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Was Dresden another Fake?



by Miles Mathis

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As usual, this is just my personal opinion, arrived at by private research. If you don't like it, you are free to form your own opinions. Truth be told, I don't *like* it either. I would prefer the history we have been sold be true.

If you thought you were all the way down the rabbit hole, you had best adjust your spelunking gear and turn the light up on your helmet: we are about descend into an even darker pit of stalactites and bad air. You might even need oxygen for this one.

We will start by comparing two photos, both from the [Wikipedia page on the Dresden bombing](#).



Underneath, it says,

A [Lancaster](#) releases the main part of its load, a 4,000 lb (1,800 kg) HC "[cookie](#)" and 108 30 lb (14 kg) "J" incendiaries. (over Duisburg 1944)

Now for the *second* photograph. Are you ready?



Underneath that one, it says,

Seconds later, the same aircraft dropping bundles of 4 lb (1.8 kg) stick incendiaries over [Duisburg](#) on 14–15 October 1944.

See a problem there? *It is the same photo twice*, just with different droppings drawn in. Study the clouds behind the plane. To help you, I point you to the small wings on the tail, and the vertical stabilizers. Go to the one nearest you. Now go about a half inch down, to a little dark patch in the clouds. See a little horizontal darkish line, about a quarter inch long? OK, now go back to the first photo. You will find the same shadow in the clouds, but it is about a quarter inch **higher**. Are you with me so far? If this is supposed to be a few seconds later, then why is the plane still in the same place? Are we supposed to believe this fast moving plane only moved *up* a few feet after several seconds?

I think you can already see that this one is going to be a doozy. Not only for the size of the con, and the boldness of the con, but even more for the awe-inspiring transparency of it all. They don't even bother to separate those two photos on the page, publishing one right above the other. I spotted the fake before the page could even load.

Some will say, “Of course. They want you to know it is fake. It is part of the whole 'reality is an illusion' gambit they are now selling. They want you seriously questioning if you are a manipulated brain in a tank”.

Maybe. That idea occurred to me as well. We will put that possibility on a back burner and let it simmer while we tear apart the rest of the Wikipedia page.



That is supposed to be Dresden in the 1890s, but it is fake as well. How do I know? Well, the thing I noticed first is the building at the far end of the bridge. Look closely at it. It was painted in very poorly. See how it has no depth of field and no complexity? Now look at the people on the bridge. See how they have long shadows falling to the left? This indicates early morning, about 9am. But the other objects in the photo don't have the same long shadows to the left, do they? The boats are casting no shadows to the left, and the buildings aren't, either. That tallest tower should be casting its huge shadow on the little drawn-in building, but it isn't. But the worst thing is in the front right corner of the photo. That little building with the chimney. It looks like it was drawn in there by an 8-year-old.

And another one:



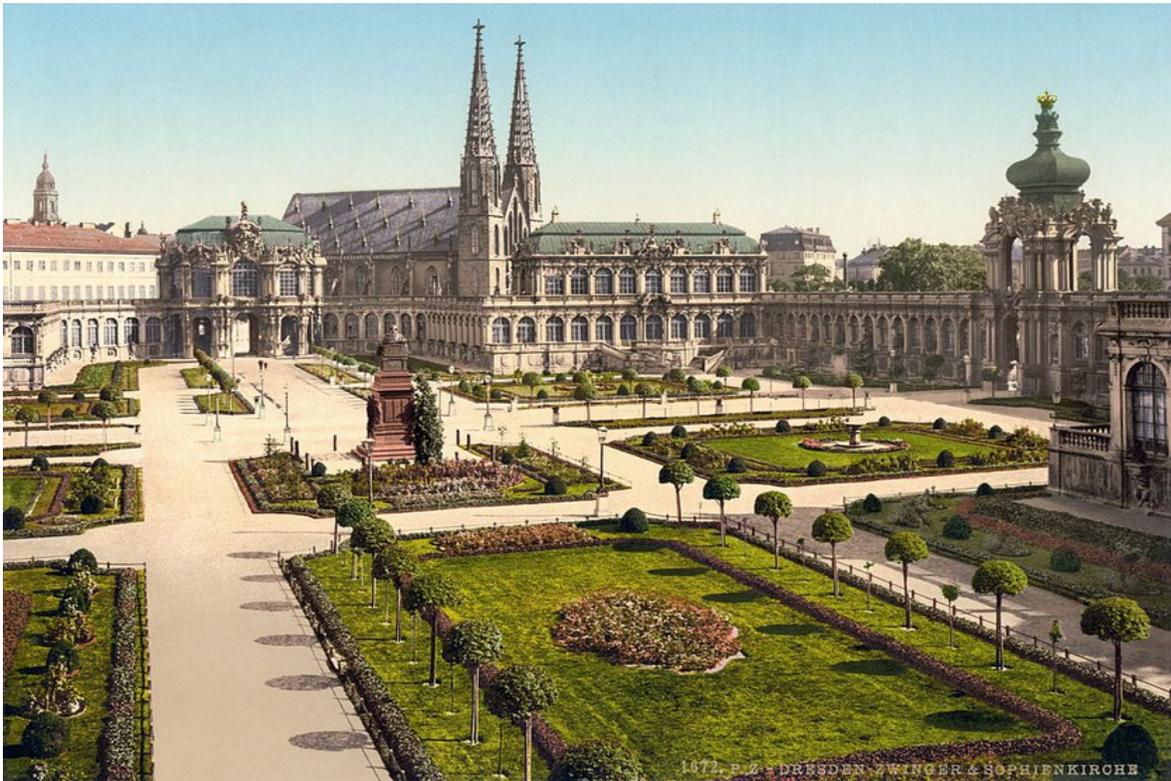
Interesting that a fire allegedly moved through there, killing everyone and even melting that one lady's head out of her hat, but none of the fabric was burned or even scorched. Apparently fires in Dresden don't turn things black, they turn them into flour. You see how I try to keep my sense of humor. It is my only weapon of sanity in cases like this.

Here's the next photo on the page:



Quelle: Deutsche Fotothek

This is interesting, because I didn't know that when you are cremated, your skin turns to clay but your hair and clothes don't burn. Actually, you may wish to study mummification. That is a mummy, not a person that died from fire.



That is the Zwinger Palace in Dresden in 1900.



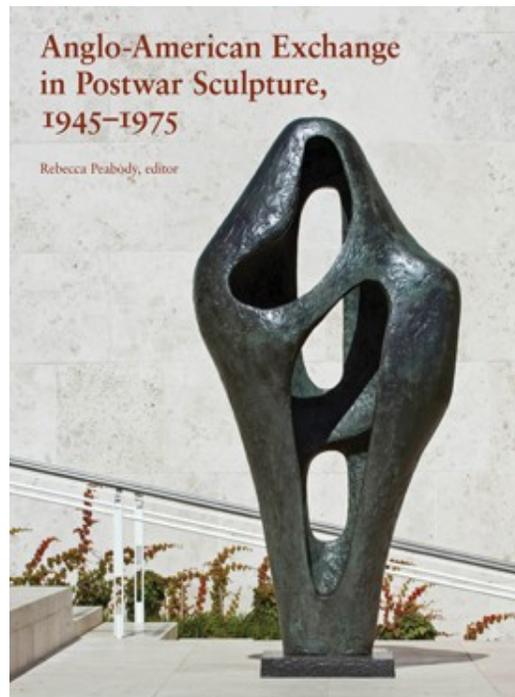
That is the Zwinger Palace now. We are told it was mostly destroyed in 1945. I find that hard to believe, since architecture like that is now impossible. It can't be done or redone. Why? Because of the incredible stonemasonry involved. Carvers like that don't exist anymore.



That's just one example. No one can do that anymore. NO ONE! It would be like being told that a Raphael canvas had been destroyed at Dresden, but that they had recreated it in the decade after the war.



Do you really think that was created since 1945? Here is what sculpture looked like in 1945:



Here is the memorial in Dresden:



That is what stonecarvers are capable of now.

The lead photo on the page is also faked, although it isn't as obvious.



The back part of the photo, representing the undamaged city, is real. But the forward 2/3rds of the photo has been spliced in. To get your eyes working, start in the open area to the left, where you see some light poles. That is the worst part of the fake. Look at the shadows those poles are casting. Now notice that the black sculpture in that area isn't casting a shadow. Neither is the light pole nearest you, dead center of the photo at the bottom. Now that your eyes are working, study the buildings closely. They have different shadows. Some are black to the right and some aren't. If you don't see what I mean, start in the front right corner. Those burned out buildings are lit from the front, and the right side walls are also lit. Now go back a block, to the row behind that row. Those buildings are facing the same way as the others, but they are brightly lit from the front—going almost white—and they are black on the right side walls. That tells you this photo is a paste-up.

[**Added January 18, 2023:** I just discovered that Hitler's brother-in-law Martin Hammitzsch was Director of Construction in Dresden during the war. He allegedly died a few months after the firebombing, but of course that would put him in a position to oversee all this faking.]

So the question is, if almost all the photos on this Dresden page are fakes, what does that tell us about the event? Either a) the event was real, but the historians are just lazy. They will pass any photo by you since they don't respect your intelligence. They know you aren't going to question any of this, so they just publish whatever photo is nearest at hand and tag it any way they want, chuckling all the while; or b) the event was faked, like everything else we have studied. Neither choice is very good, is it? However, the odds are all on b). Why? Because if the event was real, there would be some real photos of it. It is not like they didn't have cameras in 1944. Why publish fake ones when you have real ones?

What about the theory they are just toying with us? That would mean the event was real, but some mischievous faction is now planting the bug in our heads it was fake, to help drive us into ever greater

levels of confusion. That theory does have some merit, since we know that *is* one of the current gambits. So I don't dismiss it out of hand. However, there are other ways to do that, that don't undercut previous stories. They don't really need you starting to wonder if all of WW2 was faked, since they have thousands of other stories that are already circulating to confuse you. It is pretty difficult to believe they have decided to purposefully destroy your belief in everything, even those things that previously kept you in line. It is hard to believe they want you questioning whether George Washington was the father of our country or whether Uncle Sam is your buddy or whether the US military is taking care of you. I don't see how that benefits them in the short or long term.

Therefore, while I keep the question on that somewhat open, I tend for now to the conclusion that this Dresden page at Wikipedia is what it seems to be: a poorly prepared fake. They want you to believe Dresden was an Allied bombing atrocity, and so they do what they can—short of making sense—to achieve that. But that of course brings up another question. Why unnecessarily blackwash the Allies? I can see why Germany might have wished to do that, but why would the US and UK wish to do that?

Again, there are a couple of possibilities. Stormfront will write in to tell me it is because the Jews now run everything, and they want to bring down the US as much as Germany and England. They want Gentiles everywhere to be eating their own hearts out, not only about the Jewish Holocaust, but about the German and Japanese Holocausts perpetrated by them as well.

The second possibility is that these atrocities instill fear in any future enemy. If the US was involved in atrocities like Dresden and Tokyo and Hiroshima and so on, it must be run by a cabal of murderous psychopaths, worse in some ways than Hitler. After all, Hitler refused to firebomb London and never laid a glove on the US mainland. This makes the US look very scary, which is fine by the US military. An enemy you can scare you won't ever have to fight.

In support of that, remember that four-star General Ira Eaker said in late 1945 that 135,000 had been killed by the bombings in Dresden. David Irving later repeated large numbers like that in his book on Dresden. We know why the Germans would inflate the event, but why would the British or a US General? Since the event has since been sold as an atrocity and possible war crime, it seems the Allies would wish to have minimized it, rather than inflated it. But you have to remember that the late campaign was a campaign of terror. You create terror by inflating or even faking atrocities, not playing them down. General Eaker's job at that time was creating terror, and his job did not change immediately after the war.

Honestly, I don't dismiss either of those possibilities. Although I don't think Jewry in general is interested in destroying all Gentiles, there definitely have been and still are some unhinged individuals who are not above promoting huge fake events to solidify their own hegemony. After the very strange events of the past century, I don't think there is any longer any doubt of that. That said, I would still put most of my chips behind the second possibility. I think these big fakes simultaneously promote several agendas, so we don't really have to choose; but I suspect the second possibility predominates here at least 80-20.

The reason I think that is because although there are clearly some unhinged individuals running big events in this country, and although some of them are undoubtedly Jewish, even they have no self-interest in bringing down the US. The US has been the ground of their greatest achievements, and their continued hegemony *depends* upon a US that hasn't collapsed into chaos. After all, these guys are merchants and bankers: they rely on a robust economy and a large base of consumers. Torpedoing the US economy would only be shooting themselves in the foot.

I will be told that the billionaires have done better in the past 15 years than at any other time—a time of accelerating chaos. True, but that has been achieved mostly by looting. Looting is not a permanent income. It is a short-term gain at the expense of long-term stability. If these guys want to be around to spend all their looted money, they have to start thinking about stability.

In conclusion, the Dresden event was mostly faked. I am not saying it was completely faked. I am not saying there was no bombing and no one died. Given the spun evidence we have, it is difficult to say exactly what *did* happen there. As usual, it is easier to say what didn't happen than what did. But I think it is clear the story has been greatly manipulated after the fact, in order to fit it to some agenda—or several agendas. It was used at the time by the Allied Generals to fake a high level of terror. It was later used by people like David Irving to blackwash Churchill and others.* The ever-changing numbers—shifting wildly from 200,000 to 20,000—are proof enough of a fake, since real events aren't that difficult to pin down. Bodies don't just evaporate, even in a firebombing. And they don't throw bodies into mass graves without at least counting them.

You may think I have left you hanging, since my papers are normally longer than this, especially on such important topics. But this paper is just an introduction to a series of papers on WW2. I can't cover a World War all at once in a single paper. Don't worry, I can tell you now I have no intention of showing the War was faked. Obviously, it was a huge real event. However, as with this Dresden fake, we will find many other sub-events of the War were either manipulated, inflated, or hoaxed. And once we dig through the manufactured stories and histories, we will no doubt find a real history. That real history won't be much like the one you have been taught, since even the causes and outcomes of the War are not what you think.

Addendum, April 21, 2016: I have had some pushback on this paper, especially from Germans, so I was doing a little follow-up research. I hadn't figured out exactly why Dresden would have been faked, although I made a couple of suggestions above. [One recent piece I read](#) said the numbers in Dresden had been inflated by the Nazis, to create sympathy. But as we have seen, top American generals also inflated the numbers by huge amounts. So that doesn't wash. And then I remembered the *Sistine Madonna*. I remembered reading years ago that this masterpiece by Raphael was destroyed in Dresden. I thought, Maybe the bombing was faked to move public artworks out of the museums and into private hands. One problem with that: when I went back to the mainstream account, turns out the *Sistine Madonna* **wasn't** destroyed. It is now said to have gone to a vault in Saxon Switzerland, where it was stolen by the Russians. They then sent it back to Germany years later.

Hmmm. My memory is normally better than that. I can't memorize pages of the phonebook at a glance, but otherwise my memory is extraordinarily good. I remember my girlfriend's birthday. . . from when I was nine. I am 52. The loss of a major Raphael had really stuck in my mind, for reasons I shouldn't have to explain. I now find it isn't so. Was the article I read simply wrong, or did I misremember? The only thing that comes to mind is that maybe I read it in a library book from just after the war, and maybe they didn't know the painting had been stolen by Russia until later. But that doesn't really serve, either, because if the current story is true, the Germans would have known immediately that the vault had been looted by Russia.

My full memory is returning. The picture of the *Sistine Madonna* in the book was in black and white, although the others were in color. I remember thinking it had to be in black and white because they didn't have any recent pictures of it. It had been photographed before color film, and then lost in the

war.

But even without that mystery, the new story is still peculiar. If no one expected Dresden to be bombed, why was the Gemaldegalerie Alte Meister emptied and stored? Also, this gallery just happens to be on the Zwinger courtyard, which we looked at above, which leads me to be doubly suspicious. Finally, why would this collection be hidden in a vault in Saxon Switzerland? Dresden itself should have had plenty of bombproof vaults. Such vaults wouldn't have to be deep, since the bombs of the time weren't designed to penetrate. They were designed to do havoc above ground level. Nothing else in Dresden would have been worth more than these Old Master works, so they would be the first to claim vault space. The only argument for moving the collection so far away is that it might prevent an occupier from finding the collection and making off with it. But that apparently didn't work, did it? We then have to ask why the Russian army was snooping around in hidden vaults in Saxon Switzerland. They would have enough to do in looting the big cities: they wouldn't be searching for hidden vaults out in the country. Also curious is Russia giving the works back in 1955, as "an act of goodwill to Germany". That would have been under Khrushchev. The Warsaw Pact was also 1955, which was a response to West Germany joining NATO. So Cold War tensions were allegedly high. According to the mainstream histories, Russia wasn't showing a lot of goodwill towards East Germany in 1955. We saw the sort of goodwill Russia felt for that part of their empire when, in 1968, they crushed the Prague Spring with a barrage of tanks. Dresden wasn't far north of that, and had been feeling the same sort of goodwill from Russia since the War.

In support of my previous suspicion, we find this at Wikipedia:

The destruction of Dresden allowed [Hildebrand Gurlitt](#), a major Nazi museum director and art dealer, to hide a large collection of artwork worth over a billion dollars that had been stolen during the Nazi era, as he claimed it had been destroyed along with his house which was located in Dresden.^[24]

Since 450 works from the Alte Meister Galerie in Dresden are said to be missing or destroyed, my guess is they were simply moved into private collections, with Dresden as the excuse. Just because Gurlitt was eventually caught does not mean everyone was.

continued below



Which led me to look more closely at the *Sistine Madonna*. Oh my, I (sort of) wish I hadn't. Just going down the list of Raphael works, three of them jumped out at me, one of them being the *Sistine Madonna* and the others being the *Madonna of Foligno* and *The Transfiguration*. This was just based on my artist's eye and on nothing else, you understand. It was not based on anything else I am about to tell you, which I discovered only after my suspicion was raised by my eyes. That suspicion was first raised by scrolling down the two-inch images [here](#), but was confirmed by looking closely at enlargements.

The first two questionable paintings are about the same size, being almost exactly the same width. Both are from 1511-12. Both are on canvas, which is peculiar for works that size (about 10 feet by 6.5 feet). Raphael had only tried an oil on canvas that size once before, with the 1508 *Madonna del Baldacchino*. It was not a success. It looks nothing like the *Sistine Madonna*, in either style or paint quality. As for the *Madonna of Foligno*, it is said to be tempera on panel, *transferred* to canvas. Up to that time, Raphael had never done a tempera on panel that size. The only other one in his *oeuvre* is the later *Transfiguration*. Napoleon allegedly looted the *Madonna of Foligno* from Italy in 1799 and took it back to France, where it was transferred to canvas and restored. Mainstream historians admit this is strange:

The process to transfer a painting from wood panel to canvas was so rare that special note was made by the restorer: "Rapporto dei cittadini Guijon Vincent Tannay e Berthollet sul ristauero dei quadri di Raffaello conosciuto sotto il nome di Madonna di Foligno".

Although they don't bother to translate that for you at Wikipedia, it means, "Report of citizens Guijon Vincent Tannay and Berthollet on restoration of paintings by Raphael known under the name of Madonna of Foligno". I can't make sense of that, since the restorer wasn't either of those people. The painting was allegedly restored in France, so why is the note in Italian?

This is all now doubly suspicious, given [my last paper on Napoleon](#). Since much to do with Napoleon was faked, it would be no surprise if this were, too. But let's go back to the painting.

What they don't tell you is that wood-to-canvas transfers are normally done on smaller works. And they were normally done well after 1800. Canvas wasn't considered a proper substrate back then, because it contracted and expanded far too much, especially on these larger works. This is doubly true with tempera, which isn't as flexible as oil.

Both the *Sistine Madonna* and the *Madonna of Foligno* have weird grey cloud *putti* (cherubs) in the background, which none of his other works have. Beyond that, the faces and paint quality are far below his normal standards, and don't match any of his other works. Neither does the feel. Those two bored cherubs at the bottom of the *Sistine Madonna* are very famous, but their attitude matches nothing else in his *oeuvre*. He never commented on his works so subtly, and to me the cherubs betray the attitudes of a later time, and a different artist. It is also worth noting that the cherubs are resting their elbows on the edge of the paintings, or the edge of the frame. This is another clever trope Raphael never used before or after. He wasn't interested in deconstructing his interior space.



It is a sad commentary on the current taste that the most popular figures of Raphael aren't even from his hand, and are far inferior to his actual work. The first cherub there was borrowed by the forger from Raphael's earlier *Crowning of the Virgin* of 1504, which has a cherub with a similar arm position, also looking up. But that cherub has an entirely different expression, far less modern. He is not expressing boredom or making any other clever commentary. His looking up expresses the normal piety of the time.

Another thing is very suspicious about the *Sistine Madonna*, and that is the curtain cord at the top. I have to think that would have been seen as a *gaucherie* at the time. Again, it is a sort of commentary within the painting, indicating a later age when things like that were seen as clever. I see it as a bold indication of a fake.

Another problem is the date of those two paintings, 1511-12. Raphael was already very busy in those years, working on several very large frescoes, including the *Parnassus*, the *Cardinal Virtues*, the *Triumph of Galatea*, and the *Expulsion of Heliodorus*. He also did his Pope Julius portraits at that time, as well as the large *Prophet Isaiah*. It is unlikely he had time to also do these two massive altarpieces.

Another strange thing is found on the Wikipedia page for the *Sistine Madonna*, where they have a

section on “painting materials”. Here is what it says:

Pigment analysis of Raphael's masterpiece^{[7][8]} reveals the usual pigments of the renaissance period such as [malachite](#) mixed with [orpiment](#) in the green drapery on top of the painting, natural [ultramarine](#) mixed with [lead white](#) in the blue robe of Madonna and a mixture of [lead-tin-yellow](#), [vermilion](#) and lead white in the yellow sleeve of St Barbara.

That is a big clue, because the Wikipedia page of no other painting of Raphael has a section like that. Why are they trying so hard to convince you the *Sistine Madonna* was painted with the “usual pigments of the Renaissance”? Probably because it *wasn't*, and because they know a lot of people will look at the painting and wonder why the colors *don't* look like the other Raphael paintings.

Beyond that, we can study the painting up close [here](#). In my professional opinion, that looks nothing like a Raphael. Compare it to the glorious *Sacra Famiglia* a year later or the sublime *Alba Madonna* a year earlier. No comparison. Just study the hair and the eyebrows in the *Sistine Madonna*. Amateurish compared to a real Raphael. This painting is a fake, and not even a good one.



That is the *Alba Madonna*. Notice how refined and subtle everything is there. It's a miracle of line and color and composition. The expressions are genuine and tender. My readers ask me if anything is real

anymore. Well, this is real. Most of the old master paintings are real, and they are signs of a greatness that is now beyond us.

The same analysis we made on the *Sistine Madonna* also holds for the *Madonna of Foligno* and *The Transfiguration*. On a closer look, both are clunky and amateurish, having none of the grace of a Raphael. The color schemes are also a dead giveaway in both, and it is hard to believe no curators or other “experts” have cried foul on these paintings. *The Transfiguration* is the worst of the three, and is simply awful in every conceivable way. Look at the figures in the right foreground, including the boy pointing up and the man holding him. Surely no one really believes Raphael had anything to do with that?

Also notice that the modello for the *Transfiguration* looks nothing like the painting, not only in overall composition, but in use of models.



You will say I am trashing an artist far greater than me, but I'm not. Yes, Raphael is an artist far greater than me, but he had nothing to do with these three monstrosities. In outing these fakes, I am not trashing him, I am **defending** him. By the way, he had nothing to do with the London *Pope Julius II*, either. That green background is a disaster, and the rest of the painting looks nothing like a Raphael.

While I am doing this, I might as well out another one I have kept under my tongue for decades. Titian's *Sacrifice of Isaac* is a poor fake, and my artist friends and I have been laughing at that donkey in the corner for years.

It used to amaze me that actual artists aren't consulted on these matters. But of course, all of art and art history have been taken out of the hands of artists, on purpose. This is another reason that was done. They don't want us ruining anyone's investment with something as unimportant as the truth.

Next time you read an article by or about one of these art experts, you might ask yourself what qualifications he or she offers. No doubt you will be treated to a long list of scholarly articles or

citations, but are those really qualifications? Aren't they just a list of previous actions, also performed without qualifications? It is also worth mentioning that these art experts have an execrable track record going back centuries. Hundreds of prominent fakes and forgeries have later been discovered, all of them originally attested by the top experts of the time. The only pertinent qualification for sorting artworks in any way is an eye, and if any of these degreed fellows had eyes, they would be artists. They became art experts precisely because they couldn't become artists. So what we have is just another sign of a topsy-turvy world, where non-artists judge artists.

*Since I have shown [in a previous paper](#) that Irving is probably a crypto-Jew, my assumption is Churchill is being blackwashed by Zionists. [Added a few months later: or it may be more complex than that]