



The Green Man vs the Millennial Kingdom

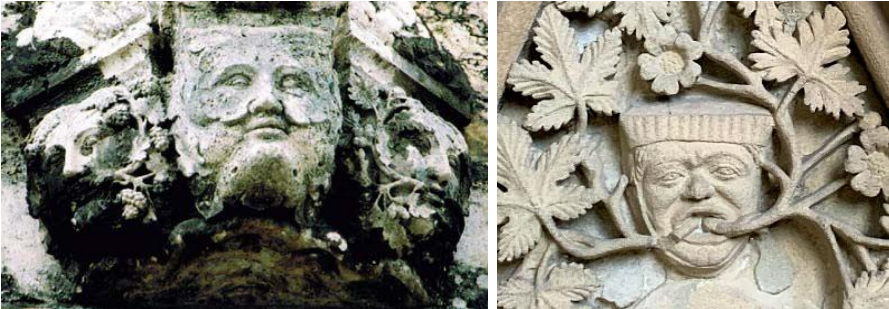
By Noel Joshua Hadley

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THERE is a typical rebuttal to my thesis that the Millennial Kingdom of Messiah already physically manifested upon the Earth, especially upon hearing that the Thousand Years constituting the Middle Ages were its beginning and ending mile markers in His-Story. They will fall back to the tiresome propaganda which has the Dark Ages being as pagan as they come. You and I know that's not the case. The idols were added to the grand cathedrals at a much later hour, probably during the Enlightenment. Still though, among the many antagonists, and among all those rebuttals, not one single person has thought to invoke the man of a thousand faces into the conversation. The **Green Man** as he is known decorates the cathedrals across our realm and yet hardly anyone seems to notice. Well, seeing as how I intend to turn over every stone in this investigation, I suppose the first thing that ought to be done is to show you examples of what the Green Man is. From there, we will weigh the balances, being

careful not to turn a blind eye to paganism whenever or wherever it happens to show face.







So, there he is, the Green Man. I have offered dozens of examples and could doubtlessly show dozens more. In every single one he's either etched into wood or carved into stone and even the arches and the cloisters of one great Cathedral or another, as if emerging from the very fabric of the frozen music which we call Gothic architecture. Just look at

him, why don't you, staring down at us passerbys from the flickering shadows with those unknowable, seemingly malnourished thoughts of his. Probably up to no good, I shouldn't wonder, looking suspicious and as shady as She'ol. Must be pagan then.

Oops, I guess we were wrong about everything. The trail has gone cold. Close the book. Go home and cry about it. It's over, we lost, the MK never happened. What do you know, all of history is legit after all. But no, really, unlike later facelifts by our Controllors, I see absolutely no evidence that they were added at another hour to deceive and lead us into idolatry, ultimately throwing us off the hound hunt. Look, either the Millennial Kingdom happened, or it didn't, and if it did, then we have the Green Man to contend with. Something is going on, and I intend to get to the bottom of it.

By the way, if you went into this exercise without having the faintest clue as to who the Green Man was, then believe it or not, you've just been caught up to speed, because he is quite the mystery, indeed. The Green Man is seemingly everywhere and yet nobody knows who he is, why he's there, or how he came to be. There is not one ancient document pertaining to him, nada, and why is that, exactly? Like the [Carole](#), though it is also known as the Rondeau, he's been scrubbed. Only his bones remain.



In fact, the Green Man didn't even arrive into our recorded collective consciousness until **Lady Raglan**, aka Julia Somerset (née Hamilton), passed the information along. As the wife of **4th Baron Raglan**, daughter of **11th Baron Belhaven** and **Stenton**, Lady Raglan of Raglan Castle in Wales lived rather recently in history, if her birth and death dates (**1901-1971**) are indicative of anything. Though the Green Man may have gained miniscule notice by a select few, perhaps as early as the 19th century, it was she who first came up with the name in her article, "[The 'Green Man' in](#)

Church Architecture,” which was published with the **March 1939** edition of Folklore.

Actually, Lady Raglan only published one article on folklore in her entire lifetime. Talk about a one-off. Her husband, Major **FitzRoy Richard Somerset**, was noted for his own variety of independent scholarship, having written ‘The Hero’ in **1936**, a comparative study involving the twenty-two things often found in stories of heroes, including dying on hilltops. As you can tell, Lady Raglan’s single article not only appeared three years later, but it also had an instantaneous, far longer lasting influence than anything her husband had committed to writing. Quoting from Julia Somerset:

It is now about eight years ago since my attention was first drawn by the Revd. J. Griffith, then vicar of Llangwm, in Monmouthshire, and himself a folklorist, to a curious carving. It is a man’s face, with oak leaves growing from the mouth and ears, and completely encircling the head. Mr. Griffith suggested that it was intended to symbolize the spirit of inspiration, but it seemed to me certain that it was a man and not a spirit, and moreover that it was a “**Green Man**.” So I named it, and the evidence that I have collected to support this title is the reason for this paper.

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With those opening words, the anonymous foliate head design seen everywhere by no one in Medieval Europe, camouflaged and hidden in plain sight for untold decades, probably centuries, was finally aroused into the public consciousness. Though the **Rev. J. Griffith** had first drawn her attention to the carving, believing it to “symbolize the spirit of inspiration,” Lady Raglan completely reworked its mythology. Here is what she has to say about him.

This figure, I am convinced, is neither a figment of the imagination nor a symbol, but is taken from real life, and the question is whether there was any figure in real life from which it could have been taken. The answer, I think, is that there is but one of sufficient importance, the figure variously known as the **Green Man, Jack-in-the-Green, Robin Hood**, the **King of May** and the **Garland King**.

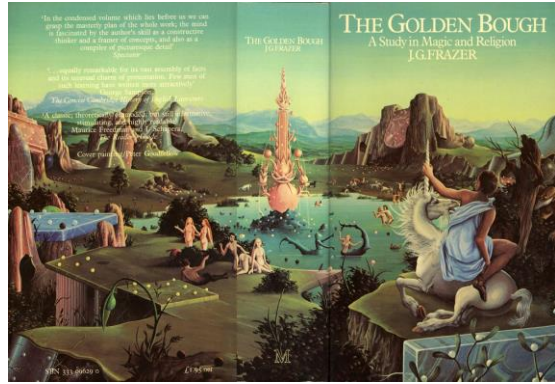
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In one fell swoop, Julia Somerset managed to lump Green Man in with Jack-in-the-Green, the King of May, and the Garland King, practically everything that has become dear to English paganism, and to be clear, she very well may be correct. Her **Robin Hood** connection is an interesting suggestion, for sure. I have yet to comment upon the man in tights though the [Mystery of the Maypole](#) is something I have covered, and it relates to the **Carole**. They're very likely all related in one way or another.

Regarding Robin Hood, she says that England and Scotland had long referred to the oaken face as the man of legend, which may or may not be true, I wouldn't know, adding that there is reason for thinking that his name is a corruption of **Robin of the Wood**. I happen to disagree on that last part. Unless she has seen grammatical evidence unknown to us, then there is little reason if any to come to that conclusion, seeing as how "Hood" has plenty of dark and sinister connotations as an uncorrupted word. I will surely expound upon them if I ever get around to that paper. Look, I am not here to argue with the lovely Baroness of Raglan, but simply to add commentary of my own.



Following the paper trail, nobody would probably know about Lady Raglan's dubbing of 'The Green Man' had it not been for **Sir Nikolaus Pevsner** and his **46-volume** series of books, 'The Buildings of England', all of which were published between **1951** and **1974**. A name like **Pevsner** doesn't sound very British, does it? I checked so that you wouldn't have to. It is a **Yiddish** name. And to erase any doubt, his daddy was a **Joo**. Not that there's anything wrong with that. It's just interesting is all, how often **Japeth's** descendants through **Ashkenaz** have helped to shape heliocentric doctrines under the guise of being one of **Shem's** children.



He was the Green Man from that day forward, as far as terminology is concerned. From what I have been able to glean of his ideology, Pevsner held to the typical British enthusiasm for Arthurian folklore, as championed by the ever-influential **James Frazer**. First published in **1890**, eventually expanding into twelve volumes by its third edition, the influence of Frazer's 'The Golden Bough' on contemporary European literature cannot be overstated. Frazer's aim was to define the shared elements of world religions, discussing fertility rites, human sacrifice, the dying god, the scapegoat, and many other symbols and practices whose influences had extended into modern "Christian" culture.

His thesis is that the most ancient religions were fertility cults that revolved around the worship and periodic sacrifice of a sacred king in accordance with the cycle of the seasons, not that I have a problem with that, either. How many times do I really have to go over the Mystery religions, as introduced by [The Anunnaki](#) and [The Watchers](#)? There is most certainly a commonality, as [Azazel](#) and his co-conspirators introduced and disseminated the Mysteries of Heaven to the world, by which each School attempted to monopolize what they held. Not repeating all of that again, nor how I feel about Truth mixed with the lies of our spiritual Controllers. Frazer emphasized gradual continuity with and preservation of a primitive pagan tradition, as gloried through [Camelot](#), and Pevsner, as well as Lady Raglan before him, thought very much in those terms, which is why the Green Man was immediately assigned into the lower echelons of the religiopolitical columns rather than relegating him as a potential innovation of the Middle-Ages.



With Pevsner, Lady Raglan's vision was secured. The fallout was gradual though defined. Beginning with the Intel decade that was **The Sixties**,

the Green Man was adopted by [hippies](#) and other New Agers who together transformed the face of folkloric imagery, and to the point of becoming a countercultural icon in the early **21st-century**. **The Green Man Festival** was founded in Wales in **2003**, which then gave way not only to his emergence at **Scarborough Faire** in **2007**, but he was also quite literally the theme of **Burning Man** that same year. One year later, in **2008**, he was dramatized in combat with **Jack Frost** at a community festival in Yorkshire, and somewhere around the same era, he became a staple of the **Jack-in-the-Green** parade.

In little time, it is not surprising to see **drag queens** take on the Green Man moniker as well, seeing as how androgyny represents the death and resurrection of man, *er*, woman, and resurrection is what the Green Man very well may turn out to be about. Well, I am here to tell you that the alphabet people have stolen the rainbow, they have stolen the word ‘*gay*’, they have stolen the Green Man, and I want them back.



The Jack in the Green tradition developed in England during the 18th century. It emerged from an older May Day tradition—first recorded in the 17th century—in which milkmaids carried milk pails that had been decorated with flowers and other objects as part of a procession. Increasingly, the decorated milk pails were replaced with decorated pyramids of objects worn on the head, and by the latter half of the 18th century the tradition had been adopted by other professional groups, such as bunters and chimney sweeps. The earliest known account of a Jack in the Green came from a description of a London May Day procession in 1770. By the 19th century, the Jack in the Green tradition was largely associated with chimney sweeps.

The tradition died out in the early 20th century. Later that century, various revivalist groups emerged, continuing the practice of Jack in the Green May Day processions in various parts of England. The Jack in the Green has also been incorporated into various modern Pagan parades and activities.

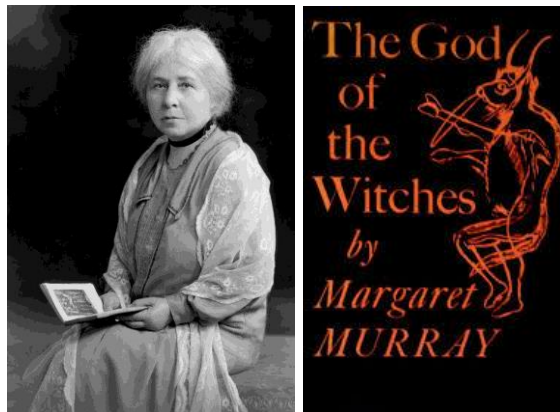


At the Jack in the Green Wiki page, [follow along](#), we come to learn that the tradition only developed in England during the **18th century**, Enlightenment territory. It emerged from an older **May Day** tradition, but not even that was recorded until the **17th century**, two or three centuries after the Middle Ages were through. In that one, **milkmaids** carried milk pails that had been decorated with flowers. Call me square but if hundreds of milkmaids went walking down the street, having just arrived from their butter churning in the Alps, per chance with bell clanging cows in tow, I'd line up to see that. Well, increasingly, the milk pails were replaced with pyramids, *of course they were*, which they wore upon

their heads, *naturally*, and eventually the chimney sweeps moved in looking for a good time. The earliest known account of a **Jack in the Green** only emerged during a London May Day procession in **1770**, and for whatever reason, chimney sweeps were pullet the puppet strings on that one as well. I smell the doings of Mary Poppins all over this.

The Jack in the Green tradition has attracted the interest of folklorists and historians since the early 20th century. Lady Raglan – following an interpretive framework influenced by **James Frazer** and **Margaret Murray** – suggested that it was a survival of a pre-Christian fertility ritual. Although this became the standard interpretation in the mid-20th century, it was rejected by some folklorists and historians following the 1979 publication of Roy Judge's study on the custom, which outlined its historical development in the 18th century.

Interestingly enough, the tradition died out in the 20th century. It then reemerged as a **pagan celebration**, *go figure*, as though it had always been pagan, and as you know by now, the Green Man was involved this time around, as though he'd always been. Wiki places folklorists **Lady Raglan** and **James Frazer** at the helm of influence along with a certain **Margaret Murray**.



Who is **Margaret Murray**? I'm glad you asked. Quoting from her Wiki page, [follow along](#), Murray, born in British India in **1863**, became closely involved in the **first-wave feminist movement**. As an Egyptologist, she was unable to return to Egypt due to the First World War, and so passed away the hours focused upon what truly made her popular, the **witch-cult hypothesis**. The theory has the witch trials of Early Modern Christendom being an attempt to extinguish a pre-Christian pagan religion devoted to a Horned God which had survived through the Middle Ages. Her theory fits in nicely with all the others which we are all expected to roll with, the original Knights Templar being secret Satanists being just one of them. Although academically discredited, the witch-cult theory gained widespread attention, probably even influencing Lady Ragland,

and proved a significant influence on the emerging new religious movement of Wicca. Figures. All feminism, even the earliest feminist movement, eventually leads to witchcraft. The feminists and the witches will jointly disagree, I'm sure.

In simply suggesting Jack in the Green was a survival of pre-Christian fertility rituals, the pagans went with it, with hardly anyone checking their sources. To quote from Simon and Garfunkel, a man hears what he wants to hear and disregards the rest. Just looking at those photos that I'd shown a moment or two ago, you'd think the Green Man was an ancient tradition going back ages into the pre-Christian era. No, he is conceptually only so many decades old as what I can count on one hand, at most one or two extra fingers on the second. All the same, Jack in the Green appears to be an Enlightenment invention, albeit a corruption of what may have preceded it. The kids today probably think the **rainbow** is an ancient **LGBTQQIP2SAA+?** symbol as well. This, ladies and gentlemen, is how His-Story is rewritten.

Lady Raglan further theorized that the Medieval cathedral was to be, to an illiterate people living in their own fleas and feces, the sum of all human knowledge in stone, including paganism and the Sciences. Mind you, that is quite a different statement than saying they were intended to teach the heavenly Mysteries. If Lady Raglan is correct, and paganism was an accepted antidote of the day, then that goes against everything we know regarding Medieval artwork, designed for a very specific purpose. I go into why that is first and foremost in my [Wastelands of the Seraphim](#) paper, though [The Pilgrim's Path](#) and [Labyrinths](#) also seal the deal. Cathedrals were pilgrimage sites where one might discover a manifestation of the kingdom from above, within and without. Within those cathedrals was the artwork. The artwork was intended to teach morality lessons using Scripture as its peripheral vision, all of which directed the soul upwards towards their ultimate pilgrimage destination. I include the Green Man in that.

Just so we're clear, the Green Man is so common in the Gothic cathedrals that I challenge you to enter a single one of them in France or in Britain and probably the surrounding countries and come out empty handed, having scoured every wall, ceiling, and cloister. After saintly people and angelic beings, the Green Man is the most common image in Medieval sculpture, with many cathedrals containing dozens of green men, and a few a hundred or more.

Contrast the Green Man of the Medieval ages with Lady Raglan's version of the Green Man today, which drives people away from the Medievalist vision into one of paganism. Read that last sentence again and again if you have to. "The proof of the pudding is in the eating" is a Medieval saying, by the way. It means that you can only judge the quality of something after you have tried, used, or experienced it. Well, Lady Raglan's experience is all wrong. If it were the right interpretation, then Cathedral pilgrims everywhere would have been succumbing to paganism as well, though they didn't. The complete opposite is true. A spoonful of that pudding is all I need to know we're letting our pagan Inheritors paint the canvas of His-Story with their version of events.

A few years ago I visited the church in an English market town in the hope of finding one of these images. I searched the church, and eventually, in the furthest corner, I found one, hidden behind and between some carved foliage at shoulder level. A man of retirement age who was working in the church enquired about my interest, and when I told him I had found a Green Man, he responded with "Never! Show me!" When he saw it, he said *"I have worshipped in this church since I was boy in the choir, and no one has ever seen that before. Wait till I tell the Vicar – I bet he gives us a sermon on it."*

The only shocking part is as I've already stated, absolutely no commentary has been found on them from the Medieval period, or even the Enlightenment, thereafter, telling us that they were scrubbed. What's more, anyone may enter a Gothic cathedral and stumble upon a Green Man image, though until a few short decades ago, they were previously unknown. The writer of this article right [here](#) was so convinced that he could enter any Medieval church and find the Green Man, as though hidden in a Where's Waldo painting, that he answered his own challenge only to prove his thesis a correct one. He tells the story of his discovering the Green Man in the furthest corner of an overlooked church of little notoriety. While he was gazing upon the legendary figure, a man of retirement age who was working in the church and had worshipped there since he was a boy was astonished at his discovery. Nobody to his knowledge had known about it. "Wait till I tell the Vicar," he ended their discourse, "I bet he gives us a sermon on it."

The old me might have been perplexed at such an oversight, not simply by the old man but by everyone. Though the recent flat earth awakening as well as the mud flood and Millennial Kingdom has taught me that the Truth can and will remain hidden in plain sight until it's ready to be

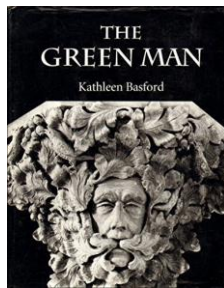
revealed. By the way, I can totally see a scenario where the **Mandela Effect** added them to the catalogue sometime in the 1800's. Supposing you're familiar with my research into the blending of realities, I am of the opinion that it has been happening in waves for a great long while. I won't be going that route in case you were wondering though it wouldn't surprise me in the slightest.



We are often told that the Green Man foliate heads first appeared in England during the early **12th century**, having arrived from France, and that it was brought over from Crusader knights. The earliest that I can find, however, appears to be a **Byzantine** mosaic dating from the **6th century AD**, MK territory, and in **Constantinople** of all places. Chock it up to more pagan deities or perhaps the chronologists are wrong, Crusader knights introduced nothing, and something else is going on.



The typical Green Man narrative begins to take a drastic narrative turn at **Exeter Cathedral** in England, and I am about to tell you what it is, though the pagan hypothesis people would rather not see him in his intended light. Look at the various photos which I have shown you. In one of them, the Virgin Mary can be seen holding the Christ child, standing upon the head of a Green Man, what the She'ol is happening? Well, according to Lady Raglan, "The fact is that unofficial paganism subsisted side by side with the official religion, and this explains the presence of our Green Man in a church window with the Virgin beside him and below him the sun." That is to say, whenever Mary and the Christ Child enter the same scene as a Green Man, it is proof of a mutual pagan relationship.



Kathleen Basford continues Lady Raglan's interpretation in 'The Green Man,' published in **1978**. Addressing the Exeter Virgin and Christ child specifically, she claims the Virgin is "treading" on the head of the Green Man, "as she might tread on the head of the old serpent, the tempter himself," as put forward by the Genesis 3 prophecy. Throughout her book, she talks of a "demonic character" in Green Man carvings, going so far as to conflate the Green Man with that of Satan and the devil. And yet, depending upon which Green Man you encounter, he is angry, he is silly and comical, or perhaps deep and contemplative, sometimes even melancholy or sorrowful. He is a mixed bag of emotions, exemplifying the many different complex layers of the human experience, all of which is intended to combine and culminate with joy.

Go back and look at the various Green Men again. In nearly every portrait, shrubbery emerges from his face. To be more precise, the sprout originates from his mouth. Lady Raglan and her disciples can continue with their misguided thinking, but the Truth of the matter is that the Green Man has already been identified. Ignored by just about everyone, though clearly identified. Indeed, there are Medieval texts which describe precisely what is happening.

The Green Man is **Adam**.

[**UPDATE** 8/15/24: So, there I was, pulling books from the shelf, flipping through one page or another, minding my own business as is usually the circumstance, when I stumbled upon a curious piece of wording, all of which came by total accident.

When God heard this, He stretched out His hand, took of the dust of the ground, and created the first man therewith. Of set purpose the dust was taken from all four corners of the earth, so that if a man from the east should happen to die in the west, or a man from the west in the east, the earth should not dare refuse to receive the dead, and tell him to go whence he was taken. Wherever a man chances to die, and wheresoever he is buried, there will he return to the earth from which he sprang. Also, the dust was of various colors—red, black, white, and **green**—red for the blood, black for the bowels, white for the bones and veins, and **green for the pale skin**.

The Legend of the Jews: Volume I

You've heard the song regarding 'red and yellow, black and white, they are precious in his sight,' but why in the world would they tell us green was used for the formation of his skin? A'dam's skin, that is. Where is Louis Ginzberg, the author of LOTJ, pulling his information from? Usually, he is sourcing the Talmud, though Kabbalah sometimes comes into play. I tried skimming through what Talmudic literature is available to me but to no avail. I am sorry to say we will have to remain in the dark regarding A'dam's green complexion a little longer. What seems definitely evident however is that the Green Man narrative finds its basis in both Jewish and Christian literature.]



Take another look at the Green Man of Exeter. Mary is not treading upon the head of the Serpent. Contrarily, it is the Green Man, the **first man**,

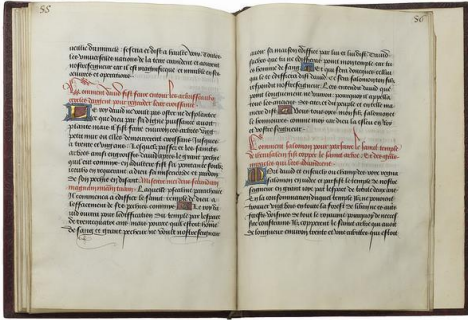
which is supporting the **Second Eve** and the **Second Adam**. I covered Mary the Mother's role as Second Eve, as well as Miryam of Migdal's, in my [Miryam of Migdal: Second Eve](#) paper. Read all about it. The vine which protrudes from his open mouth branches upwards and blossoms into dozens of oaken leaves which surround Mother and Child like a garland. The tree branching from Adam's mouth, and why would there be a plant emerging from it, is what confuses most people, though even it has its own story to tell.

THE DEATH OF ADAM AND THE TREE OF MERCY

And in the end of his life when he should die, it is said, but of none authority, that he sent Seth his son into Paradise for to fetch the oil of mercy, where he received certain grains of the fruit of the tree of mercy by an angel. And when he came again, he found his father Adam yet alive and told him what he had done. **And then Adam laughed first and then died. And then he laid the grains or kernels under his father's tongue and buried him in the vale of Hebron; and out of his mouth grew three trees of the three grains, of which trees the cross that our Lord suffered his passion on was made, by virtue of which he got very mercy, and was brought out of darkness into very light of heaven.** To the which he bring us that liveth and reigneth God, world without end.

The Golden Legend

The Gothic Cathedrals were intended to teach the heavenly Mysteries, not paganism, LOL. If you ever come across a laughing Green Man and wonder what it is that he could possibly find so funny, now you know. Adam's famous last words were those of laughter. We actually have a multitude of texts which describes Seth's journey to Paradise, hoping to fetch the oil of mercy. Going through each of those seems completely unnecessary. What seems evident here is that Seth planted seeds in his father's mouth, resulting in three trees, specifically the **Tree of Mercy**, of which the wood of the **True Cross** was eventually produced.



The **Book of the Penitence of Adam** is another one. I have never read it though I am told the manuscript is being held hostage in the **Library of the Arsenal**, so I will be sure to give it a read the next time I'm in Paris. I say that because I am told it is a manuscript dealing with the *uh-oh oh-no* world of Kabbalah though cannot personally verify. Well, in that account, Seth once more reaches the gate of Paradise only to behold the Trees of Life and Knowledge, which had joined to form a single Kabbalah tree or whatever. Like the other account, the seeds from this tree were placed into Adam's mouth when he died, only this time, the vegetation is given an entire biography.

From Adam's mouth grew the burning bush. In turn, the burning bush produced a magic wand which Moses planted into the Ark of the Covenant. Later on, David planted that wand on Mount Zion. Solomon cut down the resulting triple tree so as to construct the pillars of Jachin and Boaz in the Temple. Another portion was inserted into the threshold of the great gate, permitting no unclean thing to enter. It was, however, removed by wicked priests, weighted down by stones, and thrown into the Temple reservoir, where it was hidden and guarded by an angel. During Messiah's lifetime the reservoir was drained, and the piece of wood was recovered, being employed as a bridge leading across the brook of Kedron, over which Jesus passed after his arrest on the Mount of Olives. It was then made into the cross on which he was crucified.

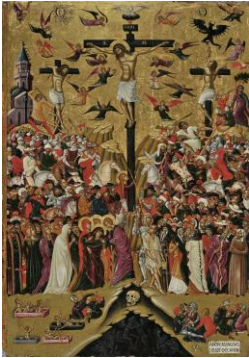
And so, as you can see, the growth which emerged from the Green Man was symbolic of the resurrection after all. The restoration of Adam as well as his children through the *yeshuah* (salvation) of Mashiach. It is absolutely true that the Cathedrals were built to exemplify the Mysteries of heaven, and every instance of the Green Man would most likely be inferring stories such as this one. Need I remind you that the Tree of Knowledge

of Good and Evil produced grapes, and that the wine of [Noach's Vineyard](#) is directly related to it. Well then, so is **Mary Magdaline** and the [Holy Grail](#).



Carved in wood upon the chancel ceiling at the **Church of St. Andrew** in Sampford Courtenay, Devon are a number of Green Men, though there is one carving in particular which is not to be avoided. I was holding out on you, saving one of the very choicest examples for last. Once again, we see vines emerging from the mouth of the Green Man, and who does he remind you of, exactly? I will tell you. He has a **Christ-like** appearance, but not just any Christ-like figure. He happens to resemble the face of the man in the [Shroud of Turin](#). We have a doppelganger. He's on a crossbeam as well, a warp and a woof, or a **Tav** as I like to call it, Yahusha Ha'Mashiach's calling card. Are they coming clean and telling us that the first A'dam looked exactly like the Second A'dam or are they tired of

everyone else beating around the bush, no pun intended, and getting right to the point of the Green Man mythos?



[UPDATE 8/15/24: THE Green Man wasn't even on my mind when happening upon the latest discovery. I was investigating Medieval artwork which depicted **Miryam of Migdal** at the foot of the cross, dressed in

maternity clothes which, FYI, two of these paintings happen to show, when I happened upon **Adam's skull** at the foot of the cross. Another reconnaissance mission on the Intel-net proved to be a fruitful one. There are many paintings depicting the same thing, and I think we all know what that means. The cross and the skull of A'dam are interrelated. We are being shown two A'dam's simultaneously inhabiting the same scene, and in the very least, it's rather suspicious that A'dam, the first A'dam, and the Green Man never show up in the same place at the same time.



There are too many arguments out there, probably as many as there are people to populate them, and everyone is free to express their original opinion, but for all intents and purposes, **Golgotha** is the name of the place where Yahusha was crucified. It literally means **place of the skull**, according to Mattithyahu 27:33, and have you seen a picture of Golgotha as of late? With woken eyes, I mean. Again, there are many arguments surrounding Golgotha, its true location as well as meaning, one of which says the ancients named it “place of the skull” on the mere basis that it looked like a skull, oh, how adorable. Do me a favor and look at the provided picture again and then tell me that’s not a skull. Afterwards, remind yourself as to whose skull the cross was said to derive from. Try not to let the cognitive dissonance win the day.

As Rabbi Elazar said: **The height of Adam the first man reached from the ground to the skies**, as it is stated: “Since the day that God created man upon the earth, and from one end of the heavens” (Deuteronomy 4:32). **When he sinned, the Holy One, Blessed be He, placed His hand upon him and diminished him**, as it

is stated: “You fashioned me behind and before, and laid Your hand upon me” (Psalms 139:5).

Chagigah 12a

The Talmud has its uses and what has just happened is certainly one of them. The Jews maintained that A’dam was a **giant**. Regarding his reaching from the ground to the sky, that is another thing entirely. How his exponential height in proportion to the earth worked out is not so important right now as the fact that the ancient Jewish tradition believed him to be YUGE. After all, who called it Golgotha, hmmm? Oh sure, it says that he was diminished in size after his transgression. How short in stature is not immediately implied. Golgotha size would be my guess. But then, speaking of the Jewish tradition, here is what else we read of him.

Rabbi Meir says: In the future, the Jewish people will have the stature of two hundred cubits, equivalent to two times the height [*komot*] of **Adam the first man, whose height was one hundred cubits**.

Bava Batra 75b

Stop getting hung up on the part regarding the two-hundred cubits stature of the Jewish people in the world to come. Whether or not that works out is anybody’s guess. When A’dam was shrunk down in size, the ancient belief is that he maintained a height of 100 cubits. I checked. **100 cubits** is approximately in the ballpark vicinity of **150 feet**. Again, where do you suppose they were getting that information from? It took a while to track down a person with a measuring rod, though if his calculations are correct, the Golgotha site rises 15 meters above the earth. We’re talking **50 feet**. Do the math on that. If the head to body ratio is 1 to 8, we’re looking at a **400-footer**, hmmm. Close but no cigar? Oh, you think that’s too big, do you? The largest giant recorded in 1 Chanoch was 300 cubits, which is roughly **450-feet**. Point being, the Talmudists might have gotten A’dam’s actual measurement wrong whereas their sentiments were correct. This is indeed a strange realm, and I wouldn’t be in the least surprised to learn that A’dam shrunk down to the size of **400 feet**. That’s A’dam’s skull, alright, and until it can be proven wrong, I’m sticking with it. But I’m not through yet.

²¹ Bar Talmai said unto him: I saw you again, hanging upon the cross, and all the dead arising and worshipping you, and going up again into their sepulchers. Tell me,

Adonai, who was he whom the angels bare up in their hands, **even that man that was very great of stature?** And what spoke you unto him that he sighed so sore?

²² Yahusha answered and said unto him: **It was A'dam the first-formed, for whose sake I came down from heaven upon earth.** And I said unto him: I was hung upon the cross for you and for thy children's sake. And he when he heard it, groaned and said: So was thy good pleasure, O Adonai.

Questions of Bar Talmi (Bartholomew) 1:21-22

Even the Christian tradition agrees on this one. Bartholomew, though I much prefer calling him by his actual Hebrew name, **Bar Talmi**, claims to have observed the dead arising from She'ol during Mashiach's crucifixion. Some of the more recently deceased were entering their sepulchers for the purposes of body reanimation, whereas other spirits of the dead were ascending towards heaven, telling us that the resurrection was not a cookie cutter event. Among the second group was a man of very great stature, far larger than any other created being. Yahusha satisfied Bar Talmi's curiosities when telling him it was A'dam. Not only that, telling us he had come down from heaven to the earth for A'dam's sake is yet another connection, albeit a loose one, admittedly, to Mashiach's crucifixion at the place of the skull.



Changing the subject but not really, I seem to recall it was while discussing **Miryam of Migdal** in [The Woman and the Alabaster Jar](#) that I made casual mention of the **eight olive trees** growing in the **Garden of Gethsemane** today, dated to be some **900 years** old. A 2012 study found

that three of those trees originate from 1092, 1166, and 1198 respectively, according to carbon dating. They were planted during the Millennial Kingdom, but why? DNA tests show that the trees were originally planted from the same parent plant. The implication is that they were sprouts reviving from older roots, the same roots which had survived the destruction of Yerushalayim in 70AD by the Romans, by which we receive the following firsthand witness.

And now the Romans, although they were greatly distressed in getting together their materials, raised their banks in one and twenty days; after they had cut down all the trees that were in the country that adjoined to the city: and that for ninety furlongs round about, as I have already related. And truly the very view itself of the country was a melancholy thing. For those places which were before adorned with trees, and pleasant gardens, were now become a desolate country every way; and its trees were all cut down. Nor could any foreigner that had formerly seen Yahudah, and the most beautiful suburbs of the city, and now saw it, as a desert; but lament and mourn sadly at so great a change. For the war had laid all the signs of beauty quite waste.

War of the Yahudiym 6:1:1

The person doing the writing is Yocephus, and though he doesn't explicitly drop the name of the trees, Yerushalayim was surrounded by sloping hills, all of which were spotted almost exclusively with olives. They literally named a mount after them. In the very least, if a tree were used to hang someone from just beyond Yerushalayim's entrance and exit sign, an olive tree would be our best contender.

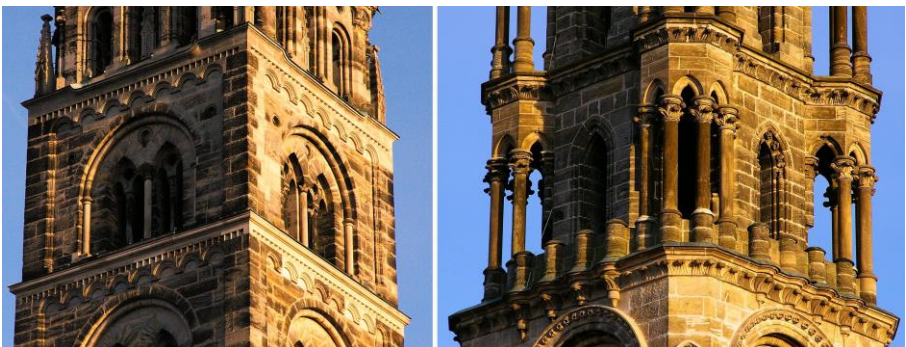
The reason I had dropped this little tidbit into the discussion is because, at the time, I was saying the inhabitants of the Millennial Kingdom were tending to the Garden which Yahusha and Miryam had inherited. It was their little plot of land. You will have to read that report because I found a direct link in the Grail romances to the Garden of Gethsemane belonging to a certain Simon the Leper, and who was Simon the Leper again but Miryam of Migdal's father, why am I bringing this up again? Well, there is more to the olive tree story. I will attempt to make this brief.

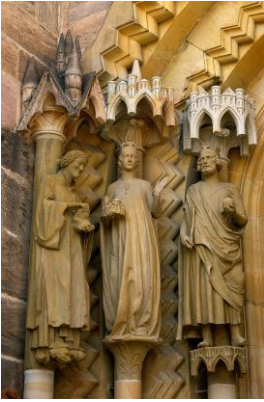
And the angel said to me “When Alahayam made the garden and commanded Miyka’el to gather two hundred thousand ¹⁰ and three angels so that they could plant the garden, **Miyka’el planted the olive** and Gavriy’el, the apple; Uriel, ¹¹ the nut; Rapha’el, the melon; and Satana’el,¹² the vine. For at first his name in former times was Satana’el, and similarly all the angels planted the various trees.”

3 Baruch

The sheer number of times I’ve quoted from this passage escapes me now. Usually, it is pointed to as yet another reference to wine having its origin with the Tree which the Serpent tempted A’dam and Cha’uaha from. That is to say, all wine in the world today finds its origin with the tree which Satana’el planted. You can read more about why I’ve come to that conclusion in [Noach’s Vineyard](#). **Pinot Noir** was the wine of choice during the Millennial Kingdom, but I digress. What has escaped me every time is Miyka’el’s contribution. The tree which Miyka’el planted was an Olive. I’ll say it again, it was an **Olive**.

In review, where did Sheth receive his Olive seed from? Paradise. Who planted the olive tree in Paradise? Miyka’el. The Olive seed was handed over to Sheth, afterwards, where did it end up? In A’dam’s mouth. But then, where was A’dam buried? In the whereabouts of Yerushalayim. Therefore, the Olive trees which surround Yerushalayim today had a place of origin. Like the grape, and in fact all of humanity, the olive trees which exists today in the Garden of Gethsemane came down from heaven.]





Bamberg Cathedral in Germany is a bit of a paradox in that two sets of opposing towers record completely separate styles on the architectural column, Romanesque on the left, which should have come at a later hour, and Gothic on the right. The official explanation is that these Cathedrals took hundreds of years to build, necessitating new designs with the changing fashion. Well then, I'll go ahead and ask what many of you are probably already thinking. Was there a blending of styles because both appeared on the architectural column around the same time? Other titillating aspects of Bamberg Cathedral have statues of Biblical saints like **Stephen** standing and interacting with **contemporary rulers**, causing one to ponder how much of this really comes down to artistic liberty.

Well, at Bamberg Cathedral is what just may be the most popular Green Man of them all. I started out this very paper with an up close and personal shot of him. He has shifty eyes, causing Green Men researchers such as **Kathleen Basford** to declare he is the “dark counterpart” of the equestrian. Not that again. Who is this mysterious horseman? Hard to say. There are so many different theories as to who the handsome lad is, a king or a pope or an emperor or the emperor's brother, that I would bore you if I attempted every single one. There is one theory that he is one of the three wise men, staring off at the star of Bethlehem, but then, where are the other two and why is there a green man under him. Why hardly anyone is claiming the figure to be **Saint George** is only a little odd since technically the cathedral's official name is **Bamberger Dom St. Peter und St. Georg**. Those same theorizers would have you think George is treading upon the Green Man, just as he might conquer the dragon, but let's not tread those tracks again.

Yet another theory, supported by **Hannes Möhring** of the University of Bayreuth, holds that the figure represents **Messiah** according to the book of **Revelation**, specifically chapter **19:11–16**. Hey, I have an idea. How about I quote it for you?

¹¹ I saw heaven opened and behold a white horse, whose rider is called Faithful and True. With justice he judges and wages war. ¹² His eyes are like blazing fire, and on his head are many crowns. He has a name written on him that no one knows but he himself. ¹³ He is dressed in a robe dipped in blood, and his name is the Word of Elohiym. ¹⁴ The armies of heaven were following him, riding on white horses and dressed in fine linen, white and clean. ¹⁵ Coming out of his mouth is a sharp sword with which to strike down the nations. “He will rule them with an iron scepter.” He treads the winepress of the fury of the wrath of YAHUAHA Tseva’oth. ¹⁶ On his robe and on his thigh, he has this name written:

KING OF KINGS AND YAHUAHA ADONAI.

Revelation 19:11-16

Supposing the Mashiach translation is the proper one, and considering the Green Man whom he is using as his foundation, I think it to be so, then we are given further testimony to YAHUAHA being the King of Kings during the Middle Ages, *er*, I mean, the Millennial Kingdom. You will ask me why he doesn’t resemble the man in the Shroud. Easily explained. I will redirect you to my [Besorah Kepha: Gospel of Peter](#) commentary, in which I go into **Docetism**, a Medieval claim which has the resurrected Mashiach appearing to one as a child, another as an old man, never looking quite the same to any two individuals who gazed upon him.