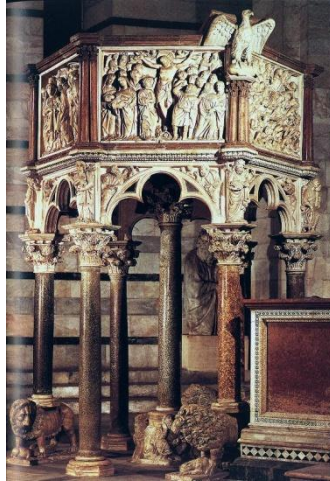
Saint John Baptistry



Begun in 1153 and completed circa 1358,¹⁹⁵ the Baptistry of St. John in Pisa, Italy, which belongs to the Duomo of Pisa, seems to have been first desecrated circa 1260¹⁹⁶ when a pulpit constructed by Nicola Pisano exhibited a completely naked statue of Hercules with all the symbols that identify him.

¹⁹⁵ Ibid.

¹⁹⁶ Ibid.



Distant view of the Pisano
Baptistry Pulpit, c. 1260



Detail of naked Hercules

Rimini

San Francesco Church (aka Temple of Malatesta)

The Church of San Francesco in Rimini, better known as *Tempio Malatestiano* (Malatesta Temple), is the cathedral church of Rimini, Italy, built around the year 1450 by Leon Battista Alberti. The church is officially named for St. Francis of Assisi; but due to the overwhelming paganism in this church, it is better known by the name of the man who commissioned it: Sigismondo P. Malatesta. For an in-depth description of this church, I will quote from the heretic Dr. Ludwig Pastor:



HOP: “The so-called ‘Temple of Malatesta’ at Rimini, a church built by Leon Battista Alberti, at the desire of this tyrant, is absolutely heathen. There is hardly a single Christian symbol or religious inscription in the whole of this...structure. The statue of S. Michael is a portrait of Malatesta’s mistress, the famous Isotta.” (v. 5, intro., sec. 2, p. 199)

HOP: “All historians of art agree in saying that the Church of San Francesco, when rebuilt according to the plan of Leon Battista Alberti in the newly-revived Classical style, had far more resemblance to a heathen temple than to a Christian church. The only difference, as a witty observer puts it, is that it was destined not for the worship of Juno, Venus, or Minerva, but for that of Sigismondo’s mistress (afterwards his wife), the beautiful Isotta.

“The profane character of the ‘Temple of Malatesta’ was strikingly manifested in the interior, which was adorned with royal magnificence. ‘In all the marble tablets lavishly spread over the walls, scarcely a single Christian symbol, or figure from any saintly legend, is to be seen.’ Of the numerous inscriptions but one has a doubtful reference to religion. The cross, the Christian symbol of victory, seems to be purposely avoided in the decoration. On the other hand ‘heathen allusions abound, and Isotta and Sigismondo appear as the presiding genii of the edifice, the divinities to be honoured in the temple.’ On the balustrades, friezes, arches, vaults,

everywhere the interlaced letters I (sotta) and S (igismondo), together with the arms and emblems of Malatesta, are introduced. Some of the inscriptions deify the builder as Jupiter or the Apollo of Rimini.¹⁹⁷ Diana, Mars, Mercury, Saturn, even Venus arising from the sea,¹⁹⁸ together with almost all the other personages of the heathen Olympus, are portrayed in the Chapel of Jerome! The sarcophagus of Sigismondo, and the splendid monument of Isotta, which rests on two elephants, the armorial supporters of the Malatesta, are equally devoid of any Christian symbol...

“Certainly such an edifice as this fully merited the condemnation of Pius II, who says in his Memoirs that San Francesco at Rimini appeared to be a temple for heathen rather than for Christian worship.¹⁹⁹” (v. 3, c. 3, pp. 118-119)

By this correct but incomplete condemnation of the desecrations in the Malatesta Temple, Apostate Antipope Pius II (1458-1464) condemns himself for the same thing because he either supported or at least allowed the idols that desecrated St. Peter’s Basilica and other places to remain. And he conducted religious services in these desecrated places. He seems to hold the same idolatry and heresy of Ludwig Pastor that it is acceptable to have false gods in a church as long as there are not *too* many of them.

Apostate Antipope Pius II’s condemnation of the desecrations in the Malatesta Temple is incomplete and thus insufficient because he did not declare the Temple to be a desecrated place nor tell Catholics they were forbidden to conduct or attend religious services in it. And he also did not denounce Malatesta as an idolater. Hence Apostate Antipope Pius II was guilty by sins of omission of the same idolatry he condemns Sigismondo Malatesta of because he did not denounce Malatesta as an automatically excommunicated idolater and warn Catholics to avoid him in religious matters and unnecessary secular matters. Instead, he continued to treat Malatesta as a Catholic in good standing instead of an excommunicated idolater. Apostate Antipope Pius II was guilty not only of sins of omission but also of the heresies of non-judgmentalism and non-punishmentalism because of his obstinate and persistent inaction:

Nominal *Catholic Encyclopedia*, House of Malatesta: “Sigismondo Malatesta (born 1417; died 1468)... An appalling picture of his character is given by Pope Pius II in his ‘Commentaries.’ He was undoubtedly one of the worst tyrants of the Renaissance, without fear of God or man. At the same time, he shared to a high degree in the Renaissance cult of art and letters, and many humanists and poets found shelter at his court. The...temple of San Francesco at Rimini, the most pagan of all professedly Christian churches, was built for him by Leon Battista Alberti; Piero de’ Franceschi painted him as kneeling before St. Sigismund, and Pisanello cast his portrait in a splendid medal which is a masterpiece of its kind. Sigismondo is accused of the murder of his two wives, Ginevra d’Este and Polissena Sforza. He afterwards married his mistress, the famous Isotta degli Atti, in whose honour he composed poems which are still extant... Pius II, who held him in peculiar abhorrence, partly because of his treachery towards Siena, had begun by degrees to deprive him of his dominions, and Paul II continued the same course until only Rimini itself remained. Infuriated at a demand to surrender Rimini also, Sigismondo went to Rome in 1468, with the intention of slaying the pope with his own hands. Either opportunity or resolution failed him. Paul seems to have pardoned him and even confirmed him in the possession of Rimini, but Sigismondo returned home a broken man, and died a few months later.”

¹⁹⁷ Footnote *: “Yriarte, 196-8, 237-8, and the above-mentioned articles of Fabriczy and Geiger.”

¹⁹⁸ Footnote †: “See the illustrations in Yriarte, 203, 216-17.”

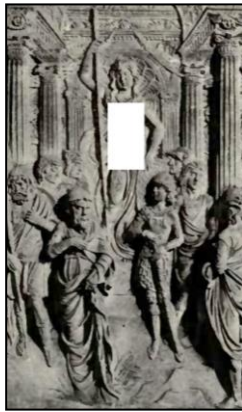
¹⁹⁹ Footnote §: “Pii II. Comment. 51.”



Tomb of Sigismondo Pandolfo Malatesta, San Francesco Church in Rimini, Italy, c. 1450



Detail of some of the fat naked putti at the tomb of Isotta Malatesta



The immodest false goddess Athena with mythological heroes



The false god Mercury with his symbols



The effeminate statue of St. Michael resembling Isotta Malatesta



Heiðrún, goat of Norse mythology



The false god Jupiter with his eagle symbol



The false god Saturn with his sickle symbol²⁰⁰

²⁰⁰ In Roman mythology, Saturn is the son of Uranus and Gaia, false deities of the earth and sky. He is famous for usurping his father's throne and, in time, being likewise usurped by his son, the false god Jupiter. The Greek equivalent to Saturn is the false god Cronus.



The false goddess Diana,
almost completely naked



The birth of the false goddess
Venus, completely naked

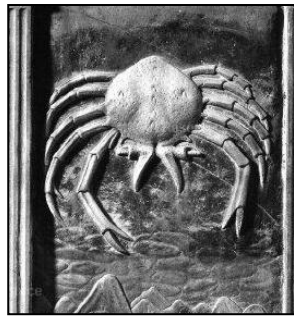


The false god Mars

Some of the astrological symbols of the zodiac:



Gemini



Cancer



Aries



Libra



Scorpio



Taurus



Aquarius

Inside are sculptures of pagan sibyls instead of the holy Old Testament prophets:



The four sibyl sculptures in the Malatesta Temple

Florence

The Florence Cathedral



The construction of the Florence Cathedral, also called *Santa Maria del Fiore*, began in 1296 and continued in stages until the completion of its “world’s largest brick dome” in 1436. There were some additions added later, such as Vasari’s “Last Judgment” fresco on the inside of the dome (1572-79) and the cathedral’s main façade that was finally completed in the 19th century. But from the information I have, the cathedral’s first

desecration was circa 1390 when the lower portion of its northern entrance (Porta della Mandorla) was completed. Although at first glance it seems to be a beautiful and pious entrance, a closer look exposes the several completely naked mythological false gods and heroes that surround a mosaic of the Annunciation. Some of the mythological characters that are mixed side by side with carvings of angels include: several representations of Hercules and his “Labors,” Apollo playing a violin, Venus, putti, and a representation of the classical carving *nudo di spalle* or “naked shoulders” which shows a completely naked human from behind. The higher portions of the portal were completed some years later, circa 1423, but these earlier desecrations had already been in place since 1390.

In 1579, after the completion of the dome’s Last Judgment fresco, the church was desecrated again, this time with images of completely naked humans and creatures surrounding heaven, earth, and hell.



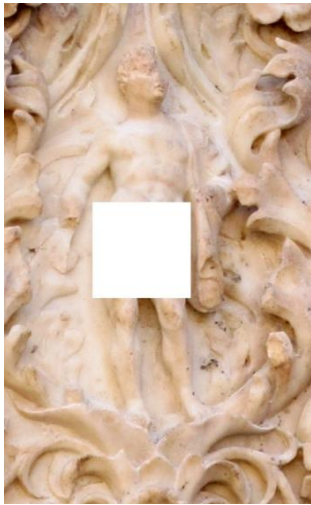
Distant view of Porta della Mandorla, north entrance, Florence Cathedral, Italy, desecrated c. 1390



Detail of naked Apollo, left side of the door



Detail of naked Venus, right side of the door



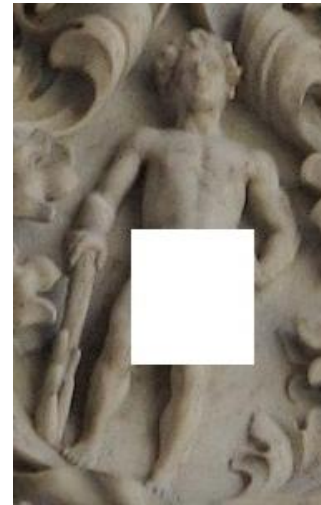
Detail of a naked man



Detail of the classical sculpture "nudo di spalle"



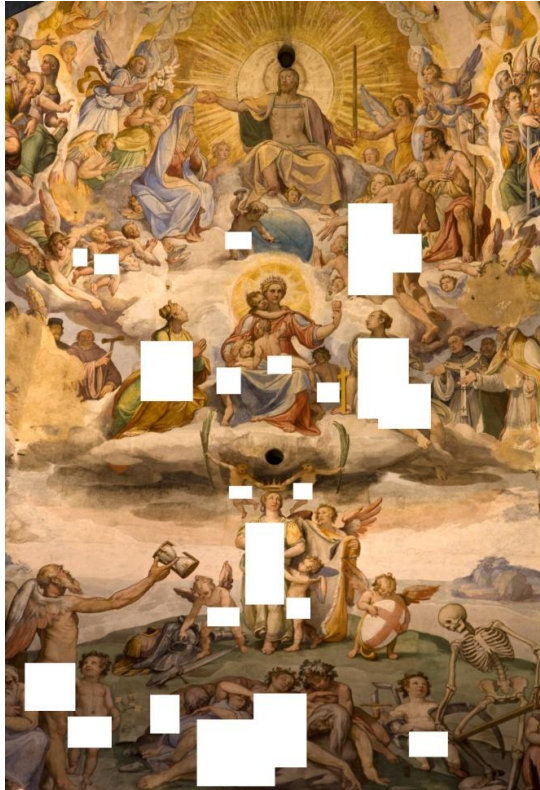
Detail of some of the "Labors of Hercules"



Detail of naked Hercules



Detail of a naked putto



Distant view of part of Vasari's "Last Judgment," completed 1579



Detail of naked Adam and Eve



Detail of a completely naked woman holding a cross



Distant view of completely naked creatures in the hell portion of Vasari's fresco



Details of completely naked humans and demons

St. John Baptistry

The Baptistry of St. John, which carries the title of “minor-basilica,” stands near the Cathedral of Florence and is one of the oldest buildings in the city, having been originally constructed between the 11th and 12th centuries.²⁰¹ From the information I have, this baptistry was first desecrated circa 1225 with ceiling mosaics that depict the creation of the world and contain completely naked images of Jesus Christ, Adam, Eve, and others. Later on, from 1425 to 1452, the Florentine Lorenzo Ghiberti was commissioned to cast a set of bronze doors for the east entrance of the baptistry, the second set of doors he created for the building. This set of doors, with Ghiberti’s images of completely naked humans, desecrated the baptistry again. Contemporary and later artists stood in awe of his work, and the idolatrous pervert Michelangelo went so far as to say that these doors were fit to be the “Gates of Paradise.”²⁰² These original bronze doors have since been replaced by exact replicas; however, the originals can still be seen at the Museo dell’Opera di Santa Maria del Fiore near the baptistry.²⁰³



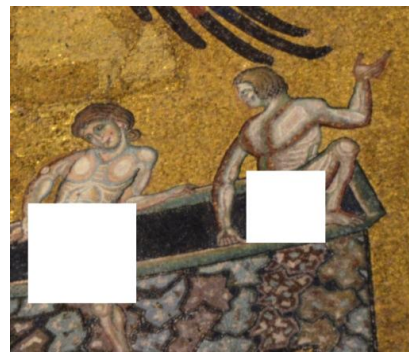
Distant view of the ceiling mosaic with naked images, Florence Baptistry, c. 1225



Detail of the baptism of Jesus completely naked



Detail of one of the sections with Adam and Eve completely naked



Detail of two of the naked humans in the Resurrection of the Just

²⁰¹ *Famous Art Cities, No. 4: Florence*, by Adolf Philippi; translated by P. G. Konody. Publisher: B. Seeber, London, 1905. C. 2, p. 16.

²⁰² *Lives of the Artists: Giotto, Masaccio, Fra Filippo, Botticelli, Leonardo, Raphael, Michelangelo, Titian*, by Giorgio Vasari, 1550; translated by Mrs. Jonathan Foster, 1967. Publisher: Dover Publications, 2005. C. 7, p. 197.

²⁰³ “The Gates of Paradise,” by Arthur Lubow. *Smithsonian* magazine, November 2007.



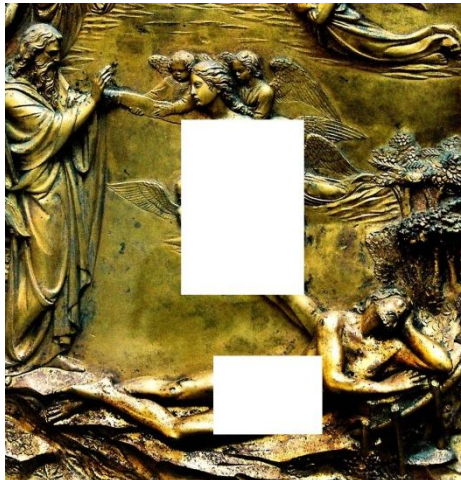
Distant view of naked humans in hell



Detail of some of the naked humans



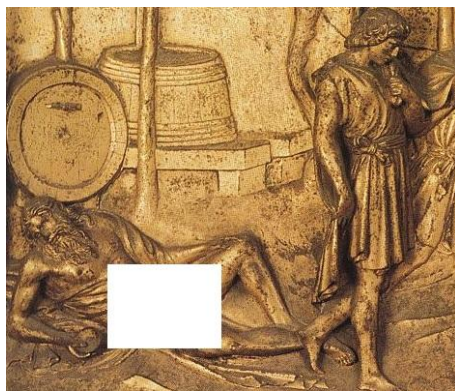
Distant view of the east Ghiberti doors, 1452



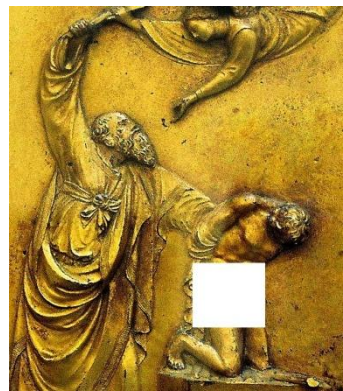
Detail of Adam and Eve completely naked



Detail of Samson completely naked



Detail of Noe completely naked and drunk



Detail of the sacrifice of Isaac completely naked



Detail of Noe naked and his wife immodestly clothed at the base of the door

The Medici Palace



The *Palazzo Medici* at Florence, designed by the architect Michelozzo di Bartolomeo, was built between circa 1440 and 1465 for Cosimo di Giovanni de' Medici (the Elder). The palace was embellished in later years by other members of the Medici family; but from the information I have, it was first desecrated by Donatello's immoral, effeminate, and blasphemous "Bronze David" which was sculpted circa 1440.²⁰⁴

This statue of the young King David stood in the palace's inner courtyard. It is not only immoral because the carving shows David completely naked but it is also blasphemous because it portrays this holy man as effeminate, with female body features, in a womanly pose, and wearing a woman's hat. It is easily mistaken as a sculpture of a woman if seen from the side. It was the first bronze freestanding work of the Renaissance, and it was the first *freestanding* nude in 1000 years.²⁰⁵ This work of blasphemy is now housed at the Bargello Museum in Florence, Italy.

Rick Steves' *Italy's Cities: Florence: City of Art*: "This David [RJMI: Donatello's completely naked, effeminate, and thus blasphemous bronze statue of David], by the early-Renaissance Florentine sculptor Donatello, is the first free-standing male nude sculpted in Europe in a thousand years. It's art for art's sake, adorning not a church, but a rich man's courtyard. While the formal subject is still Biblical, David slaying the Giant (Goliath's severed head is at David's feet), in actuality, it's a classical nude, a celebration of the human body. A generation before, this would have been shocking. But in the Renaissance—it's art!"

Besides the desecration of the palace by the "Bronze David," there were many other desecrations that soon followed. From circa 1444 to 1464, the Medici family commissioned artists to further decorate their inner courtyard with *bas-relief* roundels depicting false gods and scenes from mythology, which are also immodest and pornographic.

Staging Privacy: Art and Architecture of the Palazzo Medici,²⁰⁶ by Lindsey Leigh Bailie: "East wall [of the courtyard]...includes 'Chiron and Prisoner.' South wall features 'Diomedes and the Palladium' and 'Satyr and the young Dionysius.' West wall, which opens onto the garden, has 'Poseidon and Athena competing for the dominion of Attica' and 'Daedalus and Icarus with Pasiphae and Artemis.' North wall includes... 'Bacchus and Ariadne on Naxos.'" (c. 2, p. 30, footnote 47)

Around the same time that these mythological roundels were created, the main columns for this same courtyard were made, which contain stucco relief carvings of sphinxes, satyrs, putti, and grotesquely deformed filigree creatures alongside completely naked humans. At the end of the 15th century, the Medici family experienced political trouble in Florence and went into exile for several years. Upon their return, they continued to commission idolatrous and pornographic art and, circa 1515, Apostate

²⁰⁴ *Art in Renaissance Italy*, by J. T. Paoletti and Gary M. Radke. Publisher: Laurence King, London, 3rd edition, 2005. C. 11, p. 267.

²⁰⁵ *Donatello*, by Lord Balcarres. Publisher: Duckworth and Co., London, 1903. "The Bronze David," p. 100.

²⁰⁶ This thesis was approved by the Department of Art History and the Graduate School of the University of Oregon in partial fulfillment of the requirements for the degree of Master of Arts, December 2010.

Anticardinal Giulio de' Medici, later Apostate Antipope Clement VII, commissioned a completely naked statue of the mythological musician Orpheus charming Cerberus, the three-headed dog of Hades, a statue still prominent in the infamous palace courtyard.

In later centuries the Medici Palace was taken over by the Riccardi family, and in 1682 they hired the artist Luca Giordano to fresco the inside ceiling of the palace. One of his most famous paintings is the “Apotheosis of the Medici Family,” completed circa 1685, which contains representations of the Medici family at the center rising up towards Olympus to be crowned beneath the false god Zeus and surrounded by hundreds of mythological heroes and false gods in pornographic or otherwise immodest scenes.²⁰⁷ See in this book [Medici coat of arms at the tomb of Apostate Antipope Leo XI, 1605](#), p. 261.



Distant view of the Medici Palace
Courtyard, Florence, Italy



“Bronze David,” by Donatello,
Medici Courtyard, Florence,
Italy, c. 1440



Orpheus charming Cerberus,
Medici Courtyard, Florence,
Italy, c. 1515

Roundels in the Medici Courtyard, 1444-1464²⁰⁸



Naked Diomedes²⁰⁹ and the Palladium



A centaur

²⁰⁷ Rick Steves' *Florence and Tuscany*, by Rick Steves. Avalon Travel Publishing, 2013. C. 1, “Medici-Riccardi Palace Tour,” p. 213.

²⁰⁸ Descriptions for the roundels can also be found in *Die Reliefmedaillons im Hofe des Palazzo Medici zu Florenz*, by Ursula Wester and Erika Simon. Publisher: Staatliche Museen zu Berlin, Preußischer Kulturbesitz, 1965. Pp. 15-91.

²⁰⁹ In Greek mythology, Diomedes is a hero who is known for his participation in the Trojan War and especially for his stealing of the Palladium, a statue of the false goddess Athena which belonged to the city of Troy.



Naked satyr and young Dionysus



Naked Poseidon and Athena disputing



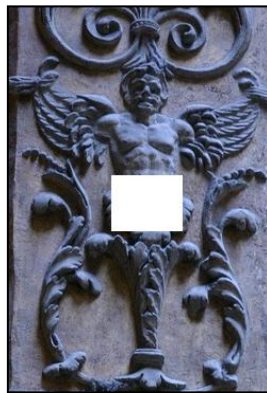
Daedalus, naked Icarus, Pasiphaë,²¹⁰ and Artemis



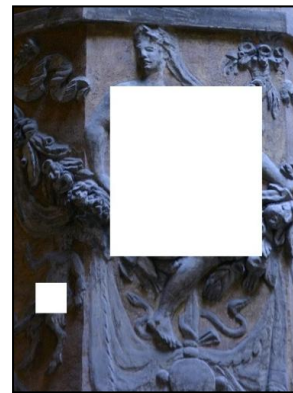
Naked Bacchus finding naked Ariadne on Naxos



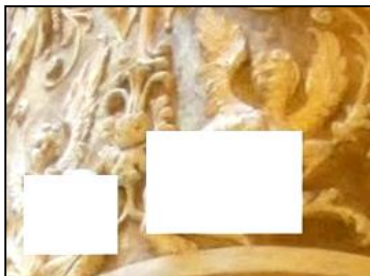
Distant view of a courtyard column, c. 1464



Detail of an immodest filigree creature on the column



Detail of a completely naked woman on the column



Detail of a Greek sphinx baring her breasts



Detail of a demonic floating face

²¹⁰ In Greek mythology, Pasiphaë is the mother of the Minotaur. See in this book [Theseus and the Minotaur](#), p. 100.



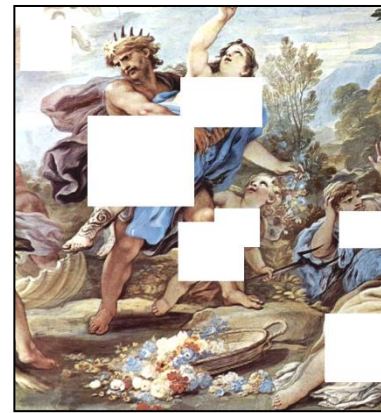
Distant view of the "Apotheosis of the Medici Family,"
Medici Palace, 1685



Detail of the coronation of the Medici
family beneath Zeus



Detail of Cupid and Psyche (top right), and the naked ferryman
Charon in Hades with the dog Cerberus



Detail of Pluto raping Persephone



Detail of Neptune with immodest and naked humans



Detail of a completely naked
female with a tail and claws

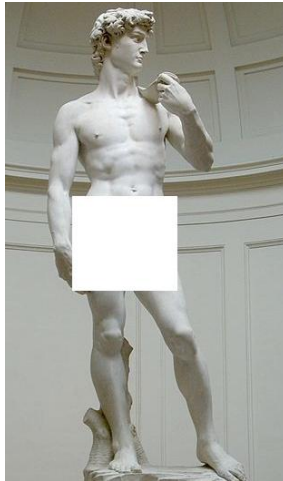
Piazza della Signoria



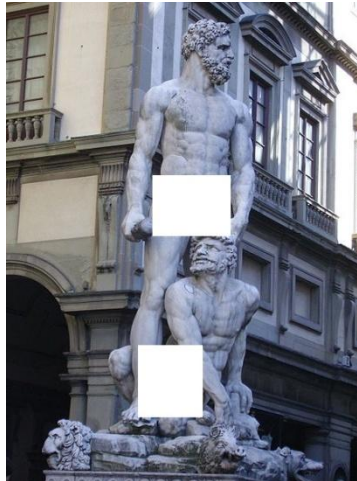
The *Piazza della Signoria* is the plaza directly in front of the *Palazzo Vecchio*, also known as the *Palazzo della Signoria* (the town hall of Florence, Italy). This large plaza is known for its statues, most of which are of mythological subjects except for the statue of the biblical hero King David. This 17-foot-tall, 6-ton marble statue of the young King David, completely naked and preparing to kill Goliath,

was carved by the idolatrous and immoral Renaissance artist Michelangelo. It was originally commissioned to decorate the roofline of the Florence Cathedral; but rather than lifting a 6-ton statue to the proper height, it was finally decided that the statue should instead desecrate the entrance of the Palazzo della Signoria.²¹¹ “David” stood at its original location for several hundred years after it was completed in 1504, but it was later replaced by a copy when the original was moved to the *Galleria dell’Accademia* at Florence for its protection.

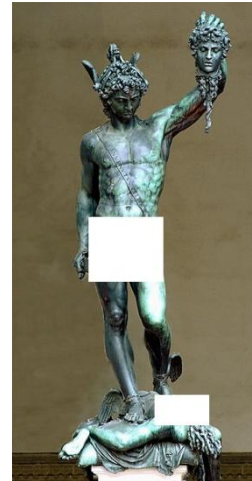
Other statues that desecrate the Piazza are Bandinelli’s “Hercules and Cacus” (1534), Cellini’s “Perseus with the Head of Medusa” (1554), Ammannati’s “Fountain of Neptune” (1570), and Giambologna’s “Rape of the Sabine Women” (1583).²¹²



“David,” by Michelangelo, c. 1504, Galleria dell’Accademia, Florence, Italy



“Hercules and Cacus,” by Bandinelli, 1534



“Perseus with the Head of Medusa,” by Cellini, 1554

²¹¹ *A World History of Art*, by Hugh Honour, et al. Publisher: Laurence King, 7th edition, 2005. Pt. 3, c. 11, p. 475.

²¹² *The Oxford History of Western Art*, by Martin Kemp. Publisher: Oxford University Press, 2000. Pt. 3, c. 2, p. 190.



"Fountain of Neptune," by Ammannati, 1570



"Rape of the Sabine Women,"
by Giambologna, 1583

Miscellaneous

Michelangelo's blasphemous Holy Family "tondo" painting

Although not desecrating a Catholic place, the work itself is a blasphemous desecration by the idolatrous pervert Michelangelo. The "Doni Tondo," as it is called, is a circular painting (*tondo*) that was commissioned circa 1507 by the wealthy Florentine Agnolo Doni at the time of his wedding to Maddalena Strozzi.²¹³ The painting features the Holy Family, with the Infant Jesus being shown completely naked. Seated behind them and to the right is the young St. John the Baptist, and in the background of the scene are five completely naked and effeminate men.



The blasphemous "Doni Tondo" painting of the Holy Family,
by Michelangelo, Uffizi Gallery, Florence, Italy, c. 1507

²¹³ *Michelangelo*, by Enrica Crispino. Publisher: Giunti Industrie, 2001. C. 2, p. 48.

Milan

Santa Maria Nascente Cathedral

Most commonly known as the “Duomo of Milan,” Milan’s cathedral dedicated to the Holy Infant Mary is the largest cathedral in Italy and the fifth largest cathedral in the world. Built over the remains of the baptistry and basilica used by St. Ambrose and early Christians in the 5th century, construction on the present-day Duomo began circa 1386 and took nearly six centuries to complete, ending the final construction with a modern date of 1965.²¹⁴ And although the cathedral was not completed until 1965, most of its recognizable construction took place from 1745 to 1856 when its 135 spires were added.²¹⁵ From the information I have, this is also when the many grotesquely deformed unreal and mythological creatures and naked or otherwise immodest figures representing saints were added to the exterior structure of the Duomo. However, the Duomo was desecrated circa 1555 when a tomb desecrated with Muses baring their breasts was erected in honor of Gian Giacomo Medici, brother of Apostate Antipope Pius IV.²¹⁶ This tomb is situated near a main altar.



Distant view of the tomb of Gian Giacomo Medici,
Duomo of Milan, Italy, 1555



Detail of one of the Muses
baring her breasts

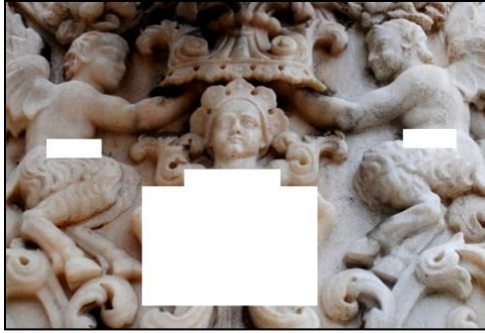


A few of the grotesquely deformed unreal creatures, c. 1856

²¹⁴ *Rick Steves' Italy 2013*, by Rick Steves. Publisher: Avalon Travel Publishing, 2013. C. 6, p. 307.

²¹⁵ *Art and Architecture in Italy, 1250-1400*, by John White. Publisher: Yale University Press, 3rd edition, 1993. C. 38, p. 517.

²¹⁶ *Sketches and Studies in Italy*, by John Addington Symonds. Publisher: Smith, Elder, & Co., London, 1879. C. 14, p. 337.



Satyrs crowning a filigree creature baring her breasts,
and an immodest merman, c. 1856



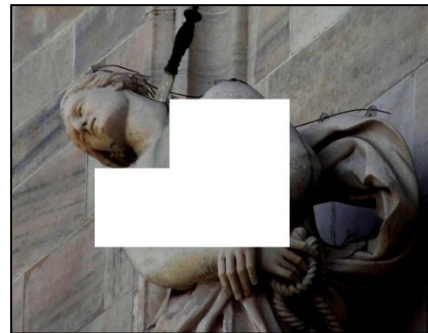
The beheading of Holofernes by Judith and
her slave, both exposing their breasts, c. 1856



Immodest Cain murdering Abel who is
shown completely naked, c. 1856



Two naked men leaning on walls, c. 1856



A female martyr shown with her breasts
completely exposed, c. 1856

Rome and Vatican City

“For the prophet and the priest are defiled, and in my house I have found their wickedness, saith the Lord.” (Jer. 23:11) “Because the children of Juda have done evil in my eyes, saith the Lord. They have set their abominations in the house in which my name is called upon, to pollute it.” (Jer. 7:30) “And they have set their idols in the house, in which my name is called upon, to defile it.” (Jer. 32:34) “Her prophets are senseless men without faith: her priests have polluted the sanctuary, they have acted unjustly against the law.” (Soph. 3:4)

Vatican City’s hypocritical entrance warning sign on modesty



Vatican City’s hypocritical warning sign on modesty

This type of hypocritical warning sign on modesty can be seen everywhere in Vatican City and is being more strictly enforced. Tourists have even been banned from entering the city due to wearing shorts or shoulder-revealing shirts. So how does this mix with the naked or otherwise immodest statues and pictures that can be seen almost everywhere in Vatican City? Whether you visit St. Peter’s Basilica or the pope’s own Sistine Chapel or the Vatican museums, the Vatican’s own artwork violates this warning sign everywhere. Their hypocrisy stinks to the high heavens! “Woe to them that are of a double heart and to wicked lips, and to the hands that do evil, and to the sinner that goeth on the earth two ways.” (Eccus. 2:14)

St. Paul Outside the Walls Basilica

The basilica



of the 12th century.

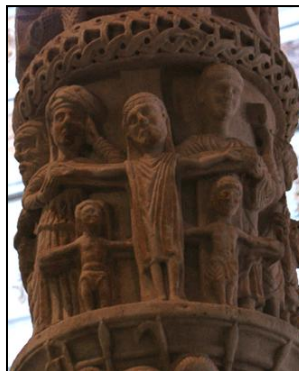
The Basilica of St. Paul Outside the Walls, one of the four papal basilicas, was built over the execution place and relics of St. Paul. Originally built by the Holy Roman Emperor St. Constantine in the late 4th century, it has been modified and enlarged by many popes, especially Pope St. Gregory the Great. From the information I have, the first desecration of this basilica was the marble candlestick for the Paschal candle, made by Pietro Vassalletto at the end

The Vatican: Spirit and Art of Christian Rome, “San Paolo fuori le Mura,” the Metropolitan Museum of Art, publication authorized by the Vatican, 1975: “[p. 326] The colossal paschal candlestick of marble, signed by Niccolo d’Angelo and Pietro Vassalletto, was carved late in the twelfth century. The base, of Oriental inspiration, is decorated with monstrous animals.”

This candlestick was used next to the main altar for the Resurrection Day ceremonies. Now it is roped off and respected as a treasure. It stands almost 19 feet tall and is still positioned behind the statue of St. Paul near the main altar. The upper and middle sections display scenes from the Passion and Resurrection of Jesus, but the bottom sections are desecrated with Greek sphinxes and grotesque unreal creatures.



Distant view of the desecrated Paschal candlestick behind the St. Paul statue near the main altar, St. Paul Outside the Walls, Rome, Italy, c. 1170



Details of some pious scenes on the Paschal candlestick



Greek sphinxes and grotesquely deformed unreal creatures at the base of the Paschal candlestick

The cloister

The Benedictine cloister of St. Paul Outside the Walls was completed in 1241,²¹⁷ at which time it was desecrated by an immodest image of Adam and Eve (exposing her breasts) and an image of a grotesquely deformed human creature.



Distant view of the cloister at St. Paul Outside the Walls, Rome, Italy, 1241



Detail of Adam and Eve over an entrance



Detail of the grotesquely deformed human creature

²¹⁷ *The Cosmo Collection*, the complete volume, edited by George Hall Baker. Publisher: Cosmo Studio, New York, 1908. "Cloisters of St. Paul Beyond the Walls, Rome," p. 108.

St. John Lateran Basilica

The basilica



Also known as the “Lateran Basilica,” the archbasilica of St. John Lateran is the oldest and most important of the four papal basilicas in Rome. Originally given as a gift to the pope by the Holy Roman Emperor St. Constantine, circa 313, it was consecrated by Pope St. Silvester I in 324 and was the official basilica of the pope until 1309²¹⁸ when the so-called “papacy” was moved to Avignon, France. The Lateran Basilica suffered several destructive fires from the 13th to the 14th centuries and was badly in need of repair; however, even after its repairs, the basilica was never restored to the former glory it had during the time of Constantine. The architect Domenico Fontana, in the time of Apostate Antipope Sixtus V (1586), greatly added to the St. John Lateran Basilica; but the desecration had already begun circa 1291 by Jacopo Torriti and Jacopo da Camerino, who had been given the job of decorating the Basilica’s apse with mosaics. Throughout all the Lateran fires, the apse remained intact.

The Archaeology of Rome, by John Henry Parker, C.B.; Part XI: Church and Altar Decorations and Mosaic Pictures: “The church of S. John Lateran...was entirely rebuilt by Pope Nicholas IV, (1288-1294), and a great part of it was again destroyed by a great fire in 1307. The apse, however, was preserved, with its mosaics, which had been begun at the expense of Pope Nicholas by Jacobus de Torrita and Jacobus de Camerino.”²¹⁹

Near the end of the 19th century (1884-1886), the apse was completely remodeled and the original mosaics were preserved²²⁰ for restoration by order of Apostate Antipope Leo XIII. The present mosaics are exact copies, made through a process which involved creating molds from the original but faded mosaics that were still in place at that time.

Colorful Molds from the Apse of St. John Lateran, Vatican Museum Restoration Projects, XV-XVIII Century Art Department: “[p. 88] During the pontificate of Leo XIII, the Canons of the Basilica of St. John Lateran...decided to reconstruct the apse according to the ancient form of the basilica. Construction took place from 1884 to 1886 under the direction of the architect Virginio Vespignani assisted by his son, Francesco. The mosaics decorating the apse at the time were installed by Jacopo Torriti and his collaborator Jacopo da Camerino in 1291... Before removing these, the restorers Domenico Bartolini and Oreste Ricceri divided the mosaic in fifty centimeter blocks, and casts of all the mosaic decorations were made in tempera on colored paper. Divided as such, the mosaic sections were removed and each section was heavily restored. After the expansion of the apse, the restored mosaic was reinstalled.”

Although at first glance the apse mosaics appear to be extremely pious, the desecration was introduced in the River Jordan portion of the scene in the form of naked putti. In this section of the mosaic, putti can be seen playing in the Jordan. From windsurfing, to

²¹⁸ *The Century Dictionary and Cyclopedia*, published by The Century Co., New York, 1906. V. 4, “Lateran,” p. 3364.

²¹⁹ *The Archaeology of Rome*, by John Henry Parker, C.B. Publisher: John Murray, London, 1876. Pt. 11, p. 45.

²²⁰ *Catholic Encyclopedia*, 1910, “St. John Lateran.”

picking flowers, to catching animals—the image of the mythological putto seems to be everywhere. In later years the Lateran was desecrated again when statues of naked or otherwise immodest putti were added throughout. In the 17th century another desecration came inside the small Colonna Chapel on a tomb which is desecrated with immodest putti and a bare-breasted, double-tailed mermaid.



Distant view of the apse mosaic, St. John Lateran Basilica, Rome, Italy, 1291



Details of some of the naked putti in the River Jordan section of the mosaic



Mythological creatures on the Colonna Chapel tomb, 1625

The cloister

Although no longer in existence, there was once a Benedictine monastery attached to the basilica. Now all that remains is the cloister, which was desecrated when it was completed in 1232.²²¹ Guarding one of the doorways is a pair of 13th century Egyptian sphinxes holding up entrance columns.²²² Also desecrating the cloister is a carved face of a grotesquely deformed human.



Distant view of the St. John Lateran Cloister, 13th century



Detail of a grotesquely deformed human above a column capital, 13th century



Pair of Greek mythological sphinxes guarding a doorway, column base, 13th century

²²¹ *Romanesque Art*, by Victoria Charles and Klaus H. Carl. Publisher: Parkstone Press, 2008. C. 2, p. 89.

²²² *Rome: De l'ère des Catacombes à l'avènement de Jules II*, by Émile Bertaux. Publisher: Librairie Renouard, 1905. C. 4, p. 79.

St. Mary Major Basilica



The Basilica of St. Mary Major (*Santa Maria Maggiore* or The Basilica of Our Lady of the Snow), one of the four papal basilicas, was originally built in the 5th century and is the largest of the Marian churches in Rome. The current building still contains much of the original decorations, including the 13th century mosaics.²²³ In 1291, Jacopo Torriti desecrated the basilica by adding a river with naked putti in his “Coronation of the Virgin” apse mosaic. Later on, from the 15th to the 17th centuries, more desecrations were added, such as the many putti on the interior of the basilica and especially in the Borghese Chapel. In 1605, the architect Flaminio Ponzio²²⁴ desecrated the basilica’s baptistery with naked or otherwise immodest unreal human creatures and putti.

In 1669, a tomb was designed for the body of Apostate Antipope Clement IX,²²⁵ which was to be moved from St. Peter’s Basilica to St. Mary Major’s. This tomb added another desecration to the basilica since it is decorated with statues of naked putti and the Muses “Truth” and “Charity,” who is baring a breast.



Distant view of the apse mosaic, St. Mary Major Basilica, Rome, Italy, 1291

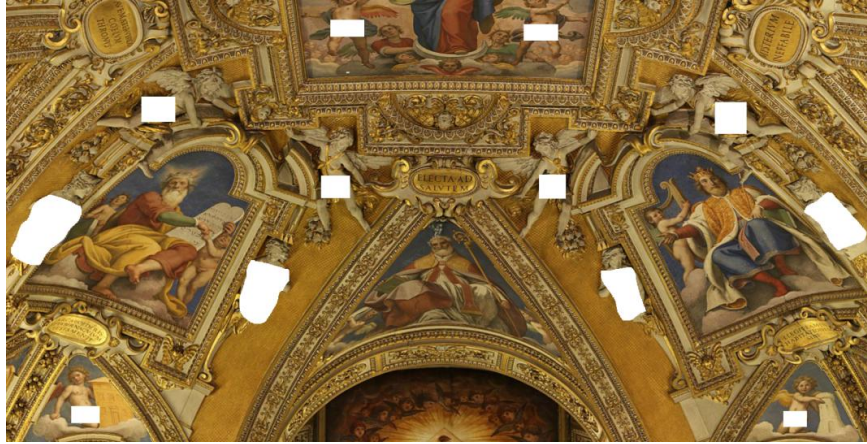


Detail of some of the naked putti in the river section of the mosaic

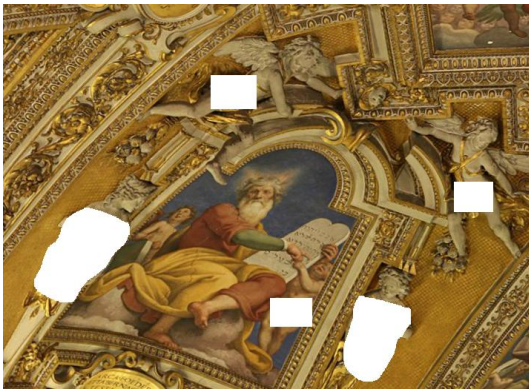
²²³ *The Century Cyclopedia of Names*, edited by Benjamin E. Smith, A.M., L.H.D. Publisher: The Century Co., New York, 1911. “Santa Maria Maggiore,” p. 896.

²²⁴ *Art and History: Rome and the Vatican*, by Stefano Masi. Publisher: Bonechi, New Millennium Edition, 1999. C. 4, p. 48.

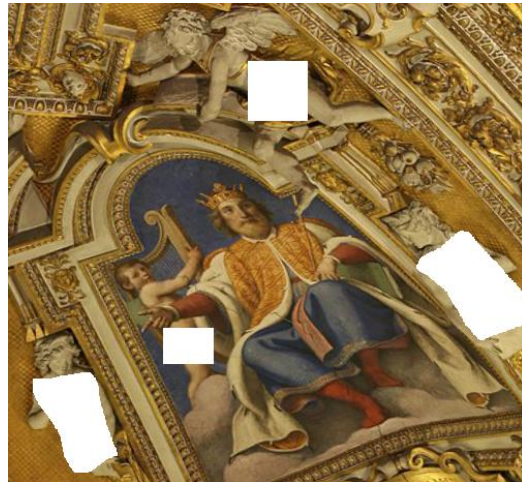
²²⁵ *Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII*, by E. J. Olszewski. Publisher: American Philosophical Society, 2004. C. 2, p. 156.



Distant view of the baptistery ceiling with naked unreal creatures and putti, 1605



Detail of putti and naked unreal creatures with Moses



Detail of putti and naked unreal creatures with King David



Muses and naked putti at the tomb of Apostate Antipope Clement IX, 1669

Santa Maria sopra Minerva Basilica



Santa Maria sopra Minerva (St. Mary over Minerva), was built in Rome, Italy, in the 13th century and was constructed under the direction of Dominicans. In 1566 it was raised to the level of “minor basilica.” The reference to the false goddess Minerva in the church’s title comes from the fact that the church was built over the site of a temple (dedicated to Minerva) which was destroyed in the 8th century by Pope Zacharias.

This church was desecrated in 1493 when a scene glorifying the heretic Thomas Aquinas was painted on the wall in the Carafa Chapel. Also introduced in the same painting were putti and other mythological creatures along with grotesquely deformed unreal creatures.

The next desecration to reach this church was the blasphemous, larger-than-life marble statue of “Christ the Redeemer,” originally carved completely naked by the idolatrous pervert Michelangelo in 1521. The statue stands near the main altar and remained completely naked until almost a hundred years later when a skimpy and still immodest loincloth was added. In the 17th century many other desecrations were brought in, such as the addition of more putti and grotesquely deformed unreal creatures.



Distant view of “The Triumph of St. Thomas of Aquinas,” by Filippino Lippi, 1489-93



Detail of the heretic Thomas Aquinas' disputation



Detail of naked putti with words wrongly applied to the heretic Thomas Aquinas: "The light of thy words giveth light and understanding to little ones"



Detail of Pegasus



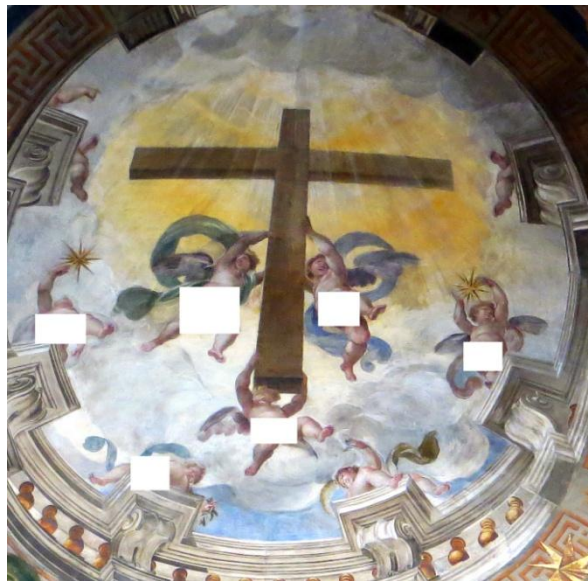
Detail of Janus



Immodest grotesquely deformed unreal creatures on the Borghese organ monument, 17th century



The blasphemous statue "Christ the Redeemer," by Michelangelo, 1521



Some of the naked putti on the ceiling, 17th century

St. Peter's Basilica



“But draw near hither, you sons of the sorceress, the seed of the adulterer, and of the harlot. Upon whom have you jested? upon whom have you opened your mouth wide, and put out your tongue? are not you wicked children, a false seed, who seek your comfort in idols... Shall I not be angry at these things? ...And behind the door and behind the post thou hast set up thy remembrance...”
(Isaiah 57:3-8)

The current St. Peter's Basilica in Vatican City, one of the four papal basilicas, was made on the site of the 4th century “Old St. Peter's Basilica,” which was built by the Holy Roman Emperor St. Constantine. By the 16th century the old basilica was in ruins; however, when the new building was made, much of the old basilica was incorporated in the new. The basilica stands over the burial site of the first pope, St. Peter, and contains the bodies of many of the holy popes from the early church. St. Peter's Basilica is also significant in the “Stational Church” schedule since it is visited on major feast days of the Catholic Church.

The central bronze doors

Despite the fact that other churches in Rome were desecrated in the 12th century, from the information I have, St. Peter's Basilica was first desecrated in 1445 under the reign of Apostate Antipope Eugene IV, who commissioned the making of the basilica's central bronze doors (sometimes called “gates”). The idolatrous and immoral artist Antonio di Pietro Averlino (more often known as “Filarete”) and his helpers completed the doors in 1445. According to the Vatican's website, the doors measure a total of 7.14m high by 3.60m wide,²²⁶ or 23.4 feet high by 11.8 feet wide. Here is a descriptive quote from the heretic Ludwig Pastor regarding the doors:

HOP: “We have already spoken of the influence which his prolonged sojourn at Florence, the centre of the Renaissance, exercised on Eugenius IV, but to complete the picture of his life we must again return to the subject.

“In Florence, Eugenius saw the first gate made by Ghiberti for the Baptistry, and it seems most probable that the sight of this masterpiece suggested to him the idea of ordering a similar work for the principal church in Rome. Accordingly the Florentine architect, Antonio Averulino surnamed Filarete, was commissioned to

²²⁶ “Le Porte,” internet website reference: http://www.vatican.va/various/basiliche/san_pietro/it/basilica/esterno.htm.

make new bronze gates for St. Peter's. They were put up on the 26th of June, 1445, and still adorn the central entrance. Although their workmanship cannot bear comparison with that of Ghiberti, they are worthy of notice as clearly exhibiting that evil influence of the Renaissance, of which we shall hereafter have to speak. In his work, which was destined for the principal entrance of the noblest church in the world, Filarete had, to use the mildest term, the bad taste²²⁷ to place, together with the figures of our Saviour, His Virgin Mother and the Princes of the Apostles, and amid representations of the great religious acts of Eugenius' Pontificate, not only busts of the Roman Emperors, but also the forms of Mars and Roma, of Jupiter and Ganymede, Hero and Leander, of a Centaur leading a nymph through the sea, and even of Leda and the swan; the composition is in keeping with the contemporary poems of the Humanists, where the names of Christian Saints and of heathen gods²²⁸ are promiscuously intermingled." (v. 1, b. 2, sec. 2, pp. 360-361)

See RJMI video or audio "The Desecration of St. Peter's Basilica."



The large size of the Filarete Doors, St. Peter's Basilica, Vatican City, 1445

Pious pictures on the doors

Just as the apostate Jews during the Old Covenant era mixed the true God, the God of Israel, and the true religion, Judaism, with idols, false gods, and false religions, so also apostate Catholics during the New Covenant era have mixed the one true God, the Catholic God, and the one true religion, Catholicism, with idols, false gods, and false religions. We see an example of this in the more prominent places on the bronze doors of St. Peter's Basilica. The borders of the six panels of pious pictures which represent the

²²⁷ Ludwig Pastor is an immoral idolater himself for only referring to the idols and immodest pictures on the doors as "bad taste." It is much more than that. It is idolatry because of the glorification of false gods and false religions, and it is grossly immoral because of the nudes and depiction of acts of immorality.

²²⁸ Footnote *: "Hettner, 73, 171. See Piper, Christl. Mythologie, i., 292 *et seq.*, 362, 425, 435, 444; ii., 542, 644. Meyer, Künstlerlexikon, i., 472. Müntz, Précurseurs, 90-94; and H. v. Tschudi, 'Filarete's Mitarbeiter an den Bronzethüren von St. Peter,' in Janitschek's Repertorium (1884), vii., 291-294. We must, however, bear in mind that, in the days of which we are writing, people were not shocked, as they would now be, with incongruities of this kind."

true God and His true religion are surrounded and overwhelmed by idols, false gods, false religions, immodesty, and pornography. And even some of the pious panels *themselves* contain idols and immodesty.



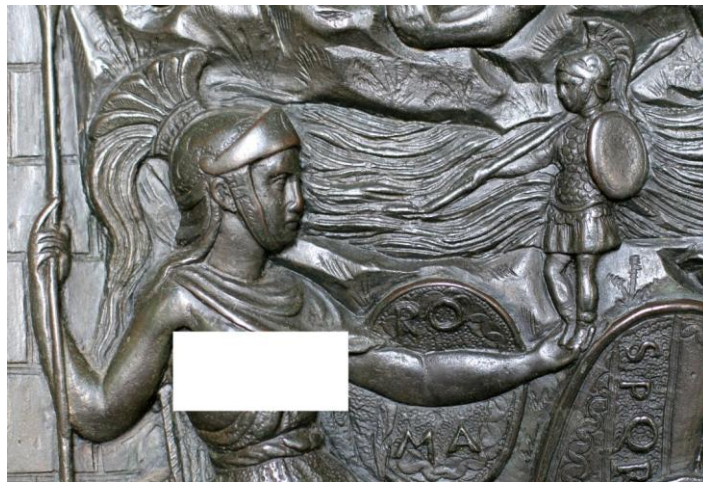
Jesus, Mary, St. Paul, St. Peter giving keys to Apostate Antipope Eugene IV,
the martyrdoms of St. Paul and St. Peter,
Filarete Doors, St. Peter's Basilica, Vatican City, 1445

The martyrdom of St. Peter



Plaque commemorating the martyrdom of St. Peter,
Filarete Doors, St. Peter's Basilica, Vatican City, 1445

Besides the martyrdom of St. Peter, we also see on this “pious” plaque an engraving of Roma holding Mars, naked satyrs, a drunken satyr with putti, an old satyr with putti, a lyre in a cart pulled by satyrs, and naked putti holding up the panel with two sets of mythological unreal gryphons.



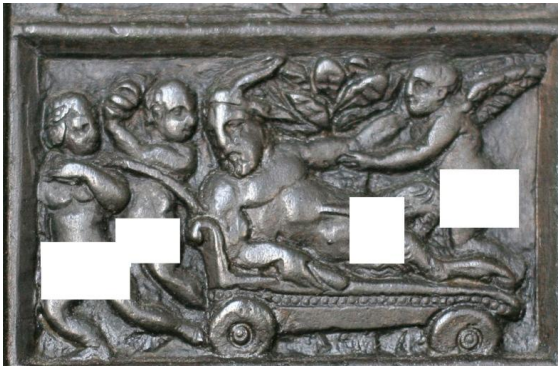
Detail of the false goddess Roma holding a statue of Mars



Detail of the naked satyrs



Detail of the drunken satyr with putti



Detail of the old satyr with putti



Detail of the lyre in a cart pulled by satyrs



Detail of the naked putti



Detail of the mythological unreal gryphons

The martyrdom of St. Paul



Plaque commemorating the martyrdom of St. Paul,
Filarete Doors, St. Peter's Basilica, Vatican City, 1445



Detail of Janus with two faces

Borders

Mythological false gods and heroes



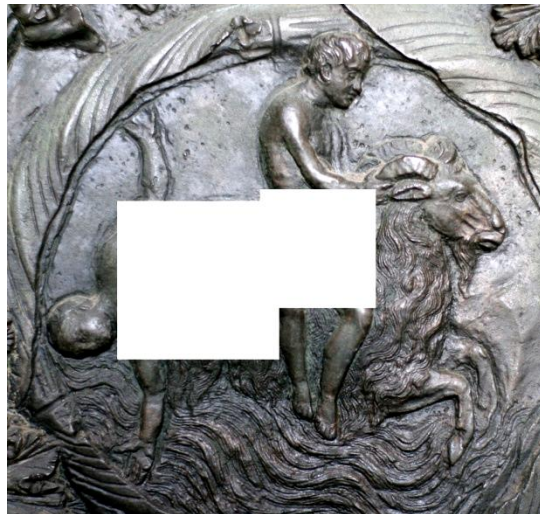
Circe turning men into beasts



Zeus abducting Europa



Zeus abducting Ganymede for his lover and cupbearer



Phrixus and his sister Helle on the flying ram with golden wool²²⁹

²²⁹ In Greek mythology, Phrixus and Helle were the bastards of an adulterous relationship between the false goddess Nephele and a mortal king. Thus the king's wife hated the children and plotted to kill them. Nephele sent the flying golden ram to carry them to safety, but Helle fell from its back and drowned in the sea.



Mercury lulling Argus to sleep with his music playing



Mercury killing Argus, and Juno removing Argus' 100 eyes and sticking them on the tail of her peacock



A goose from the Temple of Juno saving Rome from the Gauls

At Rome, circa 390 BC, a flock of geese was kept at the Temple of Juno. According to Roman mythology, these geese belonged to Juno. One night when the Gauls tried to invade Rome by a secret attack, the geese began to honk loudly, thus arousing the Romans who were then able to defend the city.



The centaur Nessus abducting Deianeira, wife of Heracles

In Greek mythology, Nessus is a famous centaur who was killed by Heracles. Nessus had been hired as a ferryman on the river Euenos. After carrying Deianeira, the wife of Heracles, across the river, he attempted to steal her away. Heracles, watching from across the river, shot a poisoned arrow into Nessus' chest and killed him.



Cadmus slaying the dragon

Instead of a false and pagan mythological story, a true and Catholic story of a man slaying a dragon could have been St. George slaying the dragon:



St. George slaying the dragon



The rape of the Sabines by the Romans

The rape of the Sabines occurred in the early history of Rome shortly after it was founded by Romulus and his mostly male followers. Seeking wives in order to have families, the Romans negotiated with the Sabines who populated the area. Because the negotiations were unsuccessful, the Romans deviously plotted to rape Sabine women during a festival of the false god Neptune. The Romans proclaimed the festival among their neighbors; and when Romulus gave the signal at the festival, the Romans fought off the Sabine men, grabbed and raped the Sabine women, and forced the women to accept Roman husbands.



Zeus' daughter Persephone gathering flowers



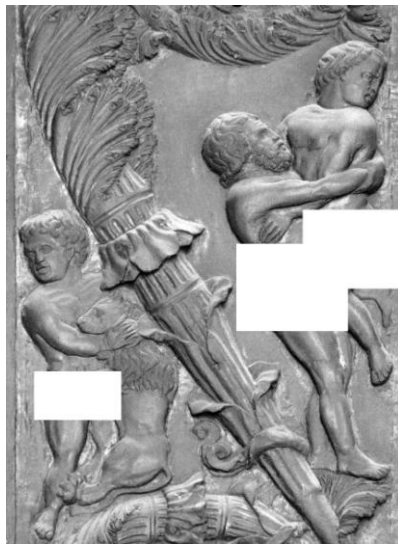
Hades (Pluto) raping Persephone



Heiðrún, the goat of Norse mythology, making mead from her udders



"Leda and the Swan" (Zeus seducing Leda)



Heracles fighting the Nemean Lion, and Heracles fighting Antaeus

Instead of a false and pagan mythological story, a true and Catholic story of a man of great strength could have been Samson, who got his strength from the one true God:



The biblical hero Samson fighting the lion



Romulus and Remus suckled by the wolf, and two satyrs playing pipes

In Roman mythology, Romulus and Remus are twin brothers and main characters in the history of Rome's foundation. Their mother is Rhea Silvia, a Vestal Virgin sworn to chastity, who conceived the twins by the false god Mars. When the twins were born, they were abandoned to die in the River Tiber but the river carried them to safety. A she-wolf named Lupa found and suckled them, and a woodpecker fed them. Finally a shepherd and his wife found Romulus and Remus and raised them as shepherds. When the twins discovered the truth of their birth, they decided to found new cities on the Palatine and Aventine Hills. After a quarrel, Romulus killed Remus and then founded the new city alone and called it Rome. Later Romulus supposedly ascended to Olympus.



Theseus slaying the half-man half-bull Minotaur



Icarus and his wings of wax



Cupid, the false god of desire and son of Venus

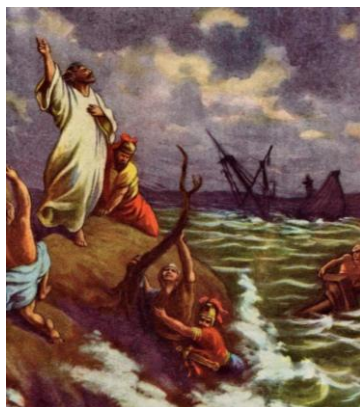


Pan raping the nymph Syrinx, and a satyr playing pipes



The false god Dionysus changing the pirates into dolphins

In Greek mythology, the false god Dionysus was seen by pirates on his journey home to Greece. The pirates seized him and brought him aboard their ship. They then attempted to tie him to the ship, but the ropes refused to hold. Whenever a rope touched him, it fell apart. Dionysus watched calmly, smiling. Looking around, they saw the ship quickly becoming overgrown with vines that held it fast. Dionysus then changed himself into a lion and began to chase the crewmen. To escape, they leaped overboard but were changed into dolphins in the water.



St. Paul shipwrecked at sea

Instead of a false and pagan mythological story, a true and Catholic story involving a ship could have been St. Paul when he was shipwrecked at sea.



A mythological Gorgon creature

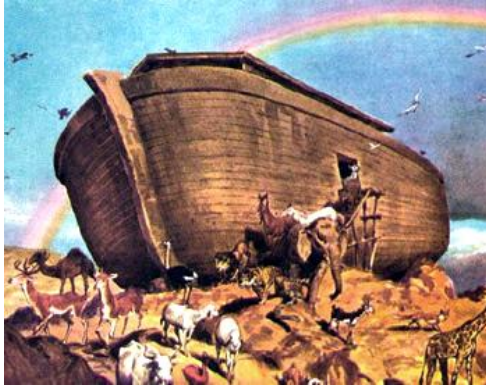
In Greek mythology, the “Gorgons” are three sisters who have hair of living venomous snakes and horrifying faces that turn those who behold them to stone.

Deucalion and Pyrrha: The glorification of a false religion



Deucalion and Pyrrha, a false version of the Flood and re-population of the world

In Greek mythology, Zeus decided to put an end to the “Bronze Age” with a flood. Deucalion and his wife Pyrrha were the only survivors. Once the flood was over, Deucalion consulted an oracle about how to re-populate the earth. He was told to throw rocks over his shoulder. When Deucalion and his wife threw rocks over their shoulders, the rocks began to change, growing greater until a human form emerged. The rock parts that were soft and moist became skin, the veins of the rocks became human veins, and the hardest parts of the rocks became bones. The stones thrown by Deucalion formed into men, and those thrown by Pyrrha formed into women.



Instead of a false, heretical, and pagan mythological story, the true and Catholic story of the Great Flood and the re-population of the world should have been about Noe, the ark, and his seven family members.

Scenes from Aesop's Fables



The Fox and the Stork



The Fox and the Crow



The Fox and the Goat



The Crow and the Pitcher

Mythological creatures



Winged centaur creatures supporting a portrait



Carvings of fat and deformed putti



Satyrs

Pagan heroes



Portraits of pagan emperors, mythology-loving poets, and other pagans,
Filarete Doors, St. Peter's Basilica, Vatican City, 1445

On the Filarete Doors there are also many other images containing mythology and immodesty that I have not yet been able to identify, such as the following:



The inside of St. Peter's Basilica

The entrance

The idolatrous and perverted architect and artist Gianlorenzo Bernini was hired to repair and reconstruct St. Peter's Basilica in 1629.²³⁰ He began with the entrance part of the nave in 1645.²³¹ Climbing the walls and holding papal emblems are numerous completely naked and fat mythological putti.



Naked putti surrounding papal symbols and carvings,
entrance, St. Peter's Basilica, Vatican City, c. 1645

²³⁰ *Lives & Legacies*, edited by Michel-André Bossy, et al. Publisher: Onyx Press, 2001. "Gianlorenzo Bernini," p. 21.

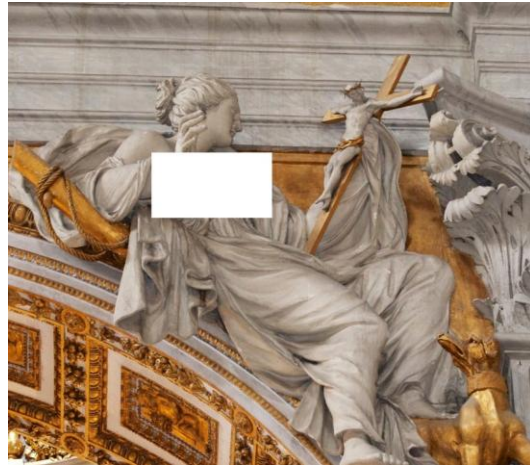
²³¹ *Bernini: Sculpting in Clay*, by the Metropolitan Museum of Art, 2013. "The Role of Terracotta Models in Bernini's Workshop," p. 49.

The nave

Beginning around 1599, the nave was repaired and desecrated with several statues of the Muses. The later statues were completed by Bernini and his helpers circa 1649.²³²



"Virginity" Muse baring a breast



"Obedience" Muse baring a breast



"Constancy" and "Clemency" Muses, both baring a breast,
nave spandrels, St. Peter's Basilica, Vatican City

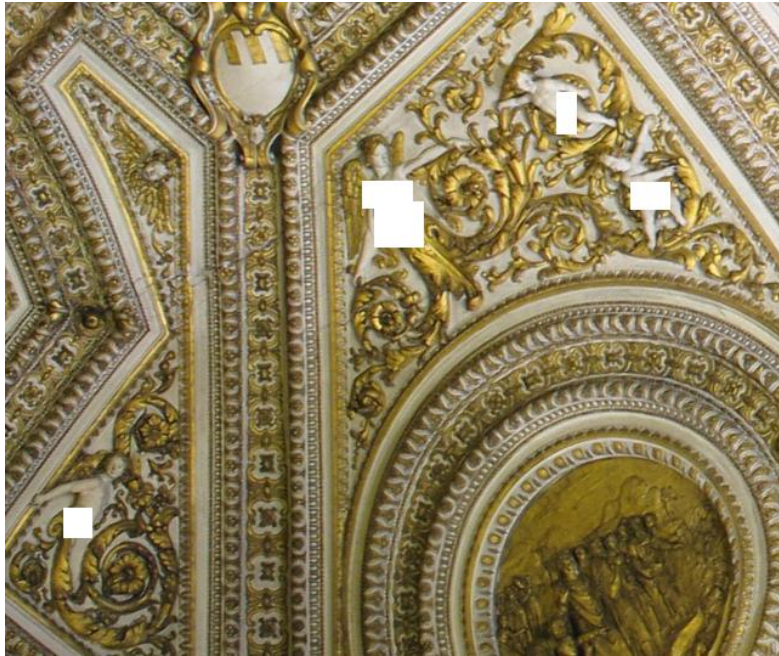
As these so-called "pious" Muses are supposed to be virtuous while baring their breasts, one might wonder how vice creatures would be portrayed!

²³² "[The Basilica of St. Peter in Rome](#)," internet article by David Macchi, 2011. Blog excerpt from *Romapedia 2013*, "Spandrels of the Major Arches."

The Chapel of the Choir

The Divine Office is celebrated in this “Chapel of the Choir” which was decorated by several artists in the 17th century²³³ and is desecrated with naked human, putti, filigree, and genii creatures.

The ceiling

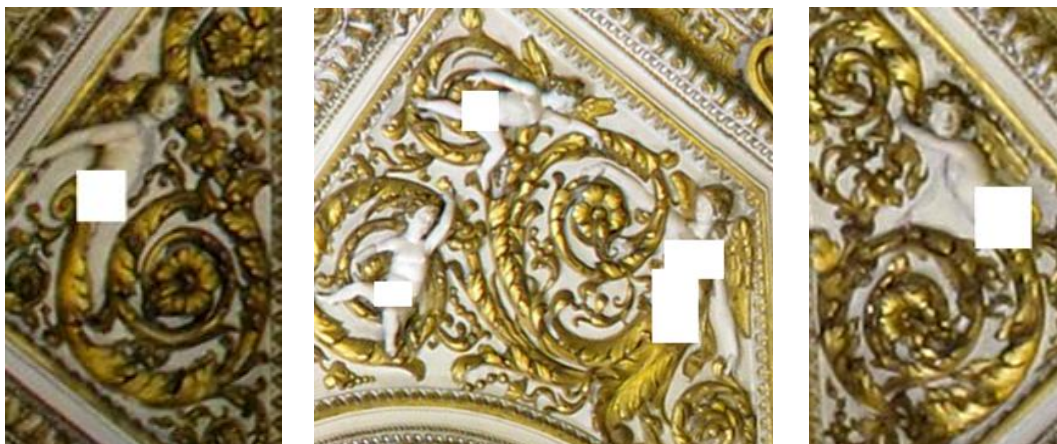


Distant view of the ceiling with naked filigree creatures and naked putti, Chapel of the Choir, St. Peter's Basilica, 17th century



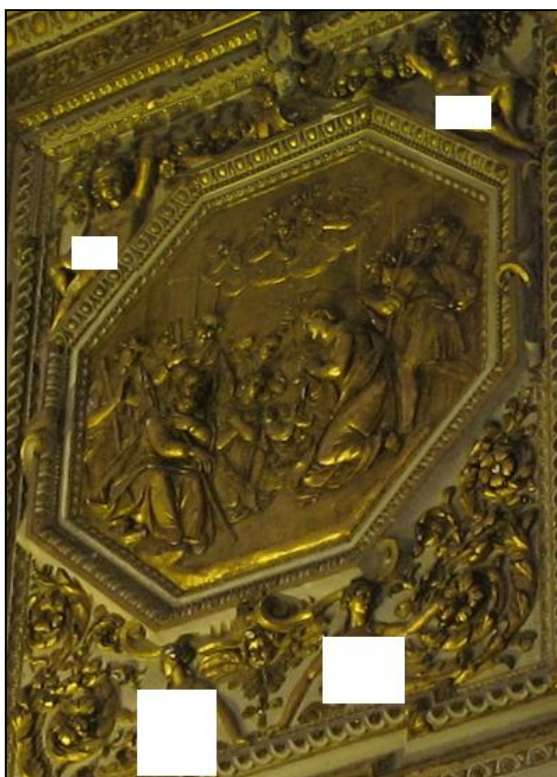
Detail of a naked filigree creature with wings, and two naked putti

²³³ *The Basilica of St. Peter in the Vatican: Notes*, by Maria Beltramini, et al. Publisher: F. C. Panini, 2000, p. 549. Also see “[Chapel of the Choir](http://saintpetersbasilica.org),” an internet article by: <http://saintpetersbasilica.org>.



Details of immodest filigree creatures and naked putti

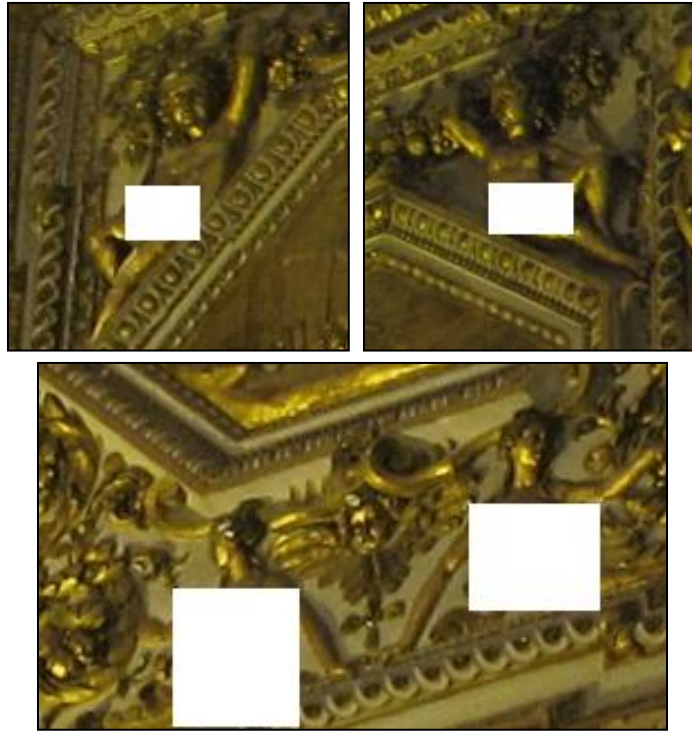
The walls



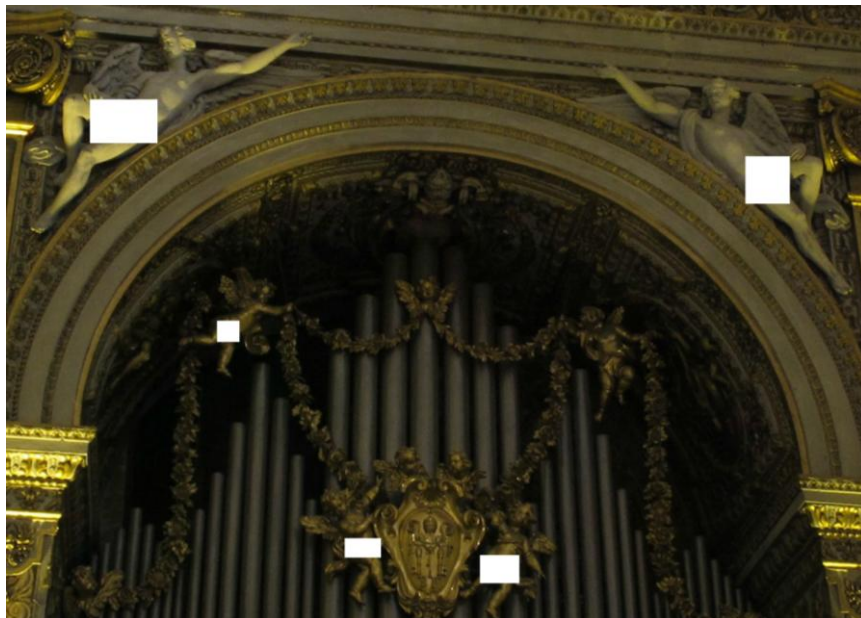
Distant view of naked putti and naked women around a scene from the Bible



Winged filigree creatures holding a torch with a face on the base



Detail of naked putti and naked women around a scene from the Bible



Distant view of naked genii and naked putti



Details of the naked genii



Details of the naked putti

The baldacchino and the altar area

The 90-foot high *baldacchino* of St. Peter's Basilica marks the high altar and the tomb of St. Peter, apostle and first pope, and was desecrated with naked putti upon completion in 1633.²³⁴

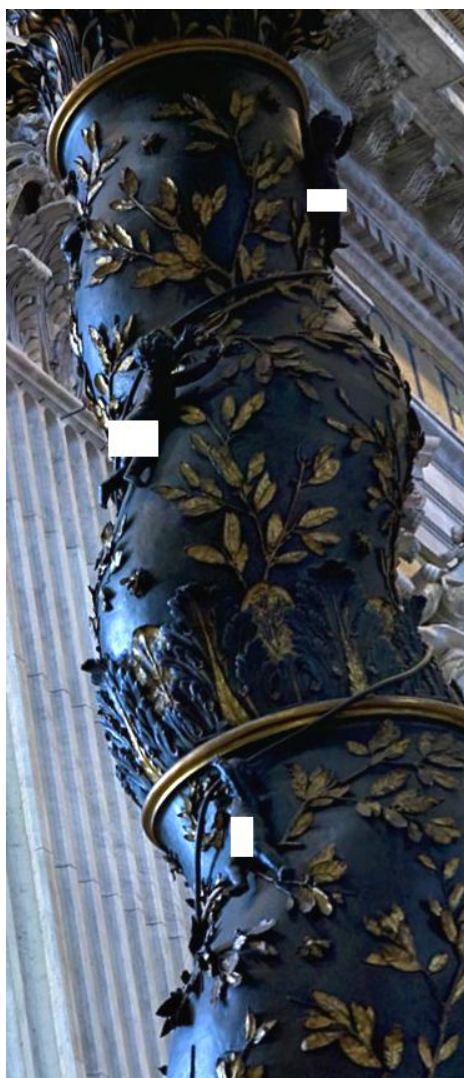


Distant view of naked putti climbing vines on the baldacchino columns and holding emblems above the shrine of St. Helena, 1633

²³⁴ Gardner's *Art through the Ages*, by Fred S. Kleiner, Ph.D. Publisher: Cengage Learning, 2nd edition, 2008. C. 10, p. 294.



Details of naked putti above the shrine of St. Helena



Naked putti climbing a column of the
baldacchino



Detail of a naked putto climbing vines

The north and south transepts

The north and south transepts in St. Peter's Basilica were constructed by Luigi Vanvitelli, circa 1726,²³⁵ and are decorated with naked putti, naked filigree creatures, and seashell creatures.

The ceiling



Distant view of the south transept with naked putti at top, naked filigree creatures across center, and two seashell creatures at bottom, c. 1726



Details of seashell creatures

²³⁵ "St. Peter's Basilica—A Virtual Tour," by *Our Sunday Visitor*. Also see "[Right \(North\) Transept](#)" and "[Left \(South\) Transept](#)," internet articles by <http://saintpetersbasilica.org>.



Details of winged naked filigree creatures

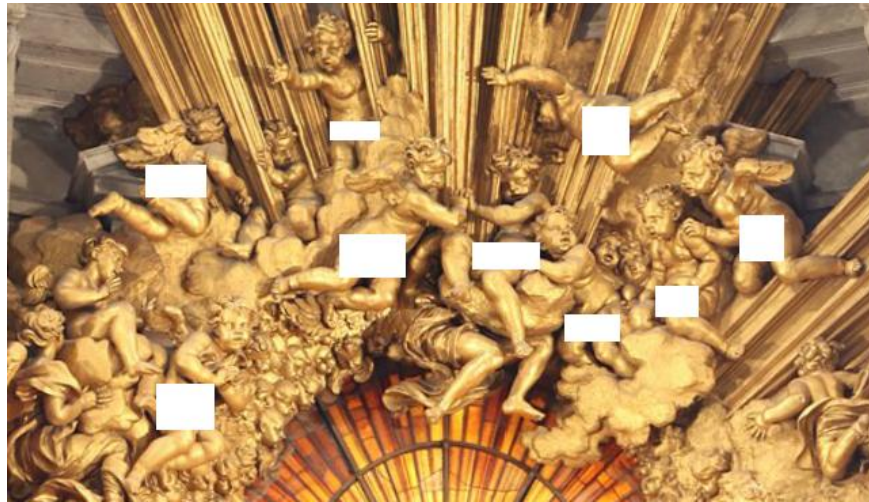
The altar of the “Chair of St. Peter”

The bronze *Cathedra Petri* or “Chair of St. Peter” sculpture by Bernini was constructed from 1657-66.²³⁶



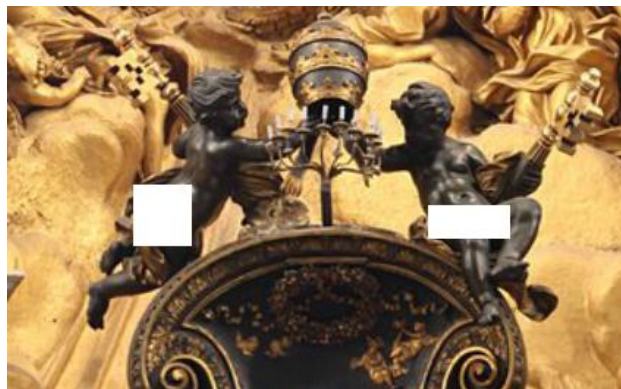
Distant view of naked putti in Bernini’s sculpture above the “Chair of St. Peter,” 1666

²³⁶ *St. Peter’s*, by Keith Miller. Publisher: Profile Books Ltd., 2007. “Plan,” n. 26, p. xx.



Detail of some of the naked putti

The whole mess of putti resembles an orgy with naked, intermingled flesh displayed everywhere!



Detail of naked putti over the bronze chair

Idolatrous and immodest tombs

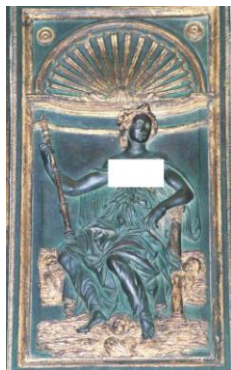
Note that only pagan and immoral images adorn the tombs of the following apostate antipopes and thus they do not have even one holy image, such as of Jesus or Mary.

Apostate Antipope Innocent VIII, 1484-1492

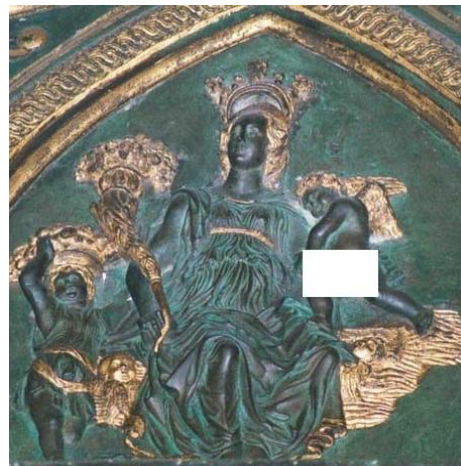


**Immodest Muses at the tomb
of Apostate Antipope Innocent VIII, 1492**

Apostate Antipope Innocent VIII is seated in the center, surrounded by seven Muses representing the three theological virtues and the four cardinal virtues. This tomb added to the desecration of St. Peter's Basilica in 1492.²³⁷



**Details of the immodest Muses representing the
"Four Cardinal Virtues"**



**Detail of the "Charity" Muse
with naked putti**

²³⁷ *Art in Renaissance Italy*, by John T. Paoletti and Gary M. Radke. Publisher: Laurence King, 3rd edition, 2005. P. 30.

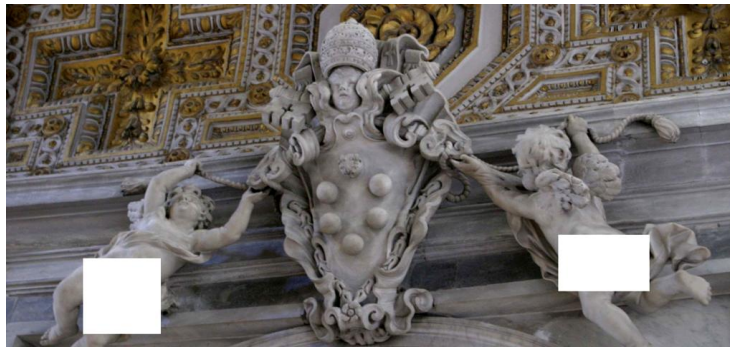
Apostate Antipope Gregory XIII, 1572-1585



Immodest Muses at the tomb of Apostate Antipope Gregory XIII,
by Camillo Rusconi, 1723

Beneath the statue of Apostate Antipope Gregory XIII are the immodest “Religion” and “Magnificence” Muses. This monument was made by Camillo Rusconi in 1723.²³⁸

Medici coat of arms at the tomb of Apostate Antipope Leo XI, 1605



Naked putti surround the Medici coat of arms at the tomb of Leo XI, 1644

This sculpture was made by Alessandro Algardi in 1644.²³⁹ The false goddess Artemis of Ephesus comes to mind when you see the Medici emblem. The Medici family had a history of devotion to this false goddess who is always depicted in art as having “many breasts.” One could easily think that the balls on the Medici coat of arms are yet another idolatrous representation of this false goddess.²⁴⁰

From Artemis to Diana, edited by Tobias Fischer-Hansen: “A small-sized emblem with Ephesian Artemis was placed as a pendant to another one with the nymph Egeria in the vault of the *Salone* [Salone dei Cinquecento]. A larger stucco relief with the goddess standing on a step podium between deer was placed at the centre of the loggia vault facing the magnificent view over Rome, making eye contact with the Villa Medici. Ephesian Artemis would have a special place in Medici imagery. In the loggia vault in the Villa Madama [a Medici Palace], she forms part of the

²³⁸ *Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII*, by E. J. Olszewski. Publisher: American Philosophical Society, 2004. C. 2, p. 105.

²³⁹ *Ibid.*, p. 155.

²⁴⁰ See in this book [Greek Artemis, Roman Diana](#), p. 83.

grotesque ornamentation. In Perino del Vaga's sketch for the papal coat-of-arms, the Medici emblem is flanked by Ephesian Artemis."²⁴¹

Apostate Antipope Paul III, 1534-1549



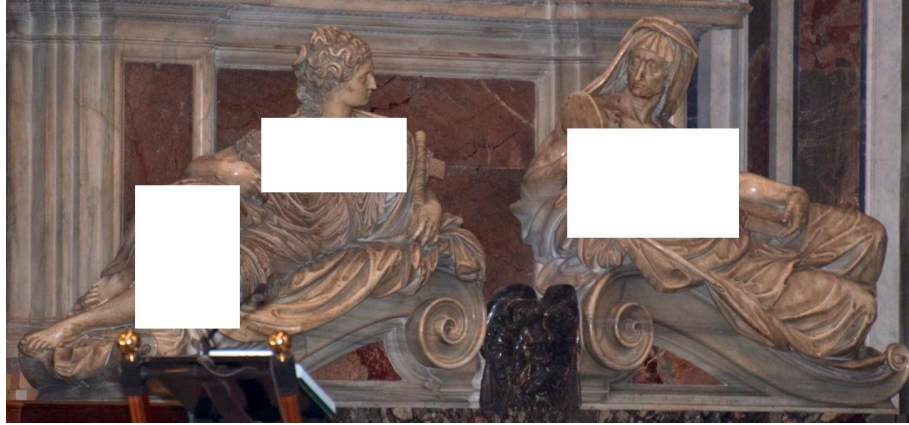
Distant view of the tomb of Apostate Antipope Paul III, 1575

At the top of the tomb is a statue of Apostate Antipope Paul III, and at the base are two Muses. The one on the left is called "Justice." She was carved in the image of Giulia Farnese, Antipope Paul III's whore sister. Originally this statue was completely naked, but scant clothing was later added after discovering that the statue was a seductive and immoral stumblingblock for monks and other religious. The other Muse is called "Prudence," and she was carved in the likeness of the antipope's mother. She is still half naked.²⁴² In 1575 the tomb was finally completed and desecrated the Gregorian Chapel in St. Peter's Basilica. In 1626 it was moved to its current location near the altar of the "Chair of St. Peter."²⁴³

²⁴¹ *From Artemis to Diana*, edited by Tobias Fischer-Hansen. Publisher: Museum Tusculanum Press, 2009. Pt. 4, p. 459.

²⁴² *A Handbook of Rome & Its Environs*, by John Murray Publishing, London, 3rd edition, 1853. Pt. 2, sec. 2, c. 70, p. 103. Also see "Monument to Paul III," internet article by: <http://saintpetersbasilica.org>.

²⁴³ *Seventeenth-Century Art & Architecture*, by A. Sutherland Harris. Publisher: Laurence King, 2005. Pt. 1, c. 9, p. 103.



Detail of the immodest "Justice" and "Prudence" Muses

Apostate Antipope Urban VIII, 1623-1644



Distant view of the tomb of Apostate Antipope Urban VIII, 1647

Above the statue of Apostate Antipope Urban VIII are two naked putti, and at the base are the immodest Muses representing "Charity" (with two naked children) and "Justice."²⁴⁴ This tomb was completed in 1647 by Bernini.

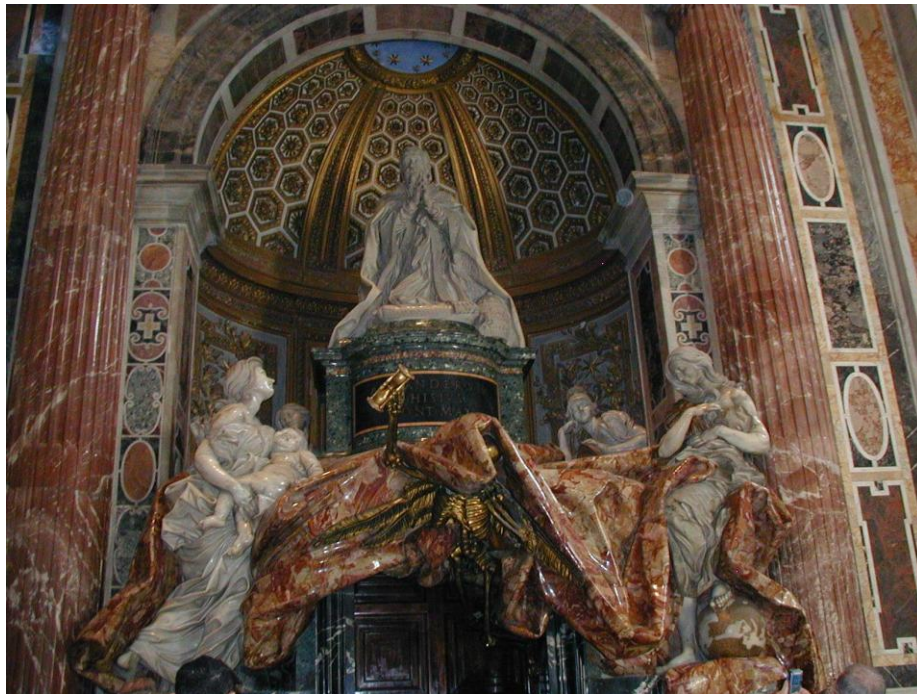
²⁴⁴ *Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII*, by E. J. Olszewski. Publisher: American Philosophical Society, 2004. Figure 74, p. 94.



Detail of the Muse representing "Charity"

The statue originally exposed both breasts but has now been slightly covered.²⁴⁵

Apostate Antipope Alexander VII, 1655-1667



Distant view of the tomb of Apostate Antipope Alexander VII, 1678

Beneath the statue of Apostate Antipope Alexander VII are the immodest Muses representing "Charity" and "Truth." Originally "Truth" was baring both breasts. Apostate Antipope Innocent XI ordered it covered in later years,²⁴⁶ but the statue is still not properly covered. "Truth" also cuddles an idolatrous symbol of the sun god in her arms. The monument was made by Bernini and completed in 1678.²⁴⁷

²⁴⁵ *Seventeenth-Century Art & Architecture*, by A. Sutherland Harris. Publisher: Laurence King, 2005. Pt. 1, c. 9, p. 104.

²⁴⁶ *A Handbook of Rome & Its Environs*, by John Murray Publishing, London, 12th edition, 1875. Sec. 1, c. 24, pp. 121-122.

²⁴⁷ *Seventeenth-Century Art & Architecture*, by A. Sutherland Harris. Publisher: Laurence King, 2005. Pt. 1, c. 9, p. 106.



Detail of the immodest "Truth" Muse

Apostate Antipope Clement X, 1670-1676



Immodest Muses and naked putti
at the tomb of Apostate Antipope Clement X, 1686

Surrounding the statue of Apostate Antipope Clement X are two naked putti and two immodest Muses representing "Mercy" and "Benignity," who is baring both breasts. This monument was made by Mattia de Rossi in 1686.²⁴⁸

²⁴⁸ Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII, by E. J. Olszewski. Publisher: American Philosophical Society, 2004. Figure 80, p. 99.

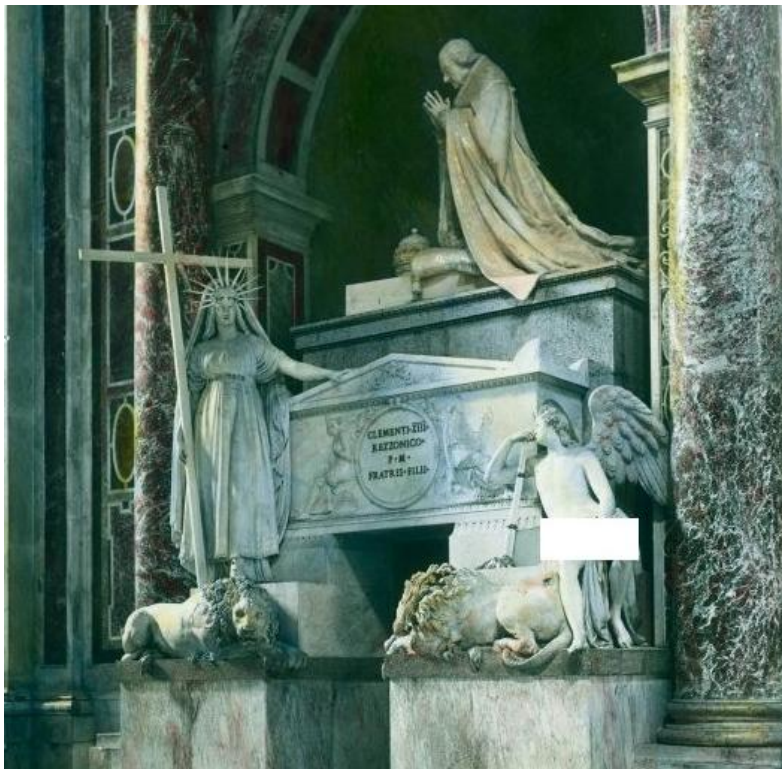
Apostate Antipope Innocent XII, 1691-1700



Immodest Muses and putti at the tomb of Apostate Antipope Innocent XII, 1746

At the feet of the statue of Apostate Antipope Innocent XII are two putti and two immodest Muses representing “Justice” and “Charity,” who is baring both breasts. This monument was completed in 1746.²⁴⁹

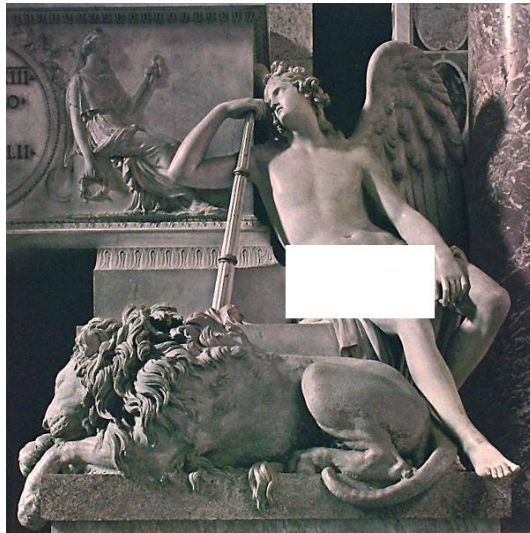
Apostate Antipope Clement XIII, 1758-1769



“Religion” Muse and naked genie at the tomb of Apostate Antipope Clement XIII, 1792

²⁴⁹ *The Vatican: Spirit and Art of Christian Rome*, by the Metropolitan Museum of Art. Authorized by the Vatican, 1975. C. 5, p. 85.

Beneath the statue of Apostate Antipope Clement XIII is a Muse representing “Religion” and a naked funerary genie. The monument was built between 1788 and 1792.²⁵⁰



Detail of the naked genie



Detail of the “Religion” Muse

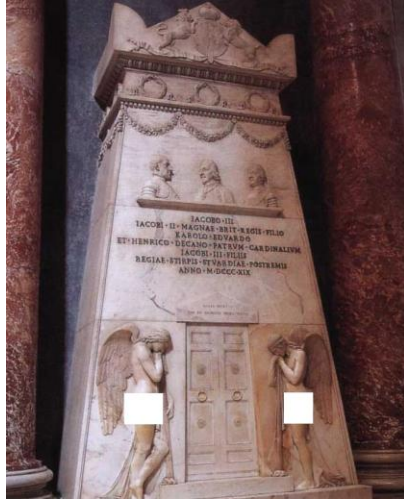


Detail of the “Liberty” Muse,
Liberty Island, NY

This “Religion” Muse closely resembles the “Statue of Liberty” Muse in the USA.

²⁵⁰ Ibid., p. 87.

Monument to the Royal Stuarts



Naked funerary genii weeping at the monument to the Royal Stuarts, 1819



Details of the naked effeminate funerary genii

These genii were originally sculpted naked in 1819²⁵¹ and eventually had metal pants added to cover their nudity, but the pants have now been removed.²⁵²

²⁵¹ Ibid.

²⁵² “[The Basilica of St. Peter in Rome](#),” internet article by David Macchi, 2011. Blog excerpt from *Romapedia* 2013, “First Passage.”

The Vatican Museums

Most of the Vatican Museums, located in Vatican City, were established beginning circa 1769. The current Vatican Museums are a desecration because the pagan images are shown in a neutral light, with no condemnation, and thus are glorified. And the naked and pornographic images are not censored. (See RJMI article “The Catholic Way to Read about or View Idols, False Gods, and False Religions.”)

Beginning in the 15th century, apostate antipopes began to purchase and commission some of the most well-known pagan and immodest art in the whole world. These works were set up in churches, palaces, apartments, gardens, and courtyards (notably the Belvedere Courtyard), and other public places. In 1471 Apostate Antipope Sixtus IV opened a public museum in the Capitoline Palace for his collection of “classical art,”²⁵³ and beginning in 1769²⁵⁴ Apostate Antipope Clement XIV and his apostate successors opened other public museums to glorify their pagan and immoral images. These museums are set apart from churches or other buildings that are still used for religious and other purposes and thus are truly “museums.” Organizing the Vatican Museums involved purchasing new items while giving the older items places of honor inside new galleries. To this day, none of the idolatrous, immodest, or pornographic statues have been censored or accompanied by a condemnation and warning and hence are glorified.

- From 1769 to 1774 Apostate Antipope Clement XIV founded the Pio-Clementino branch.²⁵⁵ A few of the most famous statues contained in the Pio-Clementino Museum are the bronze statue of Hercules, the Sleeping Ariadne, Apollo of the Belvedere, the Belvedere Torso, Aphrodite, Venus, Hermes, The Three Graces, and The Nine Muses.
- In the early 1800’s Apostate Antipope Pius VII (Chiaramonti) founded the Chiaramonti branch.²⁵⁶ It contains about 1,000 Roman sculptures. A few of the most famous statues contained in the Chiaramonti Museum are the Seated Venus, Diana, Ganymede and Zeus as an Eagle, Dionysus, and several “naked youths.”
- In 1837²⁵⁷ Apostate Antipope Gregory XVI founded the Gregoriano Etrusco and the Gregoriano Egiziano branches. The Etrusco branch contains Etruscan and Greek pieces, mainly consisting of pagan sarcophagi and vases with mythological scenes. The Egiziano (Egyptian) branch contains pagan ancient Egyptian material, including reproductions of the “Book of the Dead,” the ancient Egyptian funerary text containing magic spells to assist a dead man’s journey through the “Duat” or Egyptian underworld.

Today’s collection of “Vatican Museums” claims the Sistine Chapel, the Raphael Rooms, the Gallery of the Maps, the Belvedere Courtyard, and other places that are still being used for religious or other purposes. Hence these places are not actually museums and thus these desecrations are even more evil, such as the desecration of the Sistine

²⁵³ *The Vatican: Spirit and Art of Christian Rome*, by the Metropolitan Museum of Art. Authorized by the Vatican, 1975. C. 8, p. 171.

²⁵⁴ *Ibid.*

²⁵⁵ *Ibid.*

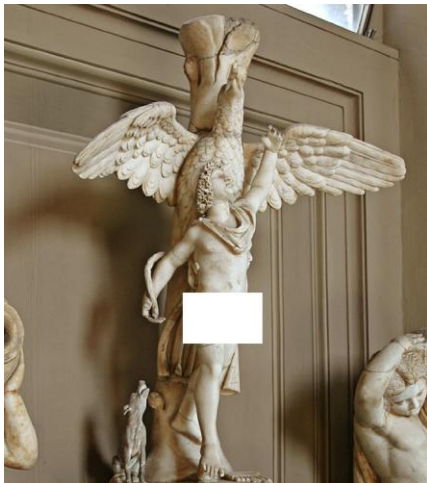
²⁵⁶ *Ibid.*, p. 190.

²⁵⁷ *Ibid.*, p. 172.

Chapel which is still used as a church and for electing the so-called pope. It is also blasphemy and sacrilege to call an active church a museum and thus assign it to the dust bins of history and use it as a place for human traffic and curiosity.



Distant view of the Pio-Clementino Vatican Museum



**Ganymede and the pedophile Zeus as an eagle,
Vatican Museum**



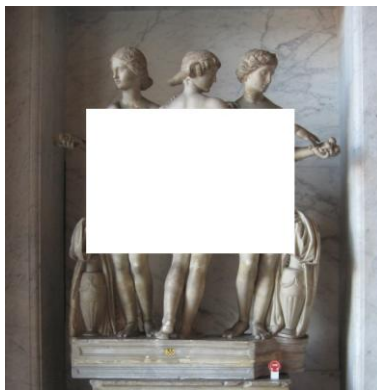
**Perseus with the head of Medusa,
Vatican Museum**



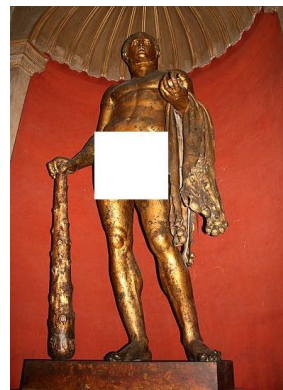
**The false river god of the Nile, surrounded by naked putti
and an Egyptian sphinx, Vatican Museum**



Artemis of Ephesus baring her many breasts, surrounded by naked youths, above a pagan sarcophagus, Vatican Museum



"The Three Graces," completely naked mythological women, Vatican Museum



The naked bronze statue of Hercules, Vatican Museum

The Apostolic Palace

The Belvedere Courtyard



Originally constructed under Apostate Antipope Julius II in the early 1500's²⁵⁸ near the palace of Apostate Antipope Innocent VIII, the Belvedere Courtyard at the Apostolic Palace once contained many idolatrous and pornographic or otherwise immodest statues:

²⁵⁸ *A History of Western Architecture*, by David Watkin. Publisher: Laurence King, 4th edition, 2005. C. 6, p. 225.

The Vatican Collections: The Papacy and Art: “In 1503, the new pope [Julius II] transferred to the Vatican the statue of Apollo, which, until then, he had kept in the garden of his cardinal’s residence at San Pietro in Vincoli. The sculpture was placed in the Palazzetto of Innocent VIII...on the pleasant Belvedere hillside...a place of repose, chosen by the popes, not far from the Vatican Palace.

“...In the walls of the courtyard were niches that would be filled with sculptures—probably works already in the Vatican—such as the Apollo Belvedere, thirteen gigantic marble masks that were set into the courtyard walls, and a statue of a [naked] Roman lady, looking like Venus, with Amor beside her, called the Venus Felix. In 1506, the modest collection was enriched by the Laocoön group...and, soon after, by the statue of Hercules carrying the little Telephus.

“Francesco Albertini, in 1510, spoke of the marvels of ancient and modern Rome...and noted that above a door to the courtyard [Belvedere] one read the Virgilian motto ‘Procul este, profani’ (Begone, ye profane ones), indicating that this Parnassus, or garden of the Hesperides, was to be a place dedicated only to the initiated: the men of letters, the thinkers, and the artists.

“In 1512...the courtyard was enhanced by the addition of two gigantic statues...the Tiber and the Nile [statues representing the false river gods]. Also acquired at this time...was the Sleeping Ariadne, then known as Cleopatra, which adorned a fountain in a corner of the courtyard.

“The two noteworthy accessions under Clement VII (1523-34) were the Venus ex balneo, a replica of Praxiteles’ Aphrodite of Knidos, and the torso of a colossal statue of Hercules, which became famous as the Torso del Belvedere.

“The last sculpture to join the Antiquario was the Antinous, a Praxitelean statue of Hermes that was found in a vineyard...and acquired in 1543...

“...Paul IV (1555-59) and Pius IV (1560-65) dedicated themselves mostly to adorning with ancient statues the Teatro del Belvedere and the ‘Casina’ built by Pirro Ligorio in the gardens.”²⁵⁹

HOP: “The attitude of Pius V towards art has been misjudged in more than one respect. He laid himself open to this by an enactment by which he placed himself in direct opposition to the Popes of the age of the Renaissance. On February 10th, 1566, it was learned in the city that the Pope had made over to the Roman people all the antique statues which were in the theatre of the Belvedere and its surroundings, and had charged some of the nobles to have them moved to the Capitol. It was further said that the priceless treasures which stood in the cortile of the Belvedere, and which had been protected from rain and risk of injury by screens in the time of Pius IV, were to share the same fate. The Pope’s reason for this was that it was unfitting that the successor of St. Peter should have pagan images in his palace. In view of the enthusiasm for sculpture then prevalent in Rome it is not surprising that this proposal of the Pope should have aroused much opposition, even from many of the Cardinals, and it was due to their remonstrances that the famous antiques of the gallery of statues in the Belvedere were retained in the Vatican. Pius, however, gave way to the entreaties of the Cardinals on condition that the collection should remain closed to the public...” (v. 17, c. 3, pp. 110-115.)

(See in this book [Apostate Antipope Pius V disallowed some desecrations but allowed others](#), p. 70.)

²⁵⁹ *The Vatican Collections: The Papacy and Art*, official publication authorized by the Vatican Museums. Published by the Metropolitan Museum of Art, New York, 1982. Pp. 14-15.

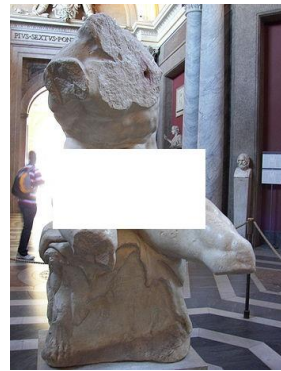


Laocoön and his sons, completely naked mythological heroes, Belvedere Courtyard, 1506

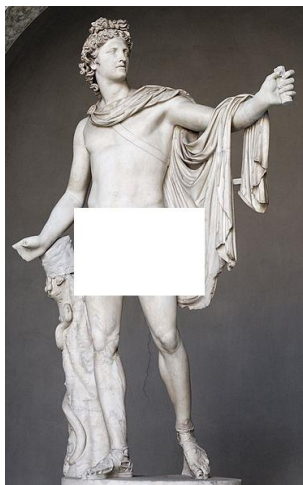
For the most part, the original statues that stood in the Belvedere have now been moved to the Vatican museums for protection. The following are a few of the statues that once stood as decorative pieces in the Belvedere Courtyard.



Ariadne sleeping on Naxos, Belvedere Courtyard, 1512



"The Belvedere Torso" of Hercules, Belvedere Courtyard, c. 1523



Completely naked "Apollo of the Belvedere," Belvedere Courtyard, c. 1512



Completely naked Aphrodite, Belvedere Courtyard, c. 1523

The Sistine Chapel

The Sistine Chapel is the most famous chapel of the Apostolic Palace, which is the official papal residence in Vatican City. Built by Apostate Antipope Sixtus IV between 1477 and 1480,²⁶⁰ this chapel was later decorated with frescoes beginning in 1508²⁶¹ by the idolatrous pervert Michelangelo and others. Some of the most famous frescoes are Michelangelo's biblical scenes on the ceiling, which contain numerous images of completely naked humans and demons. There are also depictions of four pagan sibyls, some of which are immodest.

On the wall in the Sistine Chapel is the "Last Judgment," which originally contained over 300 nude figures of both sexes.²⁶² The Last Judgment was commissioned by Apostate Antipope Clement VII and completed under Apostate Antipope Paul III in 1541.²⁶³ Originally, very few of the figures in the painting of the Last Judgment wore any type of clothing. In the heaven portion of the fresco was a depiction of St. Catharine of Alexandria, completely naked, in an obscene position directly in front of St. Blaise, who was lustfully staring down at her. Both were holding their symbols of the spiked wheel and the wool comb.²⁶⁴

Also of note is the way Michelangelo chose to portray Jesus Christ, with a low loincloth and beardless, at the center of the painting, resembling portrayals of the false god Apollo. Notice has also been given by many to the sensual pose Michelangelo gave to his representation of the Virgin Mary at the right side of Jesus. Her sit-bend position with her head turned back is almost identical to the pose of the famous sculptures of the "Crouching Venus."

From the beginning of Michelangelo's work on the Last Judgment, there were well-founded complaints regarding all the nudity in the painting. Of course, the nudity argument should have started much earlier, since we can see from previous examples in this book that this was not the first painting containing nudity to be seen in Rome. The very central doors on St. Peter's Basilica had been in place since 1445 and they also display a large amount of nudity and pornography—besides the fact that the Sistine Chapel itself, even *before* the Last Judgment was painted, contained a large amount of nudes on the ceiling. At the time when Michelangelo was painting the Last Judgment, Biaggio da Cesena, the Master of Ceremonies, was very critical of the bold display of nudity. The artist Vasari quotes Biaggio as saying that it was "a very disgraceful thing to have made in so honorable a place all those nude figures showing their nakedness so shamelessly."²⁶⁵ Michelangelo resented his criticism. And to show his resentment to the world, he painted Biaggio in the bottom right corner of hell, wearing donkey ears, completely naked, and representing the mythological king Minos.²⁶⁶ Also present in Michelangelo's painting is a depiction of the mythological character Charon, who in

²⁶⁰ *Tapestry in the Renaissance*, by Thomas P. Campbell. Publisher: The Metropolitan Museum of Art, 3rd printing, 2006. C. 7, p. 187.

²⁶¹ *Michelangelo*, by Eugène Müntz. Publisher: Parkstone Press International, 2012. C. 3, p. 109.

²⁶² *Familiar Allusions: A Handbook of Miscellaneous Information*, by W. A. and C. G. Wheeler. Publisher: The Riverside Press, Cambridge, 1894. "Last Judgment," p. 270.

²⁶³ "The Council of Trent (1545-63) and Michelangelo's Last Judgment (1541)," by John W. Omalley, University Professor, Georgetown University. APS, v. 156, n. 4, 12/2012, p. 388.

²⁶⁴ *Ibid.*, p. 389. Contemporary artists such as Giulio Bonasone and Marcello Venusti made copies of Michelangelo's original, uncensored Last Judgment painting circa 1560. Bonasone's copy is in the British Art Museum, London.

²⁶⁵ *The Lives of the Most Excellent Painters, Sculptors, and Architects*, by Giorgio Vasari; translated by Gaston du C. de Vere. Publisher: Random House Publishing Group, 2006. Pt. 3, "Michelagnolo Buonarroti," p. 387.

²⁶⁶ *Ibid.*

Greek mythology is the chief ferryman of Hades who transports the souls of the damned across Acheron and Styx—the mythological rivers of the underworld.

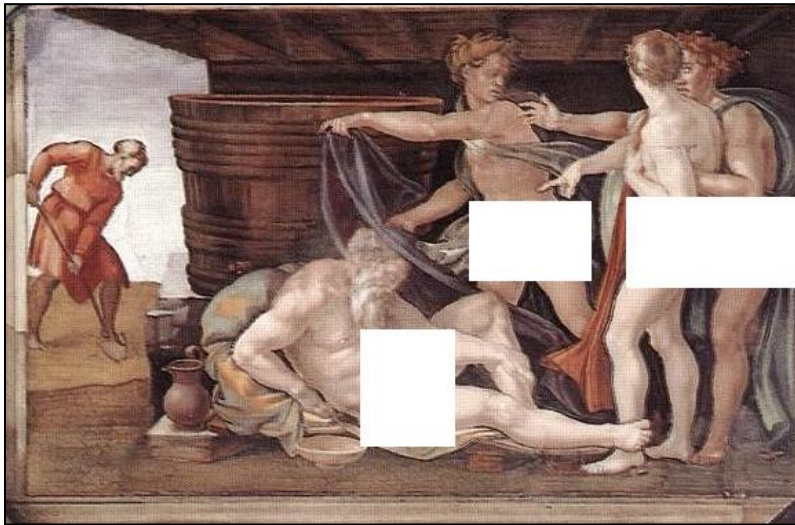
Eventually in 1564 after the Invalid Council of Trent hypocritically declared that art must not excite lust (however, hundreds of statues and images throughout so-called “Catholic Europe” and even the central doors on St. Peter’s Basilica were never censored), the Vatican hired the artist Daniele da Volterra to paint over the “offensive” parts of the Last Judgment. Volterra changed some things on the painting, including re-mastering the pornographic scene of St. Catharine and St. Blaise.²⁶⁷ For the most part, he clothed St. Catharine, although she still wears an immodest, low-cut garment; and he also clothed St. Blaise and completely repainted his head, turning him towards heaven rather than in his former pornographic pose. But afraid to “ruin” the artwork of his teacher Michelangelo, he left most of the nudes untouched or extremely scantily clad, leaving them, for the most part, just as immodest as before.

The Sistine Chapel is still used as a place of prayer and is the official room where popes are elected. For quotes from the heretic and idolater Ludwig Pastor regarding the Sistine Chapel, see in this book [Insufficient and Ineffective Attempts to Get Rid of Desecrations](#), p. 67.

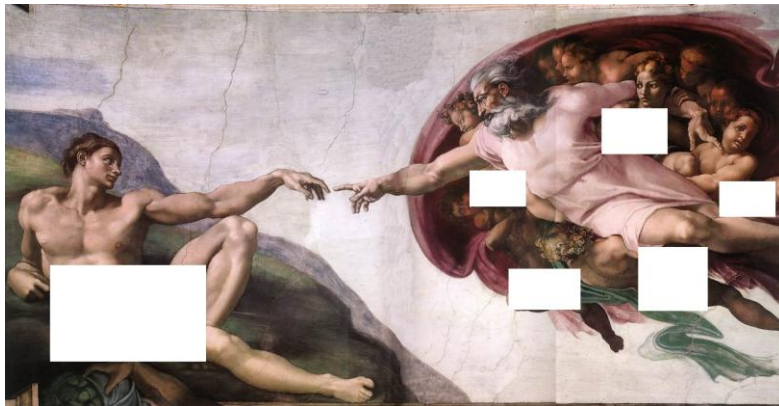


Distant view of part of the Sistine Chapel ceiling covered with naked figures, by Michelangelo, 1512

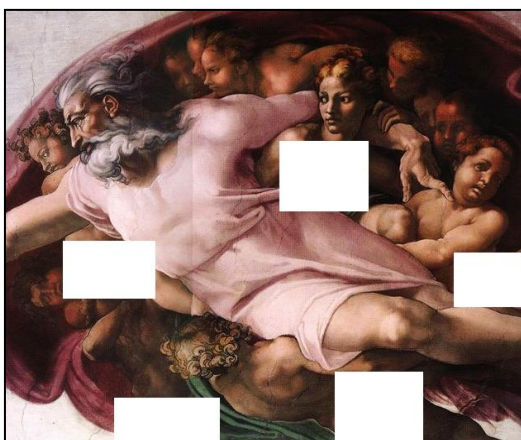
²⁶⁷ “The Council of Trent (1545–63) and Michelangelo’s Last Judgment (1541),” by John W. Omalley, University Professor, Georgetown University. APS, v. 156, n. 4, 12/2012, pp. 390-391.



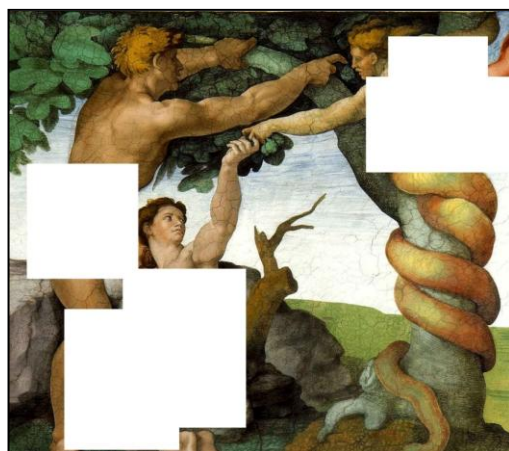
The "Drunkenness of Noah" showing not only him naked but also his three sons



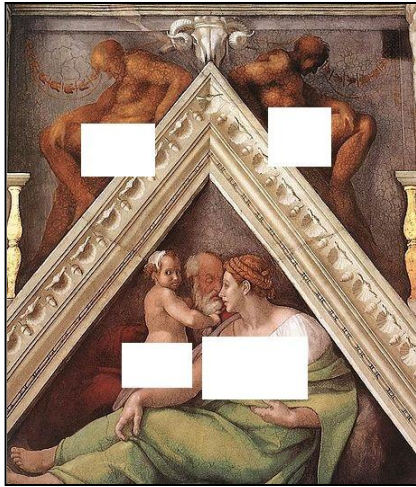
The "Creation of Adam" showing Adam and putti completely naked



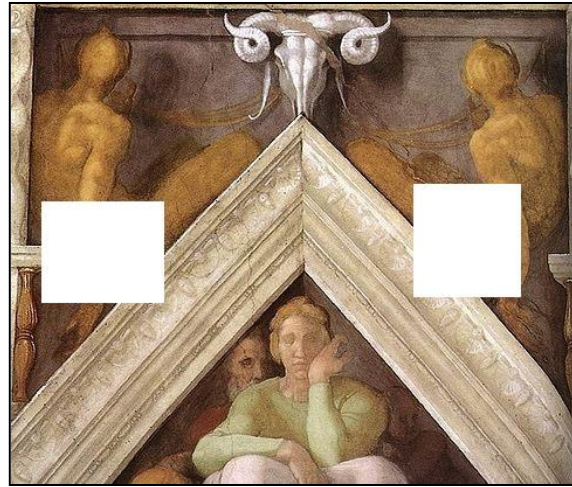
Detail of "God the Father" with an arm around a naked female "Sophia" (Wisdom) and surrounded by naked putti



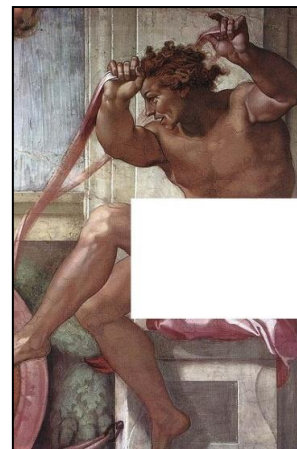
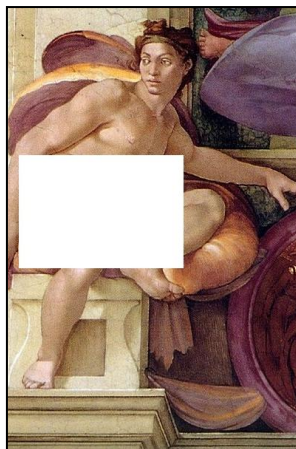
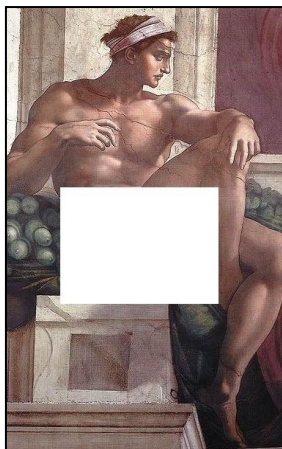
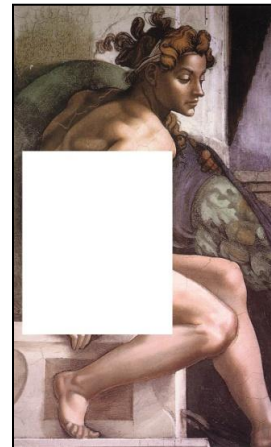
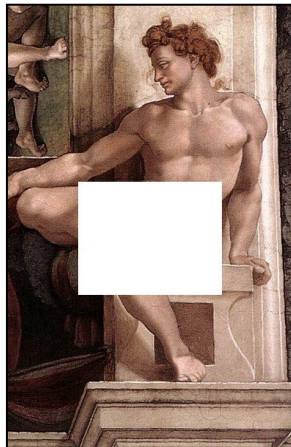
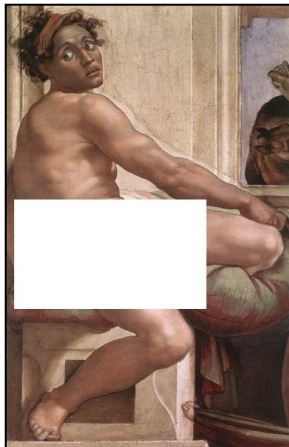
"The Temptation of Eve" showing Adam, Eve, and a female serpent-demon completely naked



Detail of a biblical family with a naked baby and two naked sleeping demons



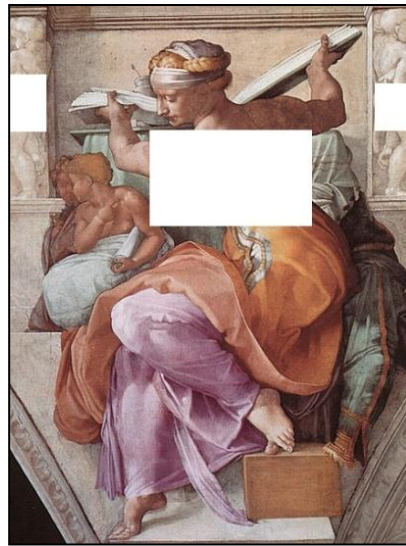
Detail of naked demons and a goat skull above a scene from the Bible



Six of the twenty effeminate naked men, aka *Ignudi*, on the Sistine Chapel ceiling



Detail of the pagan "Delphic Sibyl"
on the ceiling



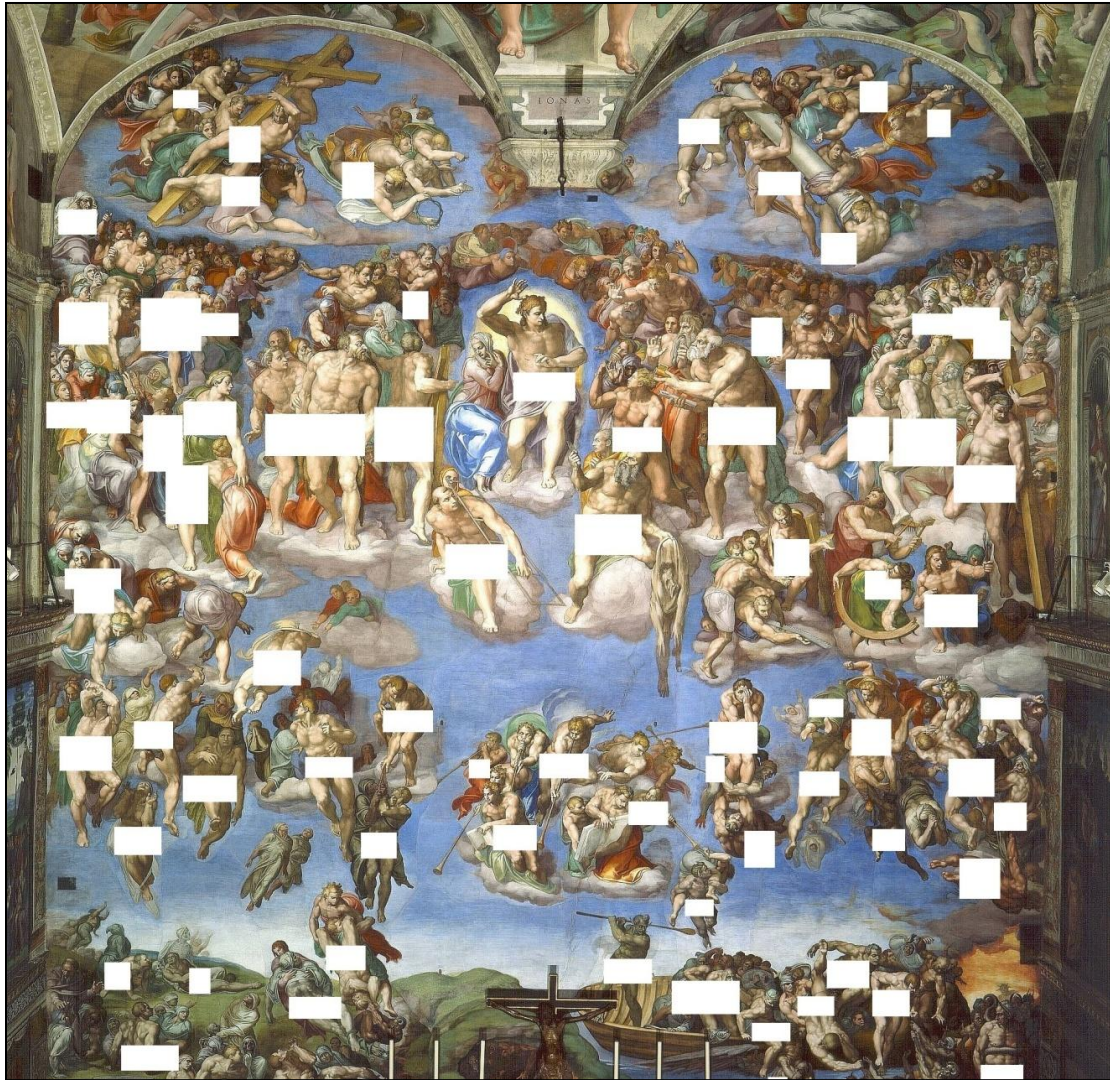
Detail of the pagan "Libyan Sibyl"
on the ceiling



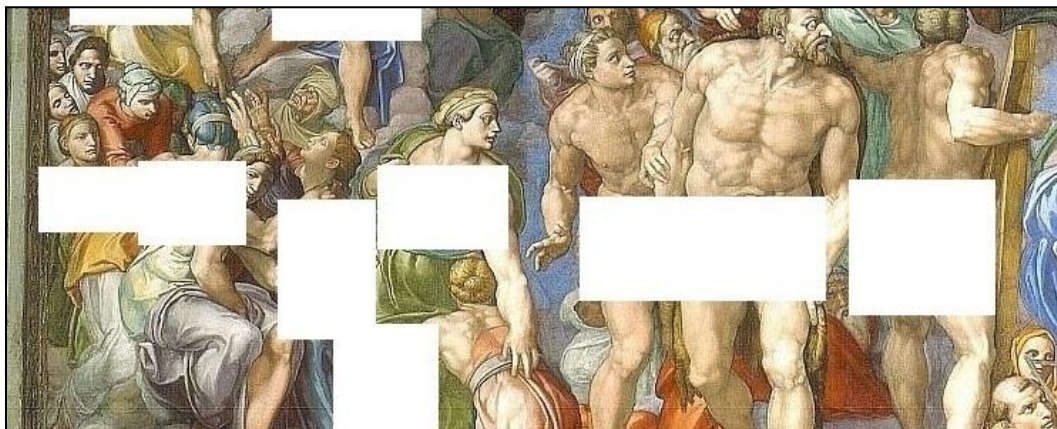
Detail of the pagan "Persian Sibyl"
on the ceiling



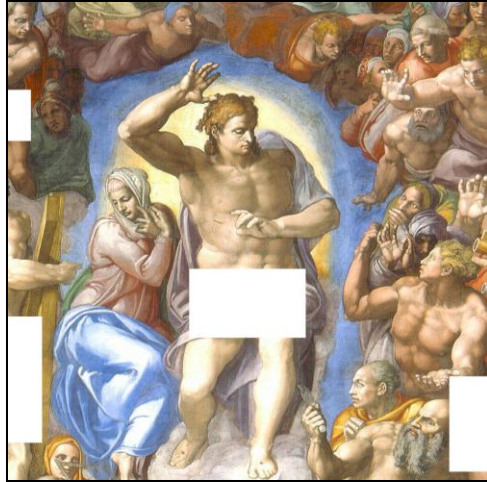
Detail of the pagan "Cumaean Sibyl"
on the ceiling



Distant view of Volterra's modified "Last Judgment" by Michelangelo, 1541



Detail of naked and immodest humans in the "Last Judgment"



A beardless, immodest depiction of Jesus, and the sensual "Crouching Venus" pose of Mary



Bad quality detail of the original pornographic "St. Catharine and St. Blaise" scene, from a 16th century copy by Marcello Venusti



Detail of Volterra's re-mastered "St. Catharine and St. Blaise"



Detail of Biaggio da Cesena portrayed by Michelangelo as the mythological "Minos"



Detail of "Charon," the mythological ferryman of Hades, in his boat (aka the "Bark of Acheron") in the river Acheron, bottom right of the Last Judgment painting

HOP: "On the 6th of September 1561, Scipione Saurolo...[sent a memorial intended for the pope] against the Last Judgment. The fresco, so ran this document, must be an object of holy hatred, since it offends the Divine Majesty, for the nudities in it so predominate that even many admirers deplore this feature. ...Who ever looked upon a painting of that last dread judgment in which the bark of Acheron was depicted?" (v. 12, c. 14, pp. 617-619)

The Borgia Apartments

The “Borgia Apartments” are located in the Apostolic Palace in the Vatican and were personalized for Apostate Antipope Alexander VI (Borgia) who lived in them until his death. Near the beginning of his so-called “papacy” in 1492, he commissioned the artist Pinturicchio and his helpers to decorate the rooms with frescoes.²⁶⁸ Some of the frescoes include paintings of Muses and the mythological stories of Isis, Osiris, and the bull Apis. In 1889 Apostate Antipope Leo XIII had the rooms restored and opened to the public.²⁶⁹

HOP, Decorations of the Borgia Apartments: “On the ceiling there are curious mythological representations of the history of Osiris and Io, probably plays on the Borgia arms, which a study of the poems of the Humanists of Alexander’s Court might elucidate... The third room, like the first, is simpler. In the lunettes, personifications of Mathematics, Dialectics, Jurisprudence, Geometry, Arithmetic, Music, and Astronomy are painted, each accompanied by...subsidiary figures. This room was probably the Pope’s study. Perugino is supposed to have had a hand in the painting of the frescoes... The last, which is almost square and was probably the Pope’s bed-chamber, has mythological representations of the planets on the ceiling.” (v. 6, b. 1, c. 7, pp. 175-176)

The “Room of the Saints” in the Borgia Apartments, c. 1492



Distant view of the ceiling illustrating the mythological stories of Isis, Osiris, and the bull Apis

²⁶⁸ *Outlines for the Study of Art*, by H. H. Powers, Ph.D. Publisher: The Tudor Press, Inc., 1907. V. 1, “Errata,” n. 275, p. 387.

²⁶⁹ *Ibid.*



Detail of a scene with Isis, Osiris, and the bull Apis



Detail of the murder of Osiris



Detail of Isis finding Osiris' body parts

According to Egyptian mythology, the “god” Osiris, husband of the “goddess” Isis, was murdered by his brother. Isis found Osiris’ mangled body and put it back together and conceived a son from him.



Detail of a plaque with Isis, Osiris, and the bull Apis

The "Room of the Liberal Arts" in the Borgia Apartments, c. 1492



The "Arithmetic" Muse



The "Music" Muse with naked putti



The "Geometry" Muse



The "Grammar" Muse

The Raphael Rooms

The four “Raphael Rooms” (*Stanze di Raffaello*) in the Apostolic Palace at the Vatican were decorated for Apostate Antipope Julius II’s use as his personal apartments, which he set aside for his study room, dining room, and reception rooms. They are located directly above the Borgia Apartments and were desecrated beginning around 1508.²⁷⁰ Two of the rooms were completed by the idolatrous and immoral artist Raphael, and two were completed by his assistants after his death. Only two of the rooms were completed by the time Julius II died in 1513, so the rest of the work continued under Apostate Antipope Leo X (Medici). The last of the rooms to be completed was the “Room of Constantine.”

The Room of the Signatures (Camera della Segnatura)

The first room to be decorated was the “Room of the Signatures” or the *Camera della Segnatura*, which was decorated in 1508-1511²⁷¹ in a manner glorifying pagan false gods and philosophers. The ceiling in this room is decorated with eight main panels containing smaller scenes in between. The four circular panels display naked and immodest putti along with Muses representing Poetry, Theology, Justice, and Philosophy (whose throne is decorated with carvings of Artemis of Ephesus). On the rectangular panels are Adam and Eve (completely naked), the Judgment of Solomon (which shows immodesty), an immodest and idolatrous scene of Apollo flaying Marsyas, and the Muse “Urania.”

On one of the walls, a painting of the “Disputation of the Holy Sacrament” shows a depiction of heaven and earth with God the Father, Jesus, and Mary. There are also several biblical figures seated in heaven. A little lower, surrounding the “Holy Spirit” and holding books, are four completely naked putti and numerous other putti embedded in clouds. In the “earth” section of the painting is an altar with the Holy Eucharist, and on each side are theologians and prominent figures arguing. Mixed in with figures such as Apostate Antipope Julius II are the portraits of the heretics Thomas Aquinas and Savonarola, the mythology-loving heretic Dante, and the immoral and idolatrous architect Bramante.

Also in this room is a wall painting of the infamous “School of Athens” which glorifies pagan philosophers such as Plato, Aristotle, Socrates, Plotinus, and Zoroaster. On a wall within the Athens painting is a representation of a completely naked, freestanding male along with other naked men and a rape scene. On the arches of the painting are several immodest grotesques, and at the base of the painting are sculptures with two females baring their breasts. Directly above these sculptures are figures of goat skulls and Green-Man demon heads.

The third painting in this *Camera della Segnatura* is the representation of “The Parnassus,” the mythological dwelling place of Apollo and the Muses. In the painting Apollo is seated at the center playing an instrument; next to him is the Muse “Calliope” with several immodest others, one of whom is baring a breast. Also seen in this painting are figures of the mythology-loving idolater and heretic Dante with the pagan poets Homer and Virgil. This painting was intentionally placed over a window that opens to the view of *Mons Vaticanus* (Vatican Hill), a place in mythology that was supposedly

²⁷⁰ *The Vatican: Its History—Its Treasures*, by Ernesto Begni, et al. Publisher: Letters & Arts Publishing Co., 1914. Pt. 2, “The Stanze of Raphael,” p. 137.

²⁷¹ *Art in Renaissance Italy*, by John T. Paoletti and Gary M. Radke. Publisher: Laurence King, 3rd edition, 2005. C. 18, p. 409.

“sacred” to Apollo.²⁷² Here is a quote from the heretic Ludwig Pastor, who also describes this room:

HOP: “When we remember that in those days books were not kept in book-shelves fixed against the wall, but in detached presses (as in the Laurentian library in Florence), there would be no difficulty in supposing that the Camera della Segnatura was intended to receive the private library of Julius II. The number of books represented in the various frescoes also makes for this hypothesis. ‘All the allegorical figures on the ceiling hold books in their hands, except Justice, who carries the sword and scales. [In the painting of the ‘Disputation of the Holy Sacrament’:] Angels [naked putti] float down from heaven, bringing the Gospels, the most venerated books of the Christians, to the faithful. The four Fathers of the Church on either side of the Blessed Sacrament are all either reading or writing books. Books lie about on the ground, and nearly all the figures, both lay and clerical, to whom names can be assigned, are identified by means of books. [In “The Parnassus” painting:] All the votaries of the Muses in Parnassus hold rolls or writings in their hands; and in the School of Athens there is hardly a figure that is not provided with a book or tablets. All are composing, writing, reading, expounding, so that nothing that has to do with the processes and products of authorship is left without sensible representation in some form. Even the two great philosophers are only designated by their most famous books...’

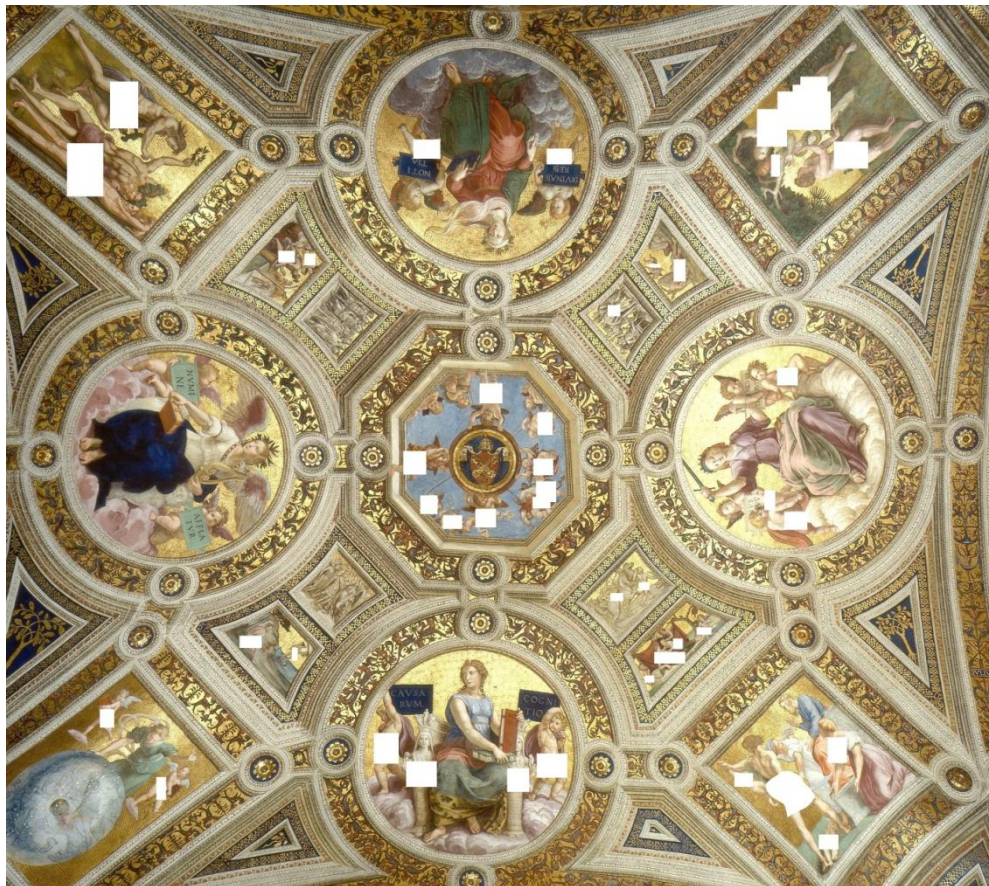
“It seems as if in the supposition that this room was intended to contain the Pope’s private library, we ought also to include a further one, namely, that Julius II meant besides that, to make it his study and business chamber, which the name Camera della Segnatura (chamber for signatures) seems to imply. ‘These paintings were to form the adornment of the room in which the Head of the Church was to sign the papers and provisions drawn up for the good of the Church. Theology and Philosophy, Poetry and Law, representing revealed truth, human reason, beauty and Christian order, were to preside from the walls over his decisions and their final sanction.’ But whatever view may be adopted as to the distinction of the Camera della Segnatura, there should not be any doubt as to the meaning and connection of the frescoes in it. An utterly unfounded theory has been recently put forward, and stoutly defended, that these frescoes represent ‘the humanistic ideal of free thought, and were intended as a monumental expression of the achievements of the unaided human intellect.’ Far from doing homage to the Church and the Papacy, their purpose is declared to be ‘to exhibit the superiority of free thought and investigation apart from revelation in matters of religion to the ecclesiasticism of the time.’” (v. 6, c. 10, pp. 583-585)

Not only is this insight not unfounded, as the notorious heretic and idolater Pastor would have you believe, but it is dogmatically true. Any man, even a non-Catholic one such as a Protestant, can know this by common sense. In fact, many Protestants tell the truth in this regard while nominal Catholics lie by making excuses for the notorious crimes of the so-called popes, as the below quote proves. Note how the nominal Catholic Ludwig Pastor lies and makes excuses while the Protestants tell the truth about the pagan art:

HOP, Ibid, Footnote §: “See Hettner, 190-191 (1879). It is unnecessary for me to undertake the refutation of Hettner’s theological and philosophical errors, as that has been already admirably done by Wickhoff. I find that the notion of its being the intention of Raphael and Julius II to reduce Theology to the same level with Philosophy, was first started by Ranke, in his Essays ‘Zur Geschichte Italienischer Kunst’ in the German periodical, ‘Nord und Siid,’ of April and May, 1878. Here he

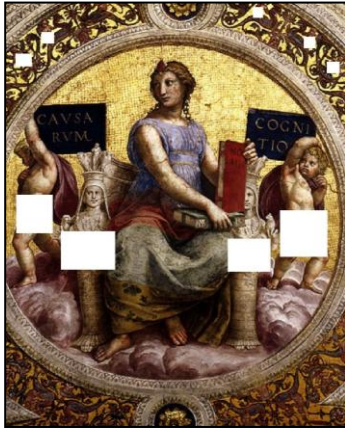
²⁷² *Raphael*, by Roger Jones and Nicholas Penny. Publisher: Yale University Press, 1987. C. 3, p. 68.

says: 'That Julius II should not only have permitted, but actually ordered the representation in the Stanze of secular as well as religious knowledge, was the outcome of the spirit of secularisation, and sympathy with the higher aims of mere humanity, which had taken hold of the Papacy' (Ranke, Werke, LI. and LII., 280). Villari, in his equally wrongheaded remarks, Machiavelli, II., 22 seq., and partly also Woltmann-Woermann, II., 642, and Pératé, 550, 553, take very much the same line as Hettner, and the explanation given by Gregorovius, VIII., 159-160, ed. 3, is entirely mistaken. The premises from which he draws his conclusions are false to begin with. He writes: 'The narrow conceptions of the Mediaeval Church had by that time been broken through. A Pope was bold enough to reject the teaching of the Fathers, which consigned all heathens, whatever their virtues, or their reputation in the world, to damnation. In contemplating the picture on the walls of his room, Julius II must undoubtedly have taken much more pleasure in resting his eyes on Apollo and the Muses, on Socrates and Archimedes, than on the uninteresting figures of the Patriarchs and Saints. The pictures in the Pope's chamber already expressed what twenty years later one of the most audacious of the reformers ventured to utter in words. In his confession of faith, Zwingli drew a strange picture of the future assembly of all the Saints and heroes and virtuous men. Abel and Henoah, Noe and Abraham, Isaac and Jacob, were placed side by side with Hercules, Theseus, and Socrates, with Aristides and Antigonus, Numa, Camillus, Cato and Scipio...' (v. 6, c. 10, pp. 584-585)



Distant view of the ceiling in the "Camera della Segnatura," by Raphael, c. 1511

Ceiling frescoes



**Detail of the "Philosophy"
Muse on a throne decorated
with Artemis of Ephesus**



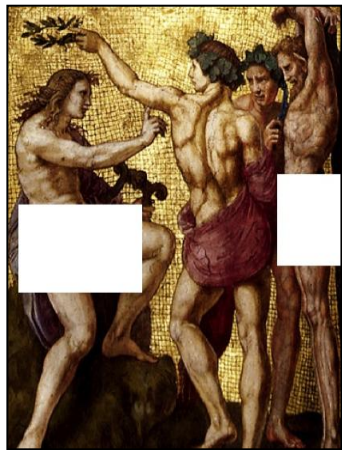
Detail of the "Urania" Muse



**Detail of the "Theology" Muse
with immodest putti**



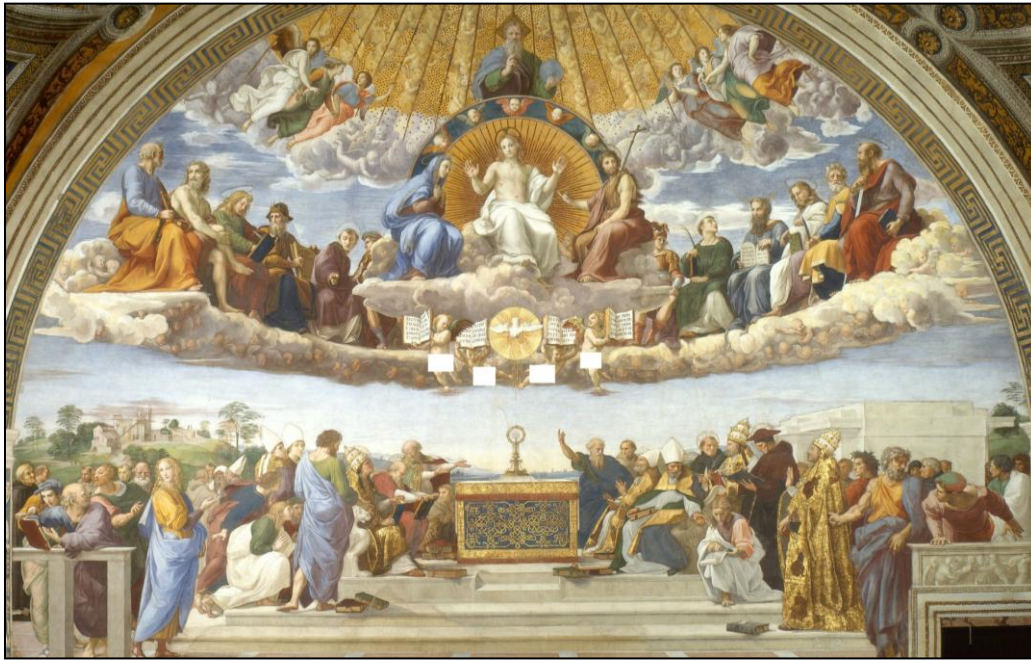
**Detail of Adam and Eve
completely naked**



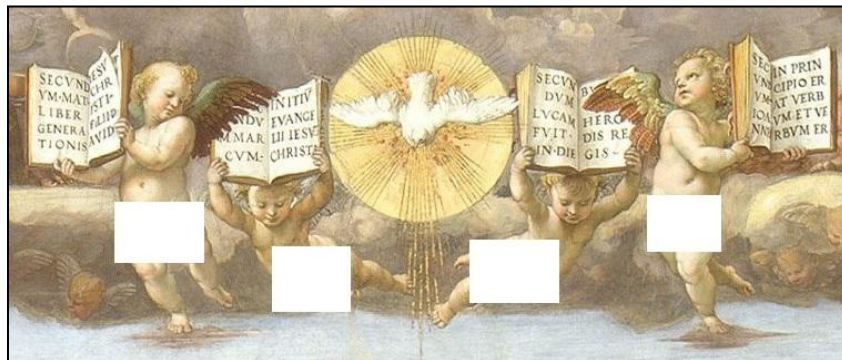
**Detail of Apollo flaying
Marsyas**



**Detail of immodesty in the
"Judgment of Solomon"**



Distant view of the "Disputation of the Holy Sacrament," by Raphael, Camera della Segnatura, Raphael Rooms, c. 1511



Detail of naked putti surrounding the "Holy Spirit"



Detail of the heretic Thomas Aquinas & Apostate Antipope Julius II



Detail of the heretic Savonarola



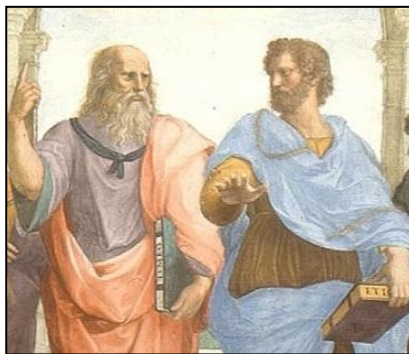
Detail of the mythology-loving heretic Dante



Detail of the idolatrous and immoral Bramante



Distant view of "The School of Athens," by Raphael,
Camera della Segnatura, Raphael Rooms, c. 1511



Detail of Plato & Aristotle



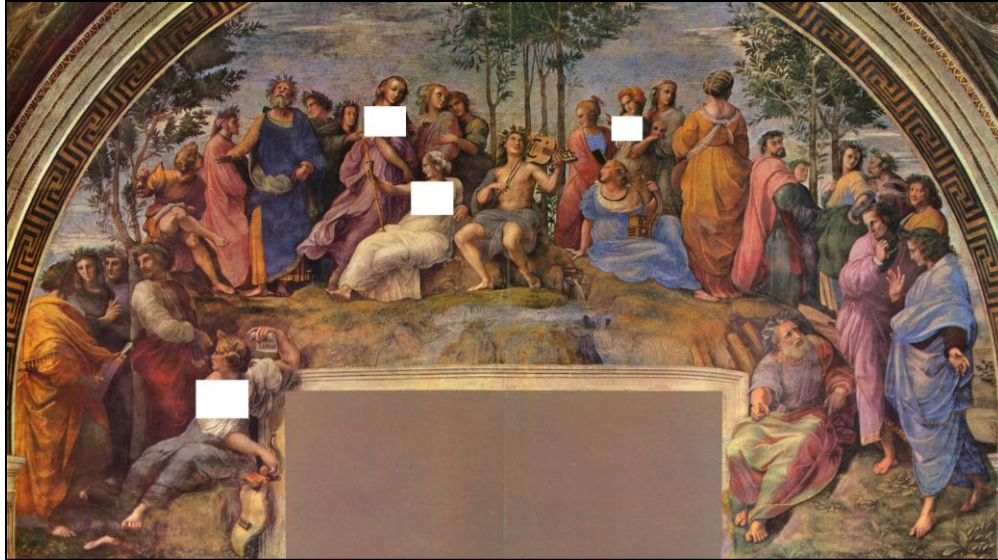
Detail of Socrates



Detail of Zoroaster



Detail of Plotinus



Distant view of "The Parnassus" with Apollo in the center surrounded by Muses and others, by Raphael, Camera della Segnatura, c. 1511



Detail of Apollo surrounded by Muses



Detail of Dante, Homer, and Virgil

Room of Constantine

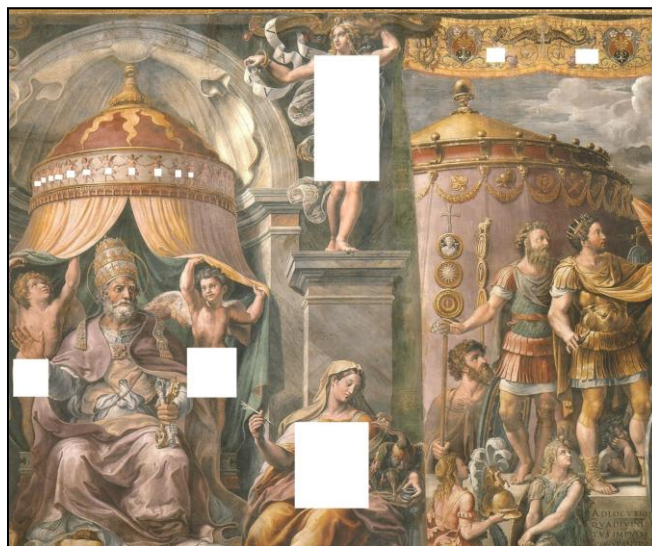
The paintings in this room were executed from 1520-1524²⁷³ by Giulio Romano according to the designs of Raphael.²⁷⁴ The room is supposed to be dedicated to the "victory of Christianity over paganism"; however, its paintings are no less pagan or immodest than any of the other rooms. One of the largest paintings is the "Vision of the Cross," which shows the Emperor Constantine receiving his vision but surrounded by four naked or otherwise immodest women. There are also some putti, and on the top border above the scene are three pairs of Greek sphinxes baring their breasts. There is another famous painting in this room that shows the baptism of Constantine with four immodest women, baring their breasts, as decoration at the sides of the scene. Two of the women represent the false goddess Diana, wearing a crescent moon symbol over their foreheads. This room was completed under Apostate Antipope Clement VII (Medici).

²⁷³ *Lives of Seventy of the Most Eminent Painters, Sculptors, and Architects*, by Giorgio Vasari; edited by E. H. Blashfield, et al. Publisher: Charles Scribner's Sons, 1902. V. 3, "Raphael of Urbino," p. 145.

²⁷⁴ *The British Cyclopaedia of Biography*, by Charles F. Partington. Publisher: WM. S. Orr and Co., London, 1838. "Raphael," p. 744.



Distant view of the "Vision of the Cross," with naked and immodest women, putti, and Greek sphinxes, Room of Constantine, 1524



Detail of naked and immodest women and putti in the "Vision of the Cross"



Detail of the Greek sphinxes at the top center of the painting



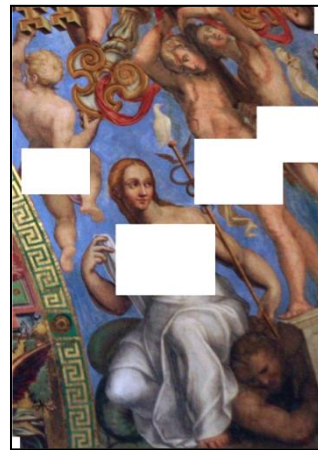
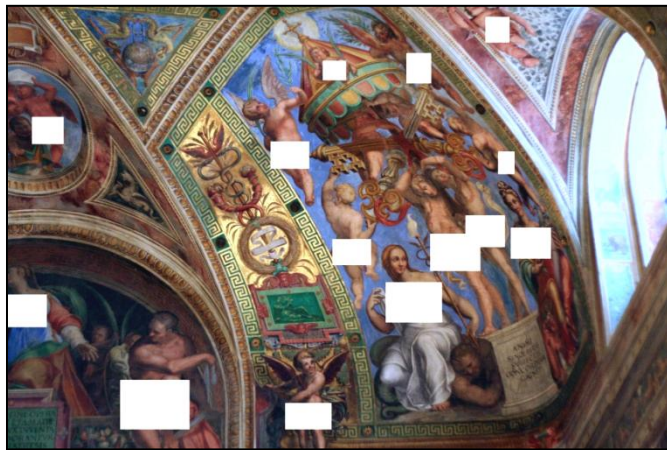
Distant view of the "Baptism of Constantine," with four women on either side baring their breasts, Room of Constantine, 1524



Details of the women baring their breasts



Details of the women with the crescent moon symbol, representing the false goddess Diana



Distant and detail views of the ceiling with completely naked putti and a woman baring her breasts, Room of Constantine, 1524

The pornographic bathroom of Apostate Anticardinal Bibbiena

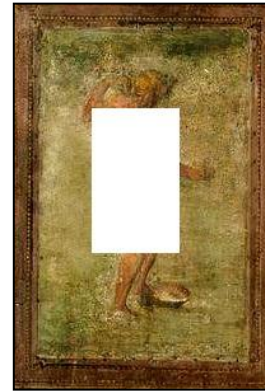
Apostate Anticardinal Bibbiena (Bernardo Dovizi), a humanist and immoral comedy-writer and a very close friend of the Apostate Antipope Leo X (Medici),²⁷⁵ had his bathroom at the so-called “holy” Apostolic Palace decorated by the immoral Renaissance artist Raphael circa 1516. Covering the walls are dozens of paintings featuring the naked Venus along with Cupid, naked nymphs with lusting satyrs, and several other mythological and immoral scenes.²⁷⁶



Distant view of the bathroom, Apostolic Palace, Vatican City, Raphael, c. 1516



Naked Venus with Cupid



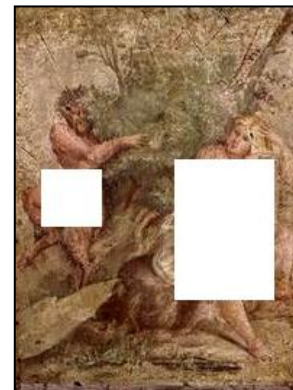
Completely naked woman with a seashell



Wall sculpture depicting the false harvest god



Pluto with a cornucopia



Naked nymph being watched by a naked and lustful satyr

The Gallery of the Maps

The Gallery of the Maps is situated in Vatican City on the west side of the Belvedere Courtyard. As the name implies, this gallery is frescoed with maps commissioned by Apostate Antipope Gregory XIII in 1580. The painting of the maps was carried out by a geographer and Dominican friar Ignazio Danti. The innumerable immodest and pornographic grotesquely deformed creatures desecrating the ceiling and walls of the

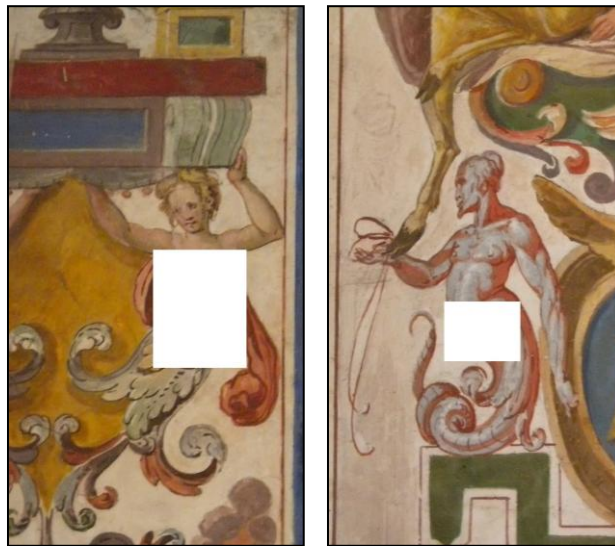
²⁷⁵ *Five Comedies from the Italian Renaissance*, by Laura Giannetti, et al. Publisher: John Hopkins University Press, 2003. Into., p. xiii.

²⁷⁶ *Classical Myths in Italian Renaissance Painting*, by Luba Freedman. Publisher: Cambridge University Press, 2011. C. 6, p. 180.

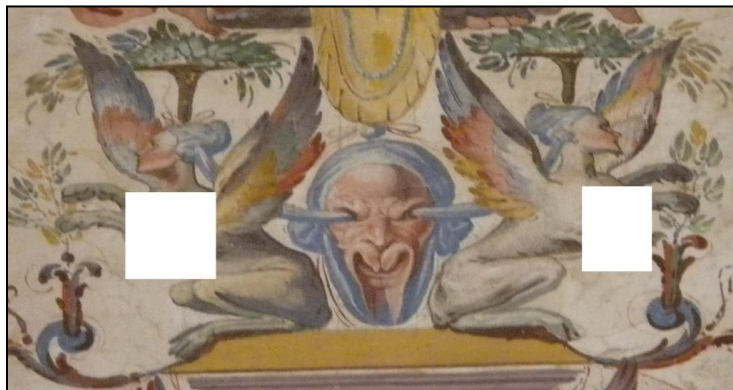
120-meter (almost 400 ft.) gallery were painted by Mannerist artists around the same time as Danti.²⁷⁷



Distant view of the Gallery of the Maps, 1580



Grotesquely deformed unreal creatures on walls of the gallery



Greek sphinxes baring their breasts next to a devil face

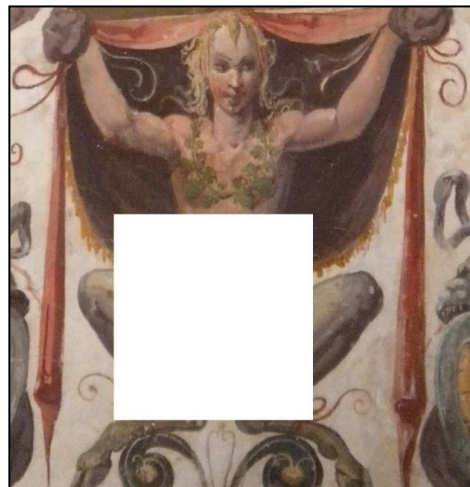
²⁷⁷ *The Vatican: Spirit and Art of Christian Rome*, by the Metropolitan Museum of Art. Authorized by the Vatican, 1975. C. 6, p. 136.



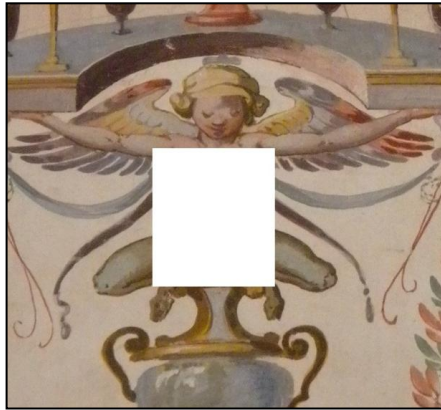
Demonic face and naked putti



Demonic faces with wings



Completely naked grotesquely deformed human creatures in an immodest pose



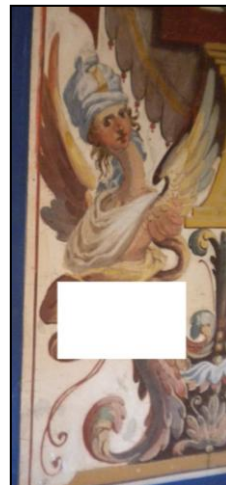
Another grotesquely deformed unreal creature in an immodest squatting pose



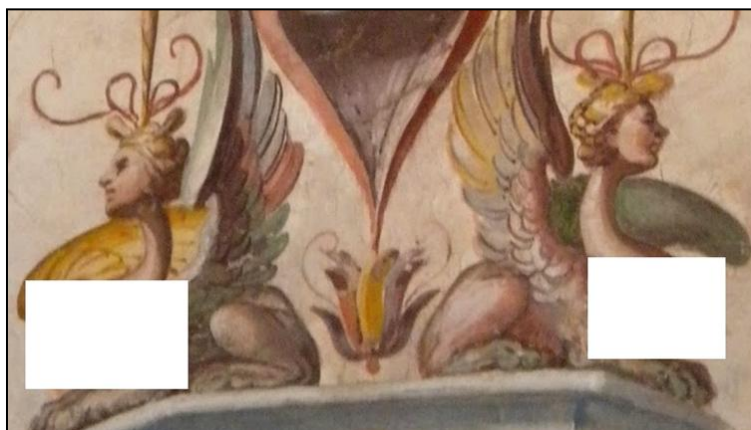
Grotesquely deformed unreal creatures with hooves, baring their breasts



Grotesquely deformed unreal creatures with wings



Immodest filigree creatures



Greek sphinxes baring their breasts

The Vatican Library

The Vatican Library is the official library of the Holy See. It houses over 2 million printed books, not including the over 80,000 handwritten manuscripts and correspondences. If all the bookshelves were lined up in a row, the length would extend over thirty miles. It contains ancient valuables such as pieces of the holy Gospels, handwritten on papyrus, and writings of some of the few saintly popes of the Catholic Church. The first official Vatican Library was established in 1448, at which time many pagan writings, incorrectly labeled as the “Classics,” were introduced.²⁷⁸ As the library continued to grow, Apostate Antipope Sixtus V commissioned another larger building to be made by the architect Domenico Fontana. This new building was desecrated in 1589 with paintings that glorify mythology, heresy, and immodesty.



Detail of Janus with two faces, Vatican Library ceiling, Vatican City, 1589



Detail of the naked Perseus with Pegasus, ceiling fresco



Detail of a wall plaque honoring the pagan poet Ovid



One of the many satyrs on the ceiling



Two effeminate genii desecrate a ceiling painting of St. Peter



One of the pagan Egyptian carvings on the ceiling

²⁷⁸ HOP, v. 2, c. 1, pp. 210-214.

The Borghese Villa

The Borghese Villa at Rome (*Villa Borghese Pinciana*) was finished in 1613 for the Apostate Anticardinal Scipione Borghese, nephew of Apostate Antipope Paul V, to house



his vast collection of Renaissance art. Having been placed in high positions of power by his antipope uncle, Scipione was able to easily obtain whichever type of art pleased him and to use his authority to purchase it at low prices. Since the number of items in the villa's collection reaches into the thousands, the Villa Borghese has now become an art gallery and is commonly known by the new title of *Galleria Borghese*. With a few religious paintings mixed in, the majority of its

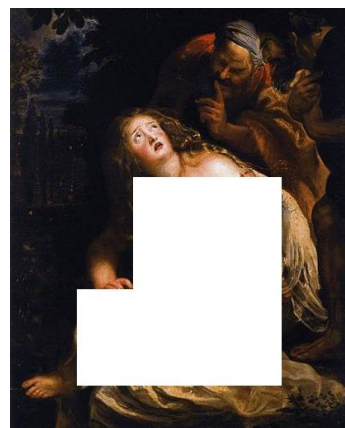
art is actually pornographic or otherwise immodest, ranging from mythological to secular subjects. A few of the most famous sculptures and paintings housed here are Bernini's "Rape of Persephone," "Apollo and Daphne," and "Truth Unveiled"; Titian's "Venus Blindfolding Cupid" and "Sacred and Profane Love" (showing a naked Venus); Caravaggio's effeminate "Boy with a Basket of Fruit," "Bacchus," and an almost naked "St. John the Baptist"; and Correggio's "Danäe."

There is also a blasphemous painting by Caravaggio titled "The Madonna, Child, and Serpent" in which the Blessed Virgin is shown in a dress with a very low neckline that exposes cleavage and the Child Jesus is shown completely naked, stepping on a serpent, while His grandmother St. Anne is watching idly nearby. This painting originally hung in the Church of *Sant'Anna in Vaticano*; but after the parishioners complained about it, the painting was readily sold to Scipione Borghese.

And another painting, by Rubens, disrespectfully uncovers the nakedness of the holy biblical woman Susanna, who was unjustly accused of immoral conduct by the elders.²⁷⁹ Not only the artist but also Apostate Anticardinal Borghese or anyone else who has seen this painting and did not condemn it shares in the mortal sins of lust committed by the wicked elders that tried to ruin holy Susanna's reputation.



Blasphemous "Madonna, Child, and Serpent," by Caravaggio, 1606

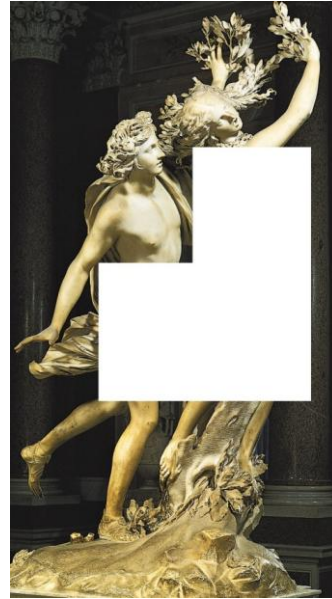


Holy Susanna, completely naked, by Rubens, 1608

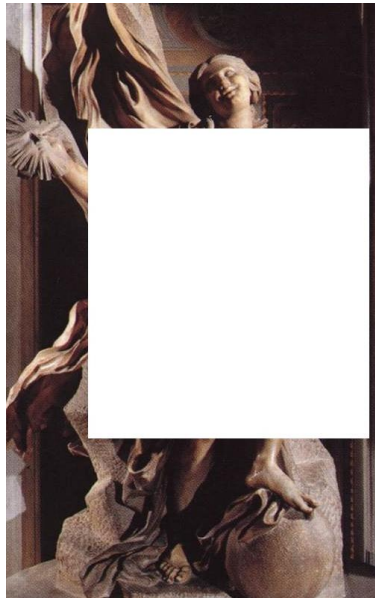
²⁷⁹ *The Holy Bible*: The Book of Daniel, Chapter 13.



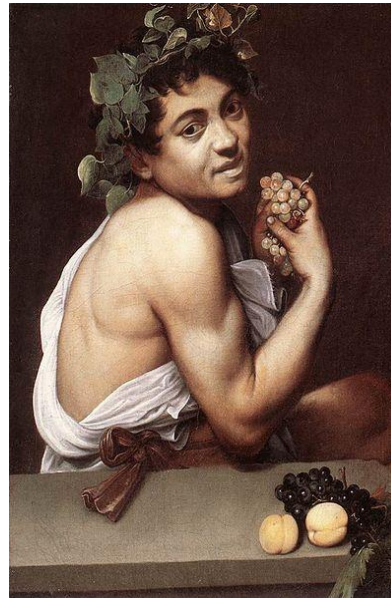
**"The Rape of Persephone,"
by Bernini, 1621**



**"Apollo and Daphne,"
by Bernini, 1621**



**Completely naked "Truth Unveiled,"
by Bernini, 1652**



"Bacchus," by Carvaggio, 1593

The Desecration of Holy Books

Besides the desecration of Catholic places, other major desecrations appeared in Catholic books beginning around the same time in the 11th century. Many of the hand-copied manuscripts, ranging from Bibles, to writings of Church Fathers, to everyday prayer books, to Psalters for the Divine Office, had their pages and margins desecrated with one or more drawings that glorify devils and grotesquely deformed real and unreal creatures and contain sacrilege, blasphemy, nakedness, vulgar behavior, immorality, and buffoonery:

Rabelais and His World, by Mikhail Mikhaïlovich Bakhtin, translated by Iswolsky, 1965: “[p. 96] The men of the Middle Ages participated in two lives: the official and the carnival life. Two aspects of the world, the serious and the laughing aspect, co-existed in their consciousness. This co-existence was strikingly reflected in thirteenth and fourteenth-century illuminated manuscripts. ...Here we find on the same page strictly pious illustrations...as well as free designs not connected with the story. The free designs represent chimeras (fantastic forms combining human, animal and vegetable elements), comic devils, jugglers performing acrobatic tricks, masquerade figures, and parodical scenes.”

MDP: “[p. 424] In texts of Benedictines and Cistercians alike, including *De miraculis* by Peter the Venerable, the *Liber miraculorum* (ca. 1178) of Herbert of Clairvaux, the *Exordium magnum cisterciense* by Konrad of Eberbach, and the *Dialogues miraculorum* by Caesarius of Heisterbach (ca. 1180-1240), demons appear with great frequency in a series of human and monstrous guises.”

IOE: “[pp. 111-114] Of all aspects of medieval culture it is perhaps the currency of scatology, the constant playing with faeces [human dung] in text and image, that is hardest for us to understand today. The margins of manuscripts are literally full of it.²⁸⁰

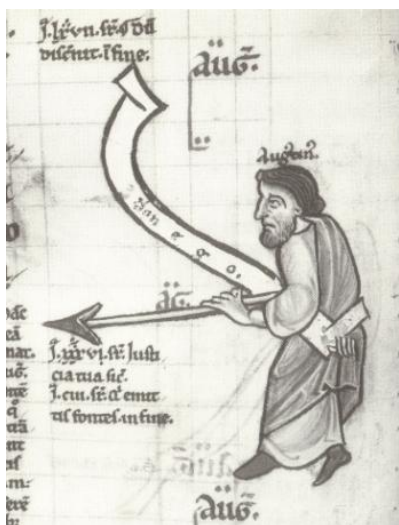
“...Although clerical commentators...saw in human sputum, urine, and excrement the ‘vile ignobility of human existence’, it was the nobility who enjoyed a taste for it. In the usual way, what was low and dirty was inverted to become the high and holy...”

“It was at the courts that the notorious scatological French poem *Audigier* was enjoyed. This work was sung by jongleurs all over Europe, and its verses quoted in plays; it was even cited in a letter by King Edward III.²⁸¹” (c. 4, s. 2)

Since making an illuminated book involved more time and effort than an ordinary book, these hand-painted manuscripts usually belonged to monasteries or churches or rich laymen. Until the 14th century, many of the artists responsible for the desecrations in the manuscripts were apostate nominal Catholic monks; however, from the 14th century forward the demand for “illuminated” books was too high for monasteries to fulfill, so notable secular artists were hired for the job. When manuscripts first began to be illustrated, it was the scribe who did both the writing and the drawing; but later the process involved two separate people. The illuminator would receive the book after the scribe and add the final touches, such as decorative initials and borders or supplemental images. But sometimes the artist took liberties to directly undermine the text.

²⁸⁰ Footnote 139: “Wentersdorf, Karl P., *Word, Picture, and Spectacle*, ‘The Symbolic Significance of the “Figura Scatologica” in Gothic Manuscripts,’ 1984, pp. 1-20.”

²⁸¹ Footnote 142: “An English translation appears in *Bawdy Tales from the Courts of Medieval France*, Paul Briens, New York, 1972, but see also *Romania*, ‘Comic Audigier in England’, K. V. Sinclair, 1978, pp. 257-59, and *Vilain and Courtois: Transgressive Poetry in French Literature of the Twelfth and Thirteenth centuries*, K. Gravidal, Lincoln, 1989, pp. 65-77.”



IOE: "[Illus. 5] St. Augustine disagrees. Peter Lombard's gloss on the Psalms, Trinity College, Cambridge"

IOE: "[pp. 21-22] In manuscripts of Peter Lombard's gloss, figures and actions are sometimes painted on the bare vellum of the page's lateral edges not specifically to illustrate, but to comment upon the adjacent text. In a manuscript given to Christchurch, Canterbury, in the late twelfth century, [Saint] Augustine is pictured pointing his barb at the patristic commentary where he is quoted, while also holding a scroll that reads non ego, as if to say 'I didn't say that' (illus. 5). The gloss here literally 'speaks'...not with, but against the text.

"...Such antagonism or 'difference' between text and image is due to important changes in manuscript production. Whereas in the previous century the text-writer and artist of a book were often one and the same, increasingly the two activities were practised by different individuals or groups. The illuminator usually followed the scribe, a procedure that framed his labour as secondary to, but also gave him a chance of undermining, the always already written Word." (c. 1, s. 2)

Moissac Abbey manuscript, France, c. 1000's



MSD: "Figure 8: Battle between Lust and Chastity, from Halitgarius, *Treatise on the Eight Vices*, Moissac [France], 11th century"

MDP: "[pp. 410-412] ...Hedonistic characters find their closed contemporaneous analogues in figures of naked and half-naked Vices, such as those illustrated in an eleventh century manuscript from Moissac (Paris, Bibliothèque Nationale de France lat. 2077; Fig. 8)... In the illustration of the Battle between Lust and Chastity, the richly clad vice appears at left assaulted by a monstrous hybrid grasping her feet and a naked demonic figure with flaming hair who tugs at her clothes from behind. Meanwhile, Lust loosens her belt to disrobe as she casts her gaze at a man who lifts his tunic to reveal his private parts. Chastity appears at right as a more modestly clad woman carrying a palm of victory as she tramples on a second naked figure with flaming hair to indicate her triumph over Luxuria."

Gospel Lectionary, Abbey of St. Peter, Austria, c. 1050



Distant view of "Joachim and Anna Present the Virgin in the Temple," Gospel Lectionary, Salzburg, Austria, c. 1050²⁸²

Now owned by the Morgan Library Museum in New York, USA, this Austrian Latin manuscript was once owned by the Abbey of St. Peter at Salzburg. It was decorated with a painting of "Joachim and Anna Present the Virgin in the Temple," circa 1050, and is desecrated with two images of *Spinario*²⁸³ and two naked women hugging pillars.



Details of the naked *Spinario*



Details of the naked women hugging the pillars

²⁸² Morgan Library & Museum, MS. G.44 (fol. 2).

²⁸³ Spinario (aka "Boy with Thorn") is a famous Greco-Roman Hellenistic statue of a naked boy pulling a thorn out of his foot.

The Moralia in Job, France, early 1100's



MSD: "Figure 28: Historiated initial P from Gregory the Great, *Moralia in Job*, Citeaux, France, c. 1111"

MDP: “[p. 428] A more inventive response to illustrating a text is found in the historiated initials of an early twelfth-century Cistercian manuscript of Pope Gregory the Great’s *Moralia in Job*, already discussed above. Here the text itself cannot be read or ‘digested’ fully without puzzling momentarily over the tangled compositions of human, semihuman, and monstrous creatures in the decorated initials that mark the major divisions of the text. The initial P, which heads the Commentary on Book 28 (Fig. 28), for example, depicts a mass of monstrous hybrids intertwined in violent struggle. In the upper portion of the letter, a satyrlike creature with a beast’s head transfixes a goat-headed man with a lance, but even as the satyr holds out a shield in self-defense, another hybrid creature attacks its belly from below. In the midst of these creatures a bearded, man-headed pig is being devoured by a winged dragon. Beneath the satyr, on the upright of the letter, an eagle or vulture attacks two lions in combat, and at the very base, a dwarf harnesses and rides a naked man crawling on all fours.”



Details of the initials "S" and "B" with twisted grotesque deformity

The Rutland Psalter, England, 1260

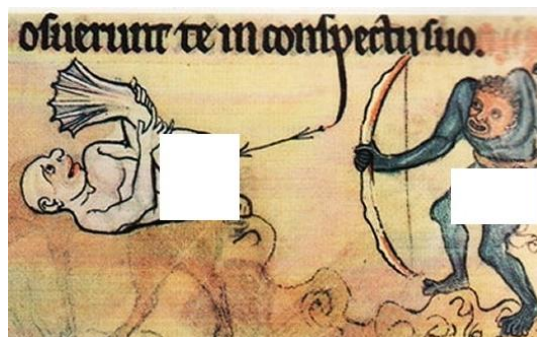
The Rutland Psalter was desecrated circa 1260 in England. Although it is unclear who originally owned the book, it has been passed down through the hands of many, including the Cluniac Reading Abbey in Berkshire, England, and eventually belonged to the dukes of Rutland.²⁸⁴



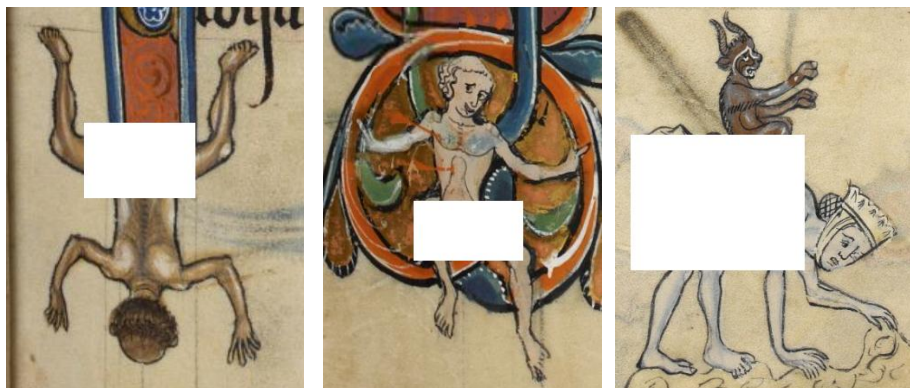
Details of grotesquely deformed creatures with human and devil features, Rutland Psalter, c. 1280



Detail of an immodest man trying to scare a creature eating a human head

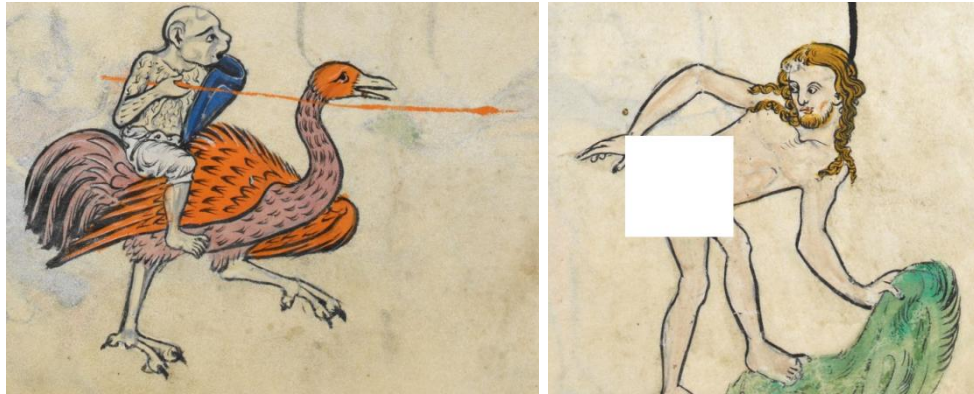


Detail of an archer shooting an arrow in the behind of a naked merman



Details of naked men, and a woman in underwear baring her breasts with a devil on her back

²⁸⁴ British Library, MS. 62925.



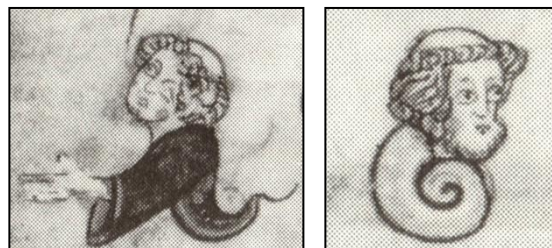
From across a page, a lancer prepares to spear a naked man
(whose face resembles paintings of Jesus)

Hours of the Cross and Holy Spirit, France, c. 1285

The “Hours of the Cross and Holy Spirit” is the second half of what was once a large book of prayers. It was separated when sold to two museums, the first half being sold to the British Library of London and this second half to Pierpont Morgan Library in New York.²⁸⁵ The online “Medieval Books of Hours” website states that the book was written and illuminated in the diocese of Thérouanne, France, for the liturgical use of St-Omer and the Knights Hospitallers in that area circa 1285. Access to the digital pages of this book are very limited; however, the page I have seen shows that this Book of Hours was desecrated above and around Psalm 87 with grotesquely deformed creatures and an image graphically displaying a man and woman fornicating and a bird poking them.



Detail of an image of fornication, Hours of the Cross & Holy Spirit, Thérouanne, France, c. 1285



Details of grotesquely deformed creatures with human features and squiggle bodies

²⁸⁵ Pierpont Morgan Library, M.754.

Walters' Book of Hours, England, c. 1290

This “Book of Hours,” now owned by the Walters Art Museum in Maryland, USA, was made in England circa 1290.²⁸⁶ Due to the fact that several parts of the book are now missing, it is unclear who owned the book. The manuscript contains a blasphemous and distorted drawing of Jesus crucified and other drawings of a naked man exhibiting his private part and picking his nose, a hunting centaur, and grotesquely deformed unreal creatures.



Details of grotesque deformity, The Walters Book of Hours, England, c. 1290



Detail of a naked exhibitionist man picking his nose



Detail of a hunting centaur



IOE: “[Illus. 11] Bird-headed Christ”

IOE: “[p. 30] In one of the margins of the Baltimore Hours, the Crucifixion is scandalously debased by distortion (illus. 11). In the bottom margin is an odd agglomeration with crossed feet and loincloth that, in its schematic shape, is closely comparable to the crucified type in the right margin of Marguerite’s Hours. The head, however, is stretched into that of a hideous beaked bird. ... Was it the artist having his own joke, perhaps playing on Verse seven of the Psalm five lines above – ‘thou hast painted [impinguasti] my head in oleo’ – which can mean ‘with oil’ in Latin, or ‘with a goose’ in French?” (c. 1, s. 3)

²⁸⁶ Walters Art Gallery, Baltimore. MS. 102.

The Code of Justinian, Italy, early 1300's

The *Corpus Juris Civilis*, or Code of Justinian, is a book of laws issued by the great Eastern Roman Emperor Justinian I in the 6th century. It was organized by the Italian jurist Accursius around 1230 and desecrated with immorality in the early 14th century at Bologna, Italy.²⁸⁷



Detail of a man's naked behind emerging from the text



Detail of a man without pants exhibiting his private part



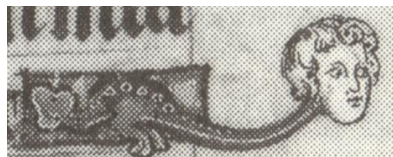
Detail of a monk with a grotesquely enlarged skull cap



Detail of a naked man with a grossly enlarged private part

Flemish Book of Hours, Belgium, c. 1300

This Flemish Book of Hours was made in Belgium circa 1300.²⁸⁸ Although the original owner is not known, it is most probable that it was made for a wealthy husband and wife who were fond of the Franciscan Order. Evidence of this comes from drawings of a lay couple, dispersed throughout, and several drawings of Franciscans. The book is desecrated with images of grotesquely deformed unreal creatures, an image of a defecating man whose feces have been placed in a bowl and are being carried off to a woman beneath Psalm 7, a monkey committing sacrilege, and an immodest monkey playing a trumpet and pointing at his behind.



Details of grotesque deformity, Flemish Book of Hours, Belgium, c. 1300

²⁸⁷ Bodleian Library, MS. Canon. Misc. 495.

²⁸⁸ Trinity College Psalter, Cambridge, MS. B.11.22.



Detail of a man pointing at a trumpet-playing monkey pointing at his behind



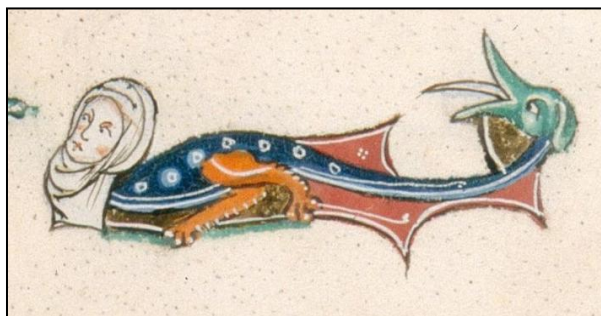
Detail of a monkey dressed as a bishop, sacrilegiously mocking the Sacrifice of the Mass with a cat for his altar boy



Detail of a defecating man whose feces are being carried to a woman beneath Psalm 7

Gorleston Psalter, England, 1310

The Gorleston Psalter was made circa 1310 by several illustrators and had its last two prayers added circa 1325.²⁸⁹ It originally belonged to the church of St. Andrew at Gorleston, England, but was later owned by the English politician Sir Thomas Cornwallis and later by several other “important” people. It contains miniature drawings that glorify grotesque deformity, nakedness, and immorality.



Details of grotesque deformity, Gorleston Psalter, Gorleston, England, c. 1310

²⁸⁹ British Library, MS. 49622.



Detail of a monk on a horse, and a monkey showing off his behind



Detail of grotesque unreal creatures, one lustfully staring at the other



Detail of an immoral monk showing off his naked behind



Detail of a naked bishop scolding a defecating monk

The Ormesby Psalter, England, c. 1315

The Ormesby Psalter was produced in Norwich, England, circa 1315, and given to the cathedral priory by a monk, Robert of Ormesby. The Psalter contains images of nakedness, immorality, and grotesque deformity. It is now owned by the Bodleian Library in the UK.²⁹⁰



Detail of a naked man on a goat, Ormesby Psalter, Norwich, England, c. 1315

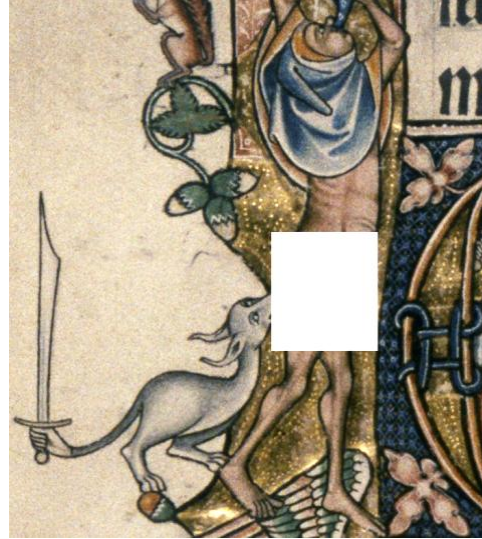


Details of grotesque deformity

²⁹⁰ Bodleian Library, MS. Douce 366.



A man blasts a trumpet up the behind of a naked horse-human creature



A naked man blows a horn while an unreal creature holds a sword and bites him on the behind

Ghent Psalter, Belgium, 1320

This Flemish Psalter was made in Ghent, Belgium, around 1320. Much of the information surrounding the artists and ownership has been lost over the years. It contains images of grotesquely deformed unreal creatures, monkeys committing sacrilege, lustful behavior of animals, naked humans, and a naked demon playing music. It is now owned by the Bodleian Library in the UK.²⁹¹



Detail of a grotesquely deformed unreal creature, Ghent Psalter, Belgium, c. 1320

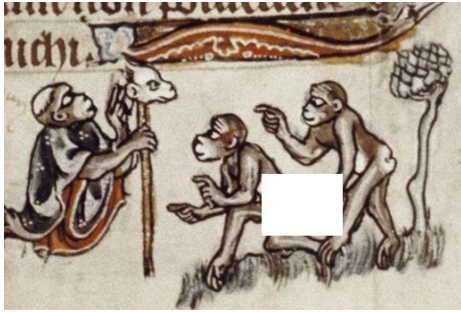


Detail of a completely naked man hanging on a border



Detail of a naked musician demon

²⁹¹ Bodleian Library, MS. Douce 5.



Detail of a tonsured monkey and a lustful monkey poking the other in the behind



Detail of a lustful rabbit poking a naked grotesque unreal animal in the behind



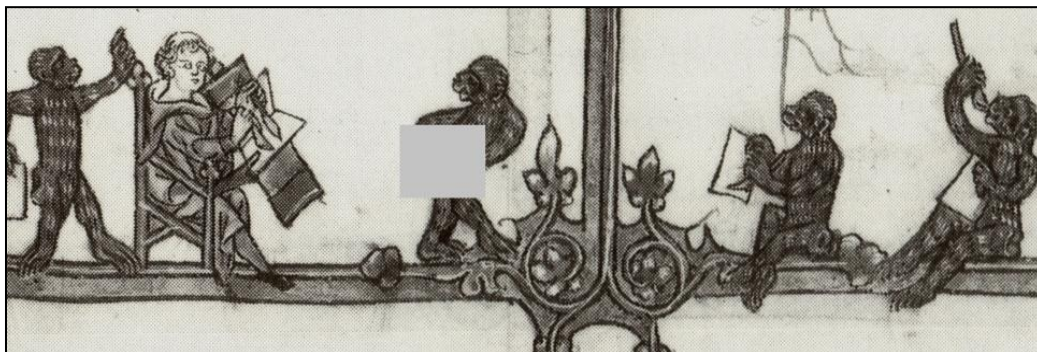
Details of monkeys sacrilegiously handling Holy Communion Hosts



Detail of a mother monkey with a veil and baby, mimicking the Madonna and Child

Festal Missal, France, 1323

The Festal Missal of Amiens, France, was written in Latin by Garnerus de Morolio and illustrated by the artist Petrus de Raimbaucourt in 1323 for Abbot Johannes de Marchello of the Premonstratensian abbey of St. Jean at Amiens.²⁹² It is desecrated beneath one of the Mass prayers with monkeys mocking and pestering a monk that is writing. One monkey is obscenely showing off his behind to the monk.



Detail of monkeys mocking and pestering, Raimbaucourt Festal Missal, Amiens, France, 1323

²⁹² Koninklijke Bibliotheek, MS. D.40.

The Luttrell Psalter, England, 1325

The Luttrell Psalter was made in the diocese of Lincolnshire, England, for Sir Geoffrey Luttrell in the village of Irnham, between 1325 and 1335, and was desecrated with grotesque deformity and immorality.²⁹³



Details of grotesque deformity, Luttrell Psalter, c. 1325



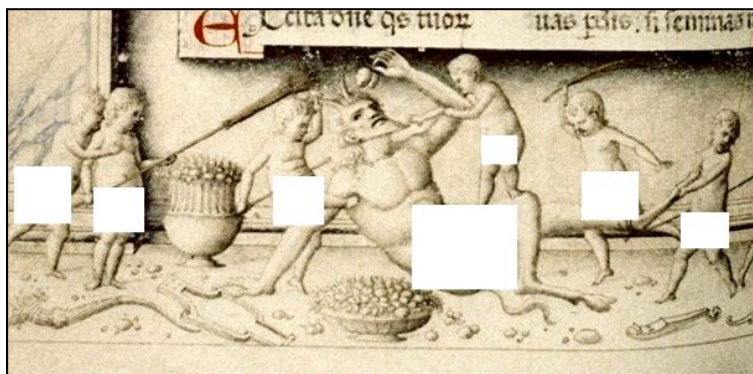
Detail of a completely naked blue man being carried on a pole



Detail of a naked man with folded hands

Carthusian Breviary, Italy, 1480

This breviary was made for a Carthusian monastery in Venice, Italy, circa 1480,²⁹⁴ and is desecrated with images of naked or otherwise immodest mermen, putti, and a satyr.



Detail of naked putti with a satyr, Carthusian Breviary, Italy, c. 1480

²⁹³ British Library, MS. 42130.

²⁹⁴ Bodleian Library, MS. Canon. Liturg. 410.



Detail of immodest mermen and a putto



Detail of naked putti playing with a goat, Carthusian Breviary, Italy, c. 1480

Choir books in the Papal chapel, Italy, c. 15th century

Here is a quote from the heretic Pastor regarding desecrations in the papal choir books during the reign of Apostate Antipope Nicholas V:

HOP: Footnote ‡: “Amongst the extraordinary anomalies of that epoch [of Apostate Antipope Nicholas V] must be reckoned several of the choir books in the Papal chapel, whose illuminations contain most unseemly pictures. Cod. 14, in the Archives of the Sistine Chapel (drawn up in the latter end of the 15th century), is, as Domkapellmeister F. X. Haberl kindly informed me, of special importance in this connection; it was not copied till 1482 (Haberl, Bausteine, i., 72).” (v. 2. b. 2, sec. 1, pp. 202-203)

The Farnese Hours, Italy, 1546

The Farnese Hours is an illuminated manuscript made in 1546²⁹⁵ by the immoral artist Giulio Clovio for Apostate Anticardinal Alessandro Farnese, grandson of Apostate Antipope Paul III. It contains full-page miniatures of completely naked men and women, putti, and filigree creatures, along with satyrs and heads of devils.



Distant view of two full-page miniatures with devil heads, putti, naked humans, and grotesque deformity, *The Farnese Hours*, Bologna, Italy, 1546

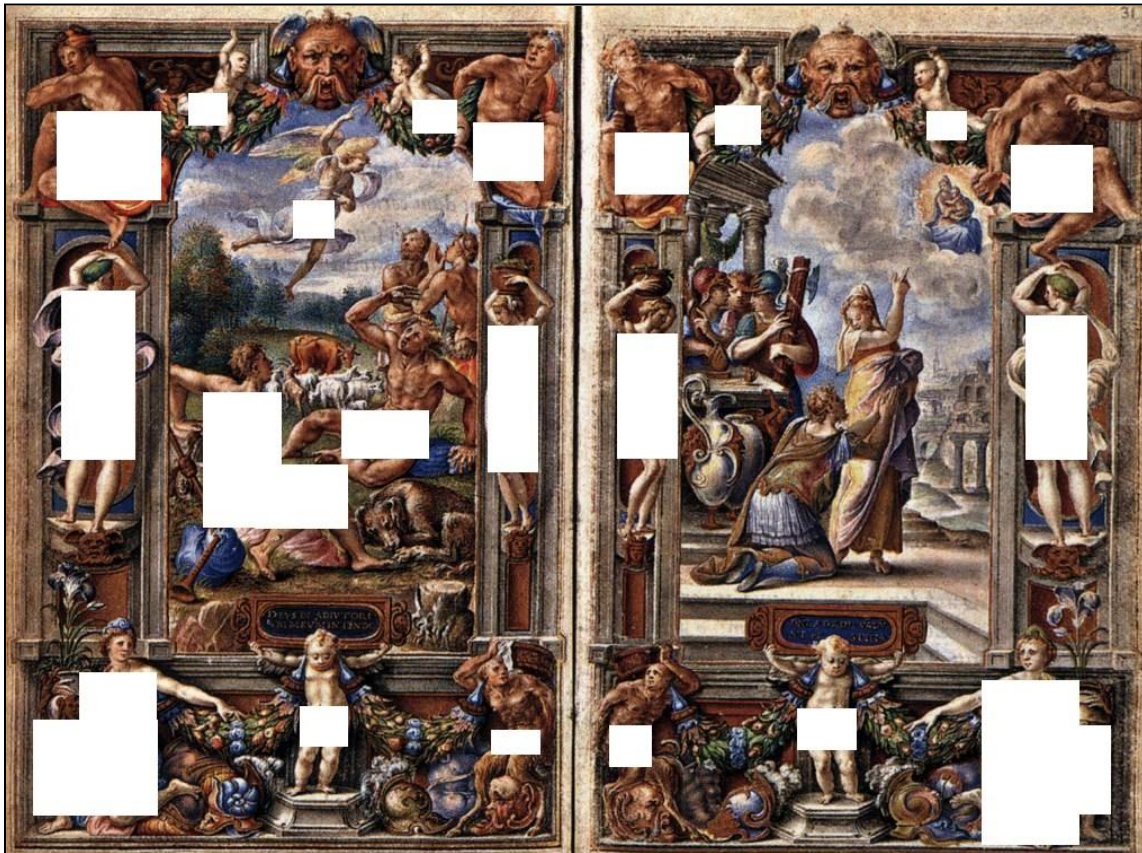
²⁹⁵ Pierpont Morgan Library, MS. M.69.



Details of devils



Detail of naked putti



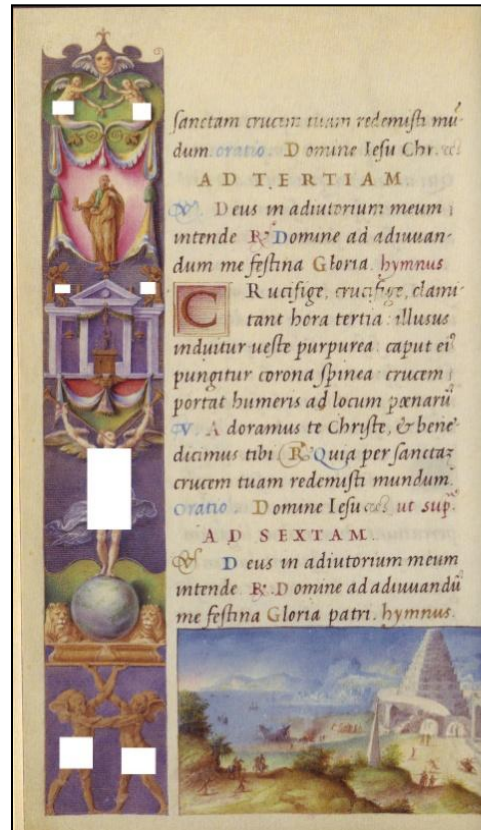
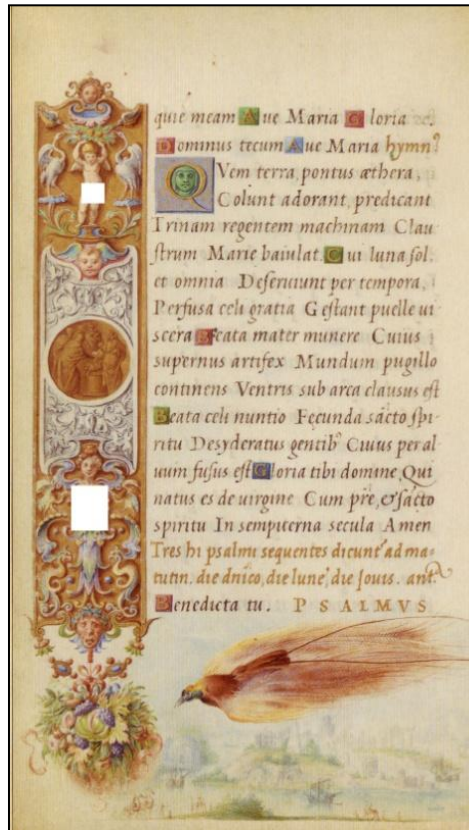
Distant view of two full-page miniatures with grotesque faces, putti, naked humans, and satyrs



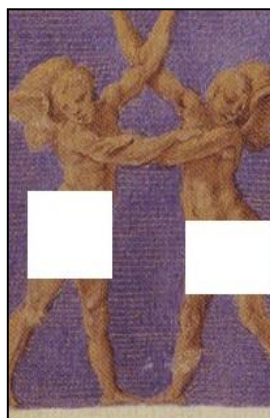
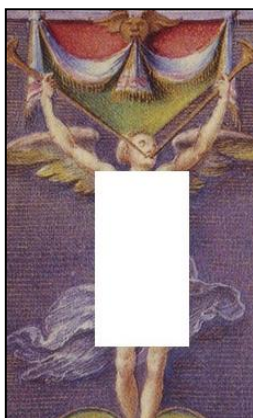
Details of grotesquely deformed human faces



Details of a putto with satyrs



Distant view of two pages desecrated with naked putti, filigree, and winged female creatures



Details of a naked winged female and putti



Details of naked filigree creatures

Conclusion

“And the servants of the goodman of the house coming said to him:
Sir, didst thou not sow good seed in thy field?
whence then hath it cockle? And he said to them:
AN ENEMY HATH DONE THIS.”
(Matthew 13:27-28)

God Will Destroy Most If Not All of the Desecrated Places

“They shall be justly punished because they have thought not well of God, giving heed to idols... Let death come upon them, and let them go down alive into hell. For there is wickedness in their dwellings: in the midst of them.”

(Wisdom 14:30; Psalm 54:16)

“Stand now with thy enchanters, and with the multitude of thy sorceries... if so be it may profit thee any thing or if thou mayest become stronger. Thou hast failed in the multitude of thy counsels: let now the astrologers stand and save thee, they that gazed at the stars, and counted the months, that from them they might tell the things that shall come to thee. Behold they are as stubble, fire hath burnt them, they shall not deliver themselves from the power of the flames: there are no coals wherewith they may be warmed, nor fire, that they may sit thereat. Such are all the things become to thee, in which thou hast laboured: thy merchants from thy youth, every one hath erred in his own way, there is none that can save thee.”

(Isaias 47:12-15)

God eventually destroys all evils and all obstinate unrepentant evildoers:

“Sin shall be destroyed with the sinner. (Eccus. 27:3) The wickedness of sinners shall be brought to nought. (Ps. 7:10) The congregation of sinners is like tow heaped together, and the end of them is a flame of fire. (Eccus. 21:10)”

Hence God eventually destroys the images of devils, idols, false gods, false religions, pagans, heretics, vice, immodesty, pornography, and grotesque deformity that desecrate holy places, by either destroying or purifying the places:

“But for two things they shall be justly punished, because they have thought not well of God, giving heed to idols...” (Wis. 14:30)

“The prophet is become a snare of ruin upon all his ways, madness is in the house of his God. They have sinned deeply, as in the days of Gabaa: he will remember their iniquity, and will visit their sin.” (Osee 9:8-9)

“Israel hath cast off the thing that is good, the enemy shall pursue him. They have reigned but not by me. They have been princes and I knew not. Of their silver and their gold they have made idols to themselves that they might perish. (Osee 8:3-4) They shall offer victims [Masses], they shall sacrifice flesh, and shall eat it, and the Lord will not receive them: now will he remember their iniquity, and will visit their sins... (Osee 8:13)”

“I will destroy your high places, and break your idols. You shall fall among the ruins of your idols, and my soul shall abhor you.” (Lev. 26:30)

“Woe to the provoking, and redeemed city [Jerusalem and Rome], the dove. She hath not hearkened to the voice, neither hath she received discipline: she hath not trusted in the Lord, she drew not near to her God. Her princes are in the midst of her as roaring lions: her judges are evening wolves, they left nothing for the morning. Her prophets are senseless men without faith: her priests have polluted the sanctuary, they have acted unjustly against the law. The just Lord is in the midst thereof, he will not do iniquity: in the morning, in the morning he will bring his judgment to light, and it shall not be hid: but the wicked man hath not known shame.” (Soph. 3:1-5)

“And I will throw down your altars, and your idols shall be broken in pieces: and I will cast down your slain before your idols. And I will lay the dead carcasses of the children of Israel before your idols: and I will scatter your bones round about your altars, in all your dwelling places. The cities shall be laid waste, and the high places shall be thrown down, and destroyed, and your altars shall be abolished, and shall be broken in pieces: and your idols shall be no more, and your temples shall be destroyed, and your works shall be defaced. And the slain shall fall in the midst of you: and you shall know that I am the Lord.” (Ez. 6:4-7)

“And...all Israel that were found in the cities of Juda, went out, and they broke the idols, and cut down the groves, demolished the high places, and destroyed the altars, not only out of all Juda and Benjamin, but out of Ephraim also and Manasses, till they had utterly destroyed them.” (2 Par. 31:1)

“And they arose and destroyed the altars that were in Jerusalem, and took away all things in which incense was burnt to idols, and cast them into the torrent Cedron.” (2 Par. 30:14)

When God sees hope for His sinful chosen people, He punishes them so that they may turn from evil and do good:

“For whom the Lord loveth, he chastiseth; and he scourgeth every son whom he receiveth. Persevere under discipline. God dealeth with you as with his sons; for what son is there, whom the father doth not correct? But if you be without chastisement, whereof all are made partakers, then are you bastards, and not sons.” (Heb. 12:6-8)

“For it is a token of great goodness when sinners are not suffered to go on in their ways for a long time, but are presently punished.” (2 Mac. 6:13)

Conversely, it is a token of great evilness when sinners are suffered to go on in their ways for a long time without being punished. Hence one of the worst curses that God inflicts upon His evil chosen people is when He stops punishing them and thus allows them to go on sinning and desecrating holy places. God turns them over to their own reprobate sense to sin boldly while they wallow in false prosperity and false confidence:

Catholic Commentary on Zacharias 11:7: “Two rods: Or shepherds’ staves, meaning the different ways of God’s dealing with his people; the one by sweet means called the rod of Beauty, the other by bands and punishments called the Cord. And where both these rods are made of no use or effect by the obstinacy of sinners, the rods are broken, and such sinners are given up to a reprobate sense, as the Jews were.”

“And as they liked not to have God in their knowledge, God delivered them up to a reprobate sense, to do those things which are not convenient.” (Rom. 1:28)

“[Antichrist] Whose coming is according to the working of Satan, in all power, and signs, and lying wonders, and in all seduction of iniquity to them that perish; because they receive not the love of the truth, that they might be saved. Therefore God shall send them the operation of error, to believe lying: That all may be judged who have not believed the truth, but have consented to iniquity.” (2 Thes. 2:9-11)

The operation-of-error curse makes immoral or apostate Catholics think they are blessed instead of cursed, holy instead of unholy, and that their desecrated places are holy instead of unholy. They praise the desecration of holy places, such as St. Peter’s Basilica, and praise the men who desecrated the holy places as “men of just works.” They have no fear because they have not yet been punished and trust in their false prosperity, false

peace, and false confidence. They tell us that surely these evils are not evils but good because God has not destroyed Rome and its churches:

“These things also I saw in the days of my vanity: A just man perisheth in his justice and a wicked man liveth a long time in his wickedness.” (Ectes. 7:16)

“I saw the wicked buried: who also when they were yet living were in the holy place, and were praised in the city as men of just works: but this also is vanity. For because sentence is not speedily pronounced against the evil, the children of men commit evils without any fear.” (Ecltes. 8:10-11)

Knowing that God eventually destroys all the wicked, the Prophet Jeremias pleads with God, for the sake of God’s Holy Name and the oppressed elect, to no longer let the apostates go on committing evils and desecrating holy places while wallowing in false prosperity, false peace, and false confidence. He pleads with God, as do I, to slaughter them:

“Thou indeed, O Lord, art just, if I plead with thee, but yet I will speak what is just to thee: Why doth the way of the wicked prosper: why is it well with all them that transgress, and do wickedly? Thou hast planted them, and they have taken root: they prosper and bring forth fruit: thou art near in their mouth [nominal Catholics], and far from their reins. And thou, O Lord, hast known me, thou hast seen me, and proved my heart with thee: gather them together as sheep for a sacrifice, and prepare them for the day of slaughter.” (Jer. 12:1-3)

Eventually, then, immoral Catholics and apostate Catholics will be slaughtered. They will be utterly destroyed because of their numerous and prolonged sins and desecrations. For example, the numerous and prolonged sins and desecrations of holy places by the immoral and apostate Jews of the Northern Kingdom of Israel were not severely punished until God eventually destroyed the whole kingdom and took them into the Assyrian captivity. They went on sinning and desecrating holy places for about 150 years while wallowing in false prosperity, false peace, and false confidence. And the numerous and prolonged sins and desecrations of holy places by the immoral or apostate Jews of the Southern Kingdom of Juda were not severely punished until God eventually destroyed the whole kingdom and the Temple and took them into the Babylonian captivity. They went on sinning and desecrating holy places for about 400 years while wallowing in false prosperity, false peace, and false confidence.

In the same way, God has cursed immoral and apostate Catholics with this operation of error. The numerous and prolonged sins and desecrations of holy places by immoral and apostate Catholics have not been severely punished for hundreds of years.

In the early days when scholasticism and the desecration of holy places became prominent in the 12th century, God did punish the apostate Catholics by sending them plague after plague, flood after flood, war after war, exile after exile, schism after schism, and by partially or totally destroying some of the desecrated places. But the apostate Catholics did not take heed! Hence God turned them over to the operation of error and thus did not severely punish them anymore. He turned them over to a false prosperity, false peace, and false confidence. But God will eventually destroy them and most, if not all, of their desecrated holy places. Hence it is most likely that God will utterly destroy most, if not all, of the desecrated places, such as St. Peter’s Basilica, just as God eventually destroyed the Temple during the Old Covenant era because of the numerous and prolonged desecrations of it. God will use the Antichrist as a minister of justice to

destroy apostate Catholics and their desecrated holy places, just as God used the Babylonian King Nabuchodonosor to destroy apostate Jews and their desecrated holy places, such as the First Temple:

“I saw under the sun in the place of judgment [Rome], wickedness; and in the place of justice, iniquity. (Ectes. 3:16) How is the faithful city, that was full of judgment, become a harlot?” (Isa. 1:21)

“Hear this, ye princes of the house of Jacob, and ye judges of the house of Israel: you that abhor judgment, and pervert all that is right. You that build up Sion with blood, and Jerusalem with iniquity. Her princes have judged for bribes, and her priests have taught for hire, and her prophets divined for money: and they leaned upon the Lord, saying: Is not the Lord in the midst of us? no evil shall come upon us. Therefore, because of you, Sion shall be ploughed as a field, and Jerusalem [Rome] shall be as a heap of stones and the mountain of the temple [St. Peter’s Basilica] as the high places of the forests.” (Mich. 3:9-12)

“And the Lord will give a commandment concerning thee...I will destroy the graven and molten thing out of the house of thy God [desecrated so-called Catholic places], I will make it thy grave, for thou art disgraced.” (Nahu. 1:14)

I believe that God will use the Antichrist to destroy all, if not most, of the so-called Catholic churches and cathedrals in Europe. Hence Jesus’ following prophecy about the destruction of the Temple would now apply to these desecrated Catholic places:

“And as he was going out of the temple, one of his disciples said to him: Master, behold what manner of stones and what buildings are here. And Jesus answering, said to him: Seest thou all these great buildings? There shall not be left a stone upon a stone, that shall not be thrown down.” (Mk. 13:1-2)

When Jesus Christ comes the second time, He will purify the whole earth by utterly destroying any vestige of devils, idols, false gods, false religions, pagans, heretics, schismatics, vice, immorality, pornography, grotesque deformity, and all other evils and evildoers:

“Let sinners be consumed out of the earth, and the unjust, so that they be no more: O my soul, bless thou the Lord. (Ps. 103:35) The just shall never be moved: but the wicked shall not dwell on the earth. (Prv. 10:30)”

“And he shall destroy the wicked, and the sinners together: and they that have forsaken the Lord, shall be consumed. For they shall be confounded for the idols, to which they have sacrificed: and you shall be ashamed of the gardens which you have chosen. When you shall be as an oak with the leaves falling off, and as a garden without water. And your strength shall be as the ashes of tow, and your work as a spark: and both shall burn together, and there shall be none to quench it.” (Isa. 1:28-31)

“Sin shall be destroyed with the sinner. (Eccus. 27:3) For thou hast cast off thy people, the house of Jacob: because... their land...is full of idols... And idols shall be utterly destroyed. (Isa. 2:6, 8, 18) The Lord shall be terrible upon them, and shall consume all the gods of the earth. (Soph. 2:11)”

“And it shall come to pass in that day, saith the Lord of hosts, that I will destroy the names of idols out of the earth, and they shall be remembered no more: and I will take away the false prophets, and the unclean spirit out of the earth.” (Zach. 13:2)

“For they that are upright shall dwell in the earth, and the simple shall continue in it. But the wicked shall be destroyed from the earth: and they that do unjustly shall be taken away from it.” (Prv. 2:21-22)

“And I saw a new heaven and a new earth. For the first heaven and the first earth was gone, and the sea is now no more... There shall not enter into it any thing defiled, or that worketh abomination or maketh a lie, but they that are written in the book of life of the Lamb. (Apoc. 21:1, 27) And there shall be no curse any more; but the throne of God and of the Lamb shall be in it, and his servants shall serve him. And they shall see his face: and his name shall be on their foreheads. (Apoc. 22:3-4)”

“But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, they shall have their portion in the pool burning with fire and brimstone, which is the second death.” (Apoc. 21:8)

“And will not God revenge his elect who cry to him day and night: and will he have patience in their regard? I say to you, that he will quickly revenge them. But yet the Son of man, when he cometh, shall he find, think you, faith on earth?” (Luke 18:7-8)

“And Elias coming to all the people, said:
How long do you halt between two sides? if the Lord be God,
follow him: but if Baal, then follow him.”
(3 Kings 18:21)

As the holy Prophet Elias says, so do I: Take sides! Either stand with the apostate antipopes and their false gods, including their false Catholic god and their false Catholic religion, or stand with us and the true Catholic God and true Catholic religion as taught by Jesus Christ, the apostles and other Church Fathers, and all the true popes until 1130. Do not pretend that you can halt between the two, for God will not accept a divided, idolatrous, or heretical heart!

For an additional commentary on the topic, see RJMI video or audio “The Desecration of Catholic Places.”