

# The Shroud of Turin

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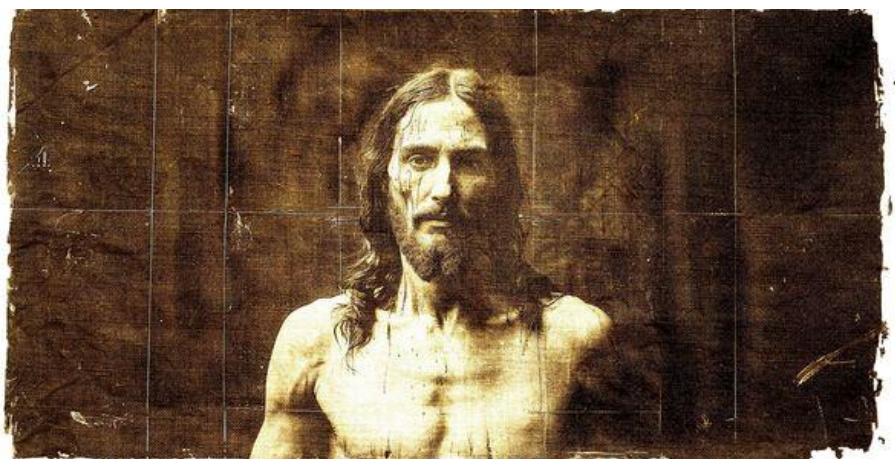
## [UPDATES](#)

[**UPDATE** 8/22/24: IN the world I grew up in, the **Shroud of Turin** was spoken about as a certifiable fake. I would have been seven going on eight in **1988**, the year when the **Carbon-14** tests dated the Shroud to the whereabouts of **1260–1390 AD**, with 95% confidence, LOL. Turns out, the Medieval theory didn't age so well, as if carbon dating was ever a good idea to begin with. The Shroud had narrowly escaped the intense heat of two separate fires, thereby affecting the molecules of the Shroud. If that had an effect on the dating process, throwing it off by an entire millennium, then how do you suppose the radiocarbon dating of organic materials said to be tens of thousands of years pans out? Seriously, I am looking forward to the day when carbon dating is finally filed away in the pseudoscience wing of the neighborhood of make believe.

The reason you've arrived is to hear the latest News, some of which I've already given away. It involves Italy's Institute of Crystallography of the

National Research Council, or IC for short. Dr. **Liberato de Caro** and a team of Scientists from the said group applied what's called a **Wide-Angle X-ray Scattering** to eight small samples of fabric from the cloth. This process allowed researchers to examine the Garment at a microscopic level, enabling them to determine the time the Shroud was actually manufactured. Will you be happy to know that the results are in? The fabric is a match with fabric that is confirmed to have come from the siege of Masada in **55-74 AD**. Which is to say, the Shroud was manufactured approximately **2000** years ago. It is authentic.

Another intrinsic problem with carbon dating is that it is destructive to the cloth sample, whereas X-ray Scattering is not. The same sample which Dr. de Caro received is capable of being tested and retested in laboratories around the world. Contrarily, the 1988 testing could not be scrutinized. Further criticizing the 1988 Carbon-14 effort, Dr de Caro wrote: "Moulds and bacteria, colonising textile fibres, and dirt or carbon-containing minerals, such as limestone, adhering to them in the empty spaces between the fibres that at a microscopic level represent about 50% of the volume, can be so difficult to completely eliminate in the sample cleaning phase, which can distort the dating." What were the Nuns going to do, take the scissors to their beloved blanket every time another Carbon-14 dater wanted to nuke it?



The reality of our present situation is that the year is **2024** and the Shroud of Turin still has many eyes pressed upon it, not all of them wholesome. I don't know how Yahusha does it. There are protagonists as well as antagonists standing around in the crowd of onlookers, and Science isn't its only deterrent. Even my readers will be divided on this one. Some of

you will say it's a graven image and Mashiach would never allow for it. And still there are a few others who will invoke Yesha'yahu (Isaiah) 53, claiming that the man within is way too handsome. Especially now that **A.I.** has replicated the man's appearance, and not sure if you noticed, he's a looker. Has it ever occurred to you that maybe, just maybe, your understanding of that particular passage in Scripture is wrong? Perhaps the Shroud is placed here to confront and challenge us in whatever decade or century of this Little Season we find ourselves in, indicating that an adjustment is in order. I'll be the first to admit, the Shroud capsized my sloppy detective work. It hurts to admit when we are wrong, though I wouldn't have it any other way, as that is how we grow. The only other alternative is to remain stagnant, and who wants that?]

THE mistake that I had originally made in the first iteration of this paper was in succumbing to the Carbon-14 flag wavers and claiming the image of the man in the Shroud was most certainly Molay's when in fact it is not. I don't flip-flop very often, nor do I enjoy the backtracking process, but when I do it's to choose the better fork in the road. And so, I will take the time to correct a former misstep. All indications point to the most obvious candidate, Yahusha HaMashiach. Yes, I am kicking myself, but only because I knew better, and had already put hours of legwork into Shroud research, at least two decades worth, who was I kidding? I even attended a seminar back in the day, hosted by a Shroud researcher, no less.

**Jacques de Molay**, in case you have forgotten already, was the **23<sup>rd</sup>** 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 ceremony. To this very day, Freemasons are said to 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 13<sup>th</sup>** screamed of a psychodramatic exercise intended for the

alchemical transformation of humanity. This all still may be true. The only thing I am backing up for is my stance on the man in the Shroud.



It was while reading up on the **1978 STURP** investigation which first sent 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** is involved.

Calling it a fraud, albeit a masterful fraud, *was* the flip flop, but can you blame me? STURP was straight up shady. Usually, our Controllers invent the News. Other times they control it, going so far as to give the narrative a titty twist. Separating the two is the difficulty I am having. And so, the Shroud has once again been reexamined, at least on my end. But then again, so has the identity of the Templars, and I'm thinking now their disappearance wasn't a hoax as I'd made out. Quite the opposite, it was damage control.

I suggest you read my [Friday the 13<sup>th</sup>](#) paper to know what I'm talking about. My thesis is somewhat of a rabbit hole in that the Templars may have been saints of the Millennial Kingdom, and of course, the Middle Ages was the physical manifestation of the Thousand Years. Since we're on the topic, Tolkien was in the know when he had the [Elves of Middle-Earth](#) fit the Templar's departure like a glove. Freemasonry is busily dangling a big fat juicy carrot, claiming to have descended from the Templars, but pay them no mind. They are Inheritors, and that is not the same. It's all too easy. I made a rookie mistake rather than recognizing **Controlled PSYOP-position** 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. **The Medallion of Lirey** depicts the frontside as well as the backside of the man in the Shroud, hinting at the likelihood, though not certainty, that the Shroud did indeed rest here for a time. 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 appeared. 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. That may be. It is speculation at best. Nobody knows.

The 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. To add to this, Geoffroi de Charny was a

devoutly religious member of the **Knights Templar**, still hanging in there even though his contemporaries had taken the Straight Road. In their sudden Exodus from Europe, 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. Wow, that early in the game, huh? 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 might as well direct your attention to the [1893 Chicago World Fair](#) 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 after finally being discovered when in fact a great many records have been scrubbed. Again, 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. Not everything is scrubbed from His-Story, some residue breaks through. **Robert de Clari**, a knight of the Fourth Crusade, reported seeing the Shroud in Constantinople. Here is his report.

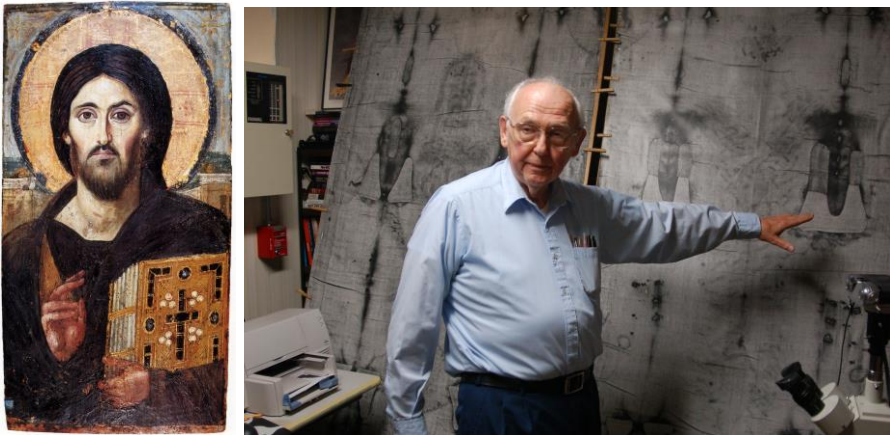
Among these **there was a church called St. Mary of the Blachernae, where the Shroud (Sydoines) was kept in which Our Lord was wrapped.** Every Friday it was elevated all straight, so that it was possible to easily see the image of Our Lord.

**St. Mary of the Blachernae** was destroyed during the sacking of the city, which is convenient to say the least. I will once again remind you that it is official history rather than His-Story which I am attempting to work with and what we are given is suspect. The problem I am having is with the presence of the Shroud in the Capital City of the eastern Empire. Constantinople may very well turn out to be an epicenter of the Millennial Kingdom for all I know, but that is not the point. A Capital 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*. I shouldn't have to be the one to say it. The records have either been doctored or altogether scrubbed and rewritten, with much of what remains being a counterfeit.



See what I mean? I have flanked the man in the shroud with portraits of Jesus Christ on the left and the right. There are far too many portraits which just so happen to resemble him 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. Look to the man in the Shroud and then Jesus, stage left. The split beard is the dead giveaway though I have come prepared with other examples. Jesus on the right supposedly dates 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 **Pantocrator Jesus**. The word Pantocrator literally means ruler of all, though it is usually translated as 'Almighty' or 'all-powerful.' There are many Pantocrator images of

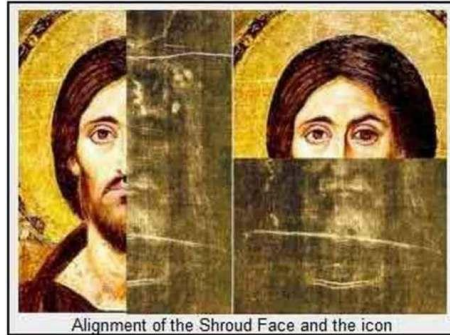
Yahusha to be found, supposed remnants of the Byzantine-era world, though this one in particular derives from **St. Catherine's Monastery** in Egypt and is dated to the **6<sup>th</sup> century**. [**UPDATE** 8/22/24: St. Catherine's is named after *thee* **Catherine**, the celebrated Saint whom I suspect may have been resurrected and one of the **144,000**, seeing as how the **144,000 Were Women**. And of course, Saint Catherine's Monastery was her abode, telling us that she personally hung the portrait there. The Scholars will tell you that Catherine was invented, a composite image of the Alexandrian astrologer **Hypatia**, but then, in my **Hypatia vs the Millennial Kingdom** paper, I flipped the narrative and asked if Hypatia was really the invented one, she being a composite of Catherine. You see, two can play that game.] Longtime Shroud researcher **Alan Whanger** can be seen standing on the right of Pantocrator Iesus. 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 to the left. Study it long and hard before daring to glance upon the image on the right. When you do, it is only denial which will get the better of you. Ready now? *Whoomph*, 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 cute and all. 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.



Quickly getting back to Alan Whanger, we have before us a police line-up involving Pantocrator Jesus and the man in the Shroud. Looky-looky, we have a match.



Many red pill dealers in the back alleyways of the Intel-net are popping out of trashcans asking you to get Woke. One of their favorite topics involves **Caesar Borgia**, illegitimate son of **Pope Alexander VI**, and his stunning likeness with **Reformation Jesus**. Well then, either Renaissance Jesus had a Doppelganger, which is a thing, you know, or we are confronted with another stunning turn of events. Reformation Jesus' portrait isn't based upon Cesare Borgia. No, Cesare Borgia is based upon Reformation Jesus, maybe even upon the historical Yahusha Ha'Mashiach, the man in the Shroud. 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? I am filled with questions. 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 the artist's 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.



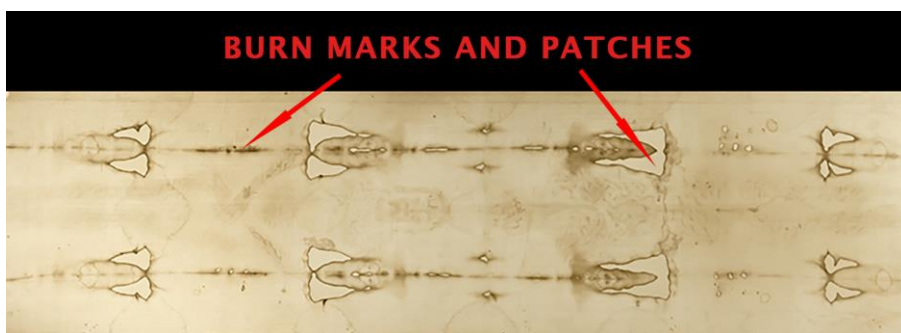
[**UPDATE** 8/22/24: I will go so far as to claim the face carved into the wood of a cloister upon the chancel ceiling at the **Church of St. Andrew** in Sampford Courtenay, Devon also derives from the Shroud. I pointed him out only recently in my **Green Man** paper. Why would I do that? Well, not to frighten anyone, but that is most definitely a **Green Man** if ever I've seen one before, and I've seen many. You will have to venture over there to find out the true meaning of the Green Man. Until you do, let's not get lost in the weeds of an ADHD nightmare. I'm willing to bet that people everywhere were in the know, and in the aftermath of a worldwide Reset Event, Bishop Pierre d'Arcis was part of the reeducation effort.]



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**, giving us a **70 years** headstart on the the oldest Carbon-14 dating of the Shroud. What else does that advise us in? I think

you know. Some evidence slipped through our Controllers fingertips. Perhaps the Pray Codex was not intended to be found.

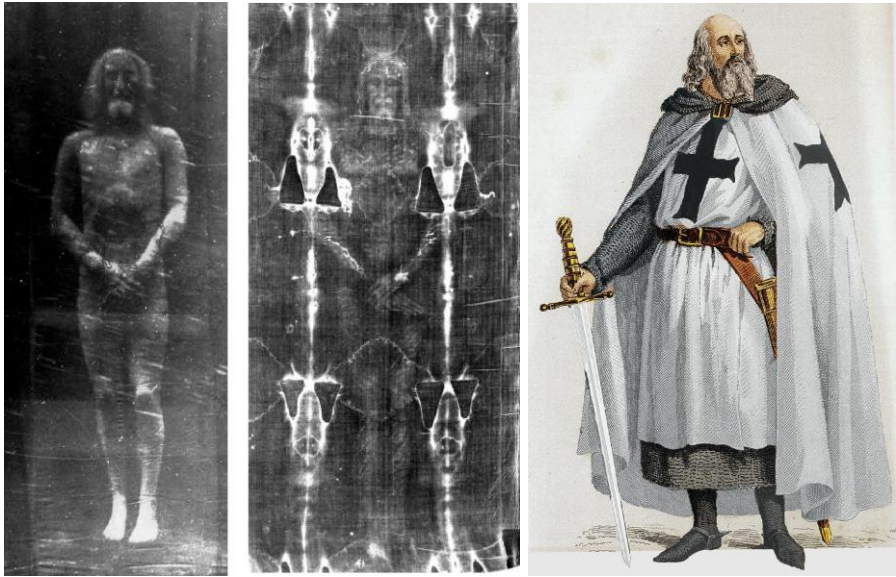
Noted are a few points of correlation. Yahusha is shown naked and with his arms crossed over the pelvis. That's a Shroud trait. Another giveaway are his missing thumbs. The Shroud has tucked them away. There is also a familiar bloodstain on his forehead. The most interesting aspect however is the burial cloth itself. I will give more specifics on the Shroud's craftsmanship in a little while, but 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 class. 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 the official 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.<sup>[32]</sup>

Starting with the 15<sup>th</sup> 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

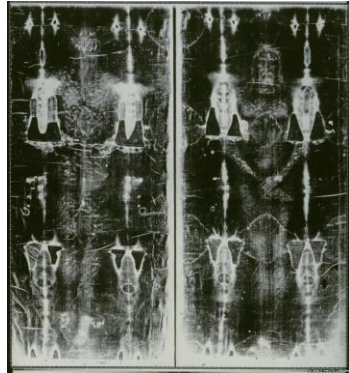
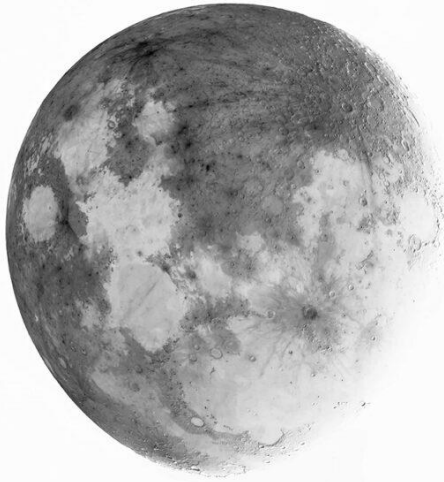
explain the preexistent marks, thereby causing their forgery story to stick the landing.



Supposing for a moment that the Shroud *is* a medieval forgery and the man within is none other than **Jacques de Molay**, sure, let's go with that. 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"**, which happens to be my height, and superimposing for his generation. Assuming Molay is a match, and these are the conclusion we're going with for the moment, 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. Call it a hoax all you want. You may try to disprove it, but you cannot.

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, like [Michelangelo the Divine](#). 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 the Masterpieces of old cannot be replicated using modern technology, 3-D printers and all that. It is quite different with the Shroud. The Shroud may prove to be the greatest original document in

His-Story, and in the very least it is a contender, 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 and a train track painting on the sides of a desert mountain. 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 in our motionless realm, having no equal.

Do recall that a comparison was already made between the moon and the Shroud in [The Hidden Wilderness and the Moon Map](#). The moon is a negative, a composite image containing both the Earth and the only known picture of the firmament. I reckon it is the snapshot in a precise moment of His-Story, probably the fourth day of creation. The Shroud is the same. It is a negative, and likewise, 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 blanket for a few days and then instruct the Light of the World 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 a whopping tally of **600** 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 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 my book, [Besorah Kepha](#), which is a line-for-line commentary on The Gospel of Peter, I put **Pontius Pilate** on trial and showed his innocence. There is a heap of evidence in favor of **Herod the Edomite** but just about everyone ignores that fact, not liking the implications. Nearly everyone is sold into thinking 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. Certainly not with far more ferocity than what any other Roman crucifixion would dare imagine. Look at how surprised he was to learn of Yahusha's death.

<sup>44</sup> And **Pilate marveled if he were already dead**: and calling unto him the centurion, he asked him whether he had been any while dead. <sup>45</sup> 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 of Jealousy that was passed his way (as per Numbers 5:11-31), 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 delivery of Yahusha over to the care of 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. However, Pontius Pilate did hand Yahusha over to Yoceph for burial, 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 for that. Had they done so, it would have been strange indeed for Pilate to respond in the described manner.

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

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

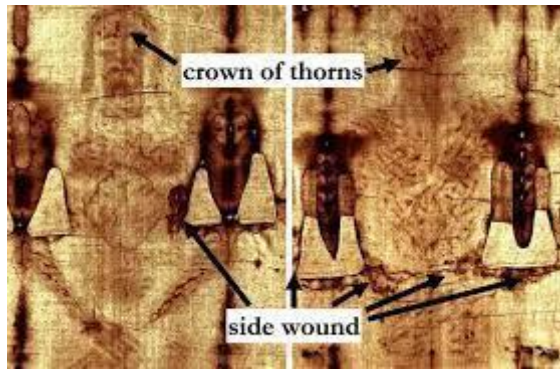
Yochanon (John) 19:19-22 [Cepher]

His torturers had given Yahusha a mock coronation whereas Pilate straight up calls him the King of the Yahudiyim. 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 Yahudiyim 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. Where are the claims to back that one up? It's not paint. 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, the loudest one possible, that it was paint and that someone painted it on. They will play it on repeat 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, nor 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 unless it was tied down.



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.

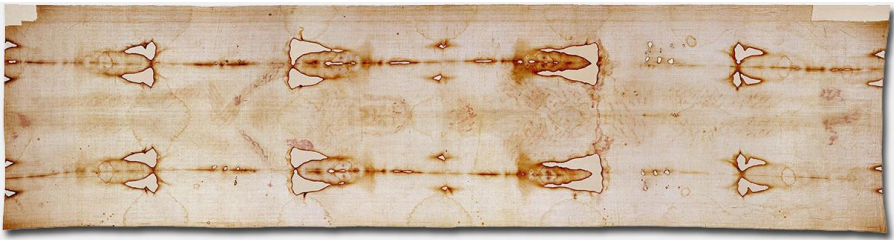
The blood mystery is what has most fact checkers claiming foul, but they have turned out to be the Karen's in the end. At any crime scene, blood quickly becomes brown or even black, and in very little time. I have even noted that in staged hoaxes like the [Manson Murders](#). Not so with the Shroud. 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, the 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 C-14 people keep insisting it is so, but they can keep to their wishful thinking. 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.

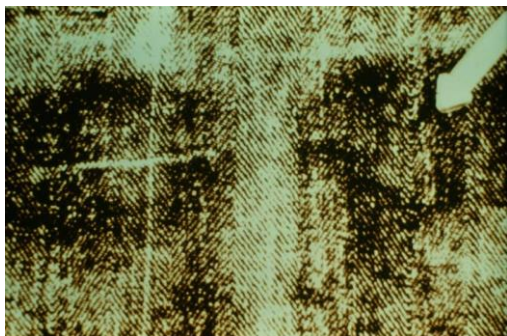


In 2002, the 16<sup>th</sup> Century backing cloth was removed from the Shroud for the first time for textile expert **Mechthilde Flury-Lemberg**. What she discovered on the exposed backside is a stitch so inexplicably rare that it has only been spotted in one other known location, Masada. The Jewish fortress that fell to the Romans in **73 AD**. [**UPDATE** 8/22/24: And of course, the most recent Wide-Angle X-ray Scattering test agrees with these findings.] Even more stunning is the dirt found on the Shroud. Especially surrounding the persons nose, knees, and feet. There is dirt surrounding Jerusalem (they were still digging the city out of the mud in the 1800's, you know), and it's a match. Not only that the stone used for the purposes of the tombs surrounding Jerusalem are unique to that city alone. The Shroud also happens to include that feature.



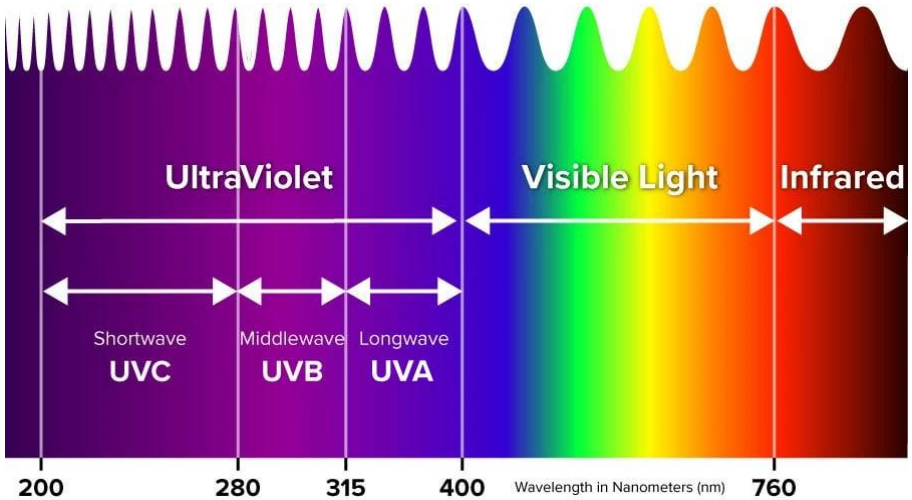
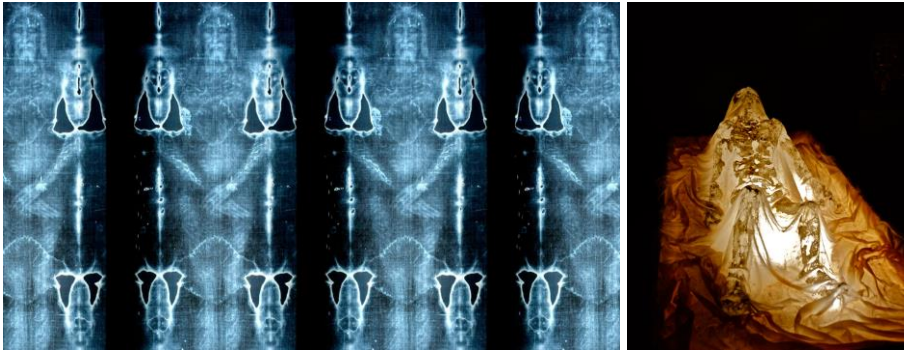
And then there is the floral design. The forger would have had to go flower picking in the hills surrounding Yerushalayim in the springtime. Botanist **Avinoam Danin** of Jerusalem's Hebrew University has published something like nine books on the flora of the Middle East, one of which includes his findings in the 'Shroud of Turin'. Of the hundreds of floral patterns and pollen grains recovered from 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 to this day, 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 person's 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, 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 was good apparently but not that good. Therefore, it must not be true. There are no Pilate coins over his eyes. 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 **Y KAI** 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 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.

<sup>36</sup> 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.

<sup>37</sup> 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.**"

<sup>38</sup> 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. That would be the Gospel of Nicodemus. 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. <sup>2</sup> For thou hast forbid thy servants to declare the secret things, which were wrought by thy divine power in She'ol.

<sup>3</sup> 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.

<sup>4</sup> 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. Until I do, 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 Stretch Armstrong, 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.

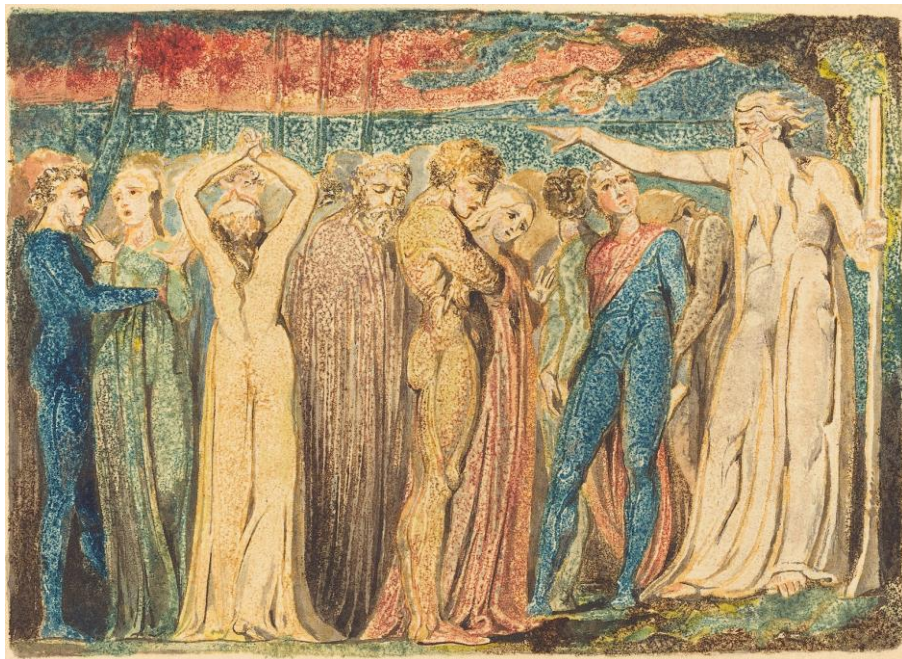
And so, understand what I am saying in all of this. Technology has been lost to us, a great deal of it in fact. Our Controllers prefer it that way. Mostly so that they can play the part of the Slave Master while getting the credit for “reinventing” the wheel and other contraptions. Gotta’ fill their shelves with those Pulitzer prizes. 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.



**[EDIT: 10/19/2023: AFTER** another recent readthrough of the paper which you currently hold in your hands, I couldn't help but notice a mismanaged comment on my own part. I wrote: "I highly doubt anybody in Yahusha's entourage would have saved a bloody mess like that," referring of course to the Shroud. How very wrong I was. Most of you would know **Yoceph of Ramah** as Joseph of Arimathea, he *was* a member of Mashiach's entourage. I'm highly suspect that he was the one to preserve the cloth, though all the same, it may have remained in the care of Miryam of Migdal. It wasn't up to the others to decide. Yoceph was very likely Yahusha's grandfather, and if not that, his great-uncle. Matters little to me but I have come to know him as Yahusha's caretaker after the death of his father, Yoceph. And as for Miryam Migdal, well, *abem-hem*. Don't mind me, I'm just clearing my throat. Here is what I wanted you to see.

**Idewin was buried in a shirt of fine linen which he had worn when burying Yahusha and which was stained with three spots of blood on the chest.** He was buried by the two-forked cross. The saints had lived in twelve huts around a never diminishing well at the foot of the holy hill.

Book of Britain 5

Idewin is none other than Yoceph, father of the faith in Britain, and his burial place was the whereabouts of Glastonbury. The meaningful part in this account is that he was buried in the same linen shirt which he had in turn buried Yahusha HaMashiach in, telling us that he had managed to save it from all those years earlier. Why is that important? Well, that just goes to show the likelihood that he would have had the Shroud in his safekeeping as well. He and Miryam split Yahudah rather early in the narrative, right about when Pontius Pilate was removed from office, and they had lost their protection against Jewish persecution. I'm still not sure how it ended up in Constantinople before returning to France again, but at least we know why nobody else who was occupied writing that Bible knew about it. Another item which Yoceph held in his possession, aside from the grail, appears to have been the staff of Moshe, also known as the rod of Yahuah, but that is a discussion for another hour.]