



The Shroud of Turin *and* the Last Templar

By Noel Joshua Hadley

5/19/2020

THE mistake that I had made a few years ago was in claiming the image of the man in the Shroud was most certainly Molay's when in fact it is not. All indications point to the most obvious candidate, Yahusha HaMashiach. And so, I will take the time now to correct a former misstep. My readers will undoubtedly be divided on this one. Some of you will say it's a graven image and Yahusha would never have allowed for it. And still there are a few others who will invoke Yesha'yahu 53, claiming that the man within is way too good looking. The reason why I am kicking myself is because I knew better then and had already put hours of legwork into Shroud research, at least two decades worth, but was apparently exhibiting a bit of an overreach with the hoax issue.

Jacques de Molay in case you have forgotten already was the 23rd and final Grand Master of the Templars. These same Templars were said to have kept a white linen shroud in order to wrap their candidates for senior

membership. The idea is that they might undergo a ritualized death and resurrection of their own. To this very day, Freemasons do the same. And so, my conclusion at the time involved the last Grand Master directing our attention to one of the greatest Mysteries of all. The art of the hieroglyph. But also, that we'd been staring at the holy grail all along. The holy grail in this instance being the axiom '*know thyself*.' The divine within.

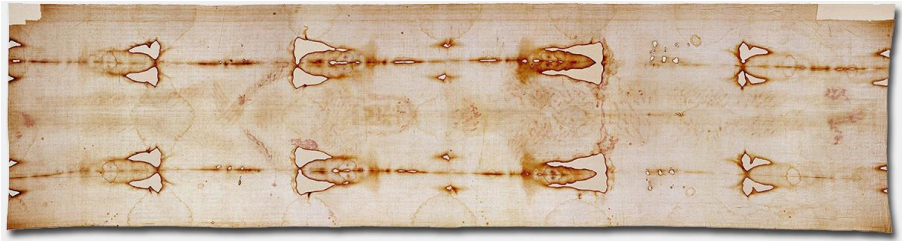
Nothing about the narrative led me to believe that Molay and the members of his Order were by necessity tortured or killed. Thousands of Templars were quite easily rearranged on the European continent, given prominent desk jobs, probably as governors or bankers. Others were simply assembled into the Order of Christ. From beginning to end, Friday the 13th screamed of a psychodramatic exercise intended for the alchemical transformation of the soul. This all still may be true. The only thing I am backing up for is my stance on the Shroud.



It was while reading up on the **1978 STURP** investigation which first set me off the deep end, calling it a hoax. STURP is an acronym for Shroud of Turin Research Project. Follow [this link](#), will you? Wiki lists the occupation of everyone who participated in the Vatican sponsored investigation and they're nearly all from **Los Alamos**. Home of the Manhattan Project if you need caught up on your wartime propaganda and hoax history. You might as well plant a Buzz Aldrin moon flag on the fact that the others derive from **Jet Propulsion Laboratory**. Actually, I hope you purchase them in bulk, because the number of researchers in

1978 was precisely 33 in number, *wink-wink*. Don Lynn was involved. Look him up. He was head of imaging on Voyager, Viking, Mariner, and Galileo. Tell me again why NASA involved.

Calling it a fraud last time, albeit a masterful one, *was* the flip flop, but can you blame me? STURP was straight up shady. Sometimes our Controllers invent the narrative. Other times they simply control it. Separating the two is the difficulty I am having. And so, the Shroud has once again been reexamined. But then again, so has the identity of the Templars, and I'm thinking now their disappearance wasn't a hoax. It was damage control. Freemasonry is busily dangling a big fat juicy carrot for our conspiratorial cravings, in this case claiming to have descended from the Templars. It's all too easy. I made a rookie mistake rather than recognizing controlled opposition wherever it crops up.



The earliest record of the Shroud of Turin as we know it today dates from either 1353 or 1357. Historical records seem to indicate that a shroud bearing an image of a crucified man was deposited in a newly built chapel within the small town of Lirey, France. Its owner was the famed French knight, Geoffroi de Charny, but he died at the Battle of Poitiers in 1356, only a year or two after the Shroud was claimed. How the Shroud landed into his care is anybody's best guess. Some have claimed he acquired it as a gift from Humbert II after he participated at the battle of Smyrna. Others suspect it was sent to French king Louis IX in 1238 by the Latin Emperor of Constantinople along with other Christian relics, all of which was purposed for safekeeping after Constantinople was sacked during the Fourth Crusade.

The last claim does hold some merit, seeing as how micro-particles of gold, vacuumed up at various times from the Shroud, have been analyzed and compared with coins minted in the Byzantine Empire between the seventh and twelfth centuries. The most probable explanation however

assigns Geoffroi de Charny as a devoutly religious member of the Knight's Templar. In their sudden exodus from the land, it appears as though the Templars left precious cargo behind. Or perhaps it was all by design.

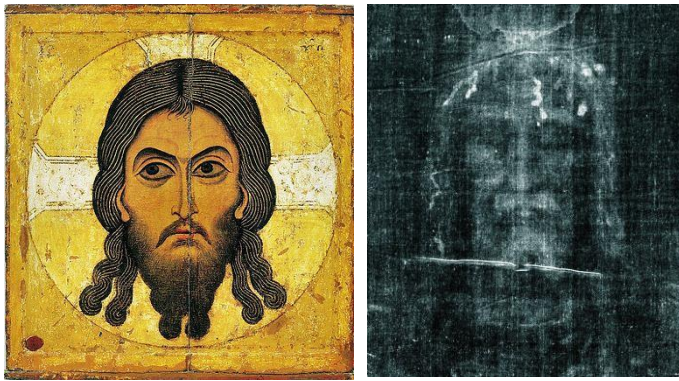
Its *second* certain record dates to **1390** when Bishop **Pierre d'Arcis** declared the Shroud to be a forgery. In the same letter written to **Antipope Clement VII**, he furthermore claimed to have spoken with the artist responsible for making it. Who is this mystery artist? We are never told. And by the way, the Shroud being put on display in the decade following The Plague only to be dismissed as a forgery by an *obvious* Controller screams of a recent Reset event. I will direct your attention to the World Fair's in the wake of the mud flood. This is like that. We are expected to believe the Shroud was stashed away in Yoceph of Arimathea's garage for 1300 years and then put on display once discovered when in fact a great many records have been scrubbed. I am thinking that it may have been left behind during the aforementioned disappearing act by the Templars.

Our Controllers do toss us a bone or two though. **Robert de Clari**, a knight of the Fourth Crusade, reported seeing the Shroud in Constantinople. *Here* is his report.

Among these there was a church called St. Mary of the Blachernae, where **the Shroud** (Sydoines) **was kept in which Our Lord was wrapped**. Every Friday it was elevated all straight, so that it was possible to easily see the image of Our Lord.

St. Mary of the Blachernae was destroyed during the sacking of the city, though before that could happen, the Shroud *was* accounted for. I will once again remind you that it is *official* history which I am attempting to work with and that is suspect. The problem I am having is with the presence of the Shroud in a capitol city of the eastern Empire. A capitol city implies far more than mums the word. If the Shroud were repeatedly put on display every Friday and for a rotunda of witnesses, then you'd think the gossip columns would have something to say on the subject. That's not what we are given though. Only a traveling knight found it worth documenting. *Strange*. Which is why I'm stating the records have

either been doctored or altogether scrubbed and rewritten, with much of what remains being a counterfeit.



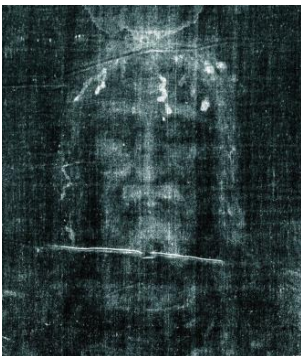
See what I mean? There are far too many portraits of Yahusha HaMashiach which just happens to resemble the image of the human figure in the Shroud of Turin to be a coincidence. *Mm-hmm*, that is the face of the man in the Shroud, no question about it. Perhaps you are failing to see a resemblance. You will. The split beard is the dead giveaway though I have come prepared with other examples.



Here is another portrait supposedly dating to the **seventh century**. It can be found in the catacombs of Rome and contains several familiar features. I'm detecting one eyebrow lifted higher than the other. Also, one nostril is slightly larger. Those are Shroud features. Glance back and forth between them and tell me I'm wrong. Take all the time you need.



On the *left* is the very popular portrait of the Pantocrator Iesus. The word Pantocrator literally means ruler of all, though it is usually translated as ‘Almighty’ or ‘all-powerful.’ There are many Pantocrator images of Yahusha to be found, supposed remnants of the Byzantine-era world, though this one in particular derives from St. Catherine’s Monastery in Egypt and is dated to the **6th century**. Longtime Shroud researcher **Alan Whanger** can be seen standing on the *right*. Try not to fall asleep at this part. While using the Polaroid Image Overlay Technique which he developed, over **250 points** of similarity were observed between the Pantocrator portrait and the Shroud.

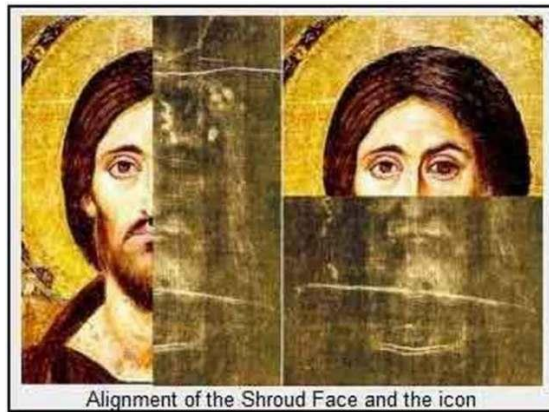


You didn’t believe me, did you? You thought I was making comparisons where they don’t belong. That may be, but I’m not through quite yet. Take another look at the face in the Shroud. Study it long and hard. In a moment you will turn the page. When you do, it is only denial which will get the better of you.



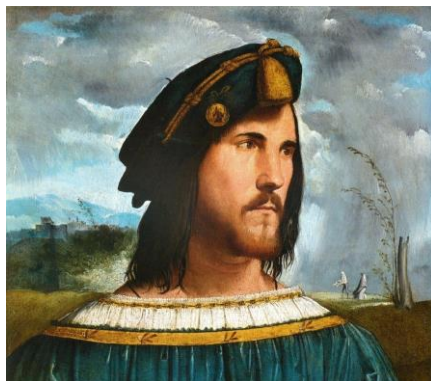
Whoomp, there it is. That there would be the Tremissis coin. It is said to have been minted during the reign of **Justinian II**, between the years **692-265**, and has **188 points** of congruence with the Shroud face. Once is a coincidence. Twice, thrice, or four times is a pattern. Claiming that only neophyte artists were in the know is one thing. But then hanging his portrait up at Saint Catherine's, one of the leading pilgrimage sites in

the world, is another entirely. Not forgetting the people at the mint factory. That's the giveaway. You don't simply commemorate the face of a man from the Shroud onto the Monopoly money without alerting a normie or two. It just goes to show that the Shroud was known before the vanishing act of the Templars and our Controllers don't want you or anybody else to know about it. They can scrub the His-Story books, but the Truth always comes out in the end.

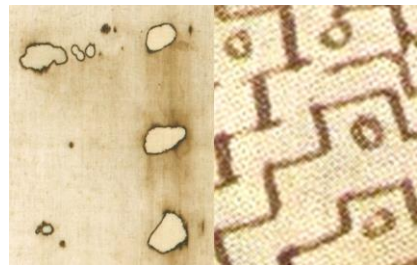
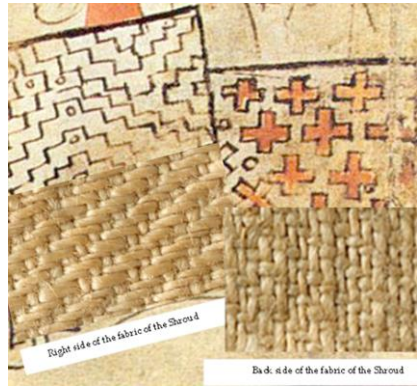
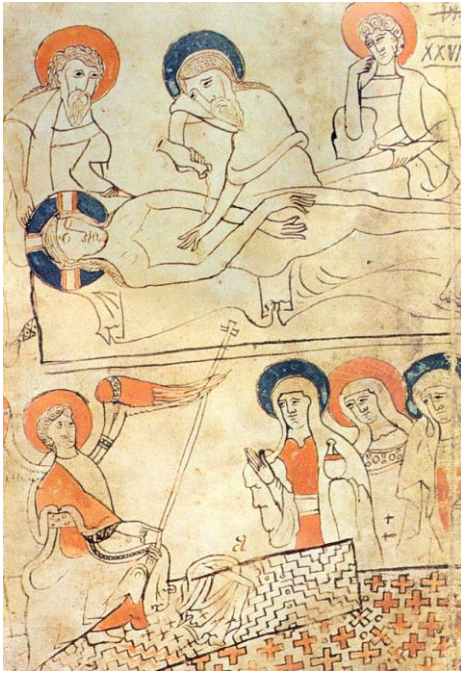


I just found this one in the Google search engine. It's Pantocrator Jesus in a police line-up. He's matched side-to-side and top-to-bottom with the man in the Shroud. Looky-looky, we have a match.

Many red pill dealers go around back alleyways of the Intel-net claiming the likeness of Jesus is based upon **Caesar Borgia**. Well then, either Yahusha had a doppelganger or we are confronted with another stunning turn of events. Yahusha's portrait isn't based upon Cesare Borgia. No, Cesare Borgia is based upon Yahusha. Also, if I'm not mistaken, the person in the background is sporting a tail. What sort of bestial abomination is going on and is Caesar Borgia *okay* with the proceedings? Well, there's something for the books. Everyone is so eager to finger Borgia as Jesus that nobody took the magnifying glass out on Monkey Boy. History is strange, ain't it? I happen to like it that way.



There are of course straight up depictions of the shroud in books of antiquity. Every illustration we are told derives from artist inspiration *after* 1355 and I'll let that slide. If anything, the scarce documentation of an actual shroud *before* Geoffroi de Charny, when compared with Pantocrator Jesus and Byzantine currency (all of which depict the face of the man within the Shroud), only goes to show the length by which our Controllers will go to tell their version of the story, according to their timetable.



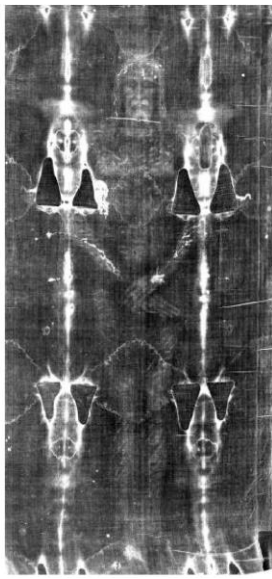
FYI, I did manage to locate one illustration which is dated to an earlier century and may indeed be employing the Shroud for inspiration. It is a single page in the Pray Codex, also known as the Pray Manuscript, named after its discoverer **Gyorgy Pray**. The Codex is dated to somewhere between **1192-1195**, making it 70 years earlier than the oldest carbon dating of the Shroud. That also tells us something. Some evidence slipped through our Controllers fingertips. I'm not so certain it was supposed to be found.

Notice some points of correlation. Yahusha is shown naked and with his arms crossed over the pelvis. That's a Shroud trait. Another giveaway is his missing thumbs. I'm only counting four fingers on each hand. There is also a familiar bloodstain on his forehead. The most interesting aspect however is the burial cloth itself. I will give more specifics on the Shroud's craftsmanship in a little while. For now, all you need to know is that the Shroud was manufactured with a distinctive V-shaped weaving which gives a contrary squiggly or cross-shaped pattern, depending upon which side of the cloth you're studying. Take a mental note of the burn marks. I'll say this again for those of you nodding off. In the Pray Codex, the

artist depicted burn holes throughout the fabric. It's the little details. Better yet, plant a Buzz Aldrin moon flag on that one, because something about the timeline isn't sitting quite right.

The history of the shroud from the 15th century is well recorded. In 1453 Margaret de Charny deeded the Shroud to the House of Savoy. In 1532, the shroud suffered damage from a fire in a chapel of Chambéry, capital of the Savoy region, where it was stored. A drop of molten silver from the reliquary produced a symmetrically placed mark through the layers of the folded cloth. Poor Clare Nuns attempted to repair this damage with patches. In 1578 Emmanuel Philibert, Duke of Savoy ordered the cloth to be brought from Chambéry to Turin and it has remained at Turin ever since.^[32]

Starting with the 15th century, Wikipedia tells us the history of the Shroud is well recorded. We shall have to see about that. In 1453, Geoffroi de Charny's granddaughter **Marguerite de Charny** gifted the Shroud to the house of Savoy at Chambéry. Well, look at what happens next. We are then told it was damaged by fire and water in 1532, as if that's not suspicious. It was afterwards moved to the new Savoyard capital of Turin in 1578, where it remains to this day. *But wait.* The Pray Codex already depicts the Shroud with burn marks and that was published in the whereabouts of 1195. Do the math on that. The fire story occurs 337 years too late. *Busted.* I'm thinking our Controllers needed a fire hoax to explain the preexistent marks, thereby causing their forgery story to stick the landing.

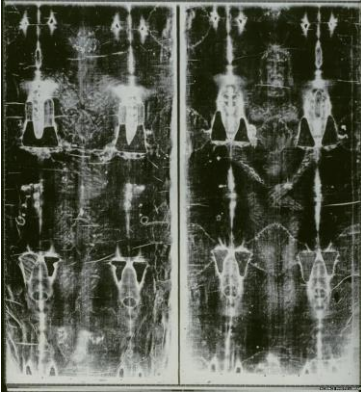


Supposing for a moment that the Shroud *is* a medieval forgery and the man within is none other than Jacques de Molay. Their facial features and build aren't so dissimilar if you can get past Molay's bald head or the likelihood that his entire portrait was later imagined. I can't seem to get a fix on Molay's height. We are told he was tall though. The man in the shroud was nearly 5'11" and superimposing for his generation. Assuming Molay is a match, and these are the conclusion we're going with, then the Shroud would have to be one of the greatest forgeries of all time, resplendent with a long lost Tartarian tech, because the image within the cloth cannot be replicated to this very day.

Notice what I just did. I conjured the "T" word. Tartaria. I certainly wasn't attempting to be clever when clumping it in with numerous other art pieces of lost His-Story. We have those. The chisel and the hammer make for poor explanations with many-a Renaissance masterpieces. In time, I will show you what I mean. But that is not to say that they cannot be replicated using modern technology.

It is quite different with the Shroud. The Shroud may prove to be the greatest document because it cannot be replicated. When making a statement such as that one, I'm being specific and direct. A replica has yet to be accomplished by anyone. *Oh*, the forgery claimers have mostly certainly tried their hand at a cloth of their own but only with the success of Willie E. Coyote on the hot desert pavement. The problem they're running into is that the image on the shroud wasn't imprinted by contact. The blood is most certainly from his body. The image is something entirely different.

A piece of cloth like the Shroud should produce a 2D object because it's flat. That's not what we have though. The Shroud is somehow in-between a picture and a statue. Encoded on the very fibrils of the cloth is what appears to be 3D information about the shape of the body which it enveloped, of which we can learn much. That is why it can be said, the Shroud is the most unique piece of cloth on this flat, motionless realm, having no equal.



Do recall that a comparison was already made between the moon and the Shroud in my [Hidden Wilderness](#) paper. The moon is a negative image, the result of a snapshot in a precise moment of His-Story, just as the Shroud is a negative and a document to a precise instance. I had also made the claim that the moon is the result of a focused electromagnetic phenomenon called plasma and that I suspect they were both created in the exact

same manner. Light that pipe and smoke it why don't you? This is precisely why the Shroud has never been duplicated. You can't just bury a murder victim in a shroud for a few days and then instruct the divine light to burst forth, *via* resurrection, so as to complete the artwork. It doesn't work like that. Certainly not for mortals at any rate.



The forger went all out on this one. There have been as many as **370** wounds counted on the front of the victim's body, with well over **600** estimated in total. The torture device has even been identified as a Roman *flagrum*. The typical whip was comprised of a handle to which two, maybe three thongs of rope or leather were tied and tipped with small, sharp, pieces of wood, bone, or metal. This one in particular was of the three-thonged variety, complete with lid weights shaped like dumbbells. The killers spared no expense.

The victim was stripped naked and then tied up to a pole while his tormentors had their way with him. Each lash lasted but a second, though the sharp ends of the flagrum would have cut into his skin and perhaps even latched onto something of value before being ripped out again, causing extremely serious internal lesions. The energy of each blow would have been absorbed within microseconds, causing his entire body to recoil with the excruciating electrifying sensation for several seconds, if not minutes, before his tormentor went at him again and again.

The entire episode was overkill. To say he was sunburned and dehydrated and that his knees were crushed under the weight of the crucifixion device which he carried, due no doubt to a sudden fall on the journey, is nothing compared to the greater conclusion. That the man in the Shroud was already a walking dead man. At the end of the scourging, he was going to die. Had the mob shown him mercy and chose a bed rather than a tree to hang him from, he would have been dead within several short hours. There was no going back. He had already lost liters of blood. His kidneys had stopped functioning. His guts were nearly exposed and hanging out. That's some top-notch forgery if I do say so myself.

The person within the Shroud wasn't simply crucified. No, the Romans didn't crucify before a crucifixion. He was brutalized and murdered many times over, telling us how the Temple Controllers really felt about the Son of Elohiym. Yes, I just went there. In another paper, I put [Pontius Pilate On Trial](#) and showed his innocence. Nearly everyone thinks the Romans are responsible but the Governor of Yahudah washed his hands of the entire affair. You don't wash your hands of a judgement only to go through with it moments later, and with far more ferocity than what any other Roman crucifixion would dare imagine, mind you, unless that person were deranged. Look at how surprised he was to learn of Yahusha's death.

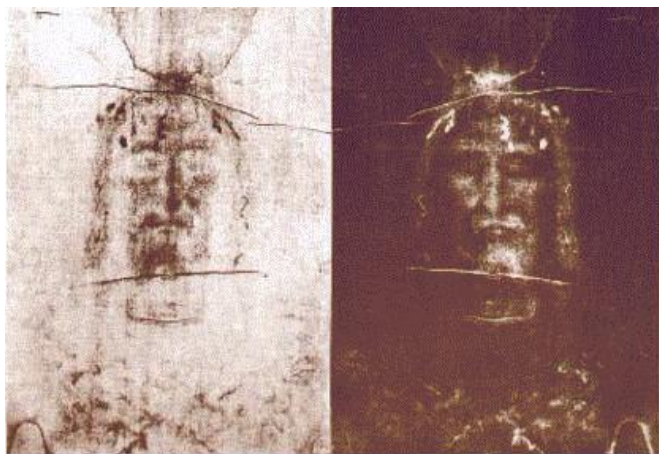
⁴⁴ And **Pilate marveled if he were already dead:** and calling unto him the centurion, he asked him whether he had been any while dead. ⁴⁵ And when **he knew it of the centurion, he gave the body to Yoceph.**

Marqus (Mark) 15:44-45 [Cepher]

Believe it or not, I have just given you two further clues pertaining to Pilate's innocence. Had Pilate been the one to oversee his crucifixion, then his surprise would be akin to saying Yahusha went out like a chump rather than a champ. That's not what happened though. The face of the man in the Shroud speaks of a suffering servant but he also has the look of *shalom* on him. This is someone who drank from the cup that was passed to him and did so with dignity, completing the task before him. Mission accomplished. I'm more inclined to think Pilate's surprise teetered upon

a reaction of, “*Dang*, you people took human mutilation to a whole new level. Is this how you treat your gods?”

The second proof of Pilate’s innocence is in his handing of Yahusha over to Yoceph. This well-known fact has been long debated, employed as fuel for accusation against the reliability of the resurrection story even, when in fact the Romans did not allow crucified victims to be buried in an honorable way. They left them on their crucifixion devices for several days so that their bodies might bloat in the heat of the sun, eventually exploding, before being tossed into a pit. Roman guards would have overseen an operation such as what I’ve just described rather than the tomb. Pontius Pilate did hand Yahusha over to Yoceph for burial though, speaking once more of his innocence.



Even further evidence to the mob mentality can be found with the crown of thorns, of which the Shroud attests to. The crown wasn’t a carefully crafted garland as we are so often led to believe. It was a literal thorn bush. His Controllers shoved a briar patch over his skull so as to work the crowd into its beehive frenzy. Roman guards weren’t responsible. Had they done so, it would have been strange indeed for Pilate to respond in the described manner.

¹⁹ And Pilate wrote a title and put it on the cross. And the writing was, Yahusha the Netseriy and King of the Yahudiym. ²⁰ The title then read many of the Yahudiym: for the place where Yahusha was crucified was nigh to the

city: and it was written in Ivriyt, and Yavaniy, and Latin. ²¹
Then said the chief priests of the Yahudiym to Pilate,
Write not, And King of the Yahudiym; but that he said, I
am King of the Yahudiym. ²² Pilate answered, What I have
written I have written.

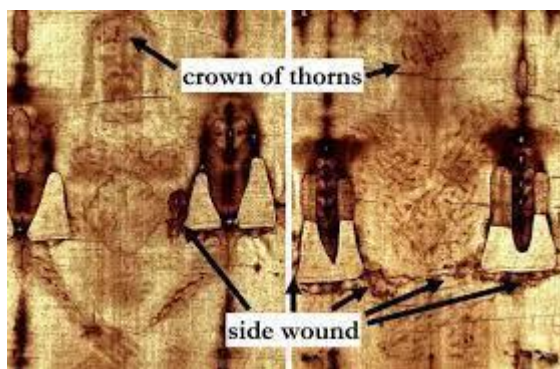
Yochanon (John) 19:19-22 [Cepher]

His torturers had given Yahusha a mock coronation whereas Pilate straight up calls him the King of the Yahudiym. The Temple Controllers didn't like that. Their response identifies who it is that mocked him, whereas Pilate gave him dignity and honor. Explain to me again how a Roman Governor crucifies someone on charges that he is a threat to the Establishment and Caesar but then pulls a stunt such as what has just been described. Pilate had already given his judgement. Yahusha was innocent. Yes, he handed Yahusha over to the Yahudiym to do what they wanted with him, but he was clearly protesting their decision.



You will hear all the time about the blood on the Shroud being painted on. It's not paint though. It's blood. Real blood. Both pre and postmortem blood. Actual human blood which has been shown to be of the AB type. The fact checkers will scream from a megaphone that it was paint until

you believe it to be true but it's simply not so. The image wasn't scorched, rubbed, painted, photographed, as assuredly as it wasn't formed by dyes, chemicals, vapors, now was it in any way made by the known methods of man. And that's the other thing. The placement of the nail. The forger forsook the artistic renderings of his own day by placing the nails in his wrist and ankles rather than the hands and feet of church paintings. The former description keeps in strict accord with an actual crucifixion. His wrist was secured to the nail and wasn't going anywhere whereas a nail through the hand would have ripped right off the crossbeam.



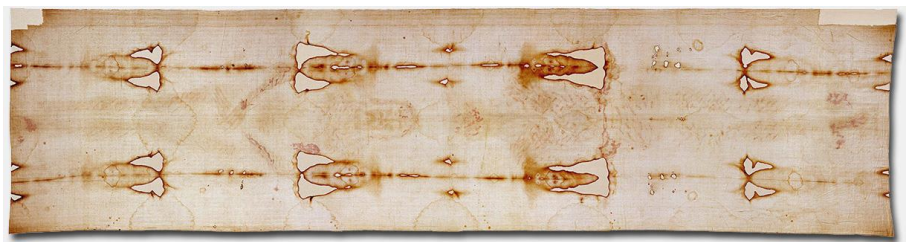
The darkest bloodstain on the entire Shroud derives from the wound on his side. That's a postmortem flow, obviously. It wraps around his backside, forming a puddle there. I will remind you once again that the bloodstains are a result of contact with the cloth whereas the image itself derives from a different origin. Well, notice how red the blood is. It is red of a crimson color and that shouldn't be.

The blood mystery is what has most fact checkers claiming foul, but they have turned out to be the Karen's in the end. At any crime scene, blood quickly becomes brown or even black, and in very little time. Not so with the Shroud. The blood remains a distinct crimson color. In any other scenario, that would be deemed completely impossible, proving the Shroud to be a hoax. The answer however has already been known among chemists. Bilirubin is a pigment that enters the blood with the breakdown of red cells. Under conditions of great stress or suffering, particularly to the torture which the person in the Shroud was forced to endure (and we're talking 24 to 36 hours of torture), his liver would have eventually flooded the bloodstream with the Bilirubin enzyme which I have already

described. In that precise moment, his blood would have remained red forever. Are we expected to believe the forger tortured his nude model so that the blood would remain red eternally, simply to fool CSI investigators centuries later? *Ridiculous.*



The other thing about the forger is that he would have had to have chosen a model already in rigor mortis. Look at those locked knees why don't you? That's a stiffened body. His model would also have been placed in the Shroud for no more nor less than 48-72 hours. Furthermore, his body didn't see decay. Incredible.



Regarding the actual cloth, it is linen, making it Biblical. It's length and width are in even cubits, also Biblical, whereas the official narrative has medieval Europe employing a different unit of measurement entirely. Furthermore, there are no medieval examples of the three-to-one herringbone pattern used to make the fabric. The only matches are ancient ones deriving from the Near East. To be more specific, Palestine. Not

even Egypt twisted the strands in the direction of the Shroud, but I'm not done yet.



In 2002, the 16th Century backing cloth was removed from the Shroud for the first time for textile expert **Mechthilde Flury-Lemberg**. What she discovered on the exposed backside is a stitch so inexplicably rare that it has only been spotted in one

other known location, Masada. The Jewish fortress that fell to the Romans in **73 AD**.

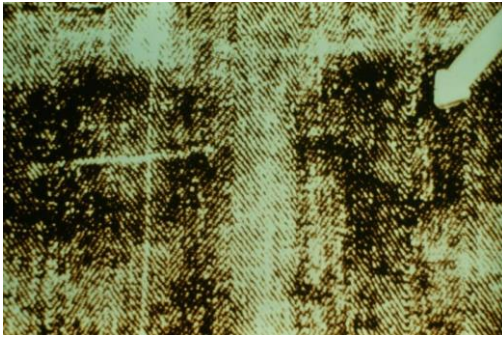
Even more stunning is the dirt found on the Shroud. Especially surrounding the persons nose, knees, and feet. There is dirt surrounding Yerushalayim and it's a match. Not only that, the stone which made up the tombs surrounding Yerushalayim are unique to that city alone and the Shroud includes that feature.



And then there is the floral design. The forger would have had to have gone flower picking in the hills surrounding Yerushalayim in the springtime. Botanist **Avinoam Danin** of Jerusalem's Hebrew University has published something like nine books on the flora of the Middle East, one of which includes his findings in the Shroud of Turin. Of the hundreds of floral patterns and pollen grains found on the Shroud, half of them can be found in the Middle East or similar areas but never in Europe. **28** of them are from

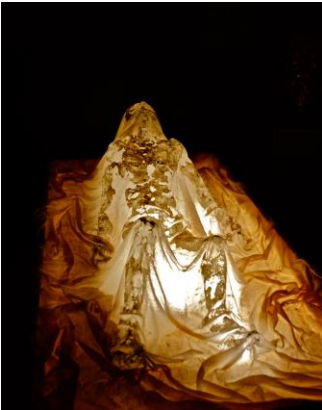
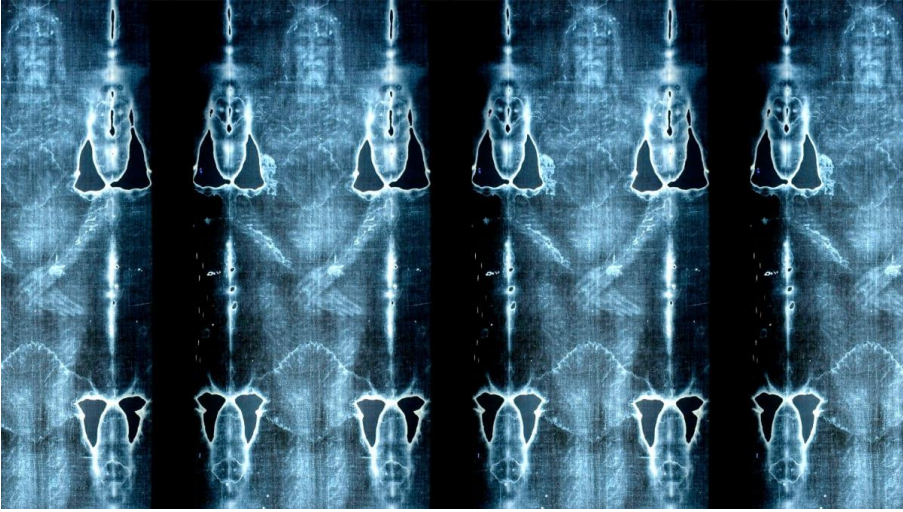
plants still growing in Israel, with **70 percent** being exclusively found in the areas surrounding Yerushalayim and Yeriicho. The fact that pollen matches can be traced to Turkey, France, and Italy only affirm its history,

including its long tenure in Constantinople which our Controllers don't want us to know about.



The coin hypothesis goes all the way back to the 1970's when researchers noted the presence of small bulges on the persons ocular orbit bones, thanks in part to 3D printing. The thought at the time was that these might have been leptons, small nearly valueless coins which would have been common in Palestine during Roman times. The critics will claim Shroud enthusiasts see whatever they want to see, like a leprechaun in a puffy-shaped cloud or something, but what they really appear to be expressing is their feelings towards their so-called forger. The man in the shroud had Pilate-era coins over his eyes and the artist who painted his image apparently wasn't *that* clever. Therefore, it must not be true. There is a deductive argument for you.

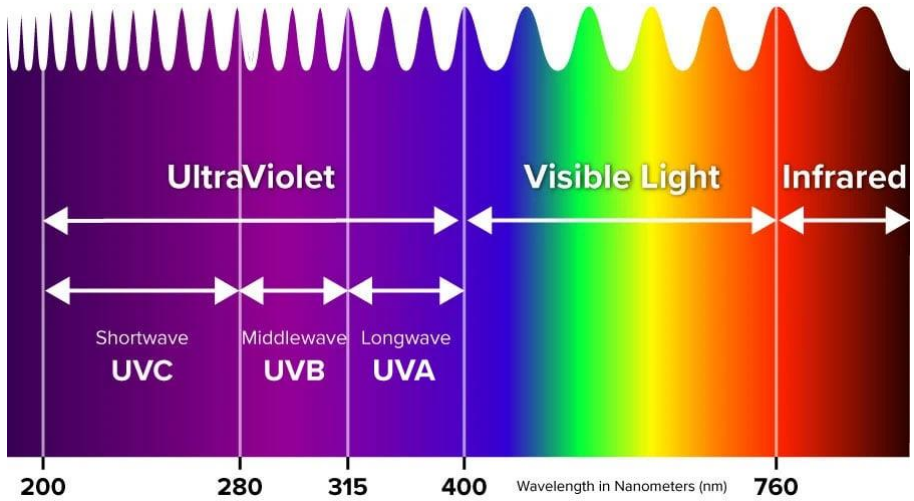
Well, the shroud does tell and *here* is what it says. A lituus is a curved augural staff and can be distinctly seen on the disc covering his right eye. Over the left eye a vase or a cup has been found. Put together, they form something resembling the coin which is shown. Furthermore, the letters YKAI have been deciphered upon his eyelids. This is thought to be the visible part of the word "TIBERIO YKAI CAPOC", Greek for **Tiberius Caesar**, the Emperor.



The most important piece of evidence, and I would be remiss to neglect it, derives from the actual image on the cloth. You will once again want to recall that the blood stains and the picture negative, if one can call it that, are two separate things. Without the image, all we would be left with is the blood. There are plenty of bloody clothes and I highly doubt anybody in Yahusha's entourage would have saved a bloody mess like that—if it weren't for the witness of his image.

Anywhere from 48 to 72 hours into the burial process, the body of the man within emitted a short intense burst of vacuum ultraviolet radiation, thereby imprinting a perfect photographic negative image. I have read up on the conclusions of these Shroud researchers and what they're saying is nothing short of awe inspiring. It has been argued by Italian researcher **Paolo di Lazzara** that the radiation was ultraviolet and that the instantaneous burst exceeds the maximum power released by all ultraviolet sources of light available today. It would also require pulses having duration shorter than one forty-billionth of a second. The intensities of those pulses would have to be on the order of several billion watts. His body became mechanically transparent in an instant, emitting light evenly from every three-dimensional point within, thereby

imprinting an encoded 3D image on the front and the back of the cloth as well as an x-ray. This is why the Shroud cannot be reproduced in any Laboratory or art studio in the world.



I even found an instance when Yahusha glowed in the exact manner which has been described for us by the Shroud researchers.

³⁶ The following day, Yahusha took Kepha, Ya’aqov and Yochanon - three of the apostles - to a cave high up on the mountainside, where they remained in meditation for three days. On the third day, while seated in the cave, the others saw **the whole body of Yahusha exude a light and become radiant, the colors being blue and white.** They were astonished at such an inflow of power, for no other body could have contained it. Though manifesting in them also, it was much weaker. The three with Yahusha covered their eyes before the brilliance.

³⁷ And Yochanon said, “Master, while the Ruach Ha’Qodesh manifests in us as no more than a **faint blue glow** seen only in total darkness, **your brilliance is like that of the sun compared with the palest star.**”

³⁸ Kepha said, “It is good for us to have seen this, for now we know how poorly we compare with you.”

The Book of the Natsarim 15:36-38

Ultraviolet isn't the same as blue, you will tell me, but UV waves aren't exactly visible to the naked eye either. Blue is. Yahusha's disciples could only describe what they were capable of seeing. Being more brilliant than the sun compared with the palest star is saying something. That is while he was living, mind you. There is nothing in the textbooks which would describe how a dead man can accomplish the same task.



[EDIT: 7/5/2023: Another passage identifying ultraviolet with the resurrection has come to my attention in Besorah Niqodiymon. I am always on the lookout for clues and what happened is, I was giving the gospel another read. How in the world did I never notice the ultraviolet reference before? Well, here it is.

13 O ADONAI Yahusha and Father, who art Elohim, also the resurrection and life of the dead, give us leave to declare thy mysteries, which we saw after death, belonging to thy cross; for we are sworn by thy name. ² For thou hast

forbid thy servants to declare the secret things, which were wrought by thy divine power in She'ol.

³ When we were placed with our fathers in the depth of She'ol, in the blackness of darkness, all of a sudden there appeared **the color of the sun like gold, and a substantial, purple-colored light** enlightening the place.

⁴ Presently upon this, Adam, the father of all mankind, with all the patriarchs and prophets, rejoiced and said, **That light is the author of everlasting light, who hath promised to translate us to everlasting light.**

Besorah Niqodiymon 13:1-4

I love it when extra-biblical books come together. If you're paying attention, there are two lights which suddenly appear in She'ol. The first is a gold-colored light relatable to the sun, but then the second is ultraviolet, indicating the resurrection of Yahusha as seen on the shroud, which wouldn't be visible to anyone within the material and mortal realm. How did I read Niqodiymon so often and yet miss it? Apparently, I'm not the only one. I have seen Yahusha's arrival to She'ol portrayed in numerous occasions and never once was he ever painted from the purple side of the pallet.]

All in all, I would say the evidence is stacked up in favor of Yahusha HaMashiach. There is certainly more evidence to be had. Lots of evidence which I haven't gotten to yet. I simply hadn't intended to get carried away with it all, and yet, here we are. Well, here is another item for the evidence locker before closing shop for the day. The image of the man is best seen from afar. The closer one gets to the Shroud, the more the image becomes blurred, so that all the viewer sees is the rust-colored blood stains on the cloth. To truly recognize the image, one must stand several feet away. Any closer and the picture on the cloth is lost. This would imply that the forger was working from a distance while splashing on the crimson-colored blood of his tortured victim. Where is the practicality in that. He sure did fool the CSI people though.

And so, understand what I am saying in all of this. Technology *has* been lost to us, a great deal of it in fact. Our Controllers prefer it that way. Mostly so that they can play the part of the Slave Master while getting the credit for “reinventing” the wheel and other contraptions. Gotta’ fill their shelves with those Pulitzer prizes, LOL. The Shroud of Turin isn’t one of their creations though. No way, no how. All they can do is place the Shroud in the late Middle-Ages so as to arouse the forgery narrative, but not even that story checks out. It’s all misdirection. All things considered, the Shroud’s sudden emergence in His-Story is where they really screwed up for anyone paying attention. They’re hiding not only its true His-Story, but the manner by which it fell into their hands. It’s what they might call in Hollywood nowadays a franchise reboot. I have that hankering feeling that the original story was far superior. Can you blame my cynicism?



Speaking of which, have you seen what they built in Turin? Cappella della Sacra Sindone, or the Chapel of the Holy Shroud, was apparently completed in **1694** for the exclusive purpose of housing the Shroud. After

the artist had already come forth and admitted to the forgery. We are told the chapel is a Baroque masterpiece, though with all the flourishes, I'm detecting some serious MK tech. More stolen His-Story. But then again, maybe I'm reading too much into this and the marvelous intricacies at Turin served no other purpose but to rise above the meaningless cake topper. That must be it. Just another decorative piece in the boulangerie of the earth, like the linen cloth contained within it.

In **1997**, a mysterious fire for which there is still no explanation broke out and nearly destroyed the Shroud of Turin. Nothing to see here, folks.